

FUCK  
OFF  
ILLU  
SION

**BRAD DOWNEY**  
Festival IZIS 2020







# Uvod / Intro

Dejstvo, ki bode v oči ob razstavi ameriškega umetnika Brada Downeyja *Fuck off Illusion* je vsekakor letnica nastanka ali pa vsaj dokončanja razstavljenih del. Ko to pišem, je veliko njih pravzaprav še nedokončanih. Razstavo bi zato lahko brali kot retrospektivo sedanjega trenutka. V vsej svoji protislovnosti in zagonetnosti. Kot da bi ujetost, v kateri se je znašel in še vedno traja, bila poskus odgovora na vprašanje, ki ga je zastavil ob svojem prvem v Izoli realiziranem delu kmalu po izbruhu epidemije: »Ali gre za obliko množičnega psihološkega mučenja?« Ali pa za: nov svetovni red?

Katera je torej iluzija, ki jo moramo, kot veleva naslov razstave, odjebat? Je to svet, kot smo ga poznali, ali pa je to svet, ki smo mu priča zdaj, svet, ki je obvisel. In naj se zdi ta kar se da aktualen, tudi hipni odziv na zgodovinske okoliščine preuranjen, bom v nadaljevanju poskusil pokazati, na kakšen način vendarle zajema vsa svoja nasprotja. Zakaj hipno in pričujoče ima vselej v Bradovem delu svoj pendant v dalnjem in odloženem. Kolikor je plasti časa ali prostora, ki se raztezajo med elementi, ki jih spretno in igrivo sopostavi, toliko je zajetega tega, kar ne moremo zlahka integrirati v razumevanje ali pa videti s prostim očesom, in s čimer ne moremo preprosto opraviti, kot z nečim poljubnim.

Zaradi omenjenega ne morem mimo etimologije besede iluzija (lat. *illusio* – prevara, zasmehovanje, posmeh, iz *ludere* – igrati se, zasmehovati, prevarati). Ker svet, za katerega smo rekli, da je obvisel in zastal, ni nikakor prekinil nezadržne igre postajanja in znotraj te iste igre tudi prilaščanja, prikrivanja in zavajanja. Daljno povezano z Izis nam ponudi Plutarh, ki navaja, da je na templju te egipčanske boginje v Saisu napis: »Jaz sem vse, kar je, vse, kar bo, in vse, kar je bilo. In še zmeraj ni noben smrtnik odgrnil moje tančice.« Po drugi strani pa je povezava s festivalom Izis resnična v vsej banalnosti vsakdana, če pomislimo na karantensko družino, ki se je med Bradovo ujetostjo v Izoli izoblikovala. Živi medčloveški odnosi v času, ko smo povečini živelji njihovo prepoved.



**Kip boginje Izis**, West Branch, Iowa  
(rojstna hiša predsednika Herberta Hooverja), 1922  
**Statue of Isis**, West Branch, Iowa  
(President Herbert Hoover's Birthplace Cottage), 1922  
foto/photo: mapio.net

# Karlo Hmeljak

In misteriozno naključje, ki povezuje Festival Izis z razstavo *Fuck off Illusion*, gre še dlje, če vemo, da je ravno v Artemisinem templju (še enem izmed Izisinih preimenovanj) v Efezu okrog leta 500 pred našim štetjem Heraklit, imenovam Mračni, bojda zapustil svoje spise, med katerimi je eden še posebej zgovoren: »Narava se rada skriva.« In če razkrijemo, da naslov razstave izvira iz napisa, ki ga je Brad zagledal tetoviranega na tilniku po Izoli sprehajajoče se osebe. Ki ga ta ista oseba pogosto ponavlja kot mantro. Večni opomnik k opustitvi samoslepila, zapisan, kjer ga sama ne more videti!

Letošnja edicija *Festivala Izis: Fuck off Illusion* tako morda najbolj govori ravno o tem, kar je od nekdaj in še vedno skrito vsem na očeh. Prosta igra, kot tisto človeku – čeprav smrtniku – najbolj lastnega in neodtujljivega. Ki jo Brad Downey podčrtata s svojim v temi gibajočim se avtoportretom. Prosta igra, ki preprečuje, da bi si jo katerakoli mračnost prilastila.

One immediately noticeable thing about the works shown at Brad Downey's exhibition *Fuck off Illusion* is the date of their creation, or at least the date of their completion. As I write this, many of them are in fact still unfinished. Because of this, the exhibition could be read as a retrospective of the present moment. With all its contradictions and perplexities. As if the captivity in which he found himself was in itself an attempt to answer the question the artist raised with his first work realized in Izola, soon after the pandemic broke out: "Are we dealing with a form of mass psychological torture?" Or: a new world order?

What is the illusion that must, as the title of the exhibition commands it, fuck off? Is it the world as we knew it, or is it the world we are faced with now, the world suspended in mid-air? And even if this topical, even momentary response to historical

circumstance might seem to be premature, I will try to show how all the contradictions are contained within it. Whatever is momentary and actual in Brad's work is always juxtaposed with the distant and the delayed. As many layers of time and space there are stretching between the elements, playfully set against each other, there is just as much of that which cannot be easily integrated into our understanding, cannot be easily seen with the naked eye, and cannot be simply dealt with as with something arbitrary.

Given what we said, I cannot go past the etymology of the word illusion (lat. *illusio* – trick, mockery, ridicule, from *ludere* – to play, to mock, to trick). Because the world that we designated

as suspended in mid-air and standing still did not in any way discontinue the irresistible game of becoming and within this game all the appropriation, concealment, and treachery. Plutarch offers a far-reaching connection with Isis, when he tells us that on the temple of this Egyptian goddess in Sais it was written: "I am all that is, all that will be, and all that was. And still no mortal has yet lifted my veil." On the other hand, the connection with the festival Izis is real in all the banality of the everyday, if we think about the quarantine family formed in Izola during Brad's captivity. Real human relationships at a time when relationships were prohibited.

And the mysterious coincidence linking the festival Izis with the *Fuck off Illusion* exhibition goes further, if we know that it was in the temple of Artemis (another of Isis's pseudonyms) in Ephesus where in 500 BCE Heraclitus, called The Obscure, left his written texts, containing one particularly meaningful: "Nature likes to hide." And if we reveal that the title of the exhibition comes from a tattoo that Brad saw on the nape of someone walking around Izola. This someone also frequently repeats this sentence as a mantra. A constant reminder to let go of self-deception, tattooed where the person cannot even see it!

This year's edition of the *Festival Izis: Fuck off Illusion* is thus perhaps about the very thing that has always been and still is hidden in plain sight. Free play, as the thing most common and inalienable to the mortal man. Brad Downey underscores it with his self-portrait, moving in the dark. Free play, suffering no claim by any obscurity.



Branetova tetovaža, Izola, 2020

Brane's tatoo, Izola, 2020

foto/photo: Brad Downey

# Del/Part



# Karantenska rezidenca

## Quarantine Residency

Brad Downey je nameraval med nekajtedenskim obiskom Slovenije preveriti stanje kalupa Melanijinega kipa, v Restavratorskem centru v Ljubljani pričeti z delom na projektu *Kar spodaj laži* in z ženo praznovati njen rojstni dan. To jima je tudi uspelo, kmalu po njenem odhodu 8. marca pa se je začela Bradova ujetost, ki še kar traja.

V negotovih okoliščinah je najprej z namenom nekakšne samoterapije pričel ustvarjati risbe in skice, kasneje pa ob vsakodnevnih stikih z ljudmi, ki so mu pomagali začasno urediti si življenje v karanteni, vztrajno nadgrajeval ideje, ki jih lahko realizirane vidimo na razstavi.

Brad Downey planned to use his few weeks in Slovenia to check the condition of the cast for Melania's statue, to begin work on the project *What Lies Beneath* in Ljubljana's Restoration Centre, and to celebrate his wife's birthday. The birthday went well, but soon after she left, on March the 8th, Bead's captivity began and is still on.

He began to create drawings and sketches as a form of therapy in uncertain circumstances, and later, in daily meetings with people who helped him to build a temporary life under quarantine, he resolutely developed the ideas we now see realized at the exhibition.



Gulnaz v Sloveniji, marec, 2020

Gulnaz in Slovenia, March, 2020

foto/photo: Brad Downey



Fragmenti Banksyjevih del,

Restavratorski center Ljubljana, 2020

Banksy Fragments at the Restoration

Centre Ljubljana, 2020

foto/photo: Brad Downey

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Marko, Gregor in Rok (s kipom Melania),  
Riba, Izola, 2020

Marko, Gregor and Rok (with the second

plaster Melania), Riba, Izola, 2020

foto/photo: Brad Downey

# Otok IZOLA, 2020

## Island

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**Otok**, digitalna fotografija, 58x100 cm,  
Izola, 2020

**Island**, digital photo, 58x100 cm, Izola,  
2020

foto/photo: David Lotrič Banović

*Otok* je serija osmih fotografij, ki dokumentirajo v živo predvajani performans, ki se je odvил 10. aprila v Izoli. V času, ko morda nismo niti slutili razsežnosti posledic pandemije, si je Brad Downey postavil vprašanji: »Ali sta karantena in zapiranje oblika množičnega psihološkega mučenja? Kako lahko ponazorim uničenje svoje resničnosti?« In si dobesedno izkopal tla pod nogami ter povzročil, da je morje poplavilo osamljeni otok, na katerem je prej stal.

*Island* is a series of eight photographs documenting the live-streamed performance that took place on the 10th of April in Izola. At a time when we may not have been able to understand the true extent of the pandemic, Brad Downey asked himself two questions: “Is quarantine and lockdown a form of mass psychological torture? How can I depict the destruction of my reality?” and then literally dug out the ground underneath his feet and caused the sea to flood the lonely island he had previously stood on.





# Nebesna ura 2020

## Sky Clock

Z elektronskim mikroskopom s fokusiranim ionskim snopom vgravirano zrno peska. V sodelovanju z Bojanom Ambrožičem s Centra odličnosti nanoznanosti in nanotehnologije.

Gravura je narejena na podlagi antičnega sumerskega pečata. Več znanstvenih domnev ocenjuje, da je ta pečat eden najzgodnejših izrisov našega sončnega sistema, star vsaj 4500 let, mnogo let pred Galilejem in Kopernikom, po katerih smo sprejeli dejstvo, da krožimo okrog Sonca. Zrno peska je kot nosilec za gravuro Bradu dal v uporabo Damjan Vengust, ki ga je v Slovenijo prinesel iz kraterja v Ameriki. Gravura sončnega sistema na najmanjšem s prostim očesom vidnem delcu snovi.

A grain of sand engraved with an electron microscope using a focused ion beam. In cooperation with Bojan Ambrožič from the Center of Excellence in Nanoscience and Nanotechnology. The engraving is based on an ancient Sumerian seal. Many scientific hypotheses consider this seal to be one of the earliest depictions of our solar system, at least 4500 years old, made millennia before Galileo and Copernicus convinced us that we are in fact revolving around the Sun. The grain of sand to be engraved was given to Brad by Damjan Vengust, who brought it to Slovenia from a crater in America. The solar system is engraved on the smallest particle visible to the naked eye.



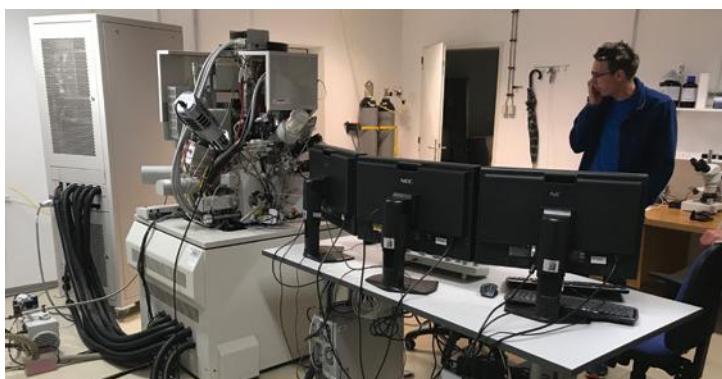
**Sumerski klinasti cilindrični pečat, VA 243** (Akadijska doba, 2150 p.n.š.), Pergamonmuseum, Berlin

**Sumerian Cuneiform Cylindrical Seal known as VA 243** (Akkadian period 2150 BC), Pergamonmuseum, Berlin  
foto/photo: pinterest.com



**Nebesna ura**, pesek, mikroskop,kovina, pleksi steklo, različne dimenzijs, Izola, 2020

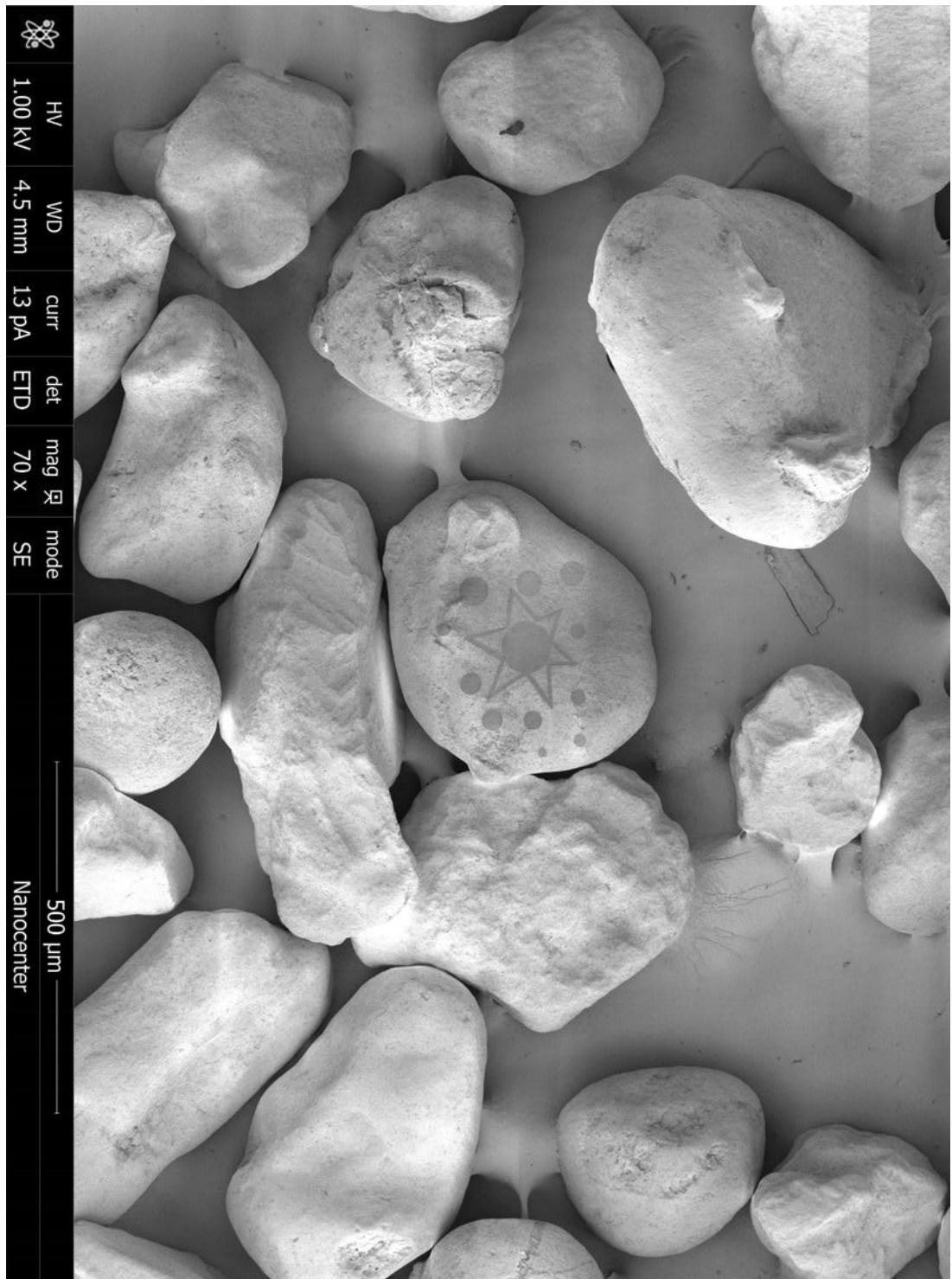
**Sky Clock**, sand, microscope, metal, plexiglass, variable dimensions, Izola, 2020  
foto/photo: Bojan Ambrožič



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**Bojan Ambrožič, ki upravlja elektronski mikroskop** (Omicron MBE Epitaxial), Inštitut Jožef Štefan, Ljubljana, 2020

**Bojan Ambrožič operating the Molecular Beam Epitaxy System** (Omicron MBE Epitaxial) at the Institute Jožef Stefan, Ljubljana, 2020  
foto/photo: Marko Vivoda

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**Nebesna ura**, pesek, mikroskop,kovina, pleksi steklo, različne dimenzijs, Izola, 2020  
**Sky Clock**, sand, microscope, metal, plexiglass, variable dimensions, Izola, 2020  
foto/photo: Bojan Ambrožič



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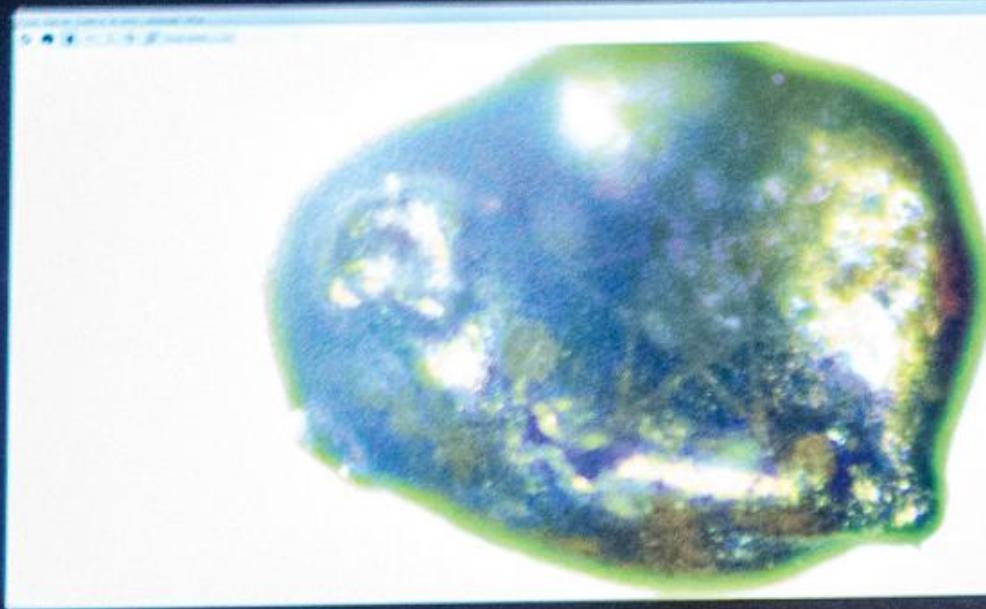
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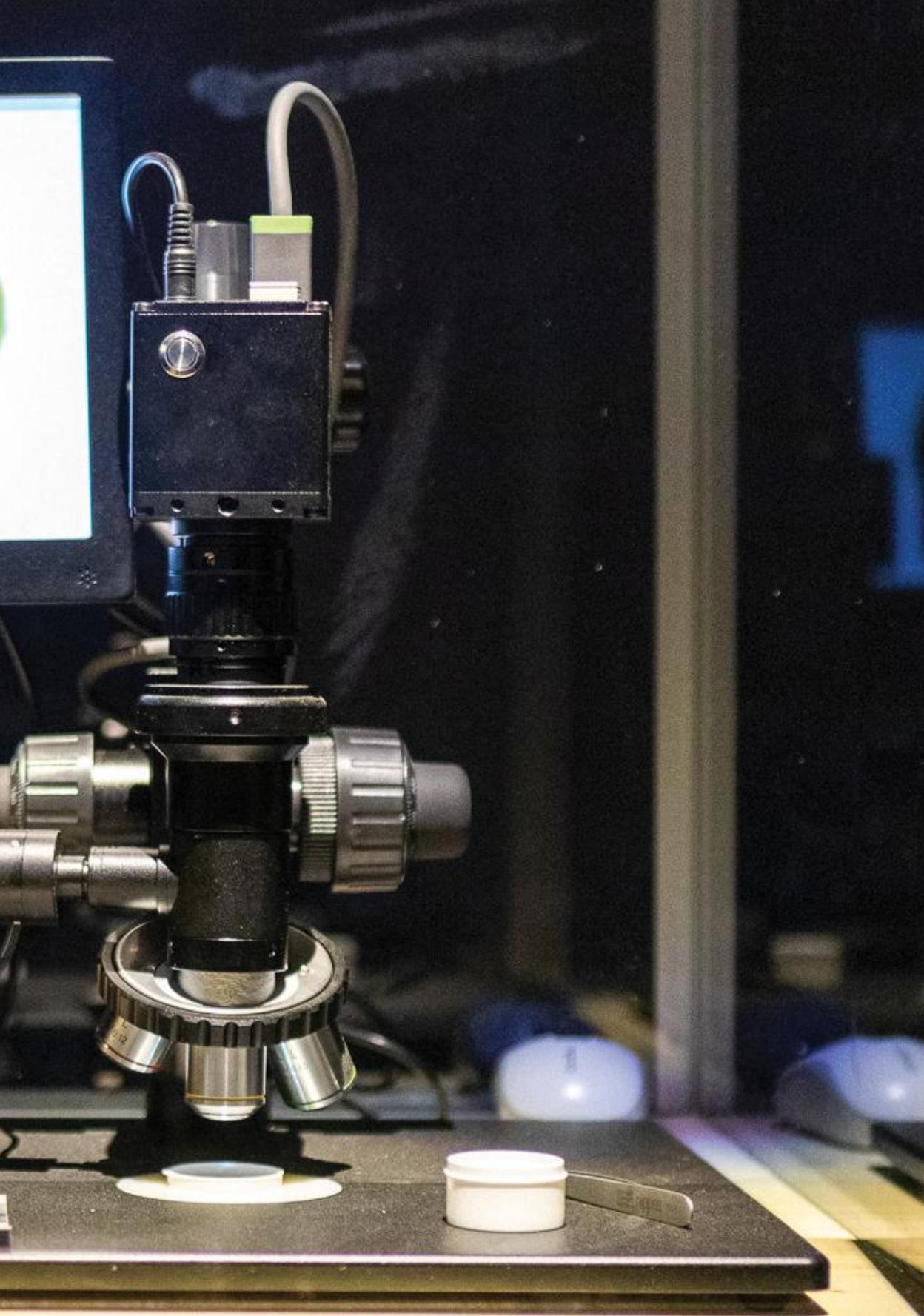
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Nanocenter





# Apnenec 45°32'N, 13°38'E, 2020

## Limestone

Pripoved o prijateljstvu in slovenskem kamnu. Prijateljstvu med Jimmiejem Durhamom, ki predlaga napis, in Bradom, ki da na kamen, preden ga kasneje odvrže na dno morja, vklesati tole: »Ta kamen je apnenec, sedimentna kamnina. Prinešen je bil iz kamnoloma v Lipici in je težak 731 kilogramov. Odkupil sem ga od kiparja po imenu Miha Pečar v Portorožu, od koder ga je v Izolo s kamionskim prevozom pripeljal Gregor Basiaco. V Izoli sem najel obrtnika Roka Pahorja, da mi pomaga vklesati napis. Potem sem najel barko Morski volk, da bi ga odvrgel sem, v Jadransko morje.« In na spodnji strani kamna preprosto: »Rock Bottom.«

Razstava bo s tehnologijo razširjene resničnosti ponudila možnost obiska umetniškega dela, ki leži na dnu morja. Poskušala prikazati nevidnost tako prijateljstva kot potopljenega kamna.

A tale of friendship and a Slovenian rock. Friendship between Jimmie Durham, who suggests the inscription, and Brad, who, before dropping it into the sea, carves the following into the rock: "This is limestone, a sedimentary rock. It was brought from a quarry in Lipica and weighs 731 kilograms. I purchased it from the sculptor Miha Pečar in Portorož and transported it to Izola with a truck owned by Gregor Basiaco. In Izola I hired a craftsman Rok Pahor, who helped me carve the inscription. Then I rented the boat Sea Wolf and dropped the rock here in the Adriatic Sea." And on the bottom of the rock, simply: "Rock Bottom."

At the exhibition it will be possible to visit the artwork on the seabed with the help of augmented reality. An attempt to show the invisibility of both friendship and the sunken rock.



**Ciril Mlinar in Rok Pahor, pozicioniranje Apnenca, Jadransko morje, 2020**  
**Ciril Mlinar and Rok Pahor guiding Limestone Adriatic Sea, 2020**  
foto/photo: Ciril Mlinar

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**Fotogrametrija, 3D model, prostorska računalniška očala, les**  
**Photogrammetry 3D model, spatial computer glasses, wood**  
foto/photo: Žiga Pavlovič

**Korespondenca med Jimmiejem Durhamom in Bradom Downeyem, Neapelj/Izola, 2020**  
**Correspondence between Jimmie Durham and Brad Downey, Naples/Izola, 2020**  
foto/photo: Brad Downey

At the exhibition it will be possible to visit the artwork on the seabed with the help of augmented reality. An attempt to show the invisibility of both friendship and the sunken rock.

  
6DCCB2AB-E5AD-483C-833D-1305BDA39F66.jpeg  
4182K.

Dafalon [REDACTED]  
To: Brad Downey [REDACTED]

Thu, May 21, 2020 at 5:24 PM

Is that a good rock... is it basal? I would inscribe it with its own particulars: kind of stone and if Igneous, sedimentary or the 3rd kind has name i get; where it was caught, weight, who tossed in, where by who, maybe some names, of people or trees or seas or songs

On 22. Apr 2020, at 21:48, Brad Downey [REDACTED] wrote:  
Hey Jimmie,  
Today I bought a big rock to throw in the Adriatic sea.  
Pic attached.  
I want to carve a line into it. What should I write?  
Best  
Brad

THIS ROCK IS NAMED LIMESTONE. IT IS A  
SEDIMENTARY ROCK. IT WAS QUARRIED FROM  
THE CAVES IN LIPICA AND WEIGHS 731 KILOS.  
I BOUGHT IT FROM A SCULPTOR NAMED MIHA  
PECAR IN PORTOROZ AND IT WAS SENT ON A  
TRUCK DRIVEN BY GREGOR BASIACO TO IZOLA.  
IN IZOLA I HIRED A CRAFTSMAN NAMED ROK  
PAHOR TO HELP ME INSCRIBE IT.  
AFTER I RENTED A BOAT NAMED SEA WOLF  
TO THROW IT HERE IN THE ADRIATIC SEA.

THAT'S A GOOD ROCK. . . . IS IT BASALT?  
I WOULD INSCRIBE IT WITH ITS OWN PARTICULARS,  
KIND OF STONE AND, IF IRONOUS, SEDIMENTARY  
OR THE 3RD KIND HOG NAME I GET  
WHERE IT WAS CAUGHT, WEIGHT,  
WHEN TOSSED IN, WHERE BY ROK.  
MAYBE SOME NAMES  
OF PEOPLE DISTRICTS OR SEAS OR SONGS

ROCK BOTTOM

# **Nova svetovna ureditev** PIRAN, 2020 **New World Order**

V sodelovanju z NAME: in ekipo iz Ribe je konec aprila Brad Downey v maniri street art akcije na piranski Punti z belimi črkami na črni podlagi zapisal: New World Order. Nastajanje grafita so zabeležili z videom, njihovo avtorstvo pa je ostalo skrito ali pa neopaženo. Postavitev na razstavi se zato osredotoča na medijska poročanja, ki so v svojih odzivih namigovala na razne teorije zarote in jih celo spodbujala. Podoba grafita je danes povsem drugačna, oziroma povsem prekrita z modro. Interaktivna video instalacija. Sestavlja jo medijski odzivi na grafit, upodobljen na javnem prostoru, na piranski Punti.



**Statična kamera, Piran, 2020**

**Steadycam, Piran, 2020**

foto/photo: Brad Downey



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**Če najdeš, prosim pokliči, Piran, 2020**

**If you find, please call, Piran, 2020**

foto/photo: Name:

At the end of April Brad Downey, together with NAME: and a team from Riba, set in motion a type of a street art action, painting with white letters on a black background on Piran's Punta: New World Order. The making of the graffiti was filmed, while its authorship remained either hidden or unnoticed. Because of this, the arrangement at the exhibition focuses on the reports in the media that implied or even encouraged various conspiracy theories. Today, the graffiti is completely changed, largely covered with blue. Interactive video installation consisting of media responses to the graffiti on the public space of Piran's Punta.

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**Nova svetovna ureditev**, v sodelovanju z NAME:, interaktivni video, različne dimenzijs, Piran, 2020

**New World Order**, in collaboration with NAME:, interactive video installation variable dimensions, Piran, 2020

foto/photo: David Lotrič Banović

Slovenija Črna kronika Tujina Gospodarstvo Znanost in tehnologija Preverjeno Fokus Inšpektor Svet

## SLOVENIJA

**Nova svetovna ureditev: v Piranu buri duhove 25-metrski grafit**

Piran, 28.04.2020, 20:22 | Posodobljeno pred 3 meseci



AVTOR



Jaka Ivan



KOMENTARJEV

93



V Piranu zadnji teden bolj kot koronavirus buri duhove novi, kar 25 metrov velik grafit z napisom New World Order oziroma Nova svetovna ureditev. Ta se je preko noči pojavil na zidu na Punti, sproža pa veliko vprašanj. Kdo je avtor in kaj sporoča? Pa tudi, ali sodi v mesto, kot je Piran, in kaj zdaj z njim storiti? Ga pustiti ali prebarvati? Mnenja domačinov so deljena, bурne razprave pa potekajo tudi na družbenih omrežjih. Kot kaže, bo imel zadnjo besedo Zavod za varstvo kulturne dediščine.

**TRI MUCKE**

EKSKLUZIVNO NA VOYO



NOVA SVETOVNA UREDITEV | PIRAN | NAPIS

f t n

**KOMENTARJI (93)**

**Opozorilo:** Po 297. členu Kazenskega zakonika je posameznik kazensko odgovoren za javno spodbujanje sovražnika, nasilja ali nestrosti. S klikom na gumb Spletino oči prijavite komentar, za katerega mislite, da vsebuje sovražni govor.

PRIMI SOVRAŽNI GOVOR

PRAVILA ZA DILEVO KOMENTARJEV



Za komentiranje se je potrebno prijaviti!

PREDVISE

srce34  
29.04.2020, 15:10:38

Svetovni red ustvarjamo ljudje. Od nas samih in naših dejari je odvisno, kakšnega bomo ustvarili. In po mojem mnenju, določer ne bomo prepoznali svoje lastne vlog in svoje soodgovornosti v njem, ne bo v redu, ne glede na to, kako bo izgledal. Če pogledam samo sebe in mojo lastno odgovornost, lahko vidim, da sem v vsakem dnevu postavljen na prvo odločitev, kaj in na kakšnem način bom ustvarjal. Res je, da so mnoge odločitve včasih boljše, včasih pa slabše in da so tudi trenutki, ko se vprašam, zakaj to stoji delom. Zakaj se trudim verjeti v dobro ljudi, zakaj si želim biti sama boljši človek kot sem bila včeraj. Moj odgovor na to je, da bom lahko nekega dne lažje pogledala svojemu otroku v oči, ko mu bom odgovarjala na vprašanja v smislu, zakaj je svetovni red tak kot je. To je tudi razlog, zakaj hocem video to, kaj je moja soodgovornost kot posameznice v tem možaku. Ki mu pravimo svetovni red. Pri razkrivljanju tega, kaj je moja soodgovornost, pa mi pomaga način, na katerega se uporabljajo besede kot so zmožnost, pogledati se v ogledalo ali bolj po domače omeneti pred svojim pragom. Res je, da ni najbolj enostavno videti svrige bruna v svojem očesu in da je lahko bolče, ko ga potegnemo ven. Po drugi strani pa je res tudi to, da pretvarjam, da ga ni, na žalost ne bo pokrielo za to, da bo izgril. K sreči lahko vidim v debatah z ljudi okrog mene, se jih tega vse več zaveda in to mi tudi razlog, zakaj še naprej vztrajam na tej poti.

ODGOVORI

5 0



ZAHVALJUJEM EPIZODE NA VOYO



VOYO &gt; PIVO IN 14 DNI BREZPLAČNO



# Karantenska družina

## Risbe travmatske terapije

### Quarantine Family

### Drawings of the Trauma Therapy

IZOLA, 2020

Delo *Karantenska družina* izvira iz risb, s katerimi si je Brad Downey v zgodnjem obdobju karantene lajšal stisko zaradi situacije, v kateri se je znašel. Osnovni medij je zato klasičen, a ga Brad, tako kot zmeraj, nadgradi in poveže v mnogo kompleksnejše delo. Ki pa ostaja poklon ljudem, ki so soočeni s karanteno zmogli postati družina. In preživljanje zmogli spreobrniti v ustvarjanje. Ali krajše: kako zaščitne maske postanejo jadra.

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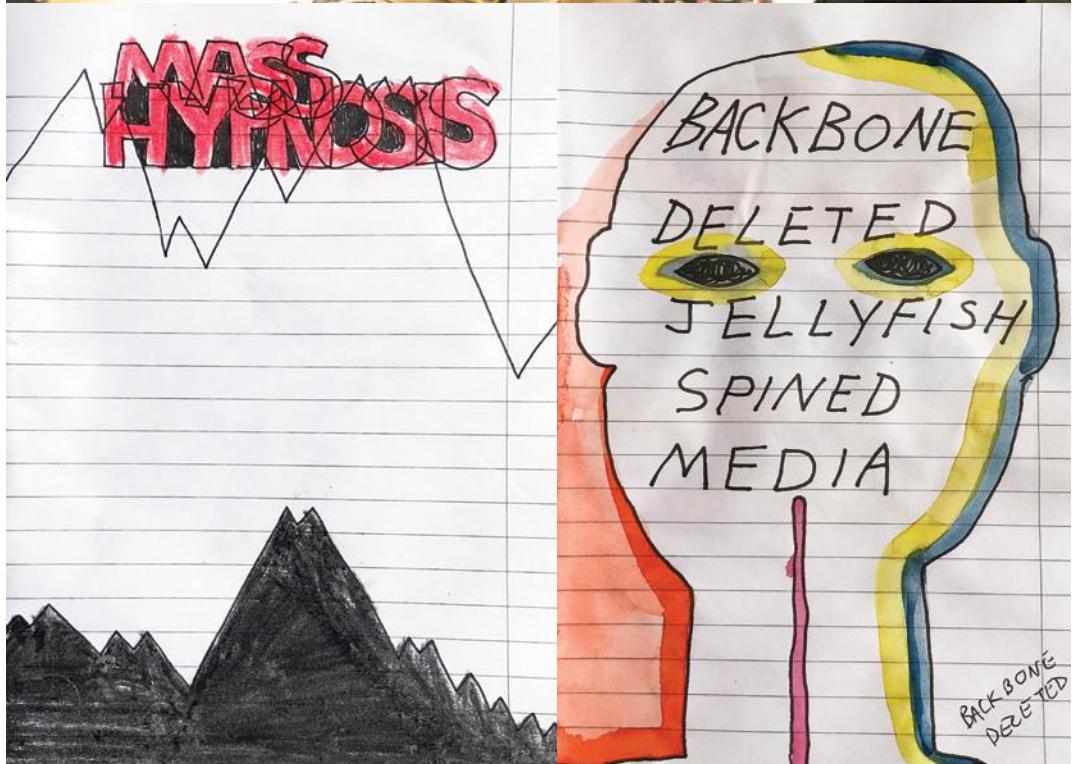
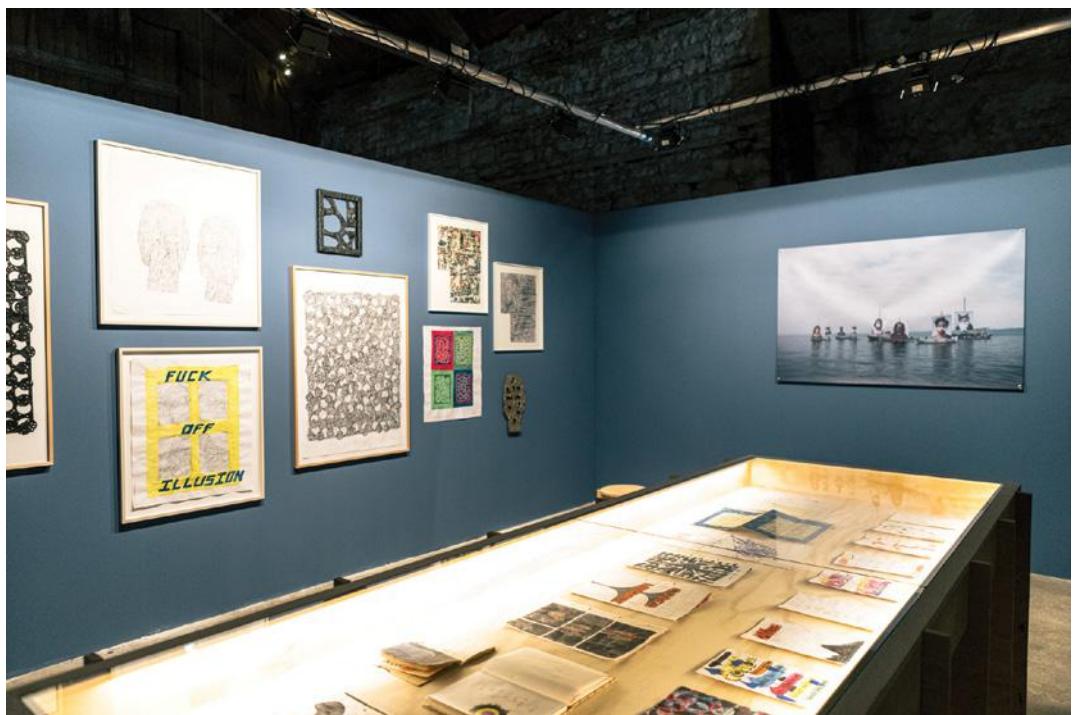
**Risbe travmatske terapije**, različni mediji na paprju, Izola, 2020  
**Drawings of the Trauma Therapy**, various media on paper, Izola, 2020  
foto/photo: David Lotrič Banović



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**Karantenski travma prijatelj**, Izola, 2020  
**Quarantine Trauma Buddy**, Izola, 2020  
foto/photo: Rok Pahor

The source of the work *Quarantine Family* are the drawings that Brad Downey made in the early period of the quarantine to ease the distress of his situation. The basic medium is classical, but Brad, as always, develops it further and connects it into a highly complex work that remains a homage to the people who were able to form a family in the face of quarantine. Who were even able to turn endurance into creation. In short: how facemasks become sails.





&gt;

Karantenska družina, Risbe travmatske terapije, fotografija na ceradi, Izola, 2020

Quarantine Family / Drawings of the Trauma Therapy, photograph on banner, Izola, 2020

foto/photo: Mitja Božič



# Avtportret (karantenski) IZOLA, 2020

## Self-portrait (in quarantine)

Sklepnega dela razstave *Festivala Izis: Fuck off Illusion*, kot v nekakšni igri po praznini se gibajoč 3d model avtorja ne moremo opisati drugače, kot s ponovno navedbo Heraklita:

»Človek si ponoči prižiga luč, ko njemu samemu, /ko umre/, vid ugasne; ko spi, se živeči dotika umrlega, /ko vid ugasne/, zbuljeni se dotika spečega.«

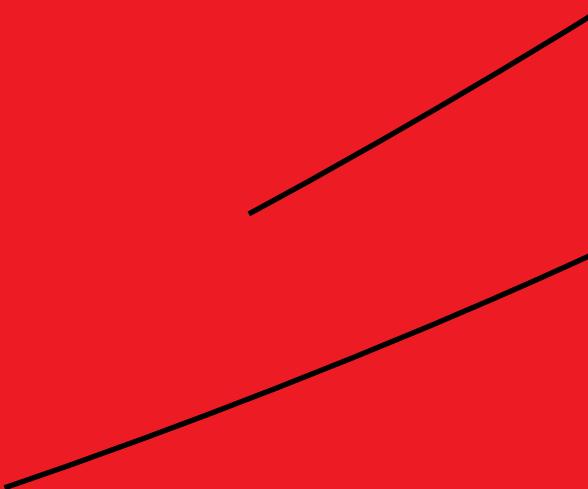
The concluding part of the *Festival Izis: Fuck off Illusion* exhibition, a 3D model of the author that moves as if it were playing a game in the emptiness, can only be described by another quote from Heraclitus:

“Man kindles a light for himself in the night-time, when he has died but is alive. The sleeper, whose vision has been put out, lights up from the dead; he that is awake lights up from the sleeping.”

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**Avtportret (karantenski)**  
fotogrametrija: 3D model, prostorska računalniška očala, les, različne dimenzijs, Izola, 2020  
**Self-Portrait (in quarantine)**  
photogrammetry 3D model, spatial computer glasses, wood dimensions Variable, Izola, 2020  
foto/photo: David Lotrič Banović,  
Žiga Pavlovič



# Del / Part





# Melania 2019-2020

## Melania

Povod za postavitev spomenika Melania se prične z Bradovim prvim obiskom Slovenije poleti 2018, ko odkrije, da od tod izvira prva dama njegove domovine. Za enega izmed razlogov bi lahko vsekakor navedli agresivno protimigrantsko retoriko in politiko njenega soproga. Tako se Brad odloči, da protislovju, ki nosi ime Melania, z ekipo slovenskih sodelavcev in lokalne skupnosti postavi obeležje. Po izbiri in nakupu topola ter srečanju in angažiranju Maxija, ljubiteljskega kiparja z motorno žago, rojenega istega meseca, istega leta in v isti porodnišnici, kot Melania, je spomenik lani odkrit v Rožnem, v bližini Sevnice, na dan, ko ameriško ljudstvo praznuje deklaracijo o neodvisnosti. Umetniški projekt obsega še dokumentarni film, ki preko portretiranja Maxija, predstavi najpomembnejše faze nastanka kipa. V nadaljevanju pa Brad s sodelavci na podlagi odlitka izvirnika prične proizvajati replike.

Po točno enem letu od odprtja, 4. 7. 2020, neznanci požgejo spomenik v Rožnem, Brad ga odstrani in v stiku z lokalno skupnostjo, ki je skrbela za okolico in spomenik vzela za svojega, načrtuje postavitev nadomestnega.

*Melania* je večplasten projekt, ki mu dogajanje okrog njega nikakor ne dovoli, da bi se zaključil. Z izjemo spomenika, ki bo v Rožnem nadomestil prvotnega, so v tem sklopu razstavljena vsa Melanijina dosedanja utelešenja.



**Odstranjevanje vandalizirane Melania,**  
Rožno, 2020  
**Removing the vandalized Melania,**  
Rožno, 2020  
foto/photo: Brad Downey

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**Melania, 2019-2020**  
Požgan kip Melania s kamnitim podstavkom  
Mavčna replika z lesnim podstavkom  
Silikonska replika s kovinskim podstavkom  
Replika iz smole na betonskem podstavku  
Dva digitalna videa, 12:11min, 8:03min



**Maxi Aleš Župevc, izdelovanje Melania,**  
Rožno, 2020  
**Maxi Aleš Župevc carving Melania,**  
Rožno, 2020  
foto/photo: Aljaž Ceralec

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#### **Melania, 2019-2020**

Burnt statue of Melania on a stone pedestal  
Plaster replica on a wooden pedestal  
Silicone replica on a metal pedestal  
Resin replica on a concrete pedestal  
Two digital videos, 12:11min, 8:03min  
foto/photo: David Lotrič Banović

The cause for the erection of the monument to Melania is Brad's first visit to Slovenia in the summer of 2018, when he discovered that it is the birthplace of the First Lady of his homeland. Another motivation could certainly be the aggressive anti-immigrant rhetoric and policies of her husband. So Brad decided to commemorate this contradiction named Melania together with a team of Slovenian colleagues and the local community. After choosing and buying the poplar tree and after meeting and bringing Maxi – an amateur chainsaw sculptor, born in the same month of the same year and in the same maternity ward as Melania – into the project, the monument was unveiled last year in Rožno, near Sevnica, on the day when the American people celebrate the declaration of their independence. One part of the art project is also the documentary film, a portrait of Maxi, which shows the crucial steps in the making of the sculpture. Brad and his colleagues then began to make replicas of the statue, based on the cast of the original.

Exactly one year after the unveiling, on the 4th of July 2020, unknown perpetrators burned down the monument in Rožno. Brad then removed it and, joining forces with the local community that took care of the monument and its surroundings, began to plan the erection of a replacement.

*Melania* is a multi-layered project that is simply not allowed to conclude by everything that is happening around it. All of Melania's incarnations to date, except for the replacement, are presented in this part.



When you go and have a beer  
everybody sees that.







# Del / Part





# Kar spodaj laži 2003-2020

## What Lies Beneath

*Kar spodaj laži* je premierna celostna predstavitev na razstavi *Fuck off I Illusion* najdlje trajajočega projekta. Na kratko rekonstruirana kronologija je tale: leta 2003 je Brad Downey povabljen na razstavo *Street Art* v Berlinski galeriji Kunstraum Kreuzberg Bethanien, kar predstavlja njegov prvi obisk Evrope sploh. Na razstavi med drugim sreča in se spozna s takrat še ne slovitim in razvpitim Banksyjem. Ko je Brad leta 2011 povabljen, da bi v isti galeriji sodeloval na skupinski razstavi *Do Not Think*, se odloči za restavratorski poseg in razkritje v vseh vmesnih letih z več plastmi barve prekrivih Banksyjevih del. Odkritje Banksyjevih del v medijskem poročanju o razstavi popolno zasenči koncept razstave in ostale sodelujoče avtorje. Praviloma ne omenja Bradovega avtorstva, kaj šele vprašanj, vezanih na delovanje umetniškega trga in umetniške neodvisnosti, ki jih je z razkritjem postavil. Galerija Bethanien dobiva tudi povpraševanja o možnosti odkupa Banksyjevih del. Brad Downey zadnjo noč razstave opravi še eno intervencijo: enega od del uniči, tako da od njega ostane kup mavca, barve, kosov stene, skratka – kup smeti, ki so nekoč predstavljale nosilec in sledi naenkrat iskanega in dragega umetniškega dela. Poleg tega pa na podlagi slik iz razstave iz leta 2003 izreže tri kose stene in jih od tedaj skrivaj hrani.

Leta 2019 iz omenjenega kupa smeti rekonstruira delo *Flying Copper*. Letos in prvič sploh na očeh javnosti pa lahko ob podpori Restavratorskega Centra Ljubljana in Inštituta Jožef Štefan vidimo hiperspektralne fotografije Banksyjevih del iz leta 2003.

S podporo Inštituta Jožef Štefan in Restavratorskega centra Ljubljana



**Video dokumentiranje Banksyjevega originalnega dela v sklopu *Backjumps the live Issue*, Kunstraum Kreuzberg Bethanien, Berlin, 2003**

**Video documentation of Banksy's original work at *Backjumps the live Issue*, Kunstraum Kreuzberg Bethanien, Berlin, 2003**

foto/photo: Brad Downey



**Restavrirano, fragmentirano in uničeno  
Banksyjevo delo, preimenovano v  
Kaj spodaj Laži**, Kunstraum Kreuzberg  
Bethanien, Berlin, Germany, 2011  
**Restored, Fragmented and Demolished  
Banksy installation, retitled What  
Lies Beneath**, Kunstraum Kreuzberg  
Bethanien, Berlin, Germany, 2011  
foto/photo: Brad Downey

*What Lies Beneath* is the premiere of a complete presentation of the longest running project of the *Fuck off Illusion* exhibition. A summary of the chronology goes like this: In the year 2003 Brad Downey is invited to the *Street Art* exhibition at the Berlin's gallery Kunstraum Kreuzberg Bethanien, his first ever visit to Europe. At the exhibition he meets Banksy, who is then not yet famously infamous. In the year 2011, when he is invited to participate in the group exhibition *Do Not Think* at the same gallery, he embarks on a restoration project to uncover the works of Banksy, hidden under the many years of subsequent paint. The uncovering of Banksy's works completely overshadows the concept of the show and all other participating artists in the media reports. Brad's authorship goes largely unmentioned, as do the questions raised by his work, regarding the workings of the art market and the nature of artistic independence. Many requests for acquisition of Banksy's work are sent to Gallery Bethanien. On the final night of the exhibition Brad Downey performs another intervention: He destroys one of the works and leaves behind only a pile of plaster, paint, and parts of the wall –in short, a pile of trash that once carried the traces of the suddenly coveted and valued work of art. In addition, he cuts out three parts of the wall based on the location of the paintings from the year 2003 and keeps them hidden ever since.

In the year 2019 he reconstructs the work *Flying Copper* from the aforementioned pile of trash. And this year, for the first time ever in public view, we can see the hyperspectral photographs of Banksy's work from the year 2003, produced with the help of the Ljubljana Restoration Centre and the Jožef Štefan Institute.

Supported by Jožef Štefan Institute and the Restoration  
Centre Ljubljana





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**Diver, 2003-2020**

**Toxic Mary, 2003-2020**

**TV Girl, 2003-2020**

Hiperspektralna fotografija, mavec, beton,

barva, svetlobna škatla, prosojnost, steklo /

Hyperspectral photography, plaster, concrete,

paint, lightbox, transparency, glass

foto/photo: David Lotrič Banović

&gt;

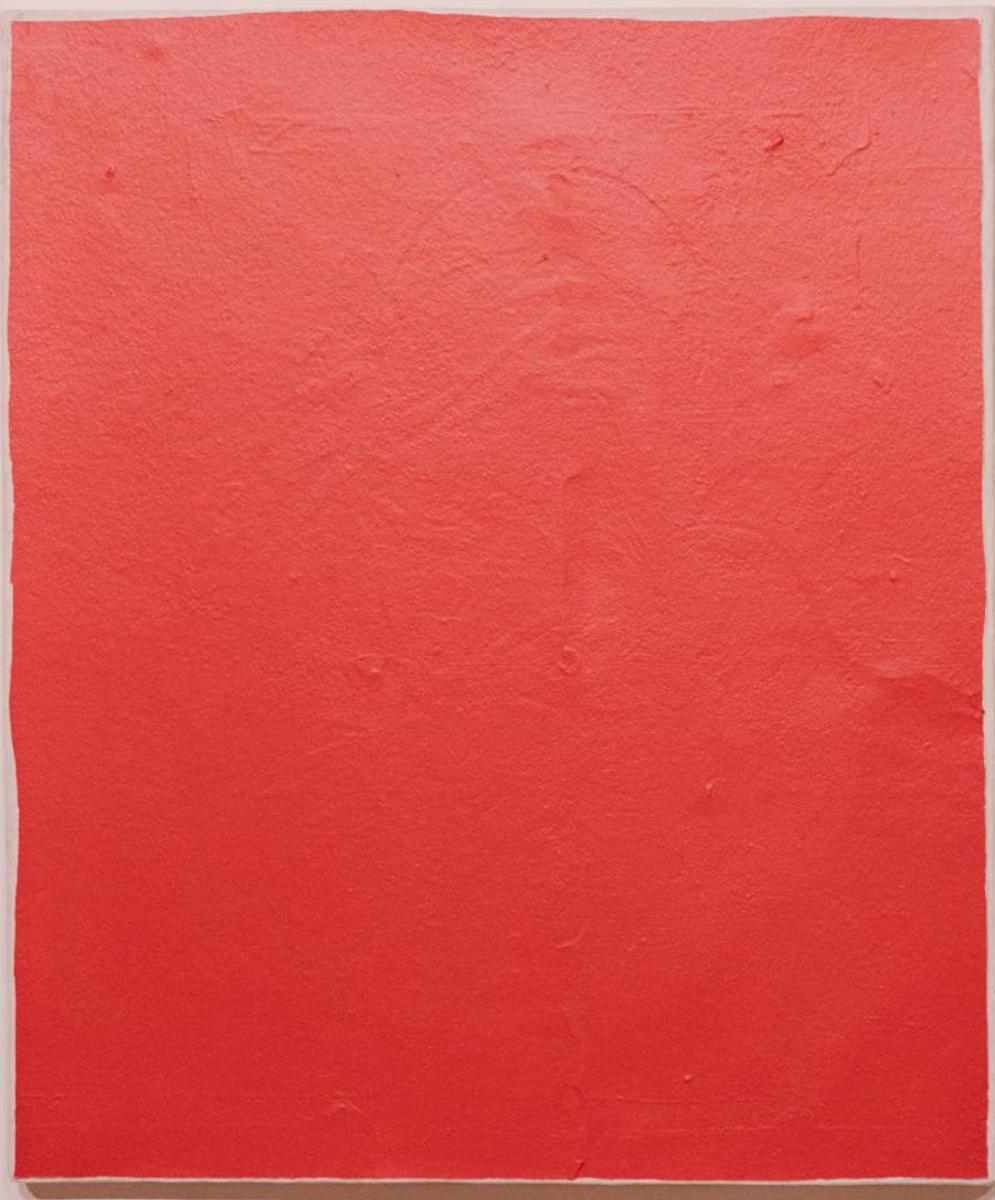
**Flying Copper, 2003-2019**

Mavec, beton, les, smola, barva, umazanija,  
leplilo. 196x306 /

Plaster, concrete, wood, resin, paint, dirt,

glue. 196x306

foto/photo: David Lotrič Banović





# Hvala / Tnx

Miha Erjavec, Anja Zver, Agnes Erjavec, Rok Pahor, Marko Vivoda, Gregor Gregorčič Pezdirec, MEF, Aljoša Mislej, Tomi Sinožič, Eva Drašal, Jure Zrinski, Brina Gregorčič, Filipo The Hungry, Alen Bujol, Anja Dorošenko, Jadralni klub Olimpic, Vid Dobrinja, Ivan Trunov, Alexandria Kotukova, Lara Božič, Martin Fabjan, Društvo starih bark Izola, Kristjan, Sandro, Julien Fargetton, Jelislava Đuričić (silver stiches), Marko Lekič, Deni Bordon, Robi Žavbi, Marko Vidic, Ana Malalan, Donna Marina Martensson, Marko Furlanič, Silvo, Žiga (okvir), Mitja Božič, Tilen Godnič, Jaka Erjavec, Aljaž Ceralec, Eva Pavlič Seifert, Miha Artnak, Nika Jurman, Maxi Aleš Župevc, Janc Roman, Alič Ahmo, Alič Nesib, Tono Boborc, Marko Turkuš, Neža Mekota, Marko Čeh, Katja Pahor, Kaja Kisilak, Eva Simetinger, Karlo Hmeljak, Anja Kozlan, Jani Pirnat, družina Žulič, Žiga Pavlovič, Aleš Rosa, David Lotrič Banović, Vid Vranjek, Marino Barka, Silvo Sosko, Cyril Mlinar, Jimmie Durham, Miha Pečar, Gregor Basiaco, Teal, Bronzini, Martina Knavs, Damjan Vengust, Matija Milanič, Jus, Co nanocenter, Bojan Ambrožič, Banksy, Name:, Adrian Nabi, Stephane Bauer, George Hladik, Magdalena Recova, Matthias Huebner, Louise Drubigny, Matthew Murphy, Restavratorski center Ljubljana, Institut Jožef Stefan, Luka Murovec, Maja Linnea Wendel, Ana Markežič, Darja Oražem, Borut Jerman, Maja Švara, Magda Pahor, Milenko Pahor, Miha Vivoda, Greta, Eva Benedik, družina Vivoda, Brane Kociančič, Katja Mijajlović.

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