



*prizori iz video del / still images: **Neven Korda/Borghesia: Disciplina / Discipline, Marko Peljhan: Park kulture / The Park of Culture, Sašo Podgoršek, Iztok Kovač: Vrtoglavi pišč / Vertigo Bird, Miha Vipotnik: »Path of Crazy Wisdom«, Zemira Alajbegović: Hitro/počasi / Quick/Slow, Nataša Prosenč Stearns: Konstrukt / Construct**

SPREMLJEVALNA DOGODKA

ACCOMPANYING EVENTS

Ogled razstave s kuratorko / Visit of the
exhibition with the curator

31. 3. 2016 ob 17.00 / at 5 p.m.

Predavanje / Lecture

Ida Hiršfenfelder: Neskončna ravnina.
Razsežnost video prostora in umetnost
projiciranja / Endless Plane. The dimen-
sions of video space and the art of
projection

8. 5. 2016 ob 16.00 / at 4 p.m.

Muzej in galerije mesta Ljubljane / Museum and
Galleries of Ljubljana, zanje / represented by Blaž
Peršin, direktor / Director **Galerija Vžigalica / Vžigalica**
Gallery, zanjo / represented by Marija Skočir, vodja
galerije / Art Gallery Director **Koordinacija /**
Coordination: Jani Pirnat **Odnosi z javnostmi / Public**
Relations: Janja Buzečan **Oblikovanje / Design:** Jaka
Šuln **Tisk / Print:** R-tisk, 1000 izvodov / copies

Galerija Vžigalica

Trg francoske revolucije 7 | 1000 Ljubljana | Slovenija
galerija.vzigalica@mgml.si | +386 (0)1 2412 590



Muzej in galerije mesta Ljubljane
Gosposka 15 | 1000 Ljubljana | Slovenija
www.mgml.si | info@mgml.si | +386 (0)1 2412 500

Produkcija razstave / Production of the exhibition:

SCCA-Ljubljana | Metelkova 6 | 1000 Ljubljana | Slovenija



Kuratorica / Curator: Nika Grabar

Koordinacija / Coordination: Dušan Dovč, Luka Polutnik

Oblikovanje razstave / Exhibition design: Nika Grabar

Izdelava video objektov /

Production of video objects: Sandi Žgajnar - Vimo, d. o. o.

Spletna podpora / Web support: Vesna Bukovec

Razstavo so omogočili /

The exhibition was made possible by:



Mestna občina
Ljubljana



Poštnina plačana pri pošti 1101 NDP

Učinek bližine / Proximity Effect
15. 3. 2016–8. 5. 2016

ODPRTO:

torek–nedelja: 10.00–18.00

Ponedeljek zaprto | Vstop prost.

OPENING HOURS:

Tuesday–Sunday: 10 a.m.–6 p.m.

Closed on Mondays | Free entry.

Muzej in galerije mesta Ljubljane
Galerija Vžigalica
& Postaja DIVA / SCCA-Ljubljana



UČINEK BLIŽINE PROXIMITY EFFECT

Zemira Alajbegović, Neven Korda,
Marko Peljhan, Sašo Podgoršek & Iztok Kovač,
Nataša Prosenč Stearns, Miha Vipotnik

Podoba tranzicije v video delih ali kako je razpadal prostor /
The image of transition displayed in video works or how
the space has been disintegrating

15. 3. 2016–8. 5. 2016

Vljudno vas vabimo na odprtje razstave **Učinek bližine**, ki bo v torek, **15. marca 2016**, ob **19. uri** v Galeriji Vžigalica v Ljubljani.

You are cordially invited to attend the opening of the exhibition **Proximity Effect** on Tuesday, **15 March 2016**, at **7 p.m.** at the Vžigalica Gallery in Ljubljana.

*Podoba na naslovnici / Image on the cover:
Sašo Podgoršek, Iztok Kovač: *Vrtoglavi ptič / Vertigo Bird*, 1996

SCCA-Ljubljana v okviru arhiva video in novomedijske umetnosti **Postaja DIVA** vztrajno pripravlja tematske in študijske razstave; v letu 2016 se s pričujočo razstavo sprašuje o pomenu prostora v izbranih video delih.

Devetdeseta leta so veljala za čas optimizma, ko naj bi se na horizontu samostojnosti zarisovala lepša prihodnost. Danes na to obdobje gledamo z drugimi očali in v luči globalne perspektive kaže ponovno premisliti, kaj se je v tem času »zares« zgodilo. Pozoren pogled nazaj pokaže, da optimizem tranzicije ni bil tako monoliten. Le namišljena zgodba o uspehu je bila glasnejša. Arhitektura je sicer smelo gradila novi svet, a umetnost je o tem vztrajno dvomila. Za ustvarjanje svoje zgodbe je kazala drugačno podobo prostora. Ali bolje, poskušala je razkriti razpoke tistega, kar je bilo v zanosu raje spregledano ali zamolčano.

Glede na to, da je kuratorski izbor nastal na podlagi opazovanja uporabe prostora in arhitekture v video delih, se postavitev razstave ukvarja z vprašanjem, kako izbranim videom dati primeren prostor, ki bo vsebino tudi nagovarjal. Razstava posledično vodi obiskovalca skozi šest različnih prostorskih postavitev, ki si sledijo od projekcij v prostoru (*Disciplina, Vrtoglavi ptič*) do postavitev, ki video postavljajo v razmerje do prostorskega objekta in s tem do telesa (*»Path of Crazy Wisdom«, Park kulture, Konstrukt, Hitro/počasi*).

Video-podoba je podoba, ki je osvojila dnevne sobe srednjega sloja, vzela v svoje roke. Z njo je manipulirala, jo razgrajevala, pačila, njene dele postavljala v nove vzročno-posledične situacije, ki so se upirale ustaljenemu pogledu. Razstava z uvodnimi projekcijami obiskovalca animira v smislu celega telesa in ga pospremi do tistih objektov, ki asociirajo na zaprtost, izolacijo, osamo. Navsezadnje o tem govori tudi vsebina del, ki obravnavajo bližnjo preteklost v obdobju od leta 1989 do 2004.

V času, ko imaginacija o prostoru dobiva nove razsežnosti v smislu gravitacijskega valovanja in se zdi, da naša zmožnost delovanja stopica znotraj meja *statusa quo*, je razkorak med navduševanjem nad znanostjo in realnostjo pretresljivih dogodkov vedno večji. Morda je prav tehnološko pogojena prihodnost tista, katere preteklost živimo v nenehni razgradnji na poti do izolacije. Izbor video del je le eden izmed segmentov te zgodbe, ki se neprekinjeno ponavlja.

Nika Grabar

Dela na razstavi / Works at the exhibition:

Neven Korda/Borghesia: *Disciplina / Discipline*, 03:46, 1989

Miha Vipotnik: *»Path of Crazy Wisdom«*, 09:58, 1993

Sašo Podgoršek, Iztok Kovač: *Vrtoglavi ptič / Vertigo Bird*, 33:57, 1996

Marko Peljhan: *Park kulture / The Park of Culture*, 07:30, 1996

Nataša Prosenč Stearns: *Konstrukt / Construct*, 12:00, 2003

Zemira Alajbegović: *Hitro/počasi / Quick/Slow*, 11:47, 2004

Within the context of **DIVA Station**, an archive of video and new media art, SCCA-Ljubljana is continuously preparing exhibitions with specific themes involving in-depth research. In 2016, the current exhibition questions the meaning of space in chosen video works.

The 1990s were considered a season of optimism, when a better future was supposed to be showing on the horizon of independence. Today, we are looking at this period through a different lens. In the light of global prospects, it seems necessary to rethink what was »actually« going on at the time. A careful look back shows that the transitional optimism was not as monolithic after all. It was only that the imaginary success story was louder. Indeed, architecture was constructing a new world boldly, but in art we can trace persisting doubts. In creating their own story, artists were showing a different image of the milieu. To put it another way, they were trying to uncover the cracks of what in the vigour of the times was rather overlooked or withheld.

Considering the fact that the curated selection was based on observations of the use of space and architecture in videos, the exhibition concept is exploring the question of how to provide the chosen videos with an adequate setting that would at the same time address their contents. As a result, the exhibition takes the visitor on a tour of six different spatial installations beginning with spatial screenings (*Discipline, Vertigo Bird*), to be followed by installations placing the video in a relationship with the spatial object, and thereby with the human body (*Path of Crazy Wisdom, The Park of Culture, Construct, Quick/Slow*).

The video-image took hold of the image that conquered middle-class living rooms, manipulating, disintegrating and distorting it, placing its component parts into new causal situations defying the set gaze. With its introductory screenings, the exhibition animates the visitors from head to toe and further invites them to the objects displaying videos associated with closeness, isolation, apartness. This, after all, is revealed in the contents of the works exploring the recent past between 1989 and 2004.

Living in the era in which our imagination of space has been acquiring new dimensions through gravitational waves, yet when our ability to act seems to be marking time within our *status quo*, the divide between the love of science and the reality of disturbing events has been growing wider. What we are living in, in constant disintegration on our way to isolation, might be the past of a technologically dependent future. This selection of video works is just a segment in the story that repeats itself perpetually.

Nika Grabar