

NATALIJA VUJOŠEVIĆ

PRIMPROME



30.9.

18.10.2019

GALERIJA TOBAČNA

Muzej in galerije mesta Ljubljane Kulturni center Tobačna 001

Natalija Vujošević
30. 9. — 18. 10. 2019

RIM ROME

Vljudno vabljeni na odprtje razstave
v ponedeljek, 30. septembra,
ob 20. uri v Galerijo Tobačna.

You are cordially invited to attend
the opening of the exhibition
Monday, September 30, at 8 pm
at the Tobačna Gallery.

Kustosinja razstave / Curated by Alenka Trebušak

Nekaj neverjetno trdoživega je v krhkosti, s katero Natalija Vujošević podaja razmišljanja in čustvovanja – uvide in afekte – v svojih referenčnih instalacijah. To trdoživost poraja skorajda nevzdržno poslanstvo, ki ga izvaja po lastnih načelih, to je poslanstvo poglobljenega premišljevanja o banalnosti. Pri tem ne mislimo na poudarjanje ali prilagajanje banalnosti niti ne na posmehovanje le-tej, temveč na dejansko in nujno premišljevanje z dokaj melanholičnim in hkrati kritičnim odnosom. Kot je trdil Benjamin, se prav v *propadu* materialistično izraža ta izjemno konceptualna zmes melanholije in kritične zagnanosti.

Instalacija z naslovom *Rim* izhaja iz banalne izjave nekega nepremičninskega vlagatelja, ki je ob odprtju luksuznega letovišča na črnogorski obali pompozno vzkliknil: »Pravijo, da Rim ni bil zgrajen v enem dnevu, in enako bi lahko dejali za ta projekt!« Že ob omembi Rima, starodavnega Rima, se nam v misli prikrajdejo podobe čudovitih ruševin, ki nam šepečejo zgodbo o mogočnem imperiju. Sklicevanje na Rim poleg očitnega izgovora za domnevno zamudo pri odprtju projekta po svoje razkriva globoko zareninjeno zavedanje, da ob dokončanju »čudovitega projekta« že lahko pričakujemo njegov – najsi bo epski ali lirski – propad. Kapitalizem danes deluje in se samopovečuje tako, da v isti sapi ustvarja svoj propad – čas teče prehitro, da bi ga prekrila žlahtna patina, njegova plitka vrednost se ne more plemeniti.

To je tudi paradoks sodobne umetnosti, ki tako rekoč ne najde časa za počitek. Čas je tako zelo zgoščen, da njena operacijska logika vzbuja občutek hipersedanosti, občutek nujnosti, ki več kot očitno ubija poglobljeno razmišljanje. S spretnim ustvarjanjem elementov svoje instalacije Natalija Vujošević zavrača »sproščeno« ali »nekonvencionalno« ozračje pri oblikovanju odnosov med zbranimi elementi. Prav nasprotno, to je kombinacija ostrega preverjanja in pasivne normalizacije, ki jo je treba najti v prostoru med generičnimi podobami in arhivskimi dokumenti, med iracionalno oblikovanimi oblačili in trdnim blokom keramičnih ploščic. V tem prostoru potekata čisto in neoporečno izkoriščanje in pridušeno nasilje. Referenčni dokaz najdemo v videih, ki prikazujejo roke dekle pri zlaganju in urejanju brisač in posteljnine. Vujoševićeva gradi paradoksalen prostor, ki je krhek in otrdel obenem; prostor, v katerem se v njenem otožnem kritičnem razmišljanju znajdemo tudi sami.

Branislav Dimitrijević

There is something tenacious about the fragility with which Natalija Vujošević communicates her thoughts and emotions—insights and affects—in her referential installations. This determination is provoked by the hardly bearable mission she is conducting, and she conducts it on her own terms: the mission to contemplate banality. Instead of exposing, appropriating or laughing at banality she aims to actually and urgently contemplate it from a rather melancholic, yet critical, attitude. As Benjamin argued, it is in fact the state of *ruin* that materialistically exposes this remarkable conceptual combination of melancholia and critical vigour.

The installation entitled "Rome" picks up on the banality of utterances. A real estate investor opening a luxurious resort on the Montenegrin coast pompously exclaimed: "They say that Rome wasn't built in a day, and the same can be said of this wonderful project." The very mention of "Rome", of ancient Rome, conjures in our minds the imagery of beautiful ruins, through which we might also learn about the great empire. Apart from providing an obvious and convenient excuse for the apparent delay of the project, the reference to Rome somehow implies an already built-in awareness that by finishing a "wonderful project" one already anticipates its state of, epic or lyric, ruination. The way how capitalism functions and glorifies itself today is that it produces its own ruins instantly—there is no time to wait for the enchanting patina to emerge, there is no "age-value" to accumulate.

This is also a paradox of contemporary art: it is an art that has practically no time to rest. The time is so densely condensed within its operational logic that it produces a sense of a hyper-now, a sense of urgency that, obviously, kills contemplation. Vujošević rejects a "casual" or "off-beat" mood when establishing relations between the gathered elements comprising her installation. By carefully crafting her installation, she fosters a combination of a hardened confrontation and passive normalisation to be found in the space between generic images and archival documents, between irrationally designed clothes and a firm block of ceramic tiles. The indicated space is one of neat and clean exploitation and muted violence. The videos showing the hands of a maid folding and arranging towels and bed linen provide referential evidence. Vujošević builds a paradoxical space, both fragile and hardened, in which we take part in her pensive contemplation and critical reasoning.

Branislav Dimitrijević



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Odprto:

torek — petek
11.00 — 19.00

Sobote, nedelje,
ponedeljki in prazniki zaprto.

Opening hours:

Tuesday — Friday
11 am — 7 pm

Closed on Saturdays,
Sundays, Mondays and
public holidays.

Razstavo je podprla / Supported by:



Mestna občina
Ljubljana

