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Witness of Time

The idea of pacification of an old Austro-Hungarian military fortress through artistic intervention is not the dominant and imperative motivation. Functioning ideally as an inspiration – a constant for extravagant creations of romanticism – the ruin exists for us only as one of those authentic points that for a moment “catch” the “wandering” gaze of an unresponsive spectator. As a “chance and persistent observer” we do not define or establish specific patterns of behavior or communication toward the fortress.

This building possesses the power of “the ability to be, the ability to become”. And the intervention of the artist brings this unconscious power into a state of blatancy and thoughtful presence. The building forces itself upon us today through the visual multiplicity of possibilities of the play of its inherent forces, their movements, fine guidance and thoughtful shaping. The red curtain establishes the ambience of a place where royal or church majesty resides. But it also invokes the possible scenery of a brothel, a De Sadian castle of Silling, a detached, isolated place of passion and crime. In both cases, it is a sign of an establishing/established border; red is the color of the traditional marking of boundary lines. This building, however, does not become a keeper of a secret, a sign of hiding and distance. “Changing its clothes”, the structure “gets a role”; it becomes active.

The object functions as a stage, as a possible arena for an event the nature and dimensions of which we do not have an intimation. Red curtains at the apertures and in the interior of the citadel induce a measure of sophistication. They demand presence with style; they emit a warm expectation and content with the potential, but not existent, occurrence, with only being in the place.