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Are You Happy Now?

This work is strongly connected to *Witness of Time – Now*. At the same time, it is an interpretation, an investigation into the field of public communication, with particularly intense social and anthropological repercussions.

Two years after her first encounter with them, the artist met the owners again after they had finally settled in their apartments. She asked them: “Are you happy now?” The subsequent interviews, published in the form of a newspaper, created an intervention for the following biennial exhibition in Cetinje. The polemic impulse of criticism again protests against the transitory experience and the instability of feelings and objects.

In *Are You Happy Now?*, a complex process (the research, the social analysis, the artistic process itself) is given the form of a common medium, a daily newspaper. The investigation becomes a public protest through a question that directly recalls the emotions involved.

The artist creates a display, a work of art (in the form of a familiar medium) that recalls feelings and senses. It also transforms the daily routine of life into a kind of small stage on which the actions of individuals, those that involve and interest the group, take place.

The happiness involved confronts a process of conquering the living spaces and the desire to reclaim owners’ rights to the apartments, rights that had been denied for such a long time. The aspiration to happiness is relative, individual and personally experienced. It is impossible to define objectively. *A view over the future* was the name (both pejorative and ironic) given to the building at the end of the ‘80s, according to one of the interviewees. (All the rooms of their apartments, now inhabited, had a view of a small cemetery.) At the same time, the view over the cemetery can have the opposite meaning. It can be interpreted positively; it can also be about the benefits of having quiet neighbors.

For Lagator, art is a venue of encounter, of dialogue between experimentation and exploration that develops questions about the necessity of the production of an artistic work contemporaneously exploring the possibility of its deconstruction. It is also about

getting rid of materiality while questioning the representational nature of reality. Through relations between artist, public and experience of art, the artist explores the processes of dematerialization of a work of art, questioning the reality and its possibility of representation.