

IRWIN RETROPRINCIP 1983 - 2003

Künstlerhaus Bethanien, Berlin 26.9.-26.10.2003 | Karl-Ernst-Osthaus Museum, Hagen 15.11.2003-4.1.2004
Museum of Contemporary Art, Belgrad 17.4.-17.5.2004 | <http://www.irwin-retroprincip.de> | Tel: ++49 (0)30 – 695 052 18

Irwin: Retroprincip 1983-2003

- Exhibition venue Berlin:* **Künstlerhaus Bethanien, Berlin**
Mariannenplatz 2
D-10997 Berlin
Sept 26 - Oct 26, 2003
Wed-Sun 2-7 pm
Opening: Thursday, Sept 25, 2003, 19 hrs
www.bethanien.de
- Curator:* Inke Arns, Berlin
- Exhibition preview (press):* Künstlerhaus Bethanien, Thursday, September 25, 2003, 11 am
- Further exhibition venues:* **Karl Ernst Osthaus-Museum, Hagen**
Nov 15, 2003 - Jan 4, 2004
Museum of Contemporary Art, Belgrade
April 17 - May 17, 2004
- Website:* www.irwin-retroprincip.de
- Catalogue:* On the occasion of the exhibition *Irwin: Retroprincip 1983-2003* a comprehensive catalogue documenting Irwin's 20 year long activity will be published in German and English.
Inke Arns (ed.)
Irwin: Retroprincip 1983-2003
ISBN 3-936919-51-8 (German)
ISBN 3-936919-56-9 (English)
Revolver - Archiv für aktuelle Kunst, Frankfurt/Main, September 2003
267 pages
ca. 110 colour reproductions
30,5 x 24,5 cm
ca. 25 €
- Film- and video program:* A video and film program about Irwin/NSK complements the exhibition. It is screened during the opening hours of the exhibition in Künstlerhaus Bethanien (Studio 2).
- Contact:* Inke Arns
mikro e.V., Pestalozzistr. 5, 10625 Berlin
Tel: +49-30-69 50 52 18, Mobil: +49-178-313 66 78, Fax: +49-30-69 40 90 93
E-mail: inke@snafu.de

A project by mikro e.V., Berlin
Kindly supported by Künstlerhaus Bethanien, Berlin
- Media partner:* Zitty, Berlin

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Press Release

The five-person painters' collective Irwin¹ today occupies one of the most important positions in the contemporary art of Eastern Europe. Irwin, whose art represents a controversial debate on historical experience and commonly accepted narratives of art history, can now look back on a twenty-year body of work.

Irwin, along with the music group Laibach (*1980), the performance group Gledališče Sester Scipion Nasice (* 1983), today known as the Kozmokinetični Kabinet Noordung, and the design department Novi Kolektivizem, comprises one of the core groups within the artists' collective Neue Slowenische Kunst (NSK), established in 1984 in the Slovenian republic of the Federal Socialist Republic of Yugoslavia. Influenced by the theories of the Slovenian Lacan School, which developed in the 1980s around the philosopher Slavoj Žižek, NSK became an important part of the subculture scene of Ljubljana.

As with the other groups within NSK, Irwin is committed to the so-called 'retro-principle'. This retro-principle is "not a style or an art trend but a principle of thought, a way of behaving and acting." (Irwin) This means, to be more specific, that the visual language developed by Irwin in the 1980s consists almost exclusively of visual elements quoted from Western and Eastern European art of the 19th and 20th Centuries. Irwin employs motifs from Socialist Realism and the art of the "Third Reich", from the various politically-engaged European avant-garde movements including German Dadaism – in particular the artist John Heartfield –, Italian Futurism and Soviet-Russian Constructivism, as well as from religious art and Slovenian art of the 19th century. These elements are then combined with the Laibach *leitmotifs*: eagle, stag, sower, little drummer, and the black cross of the Russian Suprematist Kazimir Malevich. Irwin assembles these motifs from such varied origins in complex and multi-layered oil paintings in heavy frames.

Since its inception, the group Irwin has been involving itself extensively with the art history of Eastern Europe in its artistic projects, in particular with the ambivalent inheritance of the historical Russian, but also southern Slavic avant-garde and its totalitarian successors, and thus with the dialectic of avant-garde and totalitarianism. Following the creation of an individual visual language in their appropriation projects of the 1980s, the group has been concentrating since the 1990s on a critical examination of the art history of "Western Modernism," countering it with the "retro-avant-garde" of a fictive "Eastern Modernism" which, in its own obvious artificiality, points to the artificiality of Western art historical structures that continue to exclude contemporary Eastern European art to this day.

Irwin: Retroprincip 1983–2003 marks the 20-year existence of the group Irwin; at the same time, it's the group's first large solo exhibition in Berlin, 15 years after their debut exhibition in Germany at the Städtische Kunsthalle, Düsseldorf in early 1989 curated by Jürgen Harten. 15 years have passed in which the group Irwin – not least driven by the political changes and upheavals following 1989 – has redefined its concepts from the 1980s ("retro-garde," "over-identification") and developed important new projects and concepts for the 1990s and 2000s.

Through a combination of projects from the 1980s, 1990s, and 2000s, and supplemented by a film and video program on Irwin and Neue Slowenische Kunst, the exhibition *Irwin: Retroprincip 1983–2003* unites Irwin's most important work complexes and offers a comprehensive representation of a body of work rich in change and highly complex in terms of subject material. Thus, it marks a premiere not only for Berlin, but for all of Germany and the rest of Europe, as well.

¹ When the group *Rose Irwin Sélavy* was founded in 1983, its members Dušan Mandič, Miran Mohar, Andrej Savski, Roman Uranjek, and Borut Vogelnik were between 22 and 29 years old.

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Exhibition

Exhibition venues:

- Künstlerhaus Bethanien, Berlin
September 26 - October 26, 2003
- Karl Ernst Osthaus-Museum, Hagen
November 15, 2003 - Januar 4, 2004
- Museum of Contemporary Art, Belgrade
April 17 - May 17, 2004

Idea and exhibition concept:

Inke Arns, Berlin

Curator Irwin: Retroprincip 1983-2003:

Inke Arns, Berlin

Curator Irwin Icons:

Gregor Podnar, Ljubljana

Organisation:

Francis Hunger, Leipzig
Inke Arns, Berlin

Public Relations:

Inke Arns, Berlin
Francis Hunger, Leipzig

Cooperation (Irwin Icons):

Galerija Škuc, Ljubljana

Transport:

ZF Belaj, Berlin
Blaž Rotar, Ljubljana

www.irwin-retroprincip.de

Künstlerhaus Bethanien, Berlin

Executive director: Christoph Tannert
Project manager: Boris Kremer
Public Relations: Christina Sickert
Technical director and exhibition setup: Toni Lebkücher, Peter Rosemann
Administration: Assie Aftabzadeh, Holger Fröhlich

Our special thanks go to the lenders, the artists, the city of Ljubljana, the Ministry of Culture of the Republic of Slovenia and the Kulturstiftung des Bundes.

IRWIN RETROPRINCIP 1 9 8 3 - 2 0 0 3

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List of exhibited works

Golden Smile

Colour photography, 2003

Photo: Tomaž Gregorič

Courtesy Irwin

Was ist Kunst Deutschland?

Installation, 2003

1. Paul Vorgang, *Berliner Liebespaar in den Müggelbergen*, oil on canvas, 48,1 x 34,3 cm, around 1885, Berlinische Galerie, Berlin
2. Heinrich Maria Davringhausen, *Mann im blauen Rock*, oil on canvas, 80,3 x 79,8 cm, 1915, Karl Ernst Osthaus-Museum, Hagen
3. Ima Breusing, *Kanonen am Kanal*, oil on canvas, 45,5 x 89,4 cm, 1934, Berlinische Galerie, Berlin
4. Karl Hofer, *Stilleben mit Pfirsichen und Birnen*, oil on canvas, 50,7 x 75,2 cm, approx. 1930s, Karl Ernst Osthaus-Museum, Hagen
5. Franz Pauly, *Kartoffelernte*, oil on canvas, 51,7 x 70 cm, 1936, Karl Ernst Osthaus-Museum, Hagen
6. Emil Schumacher, *Innuration*, oil on canvas, 43,6 x 50 cm, 1952, Karl Ernst Osthaus-Museum, Hagen
7. Ernst Fritsch, *Regenvogel*, oil on hard mansonite, 49,4 x 64,1 cm, 1956, Berlinische Galerie, Berlin
8. Dietrich Burger, *Baggerführer Kurt Ringel*, mixed media on canvas, 84,9 x 65,5 cm, 1961, Museum der bildenden Künste, Leipzig
9. Ludwig Wilding, *Objekt*, wooden box and plexi glass, 80 x 80 x 10,5 cm, 1969, Karl Ernst Osthaus-Museum, Hagen
10. Wolf Vostell, *Medizinen (Ivan der Schreckliche)*, photo, camera, medical bottles, 53,5 x 73 x 12,5 cm, 1977, Galerie Inge Baecker, Cologne
11. Via Lewandowsky, *Wenn Staub kratzt Kuss trocken*, 101,5 x 101,5 cm, 1999, Sammlung Karl Walterbach, Berlin
12. Paola Neumann, *Rot*, oil on canvas, 89,5 x 84,5 x 4 cm, 2000, Karl Ernst Osthaus-Museum, Hagen

Irwin Icons

Installation, mixed media, 320 x 600 cm, 2000

1. Irwin-Icon, *Identity*, mixed media, 103 x 89 cm, 1984-2001, Courtesy Primož & Barbara Rems
2. *Cup of Coffee*, mixed media, 69 x 51 cm, 1985, Courtesy Irwin
3. *Baden Baden*, mixed media, 60 x 107 x 7 cm, 1988, Courtesy Franci Zavrl & Mateja Dimnik Zavrl
4. *Cup of Coffee V.*, mixed media, 60 x 60 x cm, 1997, Courtesy Andrej & Ksenija Božič
5. *Malevich Between Two Wars*, mixed media, 138 x 83 x 9 cm, 1998, Courtesy Irwin
6. *Cup of Coffee*, mixed media, 99 x 79 x 5 cm, 1998, Courtesy Franci Zavrl & Mateja Dimnik Zavrl
7. *Malevich Between Two Wars*, 99 x 69 x cm, 1998, Courtesy Andrej & Ksenija Božič
8. Irwin-Icon, *Fokus - Vade Retro*, 90 x 85 x 6 cm, 1999, Courtesy Franci Zavrl & Mateja Dimnik Zavrl
9. *Sower*, mixed media, 60 x 70 x cm, 2000, Courtesy Andrej & Ksenija Božič
10. *Cross (Suprematist Composition)*, mixed media, 80 x 60 x 15 cm, 2002/2003, Courtesy Irwin
11. *The Bride*, mixed media, 85 x 59 x 16 cm, 2003, Courtesy Irwin

Retroprinciple

Installation, mixed media, 300 x 300 cm, 2003
Aluminium plates with silkscreen, 23 drawings, each 40 x 30 cm framed in plexi glass
Courtesy Irwin

East Art Map

Light box, 124 x 177 x 15 cm, 2003
Courtesy Irwin

East Art Map - A (Re)Construction of the History of Contemporary Art in Eastern Europe

CD-ROM, Installation, variable dimensions, 2002
Courtesy Irwin

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Retroavantgarde

mixed media, 320 x 600 cm, 2000

1. Mladen Stilinović, *The Exploitation of the Dead*, 1984-2000; (1) 20 x 20 cm / (2) 18 x 20 cm / (3) 32 x 32 cm / (4) 16 x 16 cm / (5) 16 x 16 cm / (6) 16 x 16 cm / (7) 22 x 23 cm / (8) 19 x 14 cm / (9) 20 x 20 cm
2. Kazimir Malevich, Belgrad; (1) *Suprematism*, 26 x 26 cm, 1985 / (2) *Suprematism*, 32 x 29 cm, 1985 / (3) *Suprematism*, 52 x 39 cm, 1985 / (4) *Sculpture*, 48 cm hoch, 1985
3. Dimitrije Bašičević aka Mangelos, *Tabula rasa*, drawing, 23 x 29 cm, 1951-1956
4. Braco Dimitrijević, photo, 36,5 x 45 cm
5. Avgust Černigoj, photo, 39 x 32 cm
6. Scipion Nasice, photo, 30 x 40 cm
7. Laibach, poster, silkscreen, 70 x 10 cm
8. Irwin, *Malevich Between Two Wars*, 68 x 46 cm, 1984
9. Irwin, *The Second Bombing*, 82 x 74 cm, 1984
10. Irwin, *Bitke (Bottles)*, 63 x 63 cm, 1984

Courtesy Irwin and the artists

NSK Garda

Series of six photographs, Iris Print, each 140 x 100 cm, since 1998

Courtesy Irwin

Transnacionala

Installation, 282 x 520 x 160 cm, 1998

Museum Moderner Kunst Stiftung Ludwig
Wien

Transcentrala, New York, Moscow, Ljubljana 1992-1997

Series of three (colour and b/w) photographs, each 125 x 112 cm, 1991-1997

Courtesy Irwin

Interior of the Planet

Accessible object/lead sculpture, 220 x 250 x 450 cm, 1996

The following pieces are located inside the object:

- a) Model of the NSK State (size 1:33), consisting of a horizontal structure (corridor) which comprises the different departments of the NSK, and a vertical structure consisting of the *Laibach State Generator*, the *Heart of Transcentrala* (Ultima) by Irwin and the Cupola of the Cosmokinetic Cabinet Noordung. In cooperation with Marko Peterlin and Jernej Prijon;
- b) *Mystery of the Black Square*, photography, 160 x 140 cm, 1995, Photo: Andres Serrano;
- c) *Transcentrala Icon*, mixed media, 98 x 76 cm, 1995;
- d) Video *Transcentrala*, BetacamSP, 20.05 min., colour, produced by TV Slovenia/Artistic programme, 1993; written and directed by Marina Gržinič/Aina Šmid.

Courtesy Irwin

NSK Consulate Umag

Cibachrome, 150 x 130 cm, 1994

Photo: Franci Virant

Courtesy Irwin

Slovenske Atene (Slovenian Athens)

Five monumental paintings, each 340 x 160 cm, 1987

Ludwig Forum für internationale Kunst,
Aachen

Dan Mladosti (Day of Youth)

Poster, silkscreen, 83 x 58 cm, 1986

Courtesy Novi Kolektivizem

Rdeči Revirji (Red Districts)

Linocut, coal, oil, blood on canvas, 140 x 160 x 10 cm, 1985

Courtesy Darko Pokorn, Goran Schmidt, Dejan Knez

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Film- and video program about Irwin/NSK

Künstlerhaus Bethanien, Studio 2

(during the opening hours of the exhibition)

Peter Vezjak/Retrovizija, NSK (Regie)

Bravo (1993)

16mm documentary film about Laibach and NSK

53 min.

Marina Gržinić/Aina Šmid (dir.)

Transcentrala – Neue Slowenische Kunst Država v času (1993)

BetacamSP/PAL, colour, production: TV Slovenia/Artistic programme

- as part of the installation *Interior of the Planet* (1996) -

20.05 min.

Michael Benson (dir.)

Predictions of Fire (1995)

16 mm-Film, production: RTV Slovenija & Kineticon Pictures

95 min.

Marina Gržinić/Aina Šmid (dir.)

Postsocialism + Retroavantgarda + Irwin (1997)

BetacamSP/PAL, colour, production: TV Slovenija

22.05 min.

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Catalogue

On the occasion of the exhibition *Irwin: Retroprincip 1983-2003* a comprehensive catalogue will be published by Revolver – Archiv für aktuelle Kunst (Frankfurt/Main). Edited by Inke Arns and published in German and English, it documents Irwin's 20 year activity.

Conceived as an anthology the catalogue book is divided into four extensive thematic complexes – “Destruction and Construction,” “Rétrograder pour mieux sauter,” “Creating Connections,” and “Eastern Modernism” – which contain important contributions on Irwin/NSK.. These articles and essays have been published between 1984 and 2003 in journals, catalogues and books many of which today are out of print. The catalogue aims at making this material accessible again – in many instances for the first time in English or German translation.

Irwin: Retroprincip 1983-2003 includes articles and essays by Inke Arns, Michael Benson, Tomaž Brejc, Georg Bussmann, Eda Čufer, Vanesa Cvahte, Katja Diefenbach, William Furlong, Marina Gržinić, Boris Groys, Jürgen Harten, Valentin Hribar, Chrissie Iles, Irwin, Želimir Košćević, Viktor Misiano, Myroslava M. Mudrak, Gregor Podnar, Joanne Richardson, Daniel Spanke, Lilijana Stepančić, Charles Stephens, Borut Vogelnik, Peter Weibel, Igor Zabel and Slavoj Žižek.

Inke Arns (ed.)
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Katja Diefenbach: Art State. Slovenia and the 1990s (1994)
Slavoj Žižek: The Enlightenment in Laibach (1994)
Lilijana Stepančič: The Poster Scandal: New Collectivism and the 1987 Youth Day (1994)
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Slavoj Žižek: Es gibt keinen Staat in Europa (1993)
Eda Čufer & Irwin: NSK State in Time (1992)
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Tomaž Brejic: Le Spectacle de l'Idéologie (1989)
Slavoj Žižek: A Letter from Afar (1989)
Želimir Košćević: The Group Irwin and Neue Slowenische Kunst (1989)

Rétrograder pour mieux sauter

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Irwin: The Program of the Irwin Group (1984)
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- Gregor Podnar: Three voices on the artists' group Irwin: Zdenka Badovinac, Mladen Dolar and Goran Schmidt (2003)
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Eda Čufer & Irwin: Five Questions to Mr. Jürgen Harten (1990/1991)
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- Inke Arns: Interview, Ljubljana 2000 (Real Time Projects)
Joanne Richardson: Interview, Ljubljana 2000
Marina Viculin: Interview, Ljubljana 1990
Jürgen Harten: Interview, Düsseldorf 1989 (Ten Düsseldorf Questions)
Bill Furlong & Mike Archer: Interview, London 1988
Anne Tronche: Interview, Paris 1988

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Contact

Inke Arns
mikro e.V.
Pestalozzistr. 5
10625 Berlin

Tel: +49 - 30 - 69 50 52 18
Mobil: +49 - 178 - 31 3 66 78
Fax: +49 - 30 - 69 40 90 93
E-mail: inke@snafu.de
WWW: <http://www.irwin-retroprincip.de>

Website

Please note that detailed information as well as high-resolution images can be downloaded from our website.


[News](#) [Projektbeschreibung](#) [Programm](#) [Katalog](#) [Materialien](#) [Presse](#) [Kontakt](#) [English version](#)

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26.9.-26.10.2003
Mi-So 14-19 Uhr
Eröffnung: Do, 25.9.2003, 19 Uhr
[Info](#)

Karl-Ernst-Osthaus Museum, Hagen
15.11.2003-4.1.2004
Di-So 11-18 Uhr, Do 11-20 Uhr
Eröffnung: Fr, 14.11.2003, 19 Uhr
[Info](#)

Museum of Contemporary Art, Belgrade
17 April - 17 May 2004
everyday (except Tuesdays) 10 a.m. - 6 p.m.
Opening: 17 April, 1 p.m.
[Info](#)



Irwin/ Andrés Serrano:
Mystery of the Black Square
(1995), Fotografie

<http://www.irwin-retroprincip.de>

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Exhibition venues

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U1 U-Bahnhof Kottbusser Tor
S-Bahn Ostbahnhof
Bus 129 (Heinrichplatz)
Bus 140 (Mariannenplatz)

Karl Ernst Osthaus-Museum, Hagen

Hochstraße 73
D-58042 Hagen

November 15, 2003 - January 4, 2004
Tue-Sun 11-18 Uhr, Do 11-20 Uhr
Opening: Friday, November 14, 2003, 7 pm

<http://www.keom.de>

Museum of Contemporary Art, Belgrade

Ušće Save bb
11070 Belgrad
Yugoslavia

April 17 - May 17, 2004
open daily (except Tuesdays) 10 – 18 Uhr
Opening: Saturday, May 17, 2004, 1 pm

<http://www.msub.org.yu/>

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Irwin Biography

Irwin, founded 1983
Dušan Mandič (Ljubljana 1954)
Miran Mohar (Novo Mesto 1958)
Andrej Savski (Ljubljana 1961)
Roman Uranjek (Trbovlje 1961)
Borut Vogeljik (Kranj 1959)
Irwin is also a cofounder of NSK in 1984.

Selected solo exhibitions and projects

(*) = Catalogue

2003

- Cologne, Galerie Inge Baecker, *Icons*
- Berlin, Künstlerhaus Bethanien, *Irwin: Retroprincip 1983-2003* (*)
- Hagen, Karl Ernst Osthaus-Museum, *Irwin: Retroprincip 1983-2003* (*)

2002

- Regensburg, Mus. Ostdeutsche Galerie, *Rekapitulacija* (*)
- Zadar, Gradska Galerija, *Retroavantgarde* (*)
- Priština, Exit, *NSK Garda Priština*
- Prag, Home Gallery, *Irwin at Home*

2001

- Vienna, Galerie Grita Insam, *New works*
- Bari, Galeria Bonomo, *Self-portraits and Projects, Retroavantgarde*
- Sarajevo, Obala Art Centar, *Retroavantgarde*
- Vienna, Museum in Progress, *NSK Garda - Der Standard*

2000

- Ljubljana, Museum of Modern Art Ljubljana, *Irwin Live*
- Ljubljana, Galerija Visconti Fine Arts, *Self-portraits and Projects*
- Paris, Galerie Rabouan Moussion, *Retroavantgarde, Interiors of the Planit, Urcula Noordung*
- Prag, MXM Gallery, *NSK Garda Prague* (*)
- Zagreb, Museum of Contemporary Art, *Privatization of Time*
- Skopje, 359° Gallery, *Irwin State* (*)

1999

- Budapest, Erika Deak Gallery, *Self-portraits and Projects*

1998

- Warsaw, CCA Ujazdowski Castle, *Three Projects* (*)
- Vienna, Galerie Grita Insam, *Transnacionala Vienna*

1997

- Glasgow, Tramway, *Interior of the Planit* (*)
- Barcelona, Sala Montcada de la Fundacio La Caixa, *Transnacionala Barcelona* (*)
- Umag, Galerija Dante Marino Cettina, *Transnacionala Umag*
- Cologne, Galerie Inge Baecker, *Transnacionala Köln*

1996

- Atlanta, Conversations at the Castle, *Transnacionala* (*)
- Budapest, Ludwig Museum Budapest, *Interior of the Planit* (*)
- Madrid, A+A Gallery

1995

- Ljubljana, Anonimus Gallery, *The Interiors of the Planit*
- Ljubljana, Gospodarsko razstavišče, *Sejem elektronike, Propaganda*
- Munich, Laden Galerie, *The Interiors of the Planit* (*)
- Graz, Galerie Bleich-Rossi, *Project Proposal for the NSK Embassy in Beijing*
- Sarajevo, National Theater, *NSK Passport Office* als Teil des NSK Staates Sarajevo

1994

- Cologne, Galerie Inge Baecker, *Project Proposal for the NSK Embassy in Beijing*
- Umag, Galerija Dante, *NSK Konzulat Umag* (*)
- Ljubljana, Visconti Fine Arts, *Project Proposal for the NSK Embassy in Beijing* (*)

1993

- Seattle, Center on Contemporary Art, *Irwin-NSK Embassy Moscow Interior* (*)
- Paris, Galerie Le Sous-Sol
- Gent, Opus Operandi, *Time Festival, Irwin-NSK Embassy Gent*
- Ljubljana, Old Powerplant, *Transcentrala, part of the project Kunst Heimat Kunst Mailand*
- Galeria Cardi, *Irwin-NSK Embassy Moscow-Interior* (*)
- Milano, Galeria Cardi, *Irwin-NSK Embassy Moscow-Interiors* (*)
- Florence, Hotel Ambasciatori, *Consolato NSK Firenze*

1992

- Florence, Galleria Carini, *La Geografia del Tempo* (*)
- Moscow, Apt Art and Ridzina Gallery, *NSK Embassy Moscow*
- Umag, Galerija Dante Marino Cettina, *Laibach Irwin*
- Koper, Gallery Loža, *Irwin-NSK Embassy Moscow* (*)
- Brussels, Beursschouwburg, *Kapital* (*)
- Pittsburgh, National Gallery, *Pittsburgh Center for the Arts, Kapital* (*)
- San Francisco, New Langton Arts, *Kapital* (*)
- Graz, Bleich-Rossi Galerie (*)
- New York, Clocktower Gallery, *The Institute for Contemporary Art, Kapital* (*)
- Washington D.C., District of Columbia Arts Center, *Kapital* (*)

1991

- Pittsburgh, National Gallery, *Pittsburgh Center for the Arts, Kapital* (*)
- San Francisco, New Langton Arts, *Kapital* (*)
- Graz, Bleich-Rossi Galerie (*)

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- New York, Clocktower Gallery, The Institute for Contemporary Art, *Kapital* (*)
- Washington D.C., District of Columbia Arts Center, *Kapital* (*)

1990

- Philadelphia, The Temple Gallery, Tyler School of Art (*)
- Miami, Helander Gallery
- Boston, Montserrat Gallery, Montserrat College of Art (*)
- Cleveland, Art Gallery, Cleveland State University (*)
- Ljubljana, Galerija Eqrna

1989

- Düsseldorf, Städtische Kunsthalle Düsseldorf (*)
- Zürich, Nada Relić Gallery
- New York, Bess Cutler Gallery
- Chicago, Dart Gallery
- Palm Beach, Helander Gallery

1988

- Ljubljana, Galerija Eqrna
- Zürich, Nada Relić Gallery
- New York, Bess Cutler Gallery
- Paris, Centre National des Arts Plastiques (*)
- Los Angeles, Maloney Gallery

1987

- Edinburgh, Richard Demarco Gallery
- Amsterdam, Monument Preservation
- London, Riverside Gallery (*)
- London, Air Gallery (*)
- Hamburg, Galerie Möbel Perdu

1986

- Ljubljana, Cankarjev dom
- Venice, House of Ms. Eleonora Mantese

1985

- Sarajevo, Klub Collegium Artisticum, *Was ist Kunst*
- Belgrade, Prostor Pivara Skadarlija, *Was ist Kunst*
- Ljubljana, Atelje Vipotnik, *Was ist Kunst*
- Ljubljana, Mala galerija, *Rdeči revirji*

1984

- Ljubljana, Kapelica, Kersnikova 4
- Ljubljana, Galerija ŠKUC, *Back to the USA*
- Ljubljana, Galerija ŠKUC, *Histerija in njeni retro prijateljici*

1983

- Ljubljana, Disko FV, Zgornja Šiška
- Ljubljana, Kapelica Kersnikova 4

Selected group exhibitions

2003

- Venice, 50. Biennale di Venezia, *Individual Systems* (*)
- Kyoto, Kyoto Biennial, *Slowness* (*)
- Berlin, Martin Gropius Bau, *Berlin-Moscow, Moscow-Berlin 1950.2000* (*)
- Ljubljana, Mednarodni grafični center, *Biennial of Graphic Art* (*)
- Vienna, Sammlung Essl, *Blood and Honey* (*)
- Ljubljana, Moderna galerija, *75/85* (*)
- Kassel, Kunsthalle Fridericianum, *In den Schluchten des Balkan* (*)
- Venice, Gallery A+A, *Intermedijsko* (*)

2002

- Hagen, Karl Ernst Osthaus-Museum, *Musentopia* (*)
- Vienna, Sammlung Essl, *(Un)Painted* (*), travelled to: *
Ljubljana, Moderna galerija (*)
- Cetinje, *Cetinje Biennial* (*)
- Graz, Galerie Edition Artelier, *New Multiples*
- Cologne, Galerie Inge Baecker, *Vostell and friends*
- Graz, Neue Galerie, *In Search of Balkania* (*)
- Mexico City, *Vidarte 2002* (*)
- Frankfurt, Museum für Moderne Kunst Frankfurt, *!Upwardly Mobile*
- Ljubljana, Galerija cKUC, *Organisational Forms*
- Vienna, Galerie Grita Insam, *zeichnen><sprache*
- Münster, Westfälischer Kunstverein, *Die Aufgabe der Zeit* (*)
- Celje, Galerija sodobne umetnosti, *Intermedijsko* (*)
- Vienna, quartier21, MuseumsQuartier, *Re: Leviathan/Visual Formations of Social Power*

2001

- Valencia, Convento del Carmen, *Bienal de Valencia - The Body of Art* (*)
- Ljubljana, Moderna galerija, *Zbirka Faktor banke* (*)
- Ljubljana, Moderna galerija, *U3, Vulgata* (*)
- Ljubljana, Jakopičeva galerija, *Akt na slovenskem*
- Ljubljana, Galerija P74, *Revizija slike 70/90* (*)
- Ljubljana, Galerija Avla NLB, *Umetniška zbirka NLB*
- Trevi, Flash Art Museum, *Artisti Asunati* (*)
- Milano, Palazzo della triennale, *Europa 2000* (*)
- Rome, Galeria Moderna e Contemporanea, *Le Tribu' del'arte* (*)
- Ljubljana, Moderna galerija, *Oko in njegova resnica*
- Berlin, Neuer Berliner Kunstverein, *Vulgata* (*)
- Vienna, Kunsthalle Exnergasse, *WHW* (*)
- Charleston, Charleston University Gallery, *NSK Collection*
- Budapest, Trafo, *Vulgata* (*)
- Cologne, Kölnischer Kunstverein, *Jahregaben 2001*
- Graz, Forum Stadpark, *The Real, the Desperate, the Absent*
- Innsbruck, Kongresszentrum, *2000+ Artest Collection* (*)
- Vienna, Sigmund Freud Museum, *Diesseits und Jenseits des Traums* (*)
- Portsmouth, Aspex Gallery, *Aspects and Positions* (*)
- Celje, Galerija sodobne umetnosti, *Prostor, iluzija, aelja*
- Warsaw, Centre for Contemporary Art Ujazdowski Castle, *Collection* (*)

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2000

- Düsseldorf, Kunsthalle Düsseldorf, *Das Fünfte Element/ Geld oder Kunst* (*)
- Ljubljana, Cankarjev Dom, *Osmica v horizontali* (*)
- Vienna, Museum Moderner Kunst Stiftung Ludwig Wien, *Aspects and Positions* (*)
- Celje, Center za sodobno umetnost, *Osmica v horizontali* (*)
- Caserta, Installart, *Stigma della riproducibilita'/ Archeologia e futuro*
- Moscow, Regina Gallery, *Unhappy New Year*
- Berlin, Hamburger Bahnhof, *After the Wall* (*)
- Prag, XLX Gallery, *NSK Guard Prague* (*)
- Umag, Galerija Marino Cettina, *Bloody Body Value Nobody* (*)
- Ulm, Stadthaus Ulm, *Cooperativ-Kunstdialoge Ost-West* (*)
- Albi, Viamaise et Portque
- Tarbes, Centre Meridien, *L'oeuvre collective* (*)
- Zagreb, HDLU, *cto, kako i za koga*
- Paris, Jeu de Paume, *L'autre moitie de l'Europe* (*)
- Budapest, Ludwig Museum, *After the Wall* (*)
- Barcelona, Fundacio Miro, *Aspects and Positions* (*)
- Ljubljana, Moderna galerija, *U3* (*)
- Zagreb, Moderna Galerija, *Iz zbirke Franjevačke galerije* (*)

1999

- Stockholm, Moderna Museet, *After the Wall* (*)
- Sarajevo, *Ars Aevi, Collection for the Museum of Contemporary Art Sarajevo*, Skenderija (*)
- Vienna, Kunstakademie in Zusammenarbeit mit MAK, *Stop the Violence* (*)
- New York, Lombard Fried Gallery, *Persuasion*
- Vienna, Museum moderner Kunst Stiftung Ludwig, *Aspekte und Positionen*, travelled to: * Budapest, Ludwig Museum; * Barcelona, Fundacio Miro; * Southampton Hansard Gallery/City Gallery

1998

- Ljubljana, Galerija Eqrna
- Stockholm, Edsvik konst och kultur, *Medialization* (the exhibition was part of the programme of the Cultural Capital 1998), travelled to: * Tallinn, The Art Museum of Estonia
- Warsaw, Center for Contemporary Art, Ujazdowski Castle, *Cartographers* (*)
- Budapest, Kunsthalle, *Cartographers* (*)
- Maribor, Umetnostna galerija, *Cartographers* (*)
- Venedig, Galery A+A

1997

- Ljubljana, Mestna Galerija, *Mediji v Mediju* (*)
- Vienna, Kunsthalle Wien, *Schauplatz Museumsquartier - Zur Transformation eines Ortes* (*)
- Vienna, Galerie Grita Insam, *Freeze Frame* (*)
- Umag, Galerija Dante Marino Cettina, *Matrix of Geography*
- Istanbul, *Istanbul Biennial* (*)
- Ljubljana, cKUC, *This Art is Recycled* (*)
- Vienna, Kunsthalle Wien, *Alpenblicke* (*)
- Ljubljana, Moderna Galerija, *U3* (*)
- St. Petersburg, Russian State Museum, *Alternative Museum*
- Schwaz, Stadtgalerie, *Rubm und Ehre*

1996

- Ljubljana, Museum of Modern Art, *For the Museum of Contemporary Art Sarajevo 2000*

- Rotterdam, Boyman Museum, *Manifesta* (*)
- Bochum, Museum Bochum, *The Collection of the P.A.R.A.S.I.T.E. Museum* (*)
- Stockholm, Farbfabrik, Institute for Contemporary Art and Architecture, *Interpol* (*)
- Hamburg, Kunstverein Hamburg, *Discord. Sabotage of Realities* (*)
- Moscow, Central House of Artists, *The Collection of P.A.R.A.S.I.T.E. Museum* (*)
- Cologne, Galerie Inge Baecker, *Die Welt ist wie ein zerbrochener Spiegel*
- Tokyo, *NSK Electronic Embassy*, Net Art Project

1995

- Zürich, Galerie Tumb, *Scatology* (*)
- Nicosia (Cyprus) European Cultural Capital, *The image of Europe* (*)
- Budapest, Kunsthalle, *The Collection of the P.A.R.A.S.I.T.E. Museum* (*)
- Ljubljana, SCCA, *Urbanaria* (*)
- Cleveland, Cleveland State University Art Gallery
- Ljubljana, Galerija Anonimus, *Interiors of the Planet*

1994

- Graz, Künstlerhaus *Kunst Heimat Kunst* (*)
- Berlin, Galerie Eigen+Art *Private mix 1* (*)
- Different italian cities, *Ars Lux* (*)
- Trevi, Flash Art Museum, *Animals in Art*
- Lille, Art Tunnel and ICA New York, *Tunnel Vision*

1993

- Milano, Spazio Opos, *Territorio Italiano* (*)
- Ljubljana, Galerija Eqrna, *Slikarske Metamorfoze* (*)
- Moscow, Central House of Artist, *Monuments. Transformation for the Future*, travelled to: * Ljubljana, Moderna galerija
- Pittsburgh, Pittsburgh Center for the Arts, *New Europe. New Identities* (*)
- Suhl, Übungsgelände der NVA (training ground of the GDR army), *Übungsgelände. Europa der Nacken des Stieres* (*)
- Venice, *Biennale di Venezia, Padiglione NSK* (*)
- Florence, Hotel Ambasciatori, *Consolato NSK Firenze/Territorio Italiano*
- Kiel, Kunsthalle Kiel, *Kunst im Weltmaßstab/ Art on a Global Scale* (*)
- Bonn, Galerie Klein, *Editions Becker*

1992

- Milano, Galeria Cardi, *Good News*
- Rom, Convento di S.Egidio, *Molteplici Culture* (*)
- Moscow, Regina Gallery, *First Hand Art*
- Graz, Palais Attems, *Kunst Heimatkunst* (*)
- Graz, Neue Galerie, *Identität: Differenz* (*)

1991

- Chicago, Chicago Public Library Cultural Center, *Sowers of the Myth* (*)
- Zagreb, Muzej revolucije naroda hrvatske, *Znakovi u proticanju* (*)
- Ljubljana, Moderna galerija, *Slovenske Atene* (*)
- Cleveland, Cleveland Center for Contemporary Art, *Cruciformed: Images of the Cross since 1980* (*), travelled to: * Bellingham, Western Gallery; * Guelph, Macdonald Steward Art Centre
- Amsterdam, Stedelijk Museum, *Vanderlieder* (*)

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1990

- Paris, Centre National des Arts Plastiques, *Fonds National d'Art Contemporain* (*)
- Toulon, Musee d' Art, *Avant-Gardes Yougoslaves* (*)
- Vienna, Museum des 20. Jahrhunderts, *Zeichen im Fluss* (*), travelled to: * Prague, Galerie Hlavního Mesta Prahy; * Pecs, pecti Galeria; * Zagreb, Muzej suvremene umjetnosti
- Zagreb, Muzej suvremene umjetnosti, *Moskovski portreti* (*), travelled to: * Ljubljana, Mestna galerija
- Široki Brijeg, *Fra-Yu-Kult* (*)
- New York, Neuberger Museum, State University of New York, *Team Spirit* (*), travelled to: * Cleveland, Cleveland Center for Contemporary Art; * Miami, The Art Museum of Florida; * Winnipeg, Winnipeg Art Museum; * St. Louis, Laumeier Sculpture Park; * Salina, Salina Art Center; * Wichita, Wichita Museum of Art

1989

- New York, Bess Cutler Gallery, *American Pie*
- Sarajevo, Collegium Artisticum, *Jugoslovenska dokumenta* (*)
- Carcassone, Musee des Beaux-Arts, *Avant-gardes Yougoslaves* (*), travelled to: * Les Sables d'Olonne, Musee de l'Abbaye Sainte-Croix; * Toulon, Musee d'Art
- Split, *Suvremeni umjetnici za Dioklecijanovu palatu*
- Banja Luka, Umjetnicka galerija, *Umjetnost za i protiv* (*)

1988

- London, Riverside Studios Gallery, *The Maginot Line*
- Sydney, Art Gallery of New South Wales and Pier 2/3, *Australian Biennale 1988* (*), travelled to: *Melbourne, National Gallery of Victoria
- Belgrade, Beogradsko sajmište, *6. triennale jug. umjetnosti* (*)
- Graz, *Bezugpunkte 38/88* (*)
- Boston, Stavaridis Gallery, *Elements*

1987

- Kassel, K 18, *Gruppenkunstwerk* (*)
- Ljubljana, Galerija Eqrna, *1. Salon Eqrne*
- Graz, Neue Galerie, *Trigon '87* (*)
- New York, Jeffrey Neale Gallery

1986

- Sarajevo, Collegium Artisticum, *Umjetnost i kritika usred osamdesetih* (*)
- Zagreb, Muzejski prostor, *U susret muzeju suvremene umjetnosti* (*)

1985

- Ljubljana, Galerija ŠKUC, *Nove tendence v umetnosti osemdesetih*
- Belgrad, Galerija Cvijete Zuzorič, *U me.suvremenu*
- Zagreb, Galerija Mali Mimara
- Rijeka, Mali salon, *Biennale mladih* (*)
- Barcelona, Casa de la Caritat, *La Biennal* (*)

1984

- Ljubljana, ŠKUC Galerija

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- Irwin*, "Neue Slowenische Kunst", Düsseldorf 1989 (cat., texts by Jürgen Harten, Ž. Košević).
- Irwin*, Cleveland 1990 (cat., Texte von B. Green, K. Levin).
- Irwin*, Graz 1991 (cat., Texte von E. Čufer, G. Bussmann).
- Neue Slowenische Kunst: NSK, Zagreb/Los Angeles 1991.
- Irwin: *Kapital*, Ljubljana / Edinburgh 1991 (cat., texts by G. Bussmann, E. Čufer, J.C. Finley, B. Groys, Irwin, B. Watten).
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- Eda Čufer (ed.): *NSK Embassy Moscow. How The East sees the East*, Piran 1993.
45. *Esposizione Internazionale d'Arte. Slovenia. Marjetica Potrč, Padiglione NSK - Irwin*, Ljubljana/Venice 1993 (cat., texts by Z. Badovinac, I. Zabel).
- NSK Konzulat Umag. Zemljopis vremena*, Umag 1994 (cat., texts by E. Čufer, M. Gržinič, S. Žižek).
- Irwin. The Interior of the Planet*, Budapest 1996 (cat., texts by Z. Badovinac, G. Bussmann, M. Gržinič, W. Fenz, K. Neray).
- Irwin. Transnacionala Barcelona*, Barcelona 1997 (cat., text by R. Martinez, E. Čufer).
- Irwin. Three Projects*, Warsaw 1998 (cat., texts by I. Arns, E. Čufer, M. Gržinič, R.E. Held, Irwin, NSK).
- Eda Čufer (ed.): *Transnacionala. Highway Collisions Between East and West at the Crossroads of Art*, Ljubljana 1999.
- Irwin. Self-Portraits and Projects*, Ljubljana 2000 (*).
- Eda Čufer, Viktor Misiano (ed.): *Interpol, The Art Exhibition which divided East and West*, Ljubljana/Moscow 2001.
- Nebojša Vilić (ed.): *State - Irwin*, Skopje 2001.
- Inke Arns: *Neue Slowenische Kunst: Laibach, Irwin, Gledališče sester Scipion Nasice, Kozmokinetični kabinet Noordung, Novi kolektivizem. Eine Analyse ihrer Strategien in Kontext der 1980er Jahre in Jugoslawien*, Regensburg 2002.
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- U susret Muzeju savremene umjetnosti*, Zagreb 1986 (cat.).
- Australian Biennale Sydney 1988* (cat.).
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- Aleš Erjavec/Marina Gržinič: *Ljubljana, Ljubljana (Osemdeseta leta v umetnosti in kulturi)*, Ljubljana 1990 [english translation *Ljubljana, Ljubljana. The Eighties in Slovene Art and Culture*, Ljubljana 1991].
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- Kunst im Weltmaßstab*, Kiel 1993 (cat., text by E. Čufer).
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