

Throughout its history, since its beginning in the 1950s until today, rock music has always been closely tied to youthful rebellion, as well as violence. It is worth noting that similar violence isn't associated with other genres, such as jazz or country music, but neither is the raw energy present during rock concerts. No other event in popular American culture resulted in such destruction and chaos as did the Woodstock of 1999. When we consider the fact that the initial event was envisioned as a bastion of peace, freedom and love, the Millennium generation has made substantial effort to destroy the dreams of the hippie culture in the flames of the new Woodstock. On the other hand, despite the fact that the organisers of the initial event in 1969 took part in it for the money, that concert was perceived by the audience as a singular utopian event. This perception is what matters. For many participants of the first concert, the ideas of peace, love and equality are what it was all about, and what Woodstock became a symbol of. It would be easy to make a connection between the riots at rock concerts and the behaviour of the mass audience, but there is more to it than that. The riots of 1999. were more than just a rebellion against the adult generation- above all, they represented a cultural agency directed against the social, economic, class and racial order which had an oppressive effect on the voices and the culture of young people.

In his 1991 film *The Year Punk Broke*, which documents a euphoric two-week European tour of the bands Sonic Youth and Nirvana, just as a time capsule would, the director Dave Marki succeeds in capturing a subculture precisely at the moment before it became mainstream. While Kurt Cobain is running into and smashing a guitar amplifier with his head, Thurston Moore is screaming at unaware passersby of an unknown European city: „This tour is a dare! It's a dare to our parents, to the Bush administration, to the KGB, which is overthrowing Gorbachev as we speak, to the future!”

Saša Tkačenko sees himself, first and foremost, as a sculptor. Images and structures he creates include video installations, ready-mades and performance art, but the communication of these mediums with the space they are in is a priority. There is something very virtual about the way in which he unites these different components. The fact is that the importance of images has been changed dramatically as a result of the new possibilities of the digital age, as well as the extraordinary quantities of visual materials in everyday communication. It is therefore impossible to talk about an individual motive or material aspect of one image. The image is instead always created from a series of other images. These different pictorial levels permeate the work of the artist, which is outpouring with directness of performance art, and touches us deeply precisely because our approach to reality today is so indirect and mediated. The polysemicity of the title of the exhibition raises the question of the choice still present, if only in the lyrics of the pop songs, which are overtaken by the artist by changing their semiotic space. The choice of lyrics on the exhibition poster (which resembles concert announcements present outside of the space of a gallery) is either to *oh yeah, oh yeah*, ironically agree with the way things are, or to ecstatically continue to shake our heads in negation *oh yeah, oh yeah!*

In the video installation *Teen spirit* and *Kris and Kurt*, we discover invisible structures and processes of social code, as well as different ways in which they shape our bodies through popular culture and the media. As you observe Krist Novoselić and Kurt Cobain spinning in infinity, similar to the scene of Jakob wrestling an angel, you realise that they too want to become images. They seem forever trapped on the edge of transformation into the images ready for further semination, while their subjectiveness seems to be fighting a never ending war against their own commodification and objectivisation. Nevertheless, the resistance might be wearing out/persisting, in small and big gestures alike.

In his film *I Don't Hear the Guitar Anymore* the French director Philippe Garrel portrays the heroes on their bitter road to adulthood from the romantic youth and rebellion in '68 to the inevitable responsibility and the heaviness of the middle age when, even though the guitar is still playing, they cannot hear its sound.

The exhibition *Oh Yeah, Oh Yeah* is far from a romantic reminiscence of lost or failed expectations. The past in it is really in the past. The reflection in the mirror in the installation *Stage* brings visitors back to the image of everyday reality (their own appearance) and with it of all the consequences of all the traumatic and formative, at this point irreversible, events and emotions. The artist destabilises the connections between popular iconography of youthful rebellion and rock music by bringing us back to the contradiction encrypted into our bodies- they defy objectification, despite the irresistible attraction to our own commodification. It is precisely in this spot that Saša Tkačenko discovers the space between show and reality, the space where personality appears.

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¹ This best illustrates the words of one of the actors of the riot of 1999, (Mark Szczerbiak): „Our generation isn't about peace and love anymore; they're all about destruction and hostility. This is to show everyone that we're young and we don't care we just bury everything.”, Matt Hendrickson, *Moshing and Looting*, Rolling Stone magazine, br. 820, str 56.