

Podobe so tu, nenehno okoli nas in čakajo na naš pogled. Sredi sodobne gneče novih komunikacijskih poti, novih srečevanj nas samih s podobami, se zdi, da prav podobe teles nenehno dobivajo prostore za srečevanja. Tudi v poplavi najrazličnejših medijskih načinov prikazovanja teles so kljub vsemu likovne podobe še vedno avtorsko očiščena zrcala spomina. Podobe telesa sodijo pod okrilje videza. Prav one branijo svojo bit z medijem, na primer fotografijo in tudi tako v današnjem družbenem prostoru najdejo svoje mesto. Intermedialna umetnica Tina Kolenik se izrazito poudarjeno že več kot dve desetletji ukvarja s telesom oziroma telesnostjo. Tako kot se njena zadnja likovna projekta, kot sta *Promenada* (cikel selfijev, Galerija Kresija, Ljubljana, 2018) in *Oblačenje kože* (cikel selfijev, AQ Galerija, Celje, 2019), se tudi tokratni fotografski projekt, cikel selfijev z naslovom *Neukrotljivost narave* (2020), ki je predstavljen v Galeriji Veselov vrt, Ljubljana posveča telesu. Ne samo kot estetiziranemu in celo erotiziranemu artefaktu, temveč tudi kot telesu, ki je vključen v refleksijo na samo družbo in kot refleksijo na sam slog oziroma specifično značilnost samega medija – tudi tokrat selfija. Tako je telo v selfijih Tine Kolenik v trenutkih likovne obravnave materialna substanca in hkrati likovno vabljliva (duhovna) energija, ponujena tudi komunikaciji med fotografijo in gledalci. Telo je medij, preko katerega se udejanjajo različni vzorci avtorskega obnašanja ali odnosa do telesa. Je torej privilegirana oblika racionalizacije in hkrati zapletene čustvenosti (čutenja) medčloveških odnosov. Avtorica poudarja: »Razstavljeni dela prikazujejo nelagodno razmerje med naravnimi in družbenimi silami na primeru dlak, ki poganjajo iz naši teles. Ti izrastki se ne ujemajo vselej s človeškimi, kulturno pregnetenimi željami, saj rastejo tam, kjer ne bi smeli; preredki so ali celo odsotni in tam, kjer bi se morali košatiti, sivijo. Zato jih je treba redno kultivirati: striči, briti, puliti, prati, oblikovati, odišavljati, barvati, nadomeščati z umetnimi in s tem sporočati, kdo ali kaj želimo biti oziroma kako pomembni v očeh drugih. Je mar družba tista, ki tudi nam, naravnim bitjem povzroča največ težav?« Tam, kjer na telesu ženske običajno oziroma najbolj naravno rastejo dlake, se ti dlakavi prostori v Tininih selfijih napolnijo z zelenimi rastlinskimi elementi, naravno travo, nabrano s travnikov. Ti prostori ali fragmenti telesa preko medija fotografske podobe postanejo prizorišče tako osebnih kot tudi družbeno-kulturnih prepletanj, celo trenj in kršenj normativov ali konvencij, ki nas utesnjujejo. Deli telesa, tudi intimni predeli, so nenadoma postali neizmerni izpovedno-tematski prostor, kjer narava (trava) izpelje najbolj prefinjene in poglobljene namene. Pristop Tine Kolenik se ponovno poigrava z nivoji presenečenja ali nepričakovanosti s poudarkom na likovnih principih izključevanja vsega, kar ni pomembno za podobo, in njeno izpovedno ter predvsem čustveno moč izraznosti. Podobe izbranih delov telesa niso samo toge, pasivne, zunajkulturne ali zunajdružbene slike, temveč so kritične likovne kategorije, so prizorišča različnih spopadov znotraj konzervativnih družbenih omejevanj, ki naj jih premagajo veliko bolj svobodnejša sprejemanja in razumevanja preko razkritih teles. In samo gola telesa so najbolj pristna in naravna, s svojimi deli dokazuje avtorica. Tako o telesnih podobah teoretičarka Elizabeth Grosz (*Neulovljiva telesa. H korporealnemu feminizmu*. Ljubljana: Zavod Emanat, 2008, Str. 101) meni: »Telesno podobo sestavljajo razne vrste stika med subjektom in okoljem, ki se izoblikujejo med subjektivnim delovanjem v svetu. Položajni model telesa je telesna shema, sestavljena iz različnih čustvenih in libidinalnih odnosov do telesa, njegovih delov in njegove sposobnosti za določene vrste delovanja, in končno socialni odnos, v katerem se subjektivno doživljanje lastnega telesa povezuje z razmerji drugih do lastnih teles in do subjektivnega telesa.«

Sarival Sosič

Images are here, constantly around us, waiting for our gaze. In the midst of the contemporary crowd of new communication channels, our new encounters with images, it seems that it is precisely the images of bodies that are constantly acquiring spaces for encounters. Even in the flood of various media ways of depicting bodies, the artistic images are still the authorially purified mirrors of memory. The images of the body fall under the umbrella of appearance. It is they who defend their essence with a medium, for instance photography, and thus find their place in today's social space as well. The intermedia artist Tina Kolenik has been dealing with the body or corporality for more than two decades with strong emphasis. Just like her latest art projects, such as *Promenade* (*Promenada*. Selfie cycle, the Kresija Gallery, Ljubljana, 2018) and *Dressing in Skin* (*Oblačenje kože*. Selfie cycle, the AQ Gallery, Celje, 2019), this photographic project, a selfie cycle entitled *Nature Untamed* (*Neukrotljivost narave*) (2020), which is presented in the Veselov vrt Gallery, Ljubljana, is dedicated to the body as well. Not merely as an aestheticized and even eroticized artefact, but also as a body that is included in the reflection on society itself and as a reflection on the style or a specific characteristic of the medium itself – this time again a selfie. Thus, the body in Tina's selfies is a material substance in the moments of the artistic treatment and at the same time an artistically inviting (spiritual) energy, also offered to the communication between the photograph and the spectators. The body is a medium through which various patterns of authorial behaviour or attitude towards the body are being realized. It is therefore a privileged form of rationalization and at the same time of a complex emotionality (feeling) of interpersonal relationships. The artist emphasizes: "The exhibited works depict the uncomfortable relationship between natural and social forces on the example of the hair that grows from our bodies. These outgrowths do not always match human, culturally kneaded desires, as they grow where they should not; they are too thin or even absent, and where they should be getting thick, they are turning grey. They thus need to be cultivated regularly: cut, shaved, plucked, washed, styled, scented, dyed, replaced with artificial ones, with which we communicate who or what we want to be or how important we wish to appear in the eyes of others. Is society the one that causes the most problems also for us, natural beings?" Where hair usually or most naturally grows on a woman's body, these hairy spaces are filled with green plant elements in Tina's selfies, with natural grass gathered from meadows. These spaces or fragments of the body through the medium of a photographic image become the scene of both personal-internal and socio-cultural intertwining, even friction and violations of norms or conventions that oppress us. Parts of the body, including intimate areas, have suddenly become an immense confessional-thematic space, where nature (grass) carries out the most sophisticated and profound purposes. Tina's approach again plays with levels of surprise or unexpectedness, emphasizing the artistic principles of excluding everything that is not important for the image and its lyrical and, above all, emotional power of expression. The images of the selected body parts are not only rigid, passive, extra-cultural or extra-social images, but are critical art categories; they are the scene of various conflicts within conservative social constraints to be overcome by much freer forms of acceptance and understanding through the revealed bodies. As the artist proves with her works, only naked bodies are the most authentic and natural. The theorist Elizabeth Grosz (*Volatile Bodies. Toward a Corporeal Feminism*. Ljubljana: Zavod Emanat, 2008, p. 101) thinks the following about body images: "Body image consists of various types of contact between the subject and the environment, which are formed during subjective action in the world. The positional model of a body is a body scheme consisting of various emotional and libidinal relationships towards the body, its parts and its ability for certain types of action, and finally a social relationship in which the subjective experience of one's own body is linked to the relationships of others to their own bodies and to the subjective body."

Sarival Sosič

Izdajatelj: Društvo likovnih umetnikov Ljubljana, Breg 22, 1000 Ljubljana / zanj: Mojca Zlokarnik / Organizacija razstave: DLUL / Koordinacija razstave: Matena Bassin / Kustos in besedilo: Sarival Sosič / Lektura: Barbara Jurič / Prevod: Jasna Levanič / Fotografije: Osebni arhiv avtorice / Oblikovna zasnova: Društvo Visart / Prelom: Darja Malarič / Tisk: AeroPrint, Ljubljana / Naklada: 150 izvodov / Slovenija, Ljubljana 2020

Trajanje razstave: od 10. 6. do 12. 7. 2020.

<https://www.facebook.com/dlul.drustvo.si> / www.dlul-drustvo.si / info@dlul-drustvo.si / +386 1 434 9465

Izvedbo razstave so omogočili Mestna občina Ljubljana, Društvo likovnih umetnikov Ljubljana, Zveza društev slovenskih likovnih umetnikov in Društvo Visart.



Društvo
likovnih
umetnikov
Ljubljana

Poštnina
plačana
pri pošti
1101
Ljubljana

NDP

TINA KOLENIK je kostumografka in vizualna umetnica. Leta 2000 je diplomirala na Akademiji za likovno umetnost na oddelku za oblikovanje. Leta 2004 je prvič magistrirala na Akademiji za likovno umetnost (smer video: novi mediji) in drugič leta 2012 na Akademiji za gledališče, radio, film in televizijo na katedri za kostumografijo, kjer je zaposlena kot docentka. Leta 2017 je pri Knjižnici MGL izšla njena monografija z naslovom *Koža kot kostum: oblačenje in slačenje v vsakdanjem življenju in umetniški produkciji*. Od leta 1999 soustvarja v tandemu Eclipse. S številnimi tako samostojnimi kot skupinskimi razstavami se vpisuje v slovenski in mednarodni prostor.

TINA KOLENIK is a costume designer and visual artist. In 2000, she graduated at the Academy of Fine Arts at the Department of Design. In 2004, she obtained her first master's degree at the Academy of Fine Arts (video: new media) and in 2012, the second master's degree at the Academy of Theatre, Radio, Film and Television at the Department of Costume Design, where she is employed as an assistant professor. In 2017, her monograph entitled *Skin as a Costume: Dressing and Undressing in Everyday Life and Artistic Production* (*Koža kot kostum: oblačenje in slačenje v vsakdanjem življenju in umetniški produkciji*) was published by the Library of the Municipal Theatre of Ljubljana (Knjižnica MGL). Since 1999, she has been co-creating in the Eclipse tandem. With numerous solo and group exhibitions, she has marked the Slovenian as well as international space.



Tina Kolenik

NEUKROTLJIVOST NARAVE

NATURE UNTAMED

CIKEL SELFIJEV / A SERIES OF SELFIES

Vabljeni na odprtje razstave, ki bo v sredo, 10. junija 2020 ob 20. uri
v Galeriji Veselov vrt, Komenskega 8, Ljubljana.
Odprtje razstave bo spremljala glasba skladatelja Alda Kumarja.

*We invite you to the opening of the exhibition, which will be on Wednesday,
10 June 2020 at 8 p.m., in the Veselov vrt Gallery, Komenskega 8, Ljubljana.
The opening of the exhibition will be accompanied by the music
of the composer Aldo Kumar.*



Neukrotljivost narave, cikel selfijev, digitalni print na les / *Nature Untamed, a series of selfies, digital print on wood, 50 x 70 cm, 2020*

Tina Kolenik

NEUKROTLJIVOST NARAVE NATURE UNTAMED

CIKEL SELFIJEV / A SERIES OF SELFIES

Galerija Veselov vrt, Komenskega 8, Ljubljana

Razstava bo na ogled od 10. junija do 12. julija 2020.
The exhibition will be on display from 10 June until 12 July 2020.



Društvo
likovnih
umetnikov
Ljubljana