

KATALOG 25.2



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Publisher: Museet for Fotokunst Brandts, Odense, Denmark. Editors: Jens Friis (editor-in-chief@ansv.dk) & Ingrid Fischer-Jonge. Editorial address: KATALOG, Museet for Fotokunst Brandts, Brandts Torv 1, DK-5000 Odense C, Denmark. Tel.: +45 6520 7030. e-mail: katalog@brandts.dk, VAT 360667454. Translators: James Manley & Glen Garner. For information about animal personal or library subscriptions, please e-mail editors for quote: katalog@brandts.dk. Please contact for invoice before payment and remit funds by the following 2 methods only: *PayPal transfer or Bank transfer to Nordics Bank, swift NUBADKKK, IBAN no. DK6320003494602155, ref. no. 2206, account no. 3494602155. Design: Maroanca Parra Lauridsen. Allen Aligrudić & Jens Friis. Print: Svendborg Tryk, Svendborg. Printed on FSC certified paper. Nordic Ecotab - license no. 541-072. Printed Matter. ISSN 0904-2334, ISBN 978-87-7768-188-4. Copyright 2013 KATALOG and authors. Text and photographs may only be reproduced, entirely or in part, with the written permission of the magazine, as well as of the author(s). We welcome contributions from all members of the photographic community, but do not take responsibility for material which has not been requested. When submitting material please enclose return postage as international reply coupons. The views expressed in the magazine are not necessarily those of the editors.

Cover: Refet Milach (PL): *Gåla* from the series *7 Rooms* (detail).

Inner front cover: Txema Salvans (ES): Untitled from the series *The Waiting Game*.

Back cover: Stuart McIntyre (DK) Untitled from the series *Mother/Daughter* (detail).



Alen Aligrudić

Paradigm Metamorphoses

By Ege Kanar

"The familiar and the alien are constantly exchanging places".¹

The exploration of loss, the absence of a once present ground, and the trauma that follows the substitution of a stable context with a fluid value system promoted by social, political and economic shifts seems to be the main theme that recurrently informs Alen Aligrudić's photographic practice. Whether it is people, places or objects that make it into his images, discontinuity isolates these components and creates a representative tension with reference to the history of a bygone land, the disappearance of which Aligrudić has experienced as a teenager.

In his recent project *Paradigm Metamorphoses*, the author attempts to photographically dissect the present identity crisis, which enfolds former Yugoslavia. In doing so, he utilizes omnipresent spatiotemporal constructs as to represent a new type of cultural friction by rendering transparent the non-compatible nature of various sign systems. These images insistently explore the photographic possibility of reassembling space around symbolically charged ready-mades so that these achronological components demystify each other and evoke alienation with respect to representations of given norms.

In *Driver Grave* – one of the most accessible of these photographs [p. 14] – the new land is depicted as an anonymous hybrid, fertile to new semantic possibilities, which present themselves as reproduced compilations of scattered symbols. In this image, the steering wheel, that is pasted on the front facade of a house gains symbolic significance in referring to the profession of the owner at the expense of being stripped of its functional counterpart. This element unravels the reductive process of creation of a symbol that is a static signal torn out of context to provoke a certain sensation.

The red star, one of the most widely reproduced of these signals is equated with the steering wheel on the picture plane, denoting how the rupture of a once valid grand narrative furnishes its representative strategies obsolete. The surrounding tombstones attach the picture its final metaphorical device, an enclosing graveyard that provides residence for each and every symbol that is born dead.

Just as *Driver Grave* succeeds in displacing and shuffling recognizable signs to allude to topics such as safety, mobility, displacement and ideology; the series *Paradigm Metamorphoses* as a whole, is capable of illustrating an unstable ground on which moods, meanings and morals displace each other and create a topographical psychoanalysis that emanates disbelief and disregard from a reserved distance.

"Det velkendte og det fremmede bytter konstant plads."¹

En udforskning af tabet, traværet af en fast grund, der engang var der, og traumet, der følger, når en stabil kontekst udskiftes med et flydende værdisystem, fremmet af sociale, politiske og økonomiske skift. Det synes at være det gennemgående tema i Alen Aligrudić's fotografiske praksis. Hvad enten det er mennesker, steder eller genstande, der finder vej ind i hans billeder, isolerer diskontinuiteten disse komponenter og skaber en repræsentationsel spænding med reference til historien om et svundet land, hvis oplosning Aligrudić oplevede som teenager.

I sit seneste projekt, *Paradigm Metamorphoses*, forsøger kunstneren fotografisk at disseske den nuværende identitetskrise, der omslutter det tidligere Jugoslavien. Han bruger allestedsnær-værende spatiotemporale begreber til at repræsentere en ny type kulturel friktion ved at gøre forskellige tegnsystemers ikke-kompatible karakter gennemsuelig. Billederne udforsker insisterende den fotografiske mulighed for at reconstruere rummet omkring symbolsk ladede ready-mades, så disse ukronologiske komponenter afmystificerer hinanden og fremkalder fremmedgørelse i forbindelse med repræsentationer af givne normer.

I *Driver Grave* – et af de mest tilgængelige af fotografierne [s. 14] – afdildes det nye land som en anonym hybrid, frugtbar for nye semantiske muligheder, der præsenterer sig som reproducerede komplikationer af spredte symboler. I billedet opnår et rat fastsat- på en husfacade symbolsk betydning ved at referere til ejerens erhverv mod at blive frataget sit funktionelle modstykke. Elementet her udholder den reduktive skabelsesproces af et symbol, der er et statisk signal løsrevet fra sin kontekst for at fremprovokere en særlig følelse.

På billedfladen sidestilles den røde stjerne, et af de oftest givne af disse signaler, med rattet og angiver derved, hvordan afbrydelsen af denne tidligere gyldige store fortælling gør dets repræsentationelle strategier forældede. De omkringliggende gravsten knytter det endelige metaforiske greb til billedet – en om-sluttende kirkegård, der tilbyder ophold til hvert eneste dødfædte symbol.

Ligesom det lykkes for *Driver Grave* at udskifte og blande genkendelige tegn for at referere til emner som sikkerhed, mobilitet, forskydning og ideologi, er serien *Paradigm Metamorphoses* som helhed i stand til at illustrere en ustabil grund, hvorpå stemninger, betydninger og moraler forskyder hinanden og skaber en topografisk psykoanalyse, der udstråler vantro og ligegyldighed fra en reserveret distance.

¹ Boris Groys: Art Power, fra kapitlet Europe and Its Others.

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