



WAJJA SWREKAR
OPTICNA MOTNJA
OPTICAL DISTURBA
NOISE

GALERIJA TOBAČNA

Številni naravoslovni muzeji po svetu v precepu, kako prilagoditi prikaz svojih zbirk novim smernicam in gibanjem. Ni naključje, da v času, ko se v javnosti krešajo mnenja med zagovorniki in nasprotniki dioram, pri čemer prvi menijo, da so tako ogrožene kot živali in ekosistemi, ki jih prikazujejo, drugi pa jih imajo za preživelo propagandno orodje imperialističnih sil, projekt *Optična motnja* Maje Smrekar oživlja prav obliko diorame. Nekaj neverjetno upornega je tej v iznajdbi iz začetka devetnajstega stoletja, ki se umešča na presečišče likovnega in gledališkega ter naznanja izum kinematografije. Nemara je razlog za njeno vztrajanje kontroverznost med pridruženim nasiljem, ki je bilo potrebno za njen nastanek, in izobraževalno funkcijo. Čeprav etimologija termina pomeni »videti skozi«, diorama prikazuje prostor, v katerem se znanstvena dognanja zlijejo s svetom fantazije in fikcije.

Izhodišče za projekt je fotografija iz arhiva umetnice, ki prikazuje lovca na konju pred domačo hišo. Postavitev se drži načel diorame tako v združevanju različnih materialov, med katere nujno sodi taksidermija, kot tudi v razvrstitvi objektov v več planov pred dvodimenzionalno kuliso. Predvsem pa v konzerviranju idilične prezentacije živega v njegovem naravnem habitatu. Tu pa se referenčne točke končajo, saj Maja Smrekar zavrača konvencionalnost. Prav nasprotno, zgradi paradoksalen prostor, v katerem nič ni tako, kot je videti na prvi pogled. Ne poigrava se samo z iluzijo tridimenzionalnosti, ko iz fotografije izvzame podobo konjenika in psa in ju premesti v realen prostor ter ju hkrati zameji z ogrado, ki izhaja iz hišne balkonske ograje. V ogrado prav tako postavi nagačenega jelena, zamrznjenega v trenutku izražanja njegove največje moči. Za diorame je namreč značilno, da ne vključujejo postaranih ali deformiranih živali, temveč praviloma odrasle samce, ki predstavljajo esenco svoje vrste in prikrito aludirajo na hierarhični red oziroma človekovo podreditev narave. Vendar jelen Maje Smrekar ni celovit in ne svoboden. Projekcija želje lovca in psa, ta sila narave, v boju s katero bi si utrdila nadvlado, je celo nemočna, z rogovi ujeta v ograjo. Lovcu in psu ostane kot trofeja le dom, tipska hiša iz 80. let, ki pa jo je družina v času tranzicije izgubila. Umetnica iluzijo idile nadalje razgrajuje z elementom snega in svetlobo stroboskopa, ki se periodično vklaplja in izklaplja ter razgaljata njeno začasnost.

V igri kontrapunktov optičnih in mimetičnih iluzij razširjene prostorske fotografije podobe, oblasti in nemoči, idile in nasilja, *Optična motnja* učinkuje kot melanholična in kritična kontemplacija sodobnosti s pomočjo relikvij preteklosti. Čeprav izhaja iz umetničnega intimnega spomina, je vpleta v sodobno družbeno-politično stvarnost in razkriva mehanizme, po katerih ta deluje.

Many natural history museums around the globe are facing the dilemma of how to adjust the presentation of their collections in line with new trends. It is not a coincidence that while the public is witnessing a clash between the advocates and opponents of dioramas – with the former finding them as much under threat as animals and ecosystems exhibited, and the latter regarding them as an obsolete propaganda tool used by imperialist forces – Maja Smrekar is seeking to bring the diorama back to life in her project *Optical Disturbance*. There is something uniquely defiant about the diorama. Perhaps the seeds of its persistency lay precisely in the controversy caused by the suppressed violence, which was necessary for its emergence, and by its educational role. Although the etymology of the term signifies to “see through”, the diorama presents a space in which scientific findings are fused with the world of phantasy and fiction.

Smrekar's project builds on a photograph from her archives showing a mounted hunter and his dog in front of a house. The setting follows the principles of a diorama, both in terms of combining various materials – including taxidermy and the arrangement of objects – into several layers set against a two-dimensional backdrop. But, first and foremost, it enacts the conservation of an idyllic presentation of living objects in its natural habitat. However, this is where the frame of reference stops as Smrekar rejects conventionality and constructs a paradoxical space in which nothing is what it appears to be. She plays with much more than the illusion of three-dimensionality when she takes the image of the horseman and his dog from the photograph and moves them into a real space, confined by a fence constructed from the house's balcony railing. On the fence, she mounts a stuffed stag, frozen in the moment of expressing its greatest power. Dioramas typically do not feature aged or deformed animals, but mature males as the quintessential representatives of their species, also covertly alluding to the hierarchical order or, rather, human subjugation of nature. Yet Smrekar's stag is neither whole nor free. Quite the contrary, this projection of the hunter's and the dog's desire, this sheer force of nature, in the struggle against which they both seek to consolidate their supremacy, is utterly helpless, being caught by its antlers in the fence. What the hunter and the dog are left with is their home, a trophy in the form of a standard house from the 1980s, which the family lost during the period of transition. The artist further deconstructs the illusion of the idyll with the elements of snow and strobe lighting, both of which are switching on and off, laying bare its fleetingness.

Playing with juxtapositions between optical and mimetic illusions of the extended spatiality of the photographic image, power and powerlessness as well as idyll and violence, the project *Optical Disturbance* comes across as a melancholy and critical contemplation of contemporaneity with the help of a relic of the past. Although stemming from the artist's intimate memory, it is enmeshed in the contemporary socio-political reality and sheds light on the mechanisms that drive it.

Muzej in galerije mesta Ljubljane Galerija Tobačna

Maja Smrekar
24. 12. 2020 – __. __. 2021

OPTIČNA MOTNJA OPTICAL DISTURBANCE

Vljudno vabljeni na ogled razstave
v Galerijo Tobačna.

You are cordially invited to
attend the exhibition at the
Gallery Tobačna.

Kustosinja / Curated by Alenka Trebušak

Prostorsko načrtovanje in konceptualno sooblikovanje / Space planning and conceptual co-design: Aljaž Rudolf

Oblikovanje luči / Light design: Jure Sajovic, Miloš Vujković

Preparatorstvo / Taxidermy: Rok Hafner

Izvedba / Execution: RPS, d.o.o.

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Odprto:

torek – petek
11.00 – 19.00

Sobote, nedelje,
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11 am – 7 pm

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Sundays, Mondays and
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