



„Ei sörrender!“

(auf Deutsch: „Ich ergebe mich!“)

ANDERE NÜTZLICHE REDEWENDUNGEN

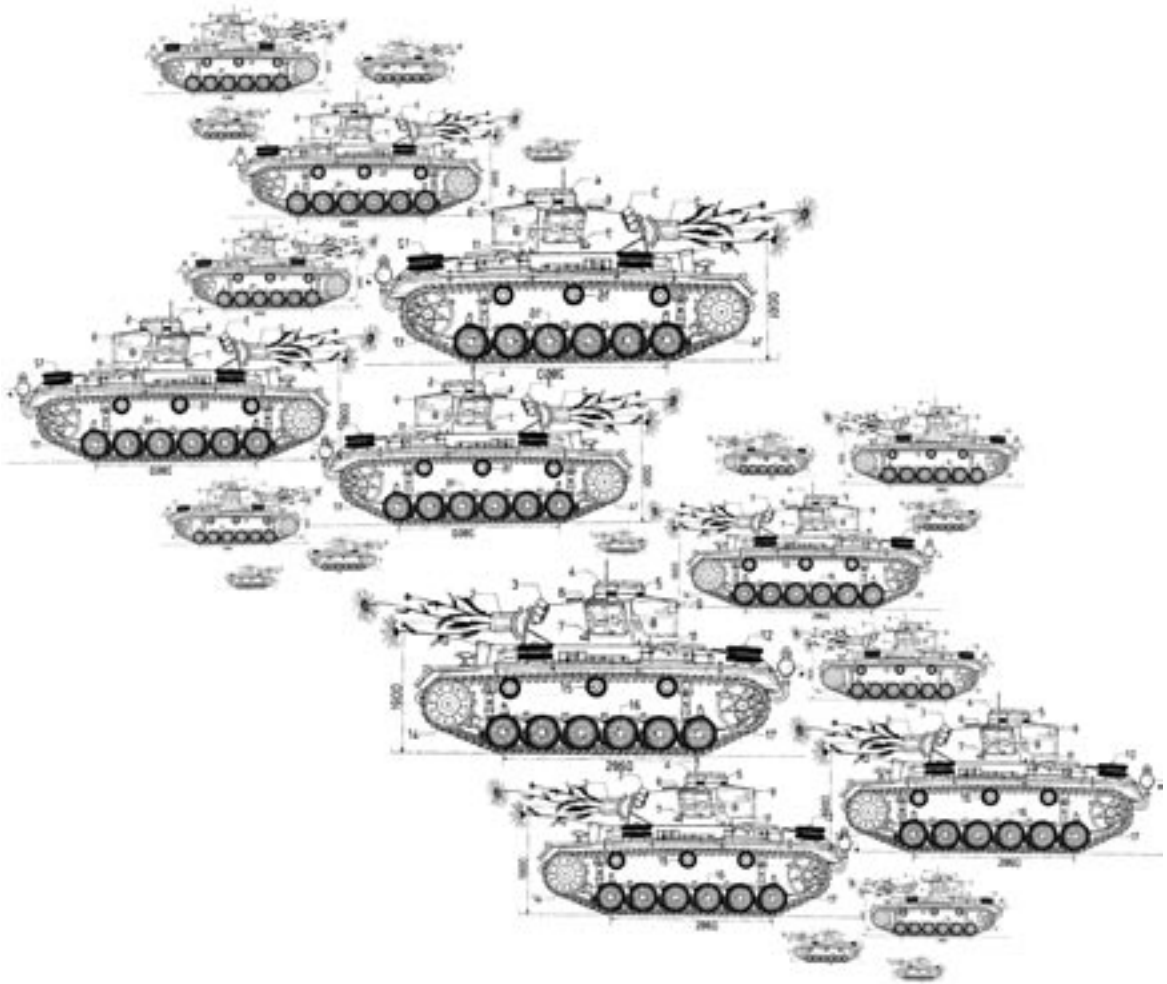
DEUTSCHE	ENGLISCH AUSGESPROCHEN	ENGLISCH GESCHRIEBEN
Wo seid ihr?	Uie ah juh?	Where are you?
Nicht schießen!	Doant schusst!	Don't shoot!
Ich bin verwundet	Ain wuhndet	I'm wounded!
Nehmt auch meine verwundenen Kameraden an	Teik kehr of ma! wuhndet kamerads	Take care of my wounded comrades
Gibt mir Wasser	Let mi! haw som water	Let me have some water
Haben Sie eine Zigarette?	Haw juh got a sigaret?	Have you got a cigarette?
Kann ich Kaffee (Tee) bekommen?	Kan ah haw koffi (tee)?	Can I have coffee (tea)?
Gibt mir bitte noch eine Decke	Pliss gw with som more blänket	Please give me one more blanket
Danke schön	Schak juh	Thank you

T/29

a project of

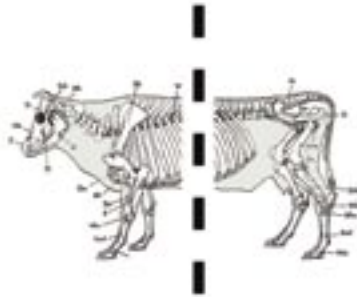
UNZ.

miriam mone / max gansbeger



"i was born after the second world war, i didn't speak italian for the first six years, just slovenian in my family, and then a little italian at school. that's why this land here is special. there has always been the frontier. once we'd been austrians, then italians, after the second world war it was half italian half yugoslavian, ... once here, once there... i don't know what to say, what is interesting?"

silvan kerševan



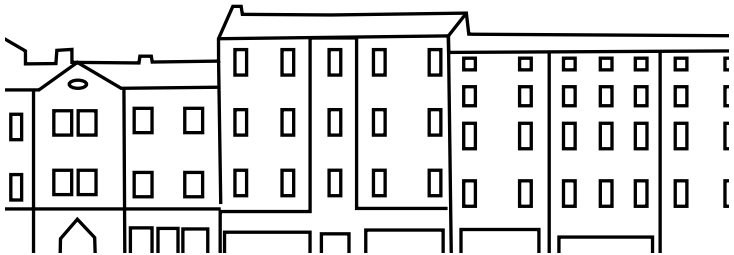
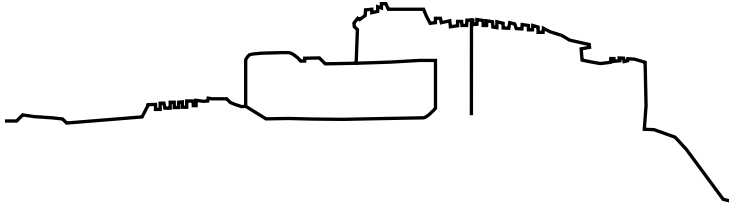
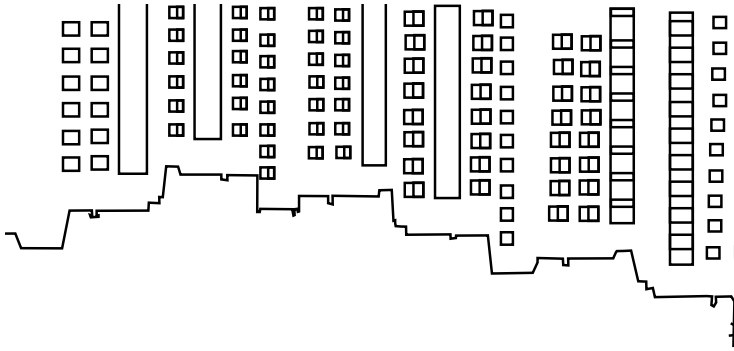
“over there in sentpeter, the border is going through the houses, over the roofs. people used to tell an anecdote: they said that the frontier also severed a cow - its head was in italy and its tail in yugoslavia.”

katja vončina

“it was eating in italy and shitting in yugoslavia.”

a policeman, laughing.

NOVA GORICA



GORIZIA

"yes, this confine was ruthless. it simply fell down and divided the people, and divided the houses and the fields."

marta lombardi



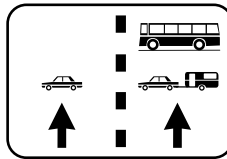
“over the last 20 years the border has become more and more permeable.
 for one year, slovenia has been europe and next year there will be no border
 anymore... i'm curious what will happen then.”

katja vončina



on 15-02-06 unz. gloriously arrived in gorizia, going by a bumping 23 year old vw passat 'balkanmobil' and mug shots in our passports that usually make customs officers frisk us, for suspicion of smuggling drugs. we came to gorizia/ nova gorica to find out something about this area where a blind man has drawn a line through, where cows are eating in italy and shitting in yugoslavia (or the other way round, depending who is telling the story), where some people are trilingual because in their grand and great-grandparents' times it used to be austrian territory, where a family (levetzov - lantieri) had to watch how parts of their house (the historic palazzo lantieri) were broken down to build a street through it. like tourists we were walking through gorizia, through medieval streets paved with bricks, passing castelli, palazzi and arcades. and we were walking through nova gorica, on asphalted pavements, passing housing schemes from the seventies and eighties up to the present day, a huge casino, changing the color of its storefront every two minutes, with a spinning globe on its roof, lots of cars and people. you walk 100 meters over the border line, but it could have also been 100 kilometers. they have space to build, not that much ancient history they have to take care of. someone said, with a little bitterness, that gorizia is going to become the centro storico of nova gorica. why not? it seems to fit together: gorizia is sleeping, structures have been fixed for a long time and nova gorica is obviously missing some history, which could be called a city's soul, but nonetheless it offers a lot of energy. "over the last 20 years the border has become more and more permeable. for one year slovenia has been europe and next year there will be no border anymore. i 'm curious what will happen then." as katja vončina, a young italian-slovenian girl, said in an interview. unz. thinks that curiosity is a forerunner of progress.

best regards, unz.



WE WOULD LIKE TO THANK:

carolina levezov - lantieri and her family
(for being a wonderful open minded host)

←rotor→

margarethe makovec (for choosing unz.),
anton lederer and angelika maierhofer

zerynthia

dora stiefelmeier, lorenzo benedetti
and birgitte bjarholm (for teaching us danish)

archivio storico biblioteca
(for having their whole archive digitalized,
providing it to uz.)

silvan kerševan, principal of the slovenian center
for musical education
(slovenski center za glasbeno vzgojo)
and his young students katja vončina and
marta lombardi (for giving uz. the interview).

←rotor→ and zerynthia

(for addressing everyone with the familiar "du")

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“FRENCH KISS (FRECHER KUSS)” UNZ. 2006

picture provided by: [archivio storico provinciale gorizia](#)

“near to gorizia, in copališče, the border went through the cemetery.
the people couldn't visit their graves.”

[silvan kerševan](#)



picture provided by: archivio storico provinciale gorizia

"WHITE BORDER" Video 1 min, 2006

in 1945, soldiers painted the new confine on the ground with white color. by accident, and who could have expected that; the time we were there, we were witnessing how this white line was being washed away by the endless rain and vanished in the sewers of gorizia...





In what year was your activity founded?

← rotor → association for contemporary art was founded in 1999.

Who are your staff members?

How many are you and what are your professional backgrounds?

The ← rotor → team consists of six people: Margarethe Makovec, Anton Lederer, Angelika Maierhofer, Sonja Hofstetter, Marlies Jaklitsch and Ingrid Ecker-Eckhofen. Our professional backgrounds are mainly history of art studies, with a strong focus on the field of contemporary art.

Please explain in three brief sentences your principle activity.

Since the mid-90s, the work of ← rotor → association for contemporary art has increasingly concentrated on the art scenes of Middle/Southern/Eastern Europe. From the ongoing commitment of ← rotor → results a dense network of links to artists, curators and institutions in Middle /Southern/Eastern Europe, corresponding with ← rotor→'s focus on the most current positions of art and the reflection of the enormous transformations taking place in this part of Europe.

What type of public do you attract in your country?

We try to be open for all kinds of public but, of course, our program attracts first of all art lovers from a younger generation.

Budget: What are your major sources of income and expenses?

We are mainly supported by public funds like the Cultural Department of the City of Graz, the Cultural Department of the Federal Government of Styria, the Art Department of the Austrian Government, KulturKontakt Austria and a plenty of other partners and sponsoring enterprises.

What is the principle operating difficulty that you encounter?

There is not enough time to travel around as much as we would like to. And of course, the biggest problem is always the money. There is never enough money to pay the artists and the staff in an adequate way.

What is your most important project for 2006?

We would like to mention the 4. MSE - Meeting (Middle-South-East Meeting) which takes place in November 2006. For a three days conference members of the most active initiatives of Middle/ Southern/Eastern Europe will meet in Prishtina, Kosova. The idea of organizing MSE - Meetings was to create a better network making for the exchange of exhibition practices and theories between art centers in that region. This year the MSE- Meeting will be organized by Erzen Shkololli, EXIT Contemporary Art Institute, Peje, Kosova; Basak Senova, NOMAD, Istanbul Turkey and Margarethe Makovec, ← rotor → association of contemporary art, Graz, Austria.

How, and in what way, was the meeting in Gorizia in October useful?

To meet interesting people, to exchange information, to enlarge networks, to eat and drink in a wonderful atmosphere that places like the Palazzo Lantieri in Gorizia offered and to develop joint future collaborations and projects!

< rotor >

association for contemporary art

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