

## Tanja Lažetić

As an artist I focus on photography – I use both, found photographs as well as photographs I take – but I also work with video, ceramics, performance and the artist's book. What unites all these seemingly very different artworks is the method that I use, in which I first disassemble the whole, in order to assemble it into something new so as to gain insight and understanding. Sometimes I tear up paper, sometimes digital files, I smash glass, put shards together, glue stuff, sew, magnify or reduce images and change colours. The individual parts are always emphasised in my work and the composite whole is an object or image that opens up a new visibility.



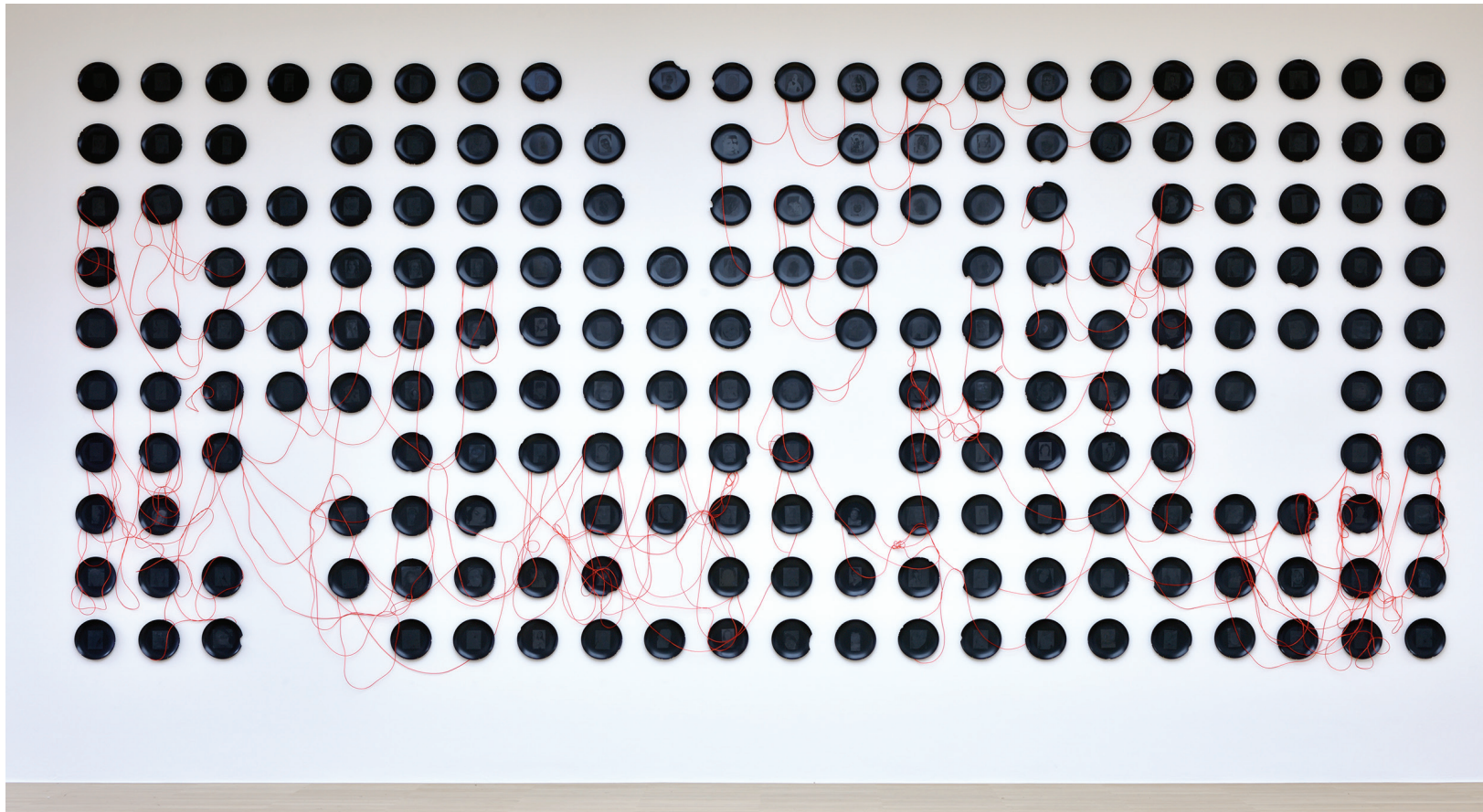
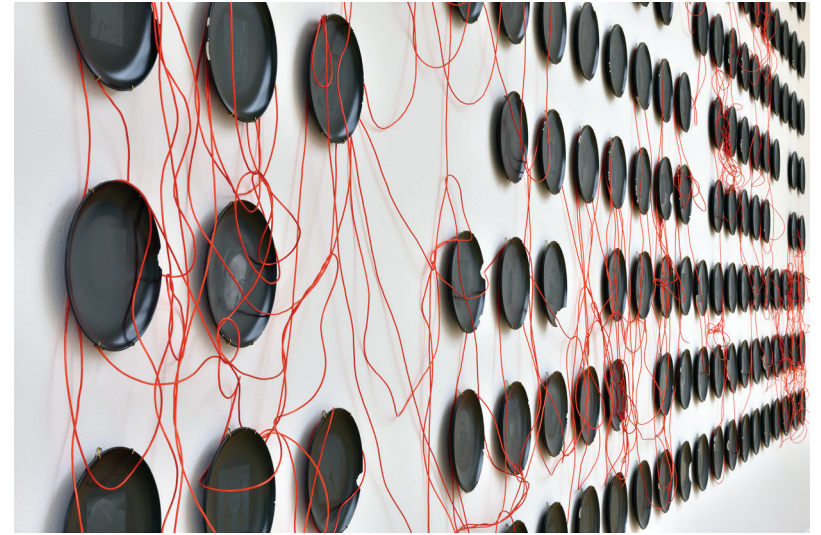
Untitled, only numbers, 2022



## Victims Unknown, 2023

A series of 200 plates with laser-cut portraits of femicide victims. The portraits were found online and mostly from police archives.

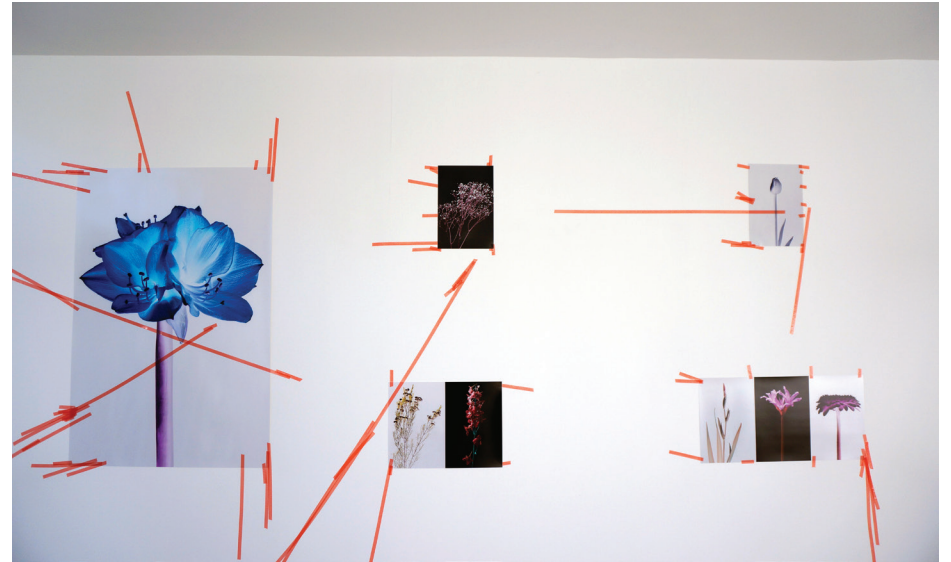
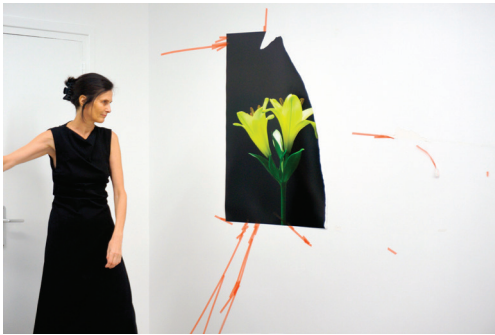
For Your Pleasure (Feminist Positions in Visual Art in and from Slovenia), Curator: Marina Vovk  
Museum of Modern Art, Ljubljana, 2023





## Flowers, 2019/2022

The question of gender identity always plays a role in my work. Even if I am talking about flowers. Commoditized and created without thorns, excess leaves and odors, these decorative plants have become “artificial” even though they grow and rot. Through digitally modified photographs and negatives, I tried to “improve” images of flowers to perfection. By adjusting “nature” to a fashionable taste, I tried to show the attitude behind the permanent changes in human bodies and the environment.



Europe Enterprise, Petit Galerie, Cité internationale des arts, Paris, France, 2021, Curators: Danijela Dugandžić & Jelena Petrović



Flowers, Galerija Kresija, Ljubljana, 2020





Flowers (installation and documentation of the performance)

28 xx – International festival of contemporary arts — City of Women, The South in Us: Constructing and Performing Ideology, Curated by Iva Kovač, Ljubljana, 2022



## Smash an Eye, 2018

I cut an eye with a laser cutter on old ceramic plates produced in countries that no longer exist, such as Yugoslavia, Czechoslovakia, the GDR and the USSR. Then I taped them to the wall and waited for them to fall to the floor. We do not know when this is going to happen, but in case we are there, we will be disturbed by the sound of breaking ceramics.



No Looking Back, Okay?, Maribor Art Gallery, 2018  
Curators: Simona Vidmar and Jure Kirbiš







## Olympia, 2001/2021

Olympia (2001/2021) is a “sewn” digital image printed on canvas. It’s an homage to Victorine Meurent, a model for Édouard Manet’s painting. Olympia shocked the Parisian public in 1863 not because of its nudity, as the reclining Venus has always been naked, but it was her flirtatious gaze that tells us, she is well aware of her sexuality. Victorine Meurent (also the model for *Le Déjeuner sur l’herbe*) was a painter, who even exhibited at the Paris Salon. The fact that Manet’s model was an ambitious artist and not a prostitute, as she was labeled, is a creative identificatory moment for me.

Europe Enterprise, Cité internationale des arts, Paris, France, 2021  
Curators: Danijela Dugandžić & Jelena Petrović



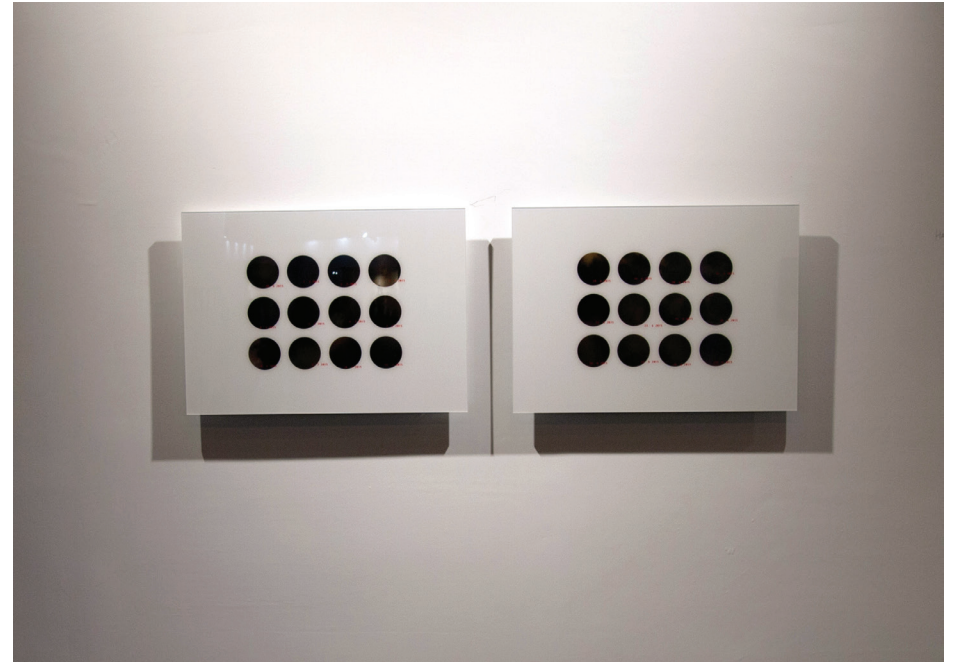






## The Skies above Me, 2016

I take a photograph of the night sky every day, and often this is the last thing I do that day. I then cut the photograph into a circle and make some kind of a black hole. The outlines of clouds are visible on the photographs, but still, these are just various shades of black with fewer or more white dots if the sky is clear, or one large dot if the moon enters the frame. Yet the night is not nothing. I see the night sky as an image of the subconscious. Nighttime is the other, unknown and dark part of the day, and taking a nightly photograph of the sky is my ritual. At those times, only the sky is above me.



Bronze Award at The Second International Nanjing Festival  
Nanjing, China, 2018





8th Triennial of Contemporary Art – U3, Beyond the Globe, Museum of Modern Art, Ljubljana, 2016, Curator: Boris Groys



## Nine Swimming Pools behind Broken Glass, 2010

I found some photos of bathers in swimming pools in some old Yugoslavian tourist brochures. They were taken at more or less the same time American artist Edward Ruscha took his photographs of swimming pools for his book *Nine Swimming Pools and a Broken Glass* (1968). The Los Angeles pools were in the yards of luxurious homes, private and empty. The Yugoslavian pools were their exact opposite.



U3 6th Triennial of Contemporary Slovene Art – An Idea for Living, Museum of Modern Art, Ljubljana, 2010  
Curator: Charles Esche









## Six Swimming Pools behind Broken Glass, 2014

"Lažetić's compilation of swimming pools from Israel was gathered from old postcards that "convalescents" sent home to their families. Lažetić scanned postcards, reprinted them and framed them, then shattered them with a hammer and reconstructed them with clear adhesive tape[i]. Ruscha's broken glass image – a formalistic act adding to the impact of the West Coast's fancy and abandoned pools – is transformed by Lažetić to amalgamated shards through which we see a completely different image. The broken glass, providing the same effect as the swimming pool photographs, becomes a screen through which we view Israel at the point between socialist market forces and a capitalist economy. The glued fractures map out the mechanism of collective image manufacture."

Ran Kasmy-Ilan







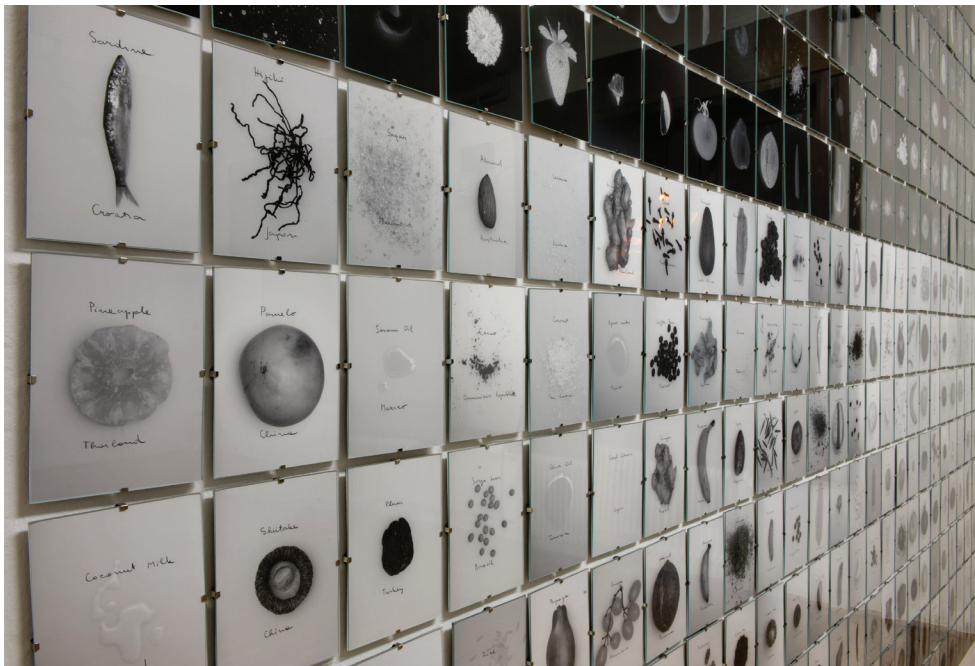
6 SWIMMING POOLS BEHIND BROKEN GLASS , The Israeli Center for Digital Art, Holon, Israel. 2015, Curator: Ran Kasmy-Ilan



## Migrants, 2010

"Food products are portrayed in the spirit of the registration, systematisation, and administration order. Each item is methodically registered as in a telephone directory, passport, ID card, museum depot, or other database. Each item is catalogued – by name (which says what it is), image (indicating its typical appearance), country of origin (indicating where it comes from, how far it has traveled, and what its cultural context is), and negative (which simulates an X-ray display of the body and "confirms the authenticity" of the product). Presenting various types and typologies – biological, geographical, ethnographic – with reference to aristocratic cabinets of curiosity or imperial museums is a form through which artists express doubt and criticism about the canonized knowledge of the world and society, pointing out that canonization and systematisation is established through power, namely through a Eurocentric, rationalist and, above all, colonialist view of the world as a whole."

Jelena Vesić



Returniung the Gaze, Cukrarana, Ljubljana, 2022

Curators: Alenka Gregorič, Mara Anjoli Vujić, Mateja Podlesnik, Alenka Trebušak