

Ilona Németh in collaboration with Olja Triiška Stefanović, Cukru production, and Marián Ravasz: *Archive*, 2017 – 2018

Videos, photographic archive, text
Dimensions variable, courtesy of the artist

The *Archive* synthesises Ilona Németh's long-term research into the history and gradual disappearance of the Slovak sugar industry. Between September 9, 2017, and March 14, 2018, the artist, together with her collaborators, carefully mapped and 'archived' the sites and their individual narratives. This multi-part installation traces architectural remnants, from iconic views of factory towers, bleak fields and ruin-like structures, to the bourgeois homes echoing bygone times of entrepreneurial culture. It assembles accounts from key figures, outlining their individual roles during the latest transformation processes affecting the fundamentals of (sugar-) trade and production.



Ilona Németh in collaboration with Olja Triiška Stefanović: *Archive* (Sládkovičovo and Pohronský Ruskov), 2017 – 2018, courtesy of the artist

Ilona Németh in collaboration with Cukru production: *Interview with Dušan Janiček – Director of External Relations Slovenské cukrovary, s.r.o. Sereď, AGRANA Group*, 2017
Interview by Ilona Németh, János Vasik. Single channel video, colour, sound, 14:28 min., courtesy of the artist

Ilona Németh in collaboration with Cukru production: *Interview with Christian Laur – former member of the Managing board of Eastern Sugar 1993 – 2000, 2018*
Single channel video, colour, sound, 16:20 min., courtesy of the artist



Ilona Németh in collaboration with Cukru production: *Pohronský Ruskov*, 2018
Single channel video, silent, 3:15 min., courtesy of the artist



Jeremy Deller: *Motorola WT4000 Wearable Terminal*, 2013
(The work will be on display after April 20, 2018)

Plastic and electronics, 10 x 64 x 14 cm, courtesy of the artist and The Modern Institute Glasgow

Jeremy Deller: *Hello, today you have day off (wording of text message sent to a worker on a zero hour contract informing him his labour would not be required that day)*, 2013
(The work will be on display after April 20, 2018)

Fabric banner made by Ed Hall, 240 x 180 cm, courtesy of the artist and The Modern Institute Glasgow

Jeremy Deller's exploration into Britain's industrial heritage, which enters the exhibition on April 20th, juxtaposes controversial aspects of contemporary labour conditions with the ambivalent legacy of 19th century factory work. A large black banner hung from the ceiling insultingly compares calling off work to having a day off; cancelling a job is reframed as receiving additional free time. A mannequin arm wears a Motorola WT 4000 tracking device, one of the gadgets used at Amazon warehouses to monitor the speed and efficiency of employees. By evoking both trade union banners as well as evidence of increasing automation and surveillance, Deller connects two distinct transformative periods in labour history. While the ongoing casualization and globalisation of labour brings with it new challenges, the struggle against exploitative methods continues.

Harun Farocki: *Workers Leaving the Factory in Eleven Decades, 2006*

12-channel video installation, 36 min. (loop), video b/w & color, sound, Ed. 5/5, courtesy of Harun Farocki Filmproduktion

Ilona Németh: *Juhocukor*, 2018

Original piece of flooring from Juhocukor (later: Eastern Sugar) factory, Dunajská Streda, 1990s, installation, linoleum, courtesy of the artist

Ilona Németh: *Sugarloaf Manufacture*, 2017 – 2018

Manufacture with 36 working stations, sugarloaf forms and utensils, packaging material, back space for the workers*, courtesy of the artist

Working hours:
Mon, Wed – Fri: 12 – 7 p.m.

Visitors are invited to produce sugar loafs on site. Visitors can take home half the amount of packed sugar loafs they have produced.



Lonnie van Brummelen & Siebren de Haan: *Monument of Sugar – how to use artistic means to elude trade barriers*, 2007

16 mm film-essay, 67 min., colour and b/w, silent, 1 sugar cube approx., courtesy of the artists

Screenings start: Mon, Thu – Sun 12:30 p.m., 2:30 p.m., 5 p.m. / Wed: 1:30 p.m., 3:30 p.m., 6 p.m.

Harun Farocki has been one of the most persistent analysers of work and labour, in both its conception and perception and across its multiple global extensions. With the 12-channel video installation *Workers Leaving the Factory in Eleven Decades* (2006), the artist invites us on a journey through film history by highlighting its initial motive, the very first film by the Lumière brothers, "La sortie des usines Lumière". While the sequence captures factory workers being released into the joys of leisure time, several decades later the factory has simply vanished from the canvas. In Farocki's words "When it comes to social conflict, the showplace "in front of a factory", is very significant; when it comes to the private life of a film's character, which really only begins after work, the factory is relegated to the background. [...] Factories – and the whole subject of labour – are at the fringes of film history." (Farocki, 2006) Passing by different chapters of cinematography, one may adapt to a panoramic view of decade-long developments, eventually leading to the disappearance of industrial labour.

Lonnie van Brummelen & Siebren de Haan's research project follows the idea of investigating and ultimately overcoming the European subsidised sugar trade by also revealing its colonial implications. In 2007 the European trade barrier on sugar imports was still in place, protecting local producers from incoming cheaper products. Purchasing a large amount of sugar in Nigeria, the artists decided to create an in situ monument, which being classified under the Uniform Commercial Code Law 9703 as an original artwork or monument, was able to circumvent trade restrictions and enter the EU. The material results of the research were 304 sugar blocks, half of which originated from Nigeria, while another half was produced in France. On display at Kunsthalle Bratislava is one sugar cube from Nigeria, which demonstrates the dissolving nature and material vulnerability of this *Monument of Sugar*. The 16mm film-essay depicts the artists' obstacles as well as observations made during the field trip.

**Ilona Németh
EASTERN SUGAR**

Guests:

Jeremy Deller
Harun Farocki
Lonnie van Brummelen
& Siebren de Haan

Curator: Nina Vrbanová
Assistant Curator: Krisztina Hunya

Essay: Maja & Reuben Fowkes
Photo-essay: Olja Triiška Stefanović
Architects: PLURAL, Marián Ravasz
Video: Cukru production

OPENING
April 12th 2018 from 6 until 8 p.m.

DURATION
April 13th – July 15th 2018



Photo: Installation view from the Kunsthalle Bratislava © Peter Gáll, 2018

OPEN
Mon: 12 – 7 p.m.
Tue: closed
Wed: 1 p.m. – 8 p.m.
Thu – Sun: 12 – 7 p.m.

Free entry



With financial support



Building Lighting Partner



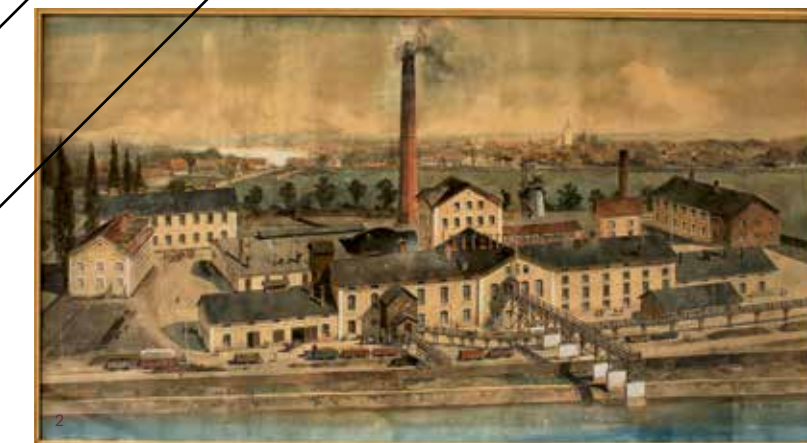
Partners of the exhibition



* back space for the workers

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1 Stock-keeper of the Nitra Sugar Factory, c. 1970, archive of Šurany Municipal Museum
2 Erwin Pendl: Záhorská Ves Sugar Factory, printed reproduction of a painting, first third of the 20th century, courtesy of the village of Záhorská Ves
3 Employees of the Pohronský Ruskov Sugar Factory, early 20th century, archive of Šurany Municipal Museum

www.surany.sk



MUSEUM OF SUGAR



Curator: Miroslav Eliáš
Architects: PLURAL



Ilona Németh within the frame of the exhibition *Eastern Sugar* is initiating the pilot presentation of a currently non-existent institution, the *Museum of Sugar*.

She has invited the *Šurany Municipal Museum*, which specialises in the history of sugar processing in Slovakia, to take over part of the exhibition space and for the first time present its materials in the rounded form of a museum display.

For more than eight years the *Šurany Municipal Museum* has been gathering and documenting a collection of objects relating to the former local sugar factory, which was one of the most renowned in the country. Since 2014 the museum has been following up on existing scholarly research, beginning to focus on the documentation of sugar processing in Slovakia. The initiation of the *Museum of Sugar* benefits from the fact that the Šurany sugar factory was the longest-functioning in the history of the country, the first sugar refinery in the kingdom of Hungary was established here, and as such was responsible for training specialists who subsequently took their expertise to other factories.

The presentation at Kunsthalle Bratislava assembles various elements of the planned institution, including several objects, historical paintings and photo-documentation, all based on extensive archival research.

