



# Jasmina Cibic Most Favoured Nation

Short Guide

# Most Favoured Nation

In her multimedia creations, artist and filmmaker Jasmina Cibic (Ljubljana, SI, 1979) explores the intertwinements of state power, culture, and gender constructs. She examines the mechanisms of soft power—the instrumentalization of culture by political forces—during moments of historical social and ideological crises. Through archival research, Cibic seeks out artworks, architecture, and music in which political interests and the rhetoric of national power are expressed. In this, she pays particular attention to politically motivated gifts used in cultural diplomacy. She translates her research into immersive artistic manifestations that include photographs, performances, installations, and films.

For her first solo exhibition in an Austrian museum, Cibic has developed an enveloping architecture in the tradition of the debate salon. She inhabits its entirety with a selection of historical references, which all merge in one single act: they are all examples of how culture was used to promote political directions of (trans)national identity. This includes the striped wall décor, which evokes the facade of the Pavilion of the Kingdom of Yugoslavia at the 1929 Barcelona International Exposition, where national competition via art and architecture gave birth to soft power as we know it today. Cibic consistently approaches her subject matter from a feminist perspective. In her work, women often appear as emancipated allegories acting as a critical corrective between politics and society.

The exhibition title alludes to the “most-favored-nation” principle, which, in trade agreements, aims to grant the same conditions to all member states. This principle serves Cibic as a thought model that examines the validity of the “European idea,” which is based on common values and ideals. Foregrounded against the present increase in right-wing populism in Europe, her art is, in many respects, a complex lesson on the tangled paths of political influence. Jasmina Cibic is an exceptional artist of her generation, who, in confronting the ambivalent complicity of the arts with political utopias and ideologies, demonstrates the utmost sensitivity and historical awareness.

1



Most Favoured Nation  
2022

Above a scattering of stone and marble debris stands an forged iron structure, reminiscent of a signpost. The words on it point in various different directions. Cibic took these words from historic speeches by politicians and heads of state, in which they stress the critical importance of culture for society.

The scent that permeates the space was created from rose varieties collected at Cibic's initiative by the botanical garden of the Paris Lodron University of Salzburg. These roses are all named after founding fathers of the European Union and other men who were committed to a united Europe. The scents of the rose petals were analyzed, synthesized, and blended with the scent of the "Europa" rose, first cultivated in 1928, into a perfume for the continent. This olfactory work exudes, quite literally, the essence of Europe, while simultaneously communicating the potentially fleeting nature of the European idea in a uniquely sensual and poetic way. The roses for this project were collected from all over Europe throughout 2021, at a time, therefore, when the coronavirus pandemic had led to countries temporarily closing their borders. This limitation of freedom of movement, however, also highlighted how the European countries have grown together.

2



Europa  
2022

The fragility of the European Union became all too apparent with the United Kingdom's withdrawal on January 1, 2021. In other states, too, national isolationism and a disregard for the common canon of values are increasingly raising doubts about the solidarity between states and thus the European idea. In countries with right-wing populist governments, reports of political meddling in museum appointments and cultural sponsorship programs have become ever more frequent in recent years.

Starting from this situation, and supplementary to her installation *Most Favoured Nation*, Cibic imagines the future of a Europe without common values and aspirations. The mural behind the installation portrays a female figure as the personification of Europe. With this, Cibic takes up a familiar representational tradition of European art history, referencing Europe's founding mythos: the abduction of the Phoenician princess Europa by Zeus appearing in the form of a bull. Traditional representations of this scene, proclaiming male domination over the female body, still reverberate to this day. In her interpretation, however, Cibic portrays the female body falling into empty space.

Together with the installation *Most Favoured Nation*, the artist creates a complex allegorical symbol for past utopias and the present threats to the European project, honing awareness of the implications for art and culture of a brittle solidarity among European states.

3

### The Salon

For the exhibition, Cibic created a bespoke spatial architecture comprising horizontally striped walls and colorfully printed curtains. Together with a theatrical lighting design, she has cultivated an atmospheric ambiance, evocative of the European salon at the dawn of the twentieth century.

The striking wall pattern can be traced back to two earlier examples, one being the facade of the first pavilion of the Kingdom of Yugoslavia at the 1929 Barcelona International Exposition, designed by Serbian architect Dragiša Brašovan, and the other the 1928 design by Adolf Loos for the facade of Josephine Baker's house in Paris. The use of this pattern for two buildings with such different functions—public and private—seems surprising at first. Yet the pavilion served to showcase the achievements of a state and Loos also designed Baker's villa as a showroom of sorts: A swimming pool was to be set into the flat roof of the house. The pool's underwater windows to the salon allowed onlookers to observe the lady of the house swimming as if she were in an aquarium, while she herself could not see anything due to reflecting light. Loos thereby designed a space that, instead of providing an intimate refuge for Baker, made the female body into an object for the male gaze. In the 1920s, Baker fought to be accepted as a French performer and made a stand against the racist and sexualized voyeurism of European masculine desires. At a time when fascism was on the rise, she embodied the potential of transnational identities and the call for gender equality.

By combining both of these concepts in her exhibition architecture, Cibic shrewdly demonstrates the congruence of the strategies employed in the function of facades: to create spaces for the observing gaze and the awakening of desire. Ultimately, Baker's villa was never built, and the Yugoslavian Pavilion, too, soon sank into oblivion, bar a few documentary traces.



4 5

### Power Verticals

2022

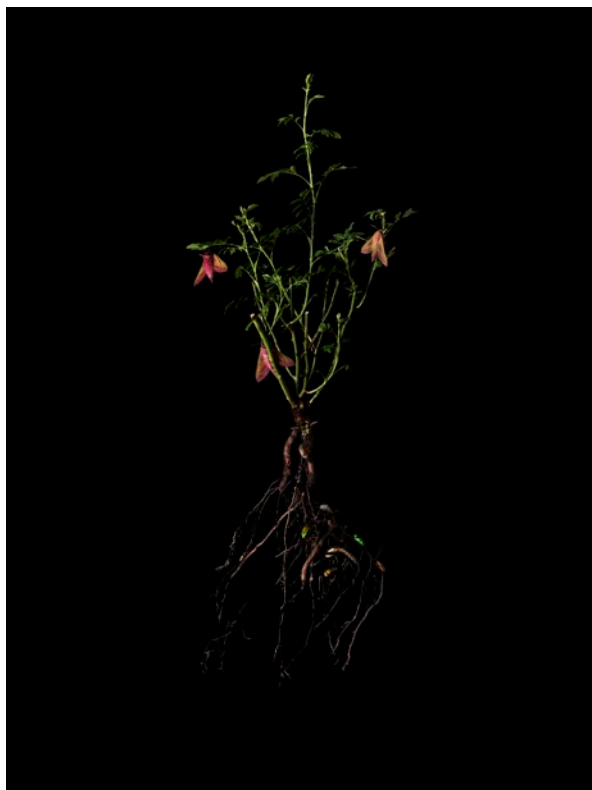
### Topical Devices (Power Verticals)

2022

A central aspect in Jasmina Cibic's work is national self-presentation as manifested in architecture. Here, she is particularly interested in public buildings and national pavilions at the major world's fairs of the inter- and post-war years. For this she analyzed architectural concepts, meeting minutes, and correspondence between the architects and their government clients.

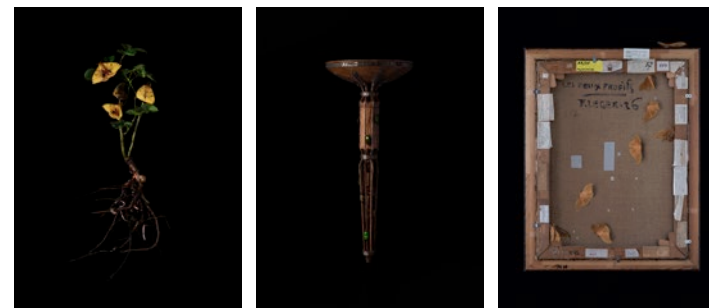
With her three bronze sculptures *Power Verticals*, which Cibic positions in front of *Topical Devices (Power Verticals)*, a curtain made especially for this installation, she references the designs of the decorative columns of the Yugoslavian Pavilion at the 1929 Barcelona International Exposition, the Paris Exposition in 1937, and at the 1958 Brussels World's Fair. One of Cibic's bronze sculptures is a reproduction of the female bust that adorned the column in front of the Pavilion of the Kingdom of Yugoslavia in 1929, a Neoclassical female nude embodying the Mother of the Nation. The column's ornamentation objectifies the female body, reducing the figure to the role of an idealized, passive accessory to the architecture. Cibic juxtaposes the figurative female sculpture from the Barcelona International Exposition with a Neoclassical sculpture from the 1937 pavilion—a time when this style had also been ideologically hijacked by totalitarian regimes—and an abstract sculpture from the Modernist architecture of the 1958 pavilion. All three examples have a common purpose: they each represent a new political style, through which each country sought to express its new political and ideological stance.

# 6



## The Gift Economy 2020–2021

With her *Gift Economy* series, Cibic articulates her artistic exploration of the “gift culture” describing a social system based on the principle of solidarity, in which gifts are offered without financial return. Instead, an immaterial return is expected, such as gratitude or loyalty. The common thread connecting the objects portrayed in the photographs on display in the exhibition is that they are gifts made in homage to the idea of transnationalism. Their surfaces crawl with moths and other insects in the style of historical vanitas paintings. The artist thus highlights the strategic backgrounds and political motivations originally associated with the gifts, and alludes to the inevitable transience of ideologies and sociopolitical memory.



## Founding Fathers 2020

The rose bushes depicted here are varieties named after the founding fathers of the European Union—such as Konrad Adenauer, Jean Monnet, Sandro Pertini, and Robert Schuman—and other political figures of a united Europe, including Victor Hugo, Charles de Gaulle, and Helmut Kohl. These individuals were the pioneers of a European community of states or played an active role in shaping the European Union.

## Youth Relays 2020

The series shows an array of relay batons from the period between 1957 and 1987, used in former Yugoslavia at its annual Relay of Youth. The state commissioned “nationally representative” artists with the design of the batons and selected “nationally representative” citizens to participate in the race. The relay race crossed the entire country in order to demonstrate unity and solidarity. Its highly symbolic climax and end point coincided with the birthday of President Josip Broz Tito, who was presented with the relay batons as birthday gifts. The titles of Cibic’s photographs are the names of the individuals who handed over the respective baton to the President in the ceremony’s final act.

## Revolutionary Artists 2021

For this series, Cibic photographed the backs of framed artworks from the founding inventory of the Muzeum Sztuki in Łódź. This exceptional collection of 112 works by key representatives of the international avant-garde was assembled until 1931 by the Polish a. r. (*artyści rewolucyjni* = revolutionary artists) collective. The artists donated their works to the collection with the intent of establishing a museum of the international avant-garde. Revolutionary Artists thus symbolizes a gesture of international solidarity by the artists of that generation.





In Rhythmic Affinity  
2022

During the opening of the exhibition at the Museum der Moderne Salzburg, the hammocks were occupied by three young female singers, who gave a live performance of the song now playing as a sound recording. Together with the composer and singer Barbara Kinga Majewska, Cibic developed the concept for *In Rhythmic Affinity*. The composition is based on fragments of the *Allgemeiner Völkerversöhnungs-Marsch op. 11* by Franz Brabes. Cibic discovered the score during her research in the United Nations Library & Archives in Geneva, which is housed in the Palace of Nations, built between 1929 and 1938 as the headquarters of the League of Nations. While the palace was closed during the Second World War, Brabes, like many other composers, submitted his piece of music as a gift and a gesture of hope.

For the performance, Cibic composed lyrics using quotes from political speeches and World Trade Organization agreements, based on the most-favored-nation principle. Included among them is the speech made by the German diplomat Albrecht von Kessel on the opening of the exhibition *German Art of the 20th Century* at the Museum of Modern Art in New York in 1957. Against the background of a divided Germany, Kessel spoke about the vital role of art as a social mediator and the faith he placed in it, should the methods of diplomacy, politics, and economics fail.

The sound installation forms a kind of audio backdrop to the exhibition and critiques the instrumentalization of culture for political objectives. Through the physical absence of the three singers, Cibic creates the experience of an empty space, thereby drawing attention to the absence of women in the key political decisions of the twentieth century. At least in the present, this absence has now been filled by the singers' performance.

The film recording of the performance is on display in the Media Lounge.

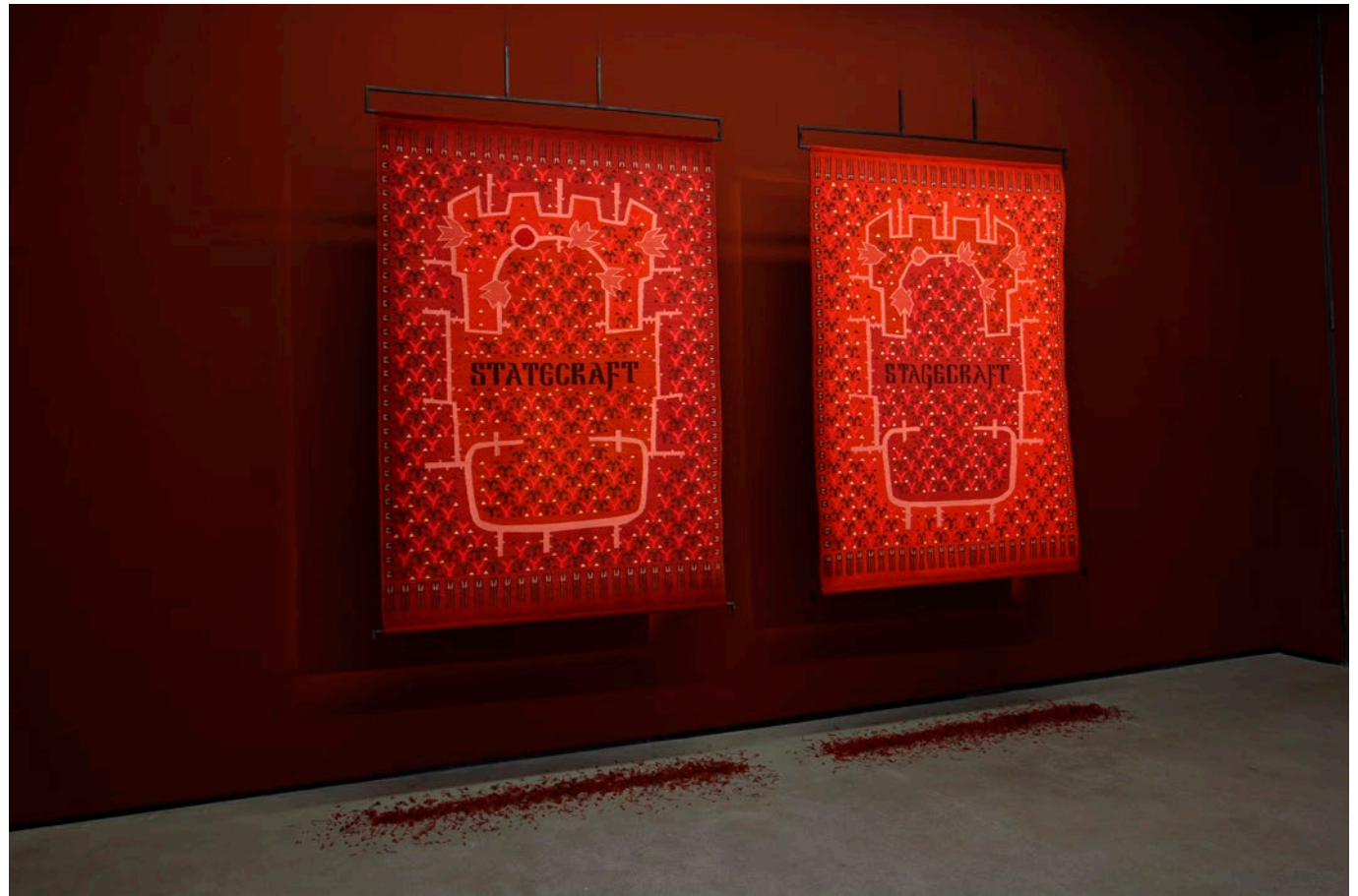


Lipizzaner 508 Neapolitano Thais XL (b. 11.04.2005)  
2020

With her photograph of a Lipizzan horse Cibic confronts the phenomenon of the politically motivated gift as an element of cultural diplomacy. The horse wears a bridle fitted with a dental speculum, as used by vets to hold the animal's jaws open. From the state of its teeth, a horse's age and physical condition can be determined—and thereby its value. The Lipizzan became world-famous through the Spanish Riding School in Vienna. During the Habsburg period, they were reared at the Lipica stud farm in modern-day Slovenia and then exported to Vienna. There have long been disagreements between Austria and Slovenia regarding the horse's genealogy as a territorial cultural asset. In 2020, the dispute was resolved, and both states applied jointly to UNESCO to have the breeding of Lipizzans recognized as intangible cultural heritage. To this day, the horses are used as living state gifts and are thus an instrument of cultural diplomacy.

The horse portrayed by Cibic was a gift from the Slovenian state to the Libyan head of state Muammar al-Gaddafi in 2009. However, this particular Lipizzan horse has a genetic defect and is therefore unable to produce licensed offspring. Cibic's portrait of this Lipizzan can consequently be read as an embodiment of the Trojan horse and a metaphor for the way culture can focus its gaze on its own political instrumentalization.

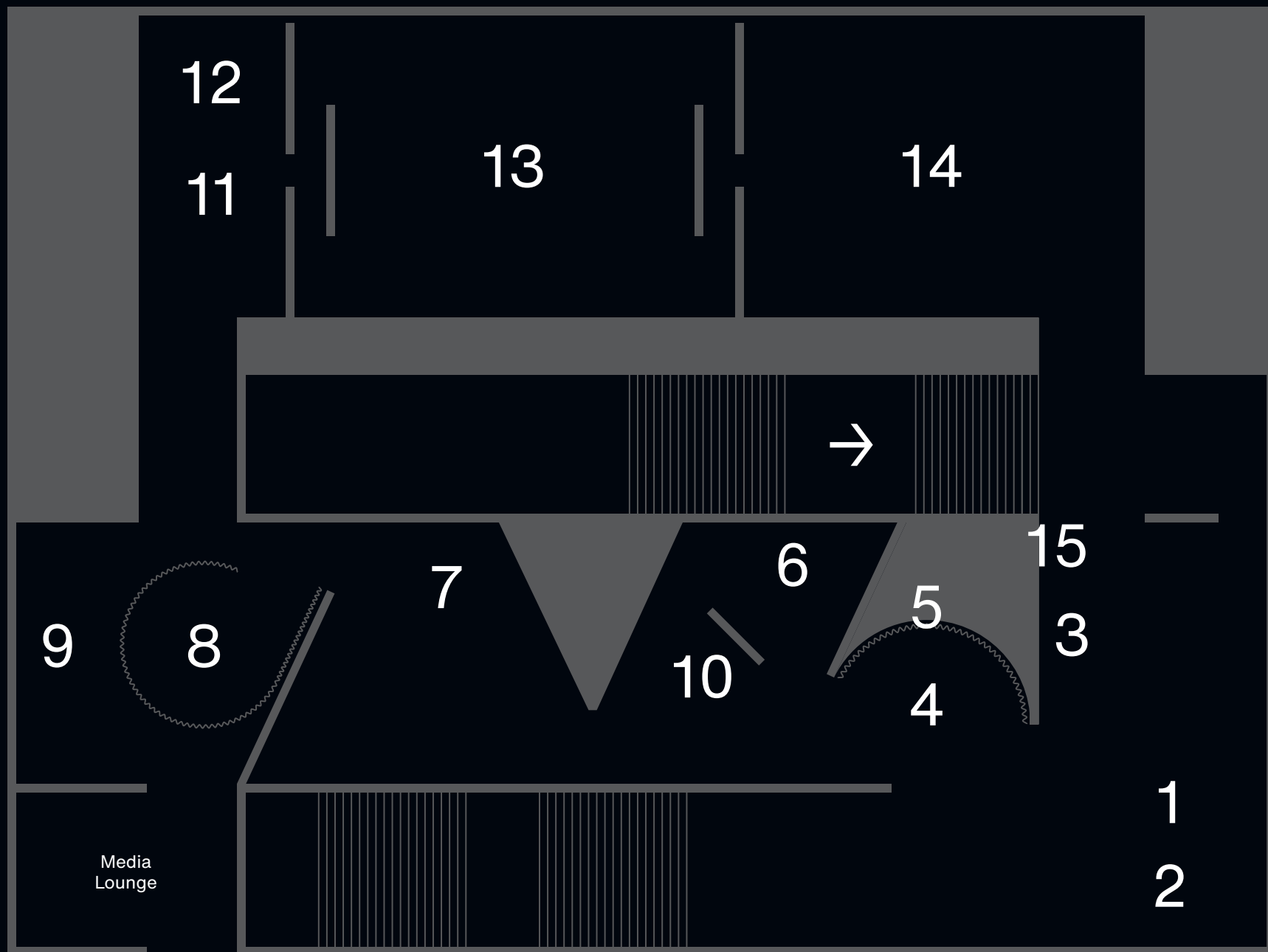
# 9



An Atmosphere of Joyful Contemplation  
2018

The installation *An Atmosphere of Joyful Contemplation* consists of two ornate tapestries. These “kilim” or “kelim” rugs have a long tradition in the Balkans. Cibic had the words “statecraft” and “stagecraft” embedded in the design of the textiles, thus forging a direct link between the two. The artist’s exhibition design, too, with its theatrical lighting and printed curtains, suggests a stage, upon which she deconstructs and reconstructs the public staging—the spectacle—of political power.







A Guiding Star On Our Journey To Transform  
2021

Cibic often makes her sculptures from forged iron, which is also used for the entrance gates and fences of government buildings. The material thus becomes a metaphor for the spatial separation between state power and population. With the title *A Guiding Star On Our Journey To Transform* Cibic uses a quote from the minutes of a meeting by the architects involved in designing the Pałac Kultury i Nauki—the Palace of Culture and Science—in Warsaw. The structure, built in 1952–1955 in the style of Socialist Classicism, was a political gift from Joseph Stalin to the Polish people. To this day, the palace remains the country's tallest building. In his book *The Palace Complex: A Stalinist Skyscraper, Capitalist Warsaw and a City Trans-fixed* (2019), the anthropologist of architecture Michał Murawski vividly describes the building's dominant formal language as a “patriarchal power vertical” in the cityscape.



All That Power Melts Into Noise  
2020–2022

The starting point for this installation was Cibic's research at the library of the Palace of Nations in Geneva. She came across music scores—marches and hymns—donated and dedicated to the League of Nations during the Second World War.

For *All That Power Melts Into Noise*, the artist appliquéd a selection of quotes from political speeches, onto marching drums, which she combined into an installation. The drumheads show signs of wear, originating from an earlier performance for Cibic's solo exhibition *The Foundation of Endeavour* at the Museum of Contemporary Art Ljubljana (2020). At this event, some of the hymns and marches discovered by Cibic in the Palace of Nations archives were played for the very first time, performed by a group of young female drummers. While hymns are played, for example, to mark the founding of states, marches are sounded at times of war, that is, at a moment in time that often leads to the disintegration of nations. In many of her works Cibic creates an awareness of this cycle of political regimes and of the role played by the arts in the service of state power.



Political Decadence  
2022

The decline and fall of ideologies is a key theme in Cibic's work. This is also evoked in the monumental wall piece showing a young girl with a marching drum inscribed with the words *Political Decadence*. In the twentieth century, decadence became an ideologically significant term, used by fascist and other right-wing movements as an instrument for mobilizing the masses and dividing society. By portraying a young girl—a symbol of the future generation—Cibic draws attention to the dangers of the current resurgence in antidemocratic rhetoric.

#### Films

The film program starts at 10.00, 12.00, 14.00, 16.00, and 18.00 every day.

#### Fruits of Our Land 2013

The film was made for the solo exhibition *For our Economy and Culture*, which Cibic presented in 2013 at the Slovenian Pavilion at the 55th Venice Biennale. It shows the reenactment of a discussion from 1957 between a client, a politician, an architect, and art historians. The script reproduces verbatim the minutes of the debate. At this meeting, the official committee discussed which artworks would be suitable as “decoration” for Slovenia’s recently completed parliament building, constructed in the post-war period. Cibic’s film focuses on the heated debate around the artwork titled *Fruits of Our Land*, the only submitted work to be rejected and thus censored. The committee members got ensnared in the contradictions of their own arguments, as they each had a different understanding of the political ideology represented by the artwork. Cibic thus shines a light on the complexity and challenges of constructing national identity and its manifestation in public works of art. The central question posed by the film—whether artists should conform to the building’s architecture, that is, submit to the demands of “representative space” and bow to the preferences of the state as client—remains unanswered.



### The Pavilion

2015

In this film Cibic examines the architecture for the national pavilion of the former Kingdom of Yugoslavia at the 1929 Barcelona International Exposition. The star-shaped building was designed by Serbian architect Dragiša Brašovan. With the help of archive materials, Cibic built a 1:7 scale model of the pavilion, presented in the film on a theater stage by five female performers. The action is accompanied by an off-screen narrator, describing matter-of-factly the methodology and process of the pavilion's reconstruction. The commentary focuses on the black-and-white striped facade, a design that was also employed by Austrian architect Adolf Loos in his 1927 design for Josephine Baker's house in Paris. The design featured a swimming pool with underwater windows to a salon, allowing the performer to be watched by her admirers while swimming. Although the function of each building is completely different, their concepts match in that they are both designed for the observing gaze and with the objective of seducing the viewer.

### Tear Down and Rebuild

2015

The film revolves around a passionate debate between four female protagonists, the Nation Builder, the Pragmatist, the Conservationist, and the Artist/Architect, which unfolds in the scenic rooms of the Palace of the Federation in Belgrade. The building is a statement of Yugoslavian Socialist-Modernist architecture, and each of its six salons were dedicated to one of the country's six constituent republics.

In the film, the protagonists present their arguments for and against the demolition of an unspecified building. The script was based on the many historical and contemporary commentaries Cibic had collected on the subject of iconoclasm. Included in the text material, for example, was the famous speech made by US President Ronald Reagan on June 12, 1987, in front of the Brandenburg Gate in Berlin. In this speech, he called on the General Secretary of the Soviet Union, Mikhail Gorbachev, to open the Gate and tear down the Berlin Wall. The artist also used excerpts from Prince Charles's address to the Royal Institute of British Architects in 1984, which ignited a national debate about the demolition of post-war architecture in the United Kingdom, as well as proclamations by Islamic State bloggers on the destruction of temples. With *Tear Down and Rebuild*, Cibic focuses on nation-building supported by progressivism and optimism, as well as its failure in the face of the continuous cycle of destruction and reconstruction of art, architecture, and monuments.

Nada: Act II  
2017

Nada: Act III – The Exhibition  
2017

The overarching title of the *Nada* trilogy has a dual meaning: in Croatian, the word means “hope,” and in Spanish “nothing.” Each film revolves around a highly symbolic building by one of European Modernism’s star architects and its significance in representing the nation. Presented at this exhibition are the second act, set in Arne Jacobsen’s city hall in Aarhus (1937–41), and the third act, set in Ludwig Mies van der Rohe’s Haus Lange and Haus Esters in Krefeld (1927–30). Against this architectural backdrop, the action unfolds through the media of dance, music, and drama. This combination of visual, applied, and performative arts expresses Cibic’s interest in the Gesamtkunstwerk, which she utilizes in her work to explore artistic, historical, and philosophical themes.

*Nada: Act II* is based on Béla Bartók’s pantomime ballet *The Miraculous Mandarin*, which was selected by the Yugoslavian state for the program of its national pavilion at the 1958 Brussels World’s Fair. The play originally premiered in Cologne in 1926 and at the time caused a scandal due to its “immoral” content and modernist music. In her film, Cibic substitutes Bartók’s original figures—the pimp, the prostitute, and the exotic Mandarin—with three other archetypes: the politician, the mother of the nation, and the architect. As backdrop for the piece, the artist chose the architecture of Arne Jacobsen’s city hall, which seems to become a protagonist in its own right. By linking architecture, dance performance, and pavilion, Cibic creates a web of state art references across time and space.

The script for *Nada: Act III – The Exhibition* was drawn from minutes, transcripts and letters surrounding the political and aesthetic choices for German presentations at the 1929 Barcelona International Exposition, the Paris Exposition in 1937, and the 1958 Brussels World’s Fair. In her film, an artist, a curator, and the personification of Germania discuss the most promising aesthetic expression for the artworks and architecture to be shown at a fictional exhibition of national interest. It soon becomes clear that the “discussion,” spanning issues of politics, arts, gender, and architecture, is nothing more than a string of propaganda statements. This inevitably leads viewers to question whether national culture can ever be seen as anything else, but a reinforcement of the scenography of the state.



State of Illusion  
2018

The symbolic representation of the six constituent republics was a recurring device in the public architecture of Yugoslavia. For *State of Illusion*, Cibic chose the theater in the city of Sombor in today’s Serbia as her architectural stage. The public building dating from the Habsburg era was built to celebrate the cultural achievements of another multinational state which, by the twentieth century, had vanished from the map of Europe.

The film shows an illusionist and her assistants doing magic tricks on the theater stage. The stage props are modular structures modeled after the architecture of the last national pavilion of the former Yugoslavia at the 1967 World Expo in Montréal. The six tricks symbolize the six constituent republics of Yugoslavia. With each new act, the trick becomes more brutal, until the illusionist’s body—much like the country—has vanished from view entirely.





The Gift  
2021

In Cibic's most recent film, *The Gift*, the archetypes of architecture (or engineering), music, and arts vie for the approval of the Four Fundamental Freedoms in a competition to find the ideal representative for a divided nation. In order to reunite the country, they are searching for the perfect art form to give as a gift to the people. Forming a spectacular backdrop to the film's dramaturgy are Oscar Niemeyer's French Communist Party Headquarters in Paris, the Palace of Nations in Geneva, the Palace of Culture and Science in Warsaw, and the Monument House of the Bulgarian Communist Party on Budludzha Peak. Each location embodies in its own way the relationship between political power and the people. For instance, the stunning auditorium in Paris, which in the film serves as a stage for two dancers, is an architectural gift from Oscar Niemeyer to the Communist Party of France. The actors' dialogue was assembled from archival material on cultural policy, taken from multiple contexts, but all relating to political gifting of culture.

The action reaches its climax when the Arts—personified by a leftist intellectual in white turtleneck and leather jacket—wins over the Four Fundamental Freedoms with the promise that “our gift is immaterial and not yet another Trojan horse of cultural diplomacy.” With *The Gift*, Cibic skillfully combines the cinematic styles of documentary, political commentary, and fiction to expose the ambivalent complicity of the arts in the service of politics.



Show the Land in Which a Wide Space  
for National Progress is Ensured  
2018–2022

The wall-filling panorama shows a picturesque landscape, above which float several scrolls emblazoned with political slogans. In front of the work stands a ladder with an abandoned paint can and paintbrush. During a performance at the exhibition's opening, the slogans were filled in with gold paint. The sculptural seating in the center of the room invites viewers to contemplate the landscape in stillness. The artist took the furniture's geometric form from the architectural plans for the redesign of the city of Belgrade, which hosted the First Summit Conference of the Non-Aligned Movement in 1961. This international community was initiated by Josip Broz Tito and the heads of states of Egypt, India, and Indonesia, and took a neutral stance in the East-West divide during the Cold War.

Tito governed Yugoslavia from 1945 to 1980 and, after the country's break with the Soviet Union, pursued an independent Socialist path. The numerous photographs incorporated by Cibic into this monumental landscape derive from his personal archive. Many of the pictures were commissioned by Tito during the post-war era to document the emerging nation of Yugoslavia, with the aim of showcasing the development of a new national space. Cibic accentuates this positive affirmation of the future and progress by adding scrolls with quotes from political speeches about nation-building, drawn from different states of the more recent history. Aware that the photographs are commissions, as opposed to untainted, neutral documentation, Cibic calls into question the objectivity and validity of the original landscape photographs, as well as the political rhetoric of the present.

List of Works

Works are listed in chronological order, and works created in the same year in alphabetical order. Dimensions are given as height by width by depth. If no edition is mentioned, the works are unique. All works are in the artist’s collection.

1	
<i>Most Favoured Nation</i> , 2022 Installation Forged iron, scent, marble quarry rubble, taxidermy 390 × 600 × 490 cm	6.1 “Founding Fathers”, 2020 <i>Founding Fathers</i> ( <i>Rosa Konrad Adenauer</i> ) <i>Founding Fathers</i> ( <i>Rosa Charles de Gaule</i> ) <i>Founding Fathers</i> ( <i>Rosa Victor Hugo</i> ) <i>Founding Fathers</i> ( <i>Rosa Helmut Kohl</i> ) <i>Founding Fathers</i> ( <i>Rosa Jean Monnet</i> ) <i>Founding Fathers</i> ( <i>Rosa Sandro Pertini</i> ) <i>Founding Fathers</i> ( <i>Rosa Souvenir de Robert Schuman</i> ®)
2	
<i>Europa</i> , 2022 Wallpaper Dimensions variable: 385 × 800 m Edition: 5 + 2 AP	6.2 “Youth Relay”, 2020 <i>Youth Relay</i> (1964, <i>Josip Harcet</i> ) <i>Youth Relay</i> (1967, <i>Miodrag Strunjaš</i> ) <i>Youth Relay</i> (1970, <i>Liljana Žežova</i> ) <i>Youth Relay</i> (1971 <i>Nemzija Janjeva</i> ) <i>Youth Relay</i> (1972, <i>Branko Mandić</i> ) <i>Youth Relay</i> (1981, <i>Ivan Ižak</i> ) <i>Youth Relay</i> (1982, <i>Ciril Zaplotnik</i> )
4	
<i>Power Verticals</i> , 2022 3 sculptures, plinth Sculptures: bronze 75 × 18 × 18 cm, 75 × 7 × 7 cm, 75 × 10 × 6 cm Plinth: forged iron, wood 110 cm × 130 cm × 66 cm Edition: 3 + 1 AP	6.3 “Revolutionary Artists”, 2021 <i>Revolutionary Artists</i> ( <i>Wanda Chodasiewicz: Planimetric Composition</i> (ca. 1926), inv. no.: MS/SN/M/20) <i>Revolutionary Artists</i> ( <i>Tytus Czyżewski: Trebble Clef</i> (ca. 1920), inv. no.: MS/SN/M/11) <i>Revolutionary Artists</i> ( <i>Max Ernst: Sun and Forest</i> (1928), inv. no.: MS/SN/M/21) <i>Revolutionary Artists</i> ( <i>Fernand Léger: Two Profiles</i> (1926), inv.no.: MS/SN/M/36) <i>Revolutionary Artists</i> ( <i>Maria Nicz-Borowiak: Still Life</i> (1928), inv. no.: MS/SN/M/38) <i>Revolutionary Artists</i> ( <i>Sophie Tauber-Arp: Composition</i> (1931), inv. no.: MS/SN/RYS/6) <i>Revolutionary Artists</i> ( <i>Władysław Strzemiński: Unistic Composition</i> 8 (1931), inv. no.: MS SN M 72)
5	
<i>Topical Devices (Power Verticals)</i> , 2022 Curtain Digital print on fabric Dimensions variable: approx. 390 × 940 cm Edition: 3 + 1 AP	
6	
<i>The Gift Economy</i> , 2020–2021 Series in three parts 7 chromogenic prints each, mounted on dibond, black stained oak frames 100 × 80 × 5 cm each, framed 104 × 83 × 6 cm each Edition: 5 + 1 AP	

7	
<i>In Rhythmic Affinity</i> , 2022 Installation, three parts Forged iron, fabric Dimensions variable: approx. 291 × 124 × 350 cm each	
<i>In Rhythmic Affinity</i> , 2022 Sound piece 30 min. (loop) 3 speakers Lyrics and concept: Jasmina Cibic Composition: Barbara Kinga Majewska Singers: Alicia Grünwald, Þórhildur Kristinsdóttir, Veronika Loy Editor: Barbara Kinga Majewska Master: Michael Wacht Recording: Digital Media Department, University Mozarteum Salzburg The score is based on a melodic fragment from <i>Allgemeiner Völkerversöhnungs-Marsch op. 11</i> by Franz Brabes, a composition donated to the League of Nations in Geneva. With permission of the United Nations Library and Archive, Geneva Edition: 3 + 2 AP	

8	
<i>Lipizzaner 508 Neapolitano Thais XL</i> (b. 11. 04. 2005), 2020 Chromogenic print, mounted on dibond, black stained oak frames 150 × 200 × 7 cm, framed 153 × 204 × 7 cm Edition: 5 + 1 AP	

9	
<i>An Atmosphere of Joyful Contemplation</i> , 2018 Installation Sculptural seating and plinths, 2 tapestries, ironmongery, thread, needles Overall dimensions variable Seating and plinths: 116 × 53 × 45 cm, 113 × 98 × 45 cm, 75 × 61 × 45 cm, 75 × 65 × 35 cm Edition seating and plinths: 3 + 1 AP	

10	
<i>A Guiding Star On Our Journey To Transform</i> , 2021 Forged iron 185 × 185 × 30 cm	

11	
<i>All That Power Melts Into Noise</i> , 2020–2022 Installation 10 marching drums, paint Overall dimensions variable Drums: 34 × 38 × 38 cm 2 each, 18 × 38 × 38 cm 2 each, 27 × 38 × 38 cm 3 each, 33 × 45 × 45 cm, 32 × 38 × 38 cm, 30 × 38 × 38 cm	

12	
<i>Political Decadence</i> , 2022 Wallpaper Measurements variable: 385 × 340 cm Edition: 5 + 2 AP	

13	
Films	
<i>Fruits of Our Land</i> , 2013 Single-channel projection High-definition video (color, stereo sound) 12:40 min. Cast: The Engineer: Marko Mandić The Commissioner: Pia Zemljich The Professor: Branko Jordan The Architect: Grega Zorc The Art Historians: Daša Doberšek, Gregor Gruden Crew: Director: Jasmina Cibic Cinematographer: Mark Carey Screenplay: Jasmina Cibic Script: original transcripts from the Vinko Glanz family archive Editor: Michelle Deignan Colorist: Sue Giovanni Music composer: Filip Šijanec Commissioned on the occasion of Jasmina Cibic’s solo exhibition for the Slovenian Pavilion at the 55th International Art Exhibition La Biennale di Venezia, 2013. Produced with the support of the Ministry of Culture of the Republic of Slovenia, Museum and Galleries of Ljubljana, Škuc Gallery, Northern Film School at Leeds Metropolitan University Filmed on location: National Assembly of the Republic of Slovenia, with permission of the venue © Jasmina Cibic 2013	

<i>The Pavilion</i> , 2015 Single-channel projection High-definition video (color, stereo sound) 6:43 min. Cast: Performers: Dragana Alfirević, Teja Reba, Jelena Rusjan, Katarina Stegnar, Tina Valentan The Narrator: Eva Pope Crew: Director: Jasmina Cibic Screenplay: Jasmina Cibic Editor and colorist: Sue Giovanni Music composer: Filip Šijanec Choreographer: Lea Anderson Production manager: Manca Bajec Produced by: Waddington Studios London Commissioned by the Museum of Contemporary Art Vojvodina, Novi Sad, on the occasion of Jasmina Cibic’s solo exhibition Building Desire, 2015, curated	
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by Gordana Nikolić. Part of the project Performing the Museum, an international project co-funded by the Creative Europe Programme of the European Union © Jasmina Cibic 2015	
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<i>Tear Down and Rebuild</i> , 2015 Single-channel projection High-definition video (color, stereo sound) 15:28 min. Cast: The Nation Builder: Alix Dunmore The Artist: Scarlet Sherriff The Conservationist: Sarine Sofair The Pragmatist: Hester Ruoff Crew: Director: Jasmina Cibic Cinematographer: Mark Carey Screenplay: Jasmina Cibic Script devised by Izzy Charman Editor: Michelle Deignan Colorist: Sue Giovanni Music composer: Filip Šijanec Casting: Amy Miller Produced by: Waddington Studios London Commissioned by the Museum of Contemporary Art Belgrade, on the occasion of Jasmina Cibic’s solo exhibition <i>Spielraum: Tear Down and Rebuild</i> , 2015, curated by Una Popović Filmed on location: Former Palace of Federation, Belgrade, Serbia, with permission of the venue. © Jasmina Cibic 2015	
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<i>Nada: Act II</i> , 2017 Single-channel projection, high-definition-video (color, stereo sound) 13:01 min. Cast: Mother Nation: Eleanor Perry The Mandarin: Harry Alexander The Pimps: Josh Ben-Tovim, Ruben Brown, Anders Duckworth Crew: Director: Jasmina Cibic Cinematographer: Mark Carey Screenplay: Jasmina Cibic Editor and colorist: Sue Giovanni Music composer: Filip Šijanec Choreographer: Lea Anderson Production manager: Manca Bajec Produced by: Waddington Studios London Commissioned by European Capital of Culture Aarhus 2017, BALTIC Centre for Contemporary Art Gateshead and	
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supported by Arts Council England, Northern Film School at Leeds Beckett University and Waddington Studios London  
Filmed on location: Aarhus Town Hall designed by Arne Jacobsen and Erik Møller, with permission of the venue  
© Jasmina Cibic 2017

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*Nada: Act III – The Exhibition*, 2017  
Single-channel projection, high-definition video (color, stereo sound)  
16:20 min.  
Cast:  
Germania: Gina Bramhill  
The Artist: Anna-Louise Plowman  
The Curator: Sarine Sofair  
Crew:  
Director: Jasmina Cibic  
Cinematographer: Mark Carey  
Script: Jasmina Cibic, Juliet Jacques  
Screenplay: Jasmina Cibic  
Editor: Lucy Harris  
Colorist: Mike Bailey  
Casting: Amy Miller  
Music composer: Filip Šijanec  
Production manager:  
Manca Bajec  
Line producer: Eyal Vexler  
Produced by:  
Waddington Studios London  
Commissioned by Kunstmu-  
seen Krefeld on occasion of  
Jasmina Cibic's exhibition *The Spirit of Our Needs* in Museum Haus Esters, 2017, curated by Katia Baudin  
Filmed on location: Ludwig Mies van der Rohe: Haus Lange  
Haus Esters Krefeld © VG Bild-Kunst, Bonn 2017  
© Jasmina Cibic 2017

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*State of Illusion*, 2018  
Single-channel projection  
High-definition video (color, stereo sound)  
19 min.  
Cast:  
The Illusionist: Kristina Aleksova  
The Assistants: Josh Ben-Tovim, Dejan Kolarov,  
Alessandro Marzotto  
The Narrator: Eva Pope  
Crew:  
Director: Jasmina Cibic  
Cinematographer: Mark Carey  
Screenplay: Jasmina Cibic  
Editor: Sue Giovanni  
Colorist: Mike Bailey  
Music composer: Chris Bemand  
Costumes: Jasmina Cibic  
Choreography: Josh Ben-Tovim  
Production manager:

Manca Bajec  
Produced by:  
Waddington Studios London  
Commissioned by PHI Founda-  
tion Montreal; supported by  
the Graham Foundation for  
Advanced Studios in the Fine  
Arts, Kunstmuseum Ahlen,  
MSU Zagreb and Northern  
Film School at Leeds Beckett  
University  
Filmed on location: Sombor  
National Theatre, Serbia  
© Jasmina Cibic 2018

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*The Gift*, 2021  
Single-channel projection  
Ultra-high-definition video (color, stereo sound)  
27:56 min.  
Cast:  
Diplomat: Brian Caspe  
Engineer: Edmund Kingsley  
Artist: Lachlan Nieboer  
Freedom of Worship:  
Nikki Leigh Scott  
Freedom from Want:  
Johanna Taylor  
Freedom from Fear: Louise Tyler  
Freedom of Speech:  
Jayne Wisener  
Gifts of Dance: Harry Alexander  
and Oxana Gilbert  
Gift of Music: Dejana Sekulić  
Children: Róża Domańska,  
Pola Czerwińska,  
Ada Siborenko  
The Narrator:  
Anna-Louise Plowman  
Crew:  
Director: Jasmina Cibic  
Cinematographer: Mark Carey  
Script: Jasmina Cibic,  
Juliet Jacques  
Screenplay: Jasmina Cibic  
Editor: Sue Giovanni  
Music composer: Chris Bemand  
Dubbing mixer: Pip Norton  
Colorist: Jason R Moffat  
Casting: Shakyra Dowling  
Co-commissioned and co-pro-  
duced by FLAMIN – Film  
London Artists' Moving  
Image Network (with funding  
from Arts Council England),  
macLYON and steirischer  
herbst '19 and co-produced  
with Waddington Studios  
London  
Supported by Muzeum Sztuki in  
Łódź, Cooper Gallery DJCAD,  
University of Dundee, Northern  
Film School, UGM Maribor  
Art Gallery, Museum of Yugo-  
slavia, United Nations Geneva,  
Espace Niemeyer and Palace  
of Youth, Warsaw  
Filmed on location:  
Espace Niemeyer – Siège du Parti  
communiste français, Paris  
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2019; Palais des Nations,  
Geneva, with the permission  
of the United Nations; Palace  
of Youth, Warsaw; Mount  
Buzludza Bulgaria.  
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## 14

*Show the Land in Which a Wide  
Space for National Progress is  
Ensured*, 2018–2022  
Installation  
Wallpaper, 5 sculptural seating,  
ladder, gold paint  
Overall dimensions variable  
Seating: 82 × 82 × 60 cm 2 each,  
82 × 82 × 45 cm 2 each,  
82 × 82 × 37 cm  
Edition: 3 + 1 AP  
Performed: March 4, 2022,  
Museum der Moderne Salzburg  
Performer: Dana Kaziyeva

## 15

*The Making Of Nations*, 2022  
Sculpture, plinth  
Sculpture: engraved speculum  
18 × 48 × 12 cm  
Plinth: forged iron, wood  
110 × 31 × 64 cm



Jasmina Cibic  
*Most Favoured Nation*

Ed. by Thorsten Sadowsky for the Museum der Moderne Salzburg  
Texts by Maja and Reuben Fowkes and Marijana Schneider,  
with an interview of Jasmina Cibic by Tevž Logar  
Berlin: Hatje Cantz, 2022  
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with the exhibition

## Jasmina Cibic

### Most Favoured Nation

Museum der Moderne Salzburg  
Mönchsberg [2]  
March 5 –  
June 12, 2022



Curator  
Marijana Schneider

Publication  
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Jasmina Cibic, *Lipizzaner*  
*508 Neapolitano Thais XL*  
(b. 11.04.2005), 2020 (detail),  
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photo: Jasmina Cibic

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