

RONA

STERN



**TISTI, KI SE NE SPOMINJAJO PRETEK-
LOSTI, SO OBSOJENI, DA JO DOŽIVIJO
ŠE ENKRAT. 26. 7. — 31. 8. 2018**

**THOSE WHO CANNOT REMEMBER THE
PAST ARE DESTINED TO REPEAT IT.**

KULTURNI
CENTER

TOBAČNA 001

Muzej in galerije mesta Ljubljane Kulturni center Tobačna 001

Rona Stern
26. 7. – 31. 8. 2018

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**Vljudno vabljeni na odprtje
razstave v četrtek, 26. julija,
ob 20. uri v KC Tobačna 001.**

**You are cordially invited to attend
the opening of the exhibition
on July 26, at 8 pm at the
CC Tobačna 001.**

Kustosinja razstave / Curated by Alenka Trebušak

Razstava in rezidenca sta bili izvedeni v sodelovanju z Izraelskim centrom za digitalno umetnost, Holon. / The exhibition and residency have been organised in cooperation with The Israeli Center For Digital Art, Holon.

Izraelska umetnica Rona Stern (1984) ustvarja premišljene vizualne konstrukcije, v katerih združuje raznorodne elemente, ki izhajajo iz njene neposredne okolice. Navdih za svoje konstrukcije, sestavljene iz ready-made objektov ali iz cenenege kiča, najde v podobah na ulicah, obcestnih panojih in internetu. Umetničin prvenstveni cilj je kritika estetizirane vsakdanjosti in skozi njo problematiziranje potrošniške družbe ter vloge posameznika v njej. V ta namen transformira in izolira bodisi izvirne elemente bodisi vsakdanje predmete in podobe ter jih nato združuje v postavitev, ki mnogokrat spominjajo na izložbene okna, spomenike ali oltarje današnje civilizacije.

Tridelno postavitev, pripravljeno za razstavni prostor ob zaključku umetničnega rezidenčnega bivanja v Ljubljani, sestavljajo stenski objekti, prostorska postavitev in video. Stenski objekti so zasnovani na redukciji vizualnih podatkov, in sicer po strogem konstrukcijskem modelu, v katerem se menjavajo razmerja med mrežnim nosilcem ter liki na eni strani in barvnimi vrednostmi, zavezanimi pastelnim tonom, na drugi. Umetnica mrežo uporablja v smislu računalniške matrice, oziroma virtualnega polja, znotraj katerega se lahko oblikuje vsakršna konstrukcija in na katerem si je mogoče predstavljati karkoli. Vanjo vstavi like iz ultrapasa, v katerih zaznamo zavezanost estetiki geometrijske abstrakcije, vendar konkretno aludirajo na klasične socialistične reliefe, ki jih najdemo v skupnih jedilnicah kibucev. Prostorska postavitev je svojevrstno tihožitje, ki je nastalo z združevanjem amfor ter neonskih luči. Keramične posode sodijo med najpogostejše arheološke najdbe, s pomočjo katerih lahko vedno znova tolmačimo zgodovino, umetnici pa kot replika replike predstavljajo popoln artefakt za transformacijo. Video prikazuje eno najbolj zanemarjenih ulic v Tel Avivu, ki vodi do glavne avtobusne postaje in jo nasekujejo begunci. Sternova kamera usmeri v fasado supermarketa Supercheap, ki je okrašena s kičasto sliko pokrajine in osvetljena s popolno naključno delujočimi žarnicami.

Z ironično dekonstrukcijo vidne realnosti poizkuša Rona Stern opozarjati na prikriti interese, ki obstajajo v javni sferi. Pri tem posnema jezik soroden potrošniški politiki, torej preoblikovanje predmetov ali pa prikrivanje in zakrivanje materiala, iz katerega so ti narejeni. Na ta način ustvarja predmete varljive privlačnosti ter dinamične in igrive postavitve, ki v sebi nosijo nelagodje in negotovost.

Israeli artist Rona Stern (1984) creates carefully thought out visual constructions by combining diverse elements taken from her immediate environment. Her constructions are inspired by images found on the streets, roadside billboards and the Internet, and are composed out of ready-made objects or cheap trinkets. In terms of style, the artist leans towards the critique of aestheticised daily life and, through it, the problematisation of consumer society as well as the individual's role in it. To this end, she either transforms original elements, objects and images from daily life, or isolates them and then arranges them so that they ordinarily resemble display windows, monuments and altars of modern civilization.

The tripartite exhibit, which was produced on the completion of her residency in Ljubljana, consists of wall objects, a spatial installation and a video. The wall objects are designed by reducing visual data according to a strict construction model that incorporates a changing ratio between the wire netting and visual images mounted on it on the one hand, and by introducing watercolour tonal values on the other. The artist uses the wire netting as a computer matrix, a virtual field within which any construction can be formed and just about anything can be imagined. Into this matrix, the artist places figures made out of laminate sheets that signal her commitment to the aestheticism of geometrical abstraction while concretely alluding to Socialist Classical reliefs typical of community canteens in kibbutz settlements. The spatial installation is a unique still life of amphorae and neon lights. Ceramic containers are among the most common archaeological finds. Time and again, they help us to interpret history; however, when used as replicas of replicas by the artist, they serve as perfect artefacts for transformation. The video shows one of Tel Aviv's most neglected streets, occupied by homeless people, leading down to the central bus station. There, Stern turns her camera on the façade of the supermarket Supercheap, adorned with a tacky landscape photo and lit by randomly flickering light bulbs.

With her ironic deconstruction of visual reality, Rona Stern aims to draw attention to covert interests pervading the public sphere. She does so by reflecting language similar to that of consumer politics, i.e. by transforming objects or concealing the material out of which they are made. In this way, she creates objects of deceptive attractiveness as well as dynamic and playful setups that nevertheless exude discomfort and uncertainty.



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Odprto:

torek – petek
11.00 – 17.00

Sobote, nedelje,
ponedeljki in prazniki zaprti.

Opening hours:

Tuesday – Friday
11 am – 5 pm

Closed on Saturdays,
Sundays, Mondays and
public holidays.

Razstavo je podprla / Supported by:



Mestna občina
Ljubljana

