

**LEBAN-KLEINDENST portfolio**

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## NEWBORN

2010, political documentary

The political documentary *Newborn* deals with the contemporary reality of Kosovo after its official declaration of independence. This condition of almost pure subjugation in economical, political and cultural terms, shocks us with all its brutality, forcing us to think about the true purpose of the International role in keeping the stability. It is a journey through contemporary forms of colonialism and a disclosure of its repressive and ideological apparatuses at work.

Kosovo demonstrates the form of colonisation typical of the neoliberal logic of expansion, the contemporary colonisation strategy whose parallels are implemented in different parts of the world and to which different geopolitical plans and strategies are applied, thus conditioning all other segments of social dependency. This goes on simultaneously at three levels: firstly, it is established through the mediation of Western values conveyed by the system through visual inputs imposed on to the colonized; secondly, the system introduces the strategy of subjugation implemented through capital control, which means that capital investments, equities and privatisation are used as the means of controlling the economy and, consequentially, the social structure in a given country or geographical area; thirdly, the army is used in order to establish a state of exception, and through this, force the people into subjugation.



stills from documentary

screenings:

Kiberpipa (2010), Kino Udarnik Maribor (2011), Idrija Cinema Theater (2011)

A PERMANENT STATE OF EXCEPTION: IDEOLOGIES  
2010, 3 channel videoinstallation

The project A Permanent State of Exception: Ideologies is the second part of the analysis started in Kosova in 2008. It focus on the role various Ideologies (Althusser) had and have in the formation of the contemporary world. The project is a testimony on how permanent state of exception introduced in various regions of the world have reshaped not just the geopolitical structure of the world but our reality in itself.



stills from 3 channel video

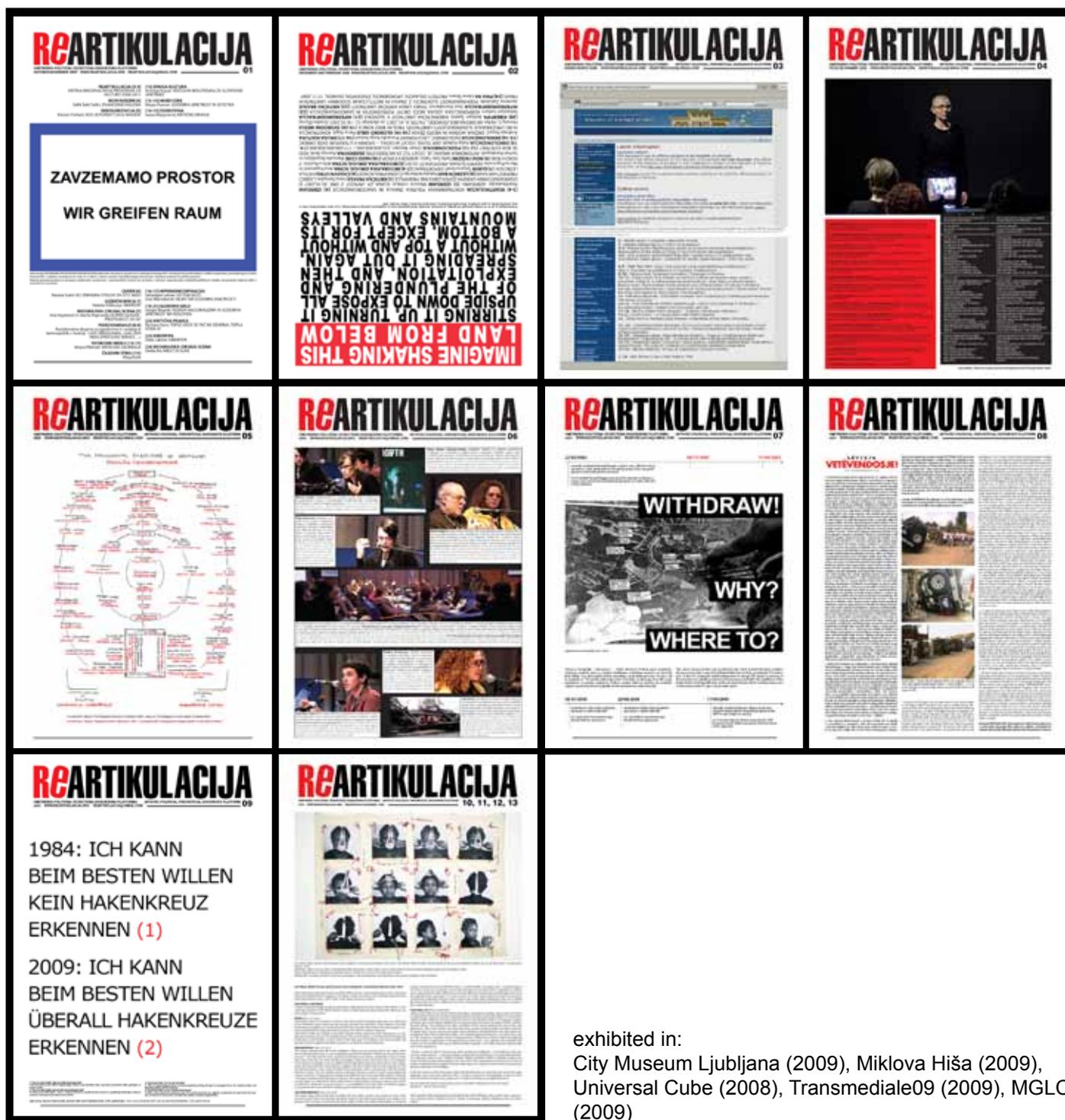


installation view

exhibited in:  
Gallery Kapsula (2010)

REARTIKULACIJA (www.reartikulacija.org)  
 urban public intervention, journal  
 (as group Reartikulacija)

Reartikulacija is an art project by the group Reartikulacija (Marina Grzinic, Stas Kleindienst, Sebastjan Leban and Tanja Passoni). It is based on a precise intervention logic; through contemporary theory, critic, art projects, activism and self-organization it aims to intervene in Slovene, Balkan and international space. The platform allows networking with other critical, activist, theoretical and art subjects in Slovenia, Europe and worldwide, who are interested in the possibility to create and maintain a dialogue with concrete social and political spaces. Until now 13 issues have been published.



journal covers

exhibited in:  
 City Museum Ljubljana (2009), Miklova Hiša (2009),  
 Universal Cube (2008), Transmediale09 (2009), MGLC  
 (2009)

workshops, conferences, symposiums:  
 Tanzquartier Wien (2008), Transmediale 09 (2009),  
 Performance Festival Dopust (2009), Magacin Bel-  
 grade (2009), ApexArt (2010)

## STATE OF EXCEPTION

2008, public intervention, print, dimensions variable



The protection of freedom and democracy bears a price, which is not being paid by the EU/First World citizens, but by all those who try to enter the EU/First World illegally. If we take the example of the EU external borders policy, we can conclude that behind the story of success and life there is a diametrically opposed reality about death, ruin and iron fences through which the European Union prevents the illicit crossing of borders.

The project State of Exception critically exposes the contemporary problematic of migration, especially it points out the state of exception that is established at the external borders of the EU/First World. The piece questions the western values such as freedom, democracy and equality and expose their collateral consequences, i.e. slavery, surveillance and death.



installation view

exhibited in:  
Manifesta d'artista Trieste (2008)

BARONS  
2008, multimedia installation



installation view

The project Barons - a fictionally constructed brand of drinking water – is based on global problem of water privatisation by three corporations, leaders in privatization of water resources and utilities Suez, Vivendi and Thames River. These corporations, labeled by the media as the Water Barons, have already expanded their operations into every region of the world and their aim to privatize water can be seen as parallel to the other well known segments of corporate exploitative strategies in underdeveloped countries.

In the project Barons we explore and expose the way in which a discourse based on exploitation can be naturalized through production of media images and the language of sustainable development. We critically analyze and intervene in the 2007 advertisement campaign of Suez company, where the spectator is faced with the latest perversion made possible by the media where dispossession, subjugation of life and violation of human rights are presented under the brand of global development. The slogan of the advertising campaign is Delivering the essentials of life. Through this slogan, the Suez company guarantees sustainable solution in energy, water and waste services to developing and developed nations worldwide. The advertisement also includes the neoliberal propaganda of a better future which is being mediated to viewers by the diction You're going to love the future. Actually, the question that arises is who will benefit from such a future and what will be the amount of deaths that will have to be produced for market (owner's) needs.

In the above mentioned case we are dealing with privatisation of an elementary necessity of life – water – that should be accessible to everyone! Unfortunately, this is not the case, since this logic is not included in the contemporary privatisation strategies aiming at privatising everything that has not yet been privatised. The strategy applied by Suez and similar multcorporations in order to obtain exclusive water contracts outside the first capitalist world is based on blackmailing, manifested in



video still

the roles of the World Bank or the IAMF which offer these countries loans provided that they agree with privatisation of their water utility.

The analysis in the project Barons brings us directly to the principle of necroeconomy and the discourse on contemporary colonialism which is maintained through mechanisms of political, economic and cultural control. Developing countries are in such a way constantly in the position of being over-exploited.



installation view

exhibited in:  
Center and Gallery P74 (2008), Universal Cube (2008), Transmediale09 (2009), Gallery Marino Cettina (2009)