

# ZLATI DNEVI GOLDEN DAYS PREDEEN SE KONČAJO BEFORE THEY END

Klaus Pichler | Clemens Marschall



Avstrijski fotograf Klaus Pichler v svojem avtorskem delu razvija dolgoročne projekte, v katerih se osredotoča na običajne, na videz očitne in zato pogosto spregledane aspekte vsakdanjega življenja. V ospredje postavlja bodisi marginalizirane subkulture, kot npr. v etnografski študiji tetovaž (nekdanjih) kaznjencev (*Zaznamovani za celo življenje. Zaporniški tatuji in njihove sledi*, 2003–2010), ali osebe, ki s preoblačenjem v kostume dajejo prostor svojemu alter egu (*Samo midva*, 2011–2013); naslavlja absurde potrošniško naravnane družbe, npr. koliko hrane zavrzemo (*Ena tretjina*, 2011–2012), obsesijo, da bi se znebili prahu (*Prah*, 2009–2011), ali fenomen novodobnega dobičkonosnega ezotericizma (*To bo spremenilo tvoje življenje za vedno*, 2017). Pichlerjeve estetsko izčiščene fotografije prežema trpek humor, ki izvira iz avtorjevega smisla za samoironijo in tragikomično ter njegove sposobnosti vživljanja v obravnavano tematiko, ne glede na to, ali gre za fotografiranje gnijoče hrane ali obiskovanje dunajskih beznic.

Slednje je tema projekta *Zlati dnevi preden se končajo* (2012–2016), ki ga je fotograf izvedel skupaj s piscem Clemensom Marschallom. Duet je štiri leta sistematično iskal, dokumentiral in raziskoval izginjajoče dunajske gostilne in bare, t. i. *Branntweiner* (manjše točilnice alkohola, ki so odprte 24 ur, vsak dan v tednu) ali brloge, kot jim pravijo njihove stalne stranke, ki vanje prihajajo z enim samim namenom – da se opiijejo. Z dovoljenjem lastnikov in gostov, ki so jim omogočili infiltracijo in avtentičen pogled od znotraj, sta avtorja zabeležila njihov vsakdan. Pichler je fotografiral goste, njihovo dnevno rutino in nepredvidene, pogosto dramatične

In his work, the Austrian photographer Klaus Pichler develops long-term projects focused on the ordinary and seemingly obvious – and hence often overlooked – aspects of everyday life. His main interests are marginalised subcultures, such as in the ethnographic study of the tattoos of (former) convicts (*Marked for life. Prison Tattoos and their Traces*, 2003–2010) and the individuals who through dressing in costumes express their alter ego (*Just the Two of Us*, 2011–2013). He addresses the absurdity of the consumer society, for example food waste (*One Third*, 2011–2012), the obsession to get rid of dust (*Dust*, 2009–2011) and the phenomenon of the profitable new age esotericism (*This Will Change Your Life Forever*, 2017). Pichler's aesthetically pure photographs are imbued with bitter humour originating from the artist's sense of self-irony and the tragicomic as well as his ability to relate to the topic regardless whether it is taking pictures of rotten food or visiting Vienna dives.

The latter is the theme of the project *Golden Days Before They End* (2012–2016), which the artist realised together with the writer Clemens Marschall. For four years, the duo systematically searched, documented and researched the disappearing Vienna inns and bars, the so-called *Branntweiner* (small bars serving alcohol which are open 24 hours a day and seven days a week) or 'dens' as they are referred to by their regular customers who visit them with one and only intent – to get drunk. With the permission of the owners and the guests who allowed them infiltration and an authentic perspective from within, the authors recorded their quotidian aspects. Pichler took

in hkrati humorne situacije, ki jih prinaša vsakodnevna alkoholna omama. Marschall pa je z lastniki lokalov naredil intervjuje, da bi zajel še njihov pogled in dokumentiranim prostorom dodal individualne zgodbe.

Nekateri brlogi obstajajo od 50. in 60. let prejšnjega stoletja. Približno tako dolgo jih vodijo isti lastniki in v njih zahajajo iste stalne stranke. Ti nezainteresiranim ali nepovabljenim gostom običajno skriti prostori predstavljajo vzporedni svet in poslednje zatočišče družbenih obstrancev. Gostje sem prihajajo zaradi različnih razlogov. Nekateri iščejo odmik od družbe, ki se jim je odrekla in/ali jih odrinila na socialni rob, drugi bežijo pred osamljenostjo in iščejo sogovornika ali zgolj nekoga, ki jim bo prisluhnil, tretji sproščajo svojo jezo in frustracije ... Združuje jih umik v alkoholno omamo. Pitje jih druži v skupnost, ki ima svoje dnevne rituale in v kateri veljajo nenapisana pravila »stare šole«. Ceni se trdoživost in vzdržljivost, prava mera napadalnosti ter medsebojna poravnava nesporazumov, brez vpletanja policije. Morebitne kršitve lahko vodijo v nasilje. Pivski obračuni so se v »starih časih« občasno končali tudi s smrtnim izidom, danes pa stranke ena za drugo podlegajo posledicam alkoholizma. Zaradi posledic urbanizacije, odpiranja številnih novih lokalov in barov, namenjenih bolj »kulturnim« strankam, predvsem tistim z večjo kupno močjo, restrikcij, povezanih z dovoljenji za točenje alkohola, in v letu 2018 predvidene prepovedi kajenja v vseh lokalih tovrstni brlogi eden za drugim zapirajo svoja vrata, propadajo in izginjajo. Z njimi pa izginjajo tudi zatočišča, ki so družbenim obstrancem omogočala vsaj minimalno socializacijo.

Pichlerjeve fotografije in Marschallovi zapisi rešujejo pred popolno kolektivno pozabo prostore in ljudi, ki jih v zglede urejeni avstrijski prestolnici razen morda njihovih pivskih sodrugov ne bo pogrešal nihče. Labodji spev izginjajočim dunajskim beznicam in izumirajoči generaciji »pravih« pivcev je refleksija sodobne Avstrije, a hkrati presega svojo geografsko zamejenost. Je antropološka študija sodobnosti

pictures of the guests, their daily routine and unexpected, often dramatic and at the same time humorous situations attributable to daily alcoholic intoxication. Marschall interviewed the owners of the bars to include their view and add individual stories to the documented places.

Some of these dens have existed since the 1950's and 60's. They have been managed by the same owners and visited by the same regular customers for approximately the same amount of time. These places – usually hidden to the uninterested and uninvited guests – represent a parallel world and the ultimate refuge of the social outsiders. The guests come here for various reasons. Some look for retreat from a society which gave up on them and/or pushed them to the social margins, others try to conquer loneliness and look for someone to talk to or just listen to them, some release their anger and frustrations... What they all share is a retreat into alcoholic intoxication. Drinking joins them in a community which has its daily rituals and unwritten "old school" rules. What is appreciated are persistence and perseverance, the right amount of aggression and mutual settlement of misunderstandings, without the involvement of the police. Eventual violations may lead to violence. In the "old days," drinking disputes may have had a fatal outcome while today's customers one after another succumb to the consequences of alcoholism. There are hardly any new customers. Due to urbanisation, the opening of new bars intended for more "cultured" customers, in particular those with higher purchasing power, the restrictions related to the licenses and the prohibition of smoking in all bars anticipated in 2018, these dens close their door one after another and disappear. And so too vanish the refuges which allowed these social outsiders at least a minimal degree of socialisation.

Pichler's photographs and Marschall's records save from complete collective oblivion the places and people who, save from their drinking buddies, nobody will miss in the exemplary and highly regulated Austrian capital. The swan song to the disappearing Viennese dives and the dying

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na splošno, ki jo zlahka apliciramo tudi na naš kulturni prostor. Vsaka družba namreč ima in potrebuje svoje brloge – prostore, ki na makro nivoju posameznikom in skupinam omogočajo izmenjavo mnenj in izkušenj in ustvarjanje občutka pripadnosti. Projekt odpira problematiko prekomernega uživanja alkoholnih pijač in pitja kot sprejemljive oblike samozdravljenja, istočasno pa opozarja, da zapiranje tovrstnih brlogov pomeni tudi postopno ožjenje tako fizičnega kot simbolnega prostora javnega izražanja. Družba, preobremenjena z videzom, posameznike tako sili, da se z osebnimi problemi spopadajo tam, kamor domnevno sodijo – v zasebnost svojih domov (če jih imajo), že marginalizirane posameznike pa odriva še dlje na socialni rob.

*Jasna Jernejšek*

generation of the “true” drinkers is a reflection of contemporary Austria, while at the same time extending beyond its geographical boundaries. It is an anthropological study of contemporary time in general, which can easily be applied to our cultural milieu. Indeed, every society needs and has its dives – places which on the macro level allow both individuals and groups the exchange of their opinions and experiences and provide a sense of belonging. The project tackles the issue of excessive consumption of alcoholic drinks and drinking as an acceptable form of self-healing while simultaneously pointing to the fact that closing such dens also implies a gradual narrowing of both the physical and symbolic space for public expression. A society preoccupied with appearances forces the individuals to cope with their personal problems where they allegedly belong – the privacy of their homes (if they have them) – and pushes already marginalised individuals even further to social margin.

*Jasna Jernejšek*

**Klaus Pichler** (1977) je fotograf, ki se v svojem ustvarjanju osredotoča na avtorske fotografske serije. Predstavljene so bile na številnih razstavah in objavljene v obliki fotografskih knjig založnikov, kot so Fotohof, Anzenberger Edition in Edition Patrick Frey. Avtorja zastopata dunajska galerija Anzenberger in berlinska galerija Rockelmann &. Živi in dela na Dunaju, Avstrija. [www.kpic.at](http://www.kpic.at)

**Clemens Marschall** (1985) je publicist in raziskovalec na področju kulture. Od leta 2007 dela kot producent in voditelj na avstrijski nacionalni radijski postaji Ö1. Je ustanovitelj in urednik revije Rokko's Adventures, njegova prispevki pa so bili objavljeni v številnih revijah in antologijah. Živi in dela na Dunaju, Avstrija. [www.rokkosadventures.at](http://www.rokkosadventures.at)

**Klaus Pichler**, photographer, born 1977, lives and works in Vienna, Austria. He focuses on free photo series which have been widely exhibited and published as photo books by publishers like Fotohof, Anzenberger Edition and Edition Patrick Frey. Klaus Pichler is represented by Gallery Anzenberger, Vienna, Austria, and Gallery Rockelmann &, Berlin, Germany. [www.kpic.at](http://www.kpic.at)

**Clemens Marschall**, publicist and cultural researcher, born 1985, lives and works in Vienna, Austria. Since 2007 he has worked as a producer and host for the Austrian National Radio Station Ö1, is the founder and editor of the magazine “Rokko's Adventures” and has had work published in several magazines and anthologies. [www.rokkosadventures.at](http://www.rokkosadventures.at)

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