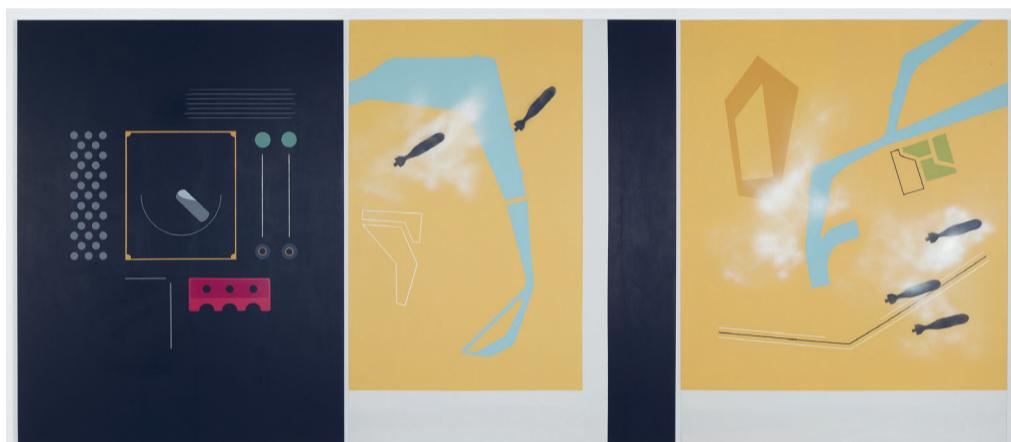




Ana Sluga, Anatomija in estetika III / Anomy and Aesthetics III, 2019, akril in pršilo na platnu / acrylic and spray on canvas, 42 x 42 cm, foto / photo: arhiv umetnice / artist's archive



Ana Sluga, Anatomija in estetika II / Anomy and Aesthetics II, 2019, akril in pršilo na platnu / acrylic and spray on canvas, 194 x 444 cm, foto / photo: arhiv umetnice / artist's archive

ANA SLUGA (1981, Ljubljana) je med leti 1999 in 2004 študirala na Akademiji za likovno umetnost in oblikovanje v Ljubljani, smer slikarstvo, in leta 2004 diplomirala pri profesorju Gustavu Gnamušu. Magistrski študij slikarstva je opravljala na ALUO v Ljubljani ter na Eesti Kunstiakadeemia (Estonian Academy of Arts) v Tallinu v Estoniji. Leta 2009 je magistrirala pri profesorju Bojanu Gorencu. Leta 2015 ji je Univerza v Ljubljani podelila *Priznanje pomembnih umetniških del*. Ima status samostojne kulturne ustvarjalke ter sodeluje na samostojnih in selekcioniranih razstavah. Med zadnjimi skupinskimi so *Krise in novi začetki: umetnost v Sloveniji 2005–2015*, Muzej sodobne umetnosti Metelkova (MSUM), Ljubljana, 2016; *Čas brez nedolžnosti – Novejše slikarstvo v Sloveniji*, Moderna galerija, Ljubljana, 2019; *Apokalipsa 2020*, Galerija Equrna, Ljubljana, 2020; in samostojnimi: *Slike iz tovarne*, Galerija Equrna, Ljubljana, 2017; *Električna pokrajina*, Galerija Kresija, Ljubljana, 2017; *Anomija in Estetika*, Švicarska-MGLC, Ljubljana, 2019; *Disonanca prostora (vstop)*, Galerija Kresija, Ljubljana, 2021.

ANA SLUGA (1981, Ljubljana) studied painting at the Academy of Fine Arts and Design in Ljubljana between 1999 and 2004, when she graduated under professor Gustav Gnamuš. She pursued her master's degree in painting at the Academy of Fine Arts and Design in Ljubljana and at the Estonian Academy of Arts (Eesti Kunstiakadeemia) in Tallinn. In 2009, she obtained her master's degree under the mentorship of professor Bojan Gorenc. In 2015, the University of Ljubljana awarded her the Recognition of Important Works of Art. She has the status of an independent cultural worker and participates in solo and selected exhibitions. The most recent group exhibitions she participated in include *Crises and New Beginnings: Art in Slovenia 2005–2015*, Museum of Contemporary Art Metelkova (MSUM), Ljubljana, 2016; *Time Without Innocence – Recent Painting in Slovenia*, Museum of Modern Art, Ljubljana, 2019; *Apocalypse 2020*, Equrna Gallery, Ljubljana, 2020; her most recent solo exhibitions include: *Paintings from the Factory*, Equrna Gallery, Ljubljana, 2017; *Electric Landscape*, Kresija Gallery, Ljubljana, 2017; *Anomija in Estetika*, Švicarska-MGLC, Ljubljana, 2019; *Spatial Dissonance (Choice)*, Gallery Kresija, Ljubljana, 2021.

Izdajatelj: Društvo likovnih umetnikov Ljubljana, Breg 22, 1000 Ljubljana / zanj: Mojca Zlokarnik / Organizacija razstave: DLUL / Koordinacija razstave: Mojca Zlokarnik / Besedilo: dr. Nadja Gnamuš / Prevod: Jasna Levanič / Lektor: Barbara Jurič / Fotografije: arhiv umetnikov / artist's archive / Oblikovna zasnova: Društvo Visart / Prelom: Darja Malarčič / Tisk: AeroPrint, Ljubljana / Naklada: 150 izvodov / Slovenija, Ljubljana 2021

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

NEJA ZORZUT (1992) je leta 2015 diplomirala na oddelku za slikarstvo na Akademiji za likovno umetnost in oblikovanje v Ljubljani, kjer zaključuje magistrski študij slikarstva. Sodelovala je na skupinskih razstavah *Med seboj različni* (2012, Galerija MIK, Ljubljana), *LXX ALUO; Preteklost, sedanost, prihodnost* (2016, Galerija Jakopič, Ljubljana); *Utelešenje*, razstava študentk in študentov Oddelka za slikarstvo (2017, Galerija Equrna, Ljubljana); *Vabljeni mladi 2017* (2017, Galerija DLUM, Maribor); *Fin-de-siecle #II* (2018, Layerjeva hiša & stolp Škrlovec, Kranj), *Primavera* (2019, Galerija DLUM, Maribor), razstava nagrajencev in *Preblizu, Predalec* (2021, Galerija Equrna, Ljubljana). Samostojno se je predstavila z razstavami *Alohton* (2018, Galerija Equrna, Ljubljana) in *Adheziv* (2019, Muzej sodobne umetnosti Metelkova, Ljubljana). Prejela je *Priznanje ALUO 2013/2014* in *Prešernovo nagrado ALUO 2015/2016*.

NEJA ZORZUT (1992) graduated in 2015 from the Department of Painting at the Academy of Fine Arts and Design in Ljubljana, where she is also completing her master's degree in painting. She participated in group exhibitions *Different from Each Other* (2012, MIK Gallery, Ljubljana), *LXX ALUO; Past, Present, Future* (2016, Jakopič Gallery, Ljubljana); *Embodiment*, exhibition by students of the Department of Painting (2017, Equrna Gallery, Ljubljana); *Young Artists Invited 2017* (2017, DLUM Gallery, Maribor); *Fin-de-siecle #II* (2018, Layer House & Škrlovec Tower, Kranj) and *Primavera* (2019, DLUM Gallery, Maribor), exhibition of the works by the winners and *Too Close, Too Far* (2021, Galerija Equrna, Ljubljana). She presented her works at the following solo exhibitions: *Alohton* (2018, Equrna Gallery, Ljubljana) and *Adhesive* (2019, Museum of Contemporary Art Metelkova, Ljubljana). She received the ALUO Award 2013/2014 and the ALUO Prešeren Award 2015/2016.



Neja Zorlut, Stvar / Thing, 2018, akril na platnu, podstravek (steklo) / acrylic on canvas, base (glass)



Neja Zorlut, Pega / Blot, 2018, akril na platnu, podstravek (steklo) / acrylic on canvas, base (glass), 250 x 160 x 60 x 30 x 1 cm

INSIDE OUT VIII

Ana Sluga & Neja Zorlut DISTANCIRANE BLIŽINE DISTANT PROXIMITIES

Vabljeni na razstavo, ki bo na ogled od srede, 1. septembra 2021,
v Galeriji DLUL, Breg 22, Ljubljana.

Razstava bo na ogled do 19. septembra 2021.
The exhibition will be on display until 19. September 2021.

DISTANCIRANE BLIŽINE ANA SLUGA IN NEJA ZORZUT

Način sodobnega življenja je s procesi reifikacije in komodifikacije močno posegel v razmerja med subjektom in objektom. Pretvorbe vsega in vsakega v predmet finančne izmenjave, medijska produkcija imidžev, vedenja in vrednot ter odmik od žive izkušnje so posameznika spremenile v porabnika reprezentacij in opazovalca življenja, v katerega redko posega aktivno. Subjekt je bil zmeraj produkt zgodovine in vozlišč sedanjosti, spomina in konstruiranih »zunanjih« idej, le da v dobi antropocene pospešeno izgublja nadzor, ne zgolj nad upravljanjem lastnega življenja, temveč predvsem nad stvarmi in svetom, ki ga poganjajo v tek. Nosilec pogleda ni več tisti, ki obvladuje situacijo s spoznavnim monopolom nad stvarmi, s katerimi razpolaga, jím določa smisel, se z njimi istoveti ali skoznje udejanja. Človek in objekti so postali bolj enakovredne in izenačene stvari ter vse nečloveško, najs bo tehnologija ali biotop, vedno bolj intenzivno delujejo na človeka in si ga vztrajno podrejajo.

Filozofija je za zaton antropocentrične perspektive razvila nove mišljenjske okvire, še posebej z nazori spekulativnega realizma, ki zastopa tezo, da so stvari neodvisne od človeške zavesti, avtonomne in samozadostne entitete, ki obstajajo zunaj uma, onkraj človeških projekcij in spoznanj. Umetnost do zunanosti vzpostavlja metaforični odnos, ali pa jo zavestno potencirano asimilira. Pojmovanje objekta je v umetnosti izjemno široko in ne pomeni samo prikazovanja stvari, pač pa predvsem vzpostavljanje razmerja do stvari zunaj subjekta, v etimološkem pomenu latinske besede *objecitus* torej tisto, kar se predstavlja pogledu, je vrženo preden oziroma je predstavljenemu umu ali čutilom.

Ana Sluga in Neja Zorzut pristopata k vprašanju statusa objekta in načinom, kako objekti človeka naslavljajo z različnih estetskih in tematskih izhodišč. Slikarstvo je v njuni praksi »objekt« teh transakcij, ki se na eni strani odvijajo na ravni semiotične strukture reprezentacije, na drugi pa se projicirajo v dejansko prostorsko in fizično razsežnost.

Teme, ki se odpirajo v slikarstvu Ane Sluga, so proizvod konfiguracij in konteksta, v katerih se pojavljajo njeni objekti. Čeprav slikarkin interes ni usmerjen na upodabljanje predmetov, se ravno na njih – fotografijah, plovilih, žarnicah, industrijskih elementih, bombah in marsičem, česar z gotovostjo sploh ne moremo prepozнатi – ustavimo najprej. Slikarko pritegujejo stvari, toda predvsem skozi njihove potencialne povezave, atmosfero in okolje, ki jih lahko vzpostavijo. Na slikah je bolj od predmetov enigmatična umestitev, kjer so stvari izolirane in dislocirane iz običajnih konstelacij. Postavljene so v okolje, kjer so izpraznjene vsakršne funkcionalnosti in naravnosti, s katero se človek poslužuje predmetov. Ana Sluga pravi, da objekti na njenih slikah v realnosti sploh ne bi delovali, saj so bolj arhetipske podobe kot realne upodobitve stvari. Izmenjujejo se z napisi, številkami, načrti in drugimi znaki in se kot takšni zlahka spreminja v simbolne reprezentacije. Sluga se pogosto ukvarja z raziskovanjem osebnega prostora, ki zaobide sentimente intime in vstopa v širši kulturni kontekst (cikli *Transfer*, *Stalin at home*, *Album*), medtem ko na drugi strani tematizira vprašanja skupne družbene zgodovine in kolektivnega spomina, ki učinkujeta na posameznikovo ravnanje in zavest. Predmeti na slikah so nosilci spomina in posredniki zgodb, obenem pa so osamosvojeni in izdvojeni iz vsakršnega narativnega konteksta. Avtorica jih abstrahirja v konceptualne podobe, pri čemer ohrani njihovo formo in asociativnost, ki jo podpira (razstavni) kontekst. Serija barvnih razpršilcev z izmišljenimi oznakami, ki izražajo slikarkino interpretacijo določenega barvnega tona, je (tudi) komentar na »tiranijo izbire«, ki jo udejanja užitkarska svoboda potrošništva v kapitalizmu; *Verdun* implicira kritiko vojne, nasilja, koristoljubja in orožarskega dobičkarstva na račun smrti – simbol vsega tega, za kar se je med drugim v zgodovino zapisala znamenita bitka. Toda pri Slugi ima predmetnost svojo alogičnost, s katero se izogne determinantam konteksta. Zato se slika tu ne zaključi, ampak prej začne. Abstrahirane reprezentacije ne izhajajo zgolj iz funkcionalne znakovne predstavnosti v globalni potrošnji podob, niti niso izključno znaki družbenega, ampak so predvsem sledi, ki vodijo drugam, do popolnoma novih korelacij. Avtoričin pogled je odmaknjen, kot da monitorira izbrane detajle, dekonstruirja motive na fragmente, se posveča njihovi barvni deskripciji, obliki, površini. Stvari dobivajo smisel mimo človeške rabe in mimo »objektivnih« dejstev realnosti. Estetsko lahko tu izveni v distorziji, urejenost v anomiji, uporabnost v absurdru. Objekti so postavljeni v atmosfersko ravnovesje in disonance, kjer ne resonirajo samo družbenih razmerij in kontekstov v ozadju, ampak interpretirajo povezave v strukturnem ustroju stvari in njihove interakcije.

Neja Zorzut k objektu pristopa z drugačne perspektive. Zanima jo fizični udar objekta v prostor in na telo ter njuno mestoma skoraj somatično zlitje. Na ta dela se ne odzivamo z distančnostjo pogleda, ampak senzorični aparat aktivirajo celoviteje. Pri razumevanju slikarstva se Zorzut torej odmika od njegovega esencialističnega in na slikovno površino zamejenega koncepta. Slika ni privilegiran objekt, ampak stvar, ki je v relaciji z drugimi stvarmi v okolju. Slikovna površina se tu razpira in ekspandira navzven, podoba se odlepila od slike in projicira v »zunanji« objekt, ki učinkuje kot njen materializirani odmev. Slika in objekt sta različni, a med seboj nerazdržljivi entiteti, ki se sprijemata in delita čutni in predstavni prostor. Zanj je značilna aluzivnost, dozdevnost in domačnost stvari, ki že z naslednjim korakom preide v čudnost in tujost nečesa, česar ne moremo definirati ali nanj neposredno pokazati. Podobe-objekti se še dotikajo naših predstavnih horizontov, hkrati pa se razblinjajo in spreminja v madeže nenadzorovane substance, ki je umaknjena od ekspresivnih navezav na sledi človeškega telesa in implicira objektnost, ki je neodvisna od telesa. Neja Zorzut objekta ne pojmuje kot zaprte in stabilne entitete, ki jo lahko predstavno zaobjamemo in nadziramo, pač pa kot nekaj neovladljivega in samosvojega, kar lahko transformira svojo substanco od noter navzven in transcendira lastno zamejenost. Odmevna filozofska ideja Timothy Mortona o hiperobjektih med drugim postulira tezo, da objekti niso radikalno ločeni od subjekta, temveč se »držijo« bitij, s katerimi so povezani in nanje učinkujejo. Hiperobjekti so okolja in ne več nekaj zunaj subjekta. Morton kot primere navaja npr. podnebje, globalno segrevanje, biosfero, sevanje, onesnaženost itd. Hiperobjekti sprevračajo klasično antropocentrično perspektivo nadvlače subjekta nad objektom, saj takoreč subjekt obdajajo, ga inkorporirajo in vanj posegajo. Zorzut se ukvarja z izbrisom meje in ločljivosti med človeškim in ne človeškim, telesom in objektom, med organskim in umetnim oziroma z njuno vzajemno prikrovitvijo. Naslovi del nakazujejo na drsenje teh konceptov in na dvomnost v njihovih razmerjih: *Adheziv*, *Pega*, *Raza*, *Reč*, *ki misli*, *Stvar* so sugestije na zračenost tujka s telesom, na spoj organizma in stvari. Zorzutina dela se ne nanašajo toliko na objekt kot na redefiniranje telesa, ki je vedno bolj odtujeno od bioloških determinant, avtomatizirano, umetelno in transponirano v objekt. Prostetika slike (objekti, podstavki ipd.) je pendant prostetiki telesa, kjer sta organizem in tujek v simbiozi, zlita v novi formi naravnosti.

Dialog med umetnicama se oblikuje na ravni sodobnega statusa objekta in odnosov, ki jih z objekti vzpostavljamo. To dojemanje opredeljuje značilna pozicija distancirane bližine, na kateri je osebno že pozunanjeno in vtakno v procesu komodifikacije in semiotike kulture in na kateri se telo in objekt vedno bolj zbljužuje. Nenazadrje se v zahodni medijsko-tehnološki družbi posameznikov odnos do okolja, stvari in situacij vedno bolj vzpostavlja z distancirane bližine. To sta v parametre bivanja in odnosa do stvari vpeljala že davno (a danes nič manj relevantno) Debordov »integrirani spektakel« (v katerem stvarnost hipertrofira v popačeno, a glamurozno reprezentacijo) in Baudrillardov simulaker (ki je ukinil klasično pojmovanje realnosti in jo transponiral v »značek« brez ozemljenih koordinat, v žive prikazni).

Na drugi, fenomenološki strani pa so z distancirane bližine predmeti površine, barvne ploskve, obrisi, avtonomizirane entitete, ki uresničujejo Leibnizevo realnost, v kateri je vse zajeto v vsem drugem in se npr. brnenje helikopterja in plahutanje vešče v brleči svetilki harmonično sinhronizirata. Pri Ani Sluga in Neji Zorzut si stvari delijo fenomenološki prostor, v katerem vstopajo v medsebojna estetska in semantična razmerja. Zanima ju interobjektna vmesnost oziroma medprostori, ki sploh omogočajo, da zaznavamo (ne vidimo) dogodek in fenomene, ki obstajajo in nastajajo iz medsebojnih razmerij med stvarmi in niso samoumevni.

Nadja Gnamuš

DISTANT PROXIMITIES ANA SLUGA AND NEJA ZORZUT

Through the processes of reification and commodification, the way of modern life has strongly interfered with the relations between the subject and object. The transformation of everything into a subject of financial exchange, the media production of images, behaviour and values, and the departure from the living experience have turned the individual into a consumer of representations and an observer of life, in which he rarely actively intervenes. The subject has always been a product of history and nodes of the present, memory and constructed "external" ideas, but in the period of the Anthropocene, he is rapidly losing control, not only over the management of his own life, but especially over things and the world. The bearer of the view is no longer the one who manages the situation with a cognitive monopoly over the things he has at his disposal, determines their meaning, identifies with them or through them. Man and objects have become more equal, and everything that is not human, be it technology or the biotope, is affecting man more and more intensely and is persistently subordinating him.

Philosophy has developed new frameworks of thought for the decline of the anthropocentric perspective, especially with the views of speculative realism, which advocates the thesis that things are independent of human consciousness, they are autonomous and self-sufficient entities that exist outside the mind, beyond human projections and cognitions. Art establishes a metaphorical relationship with the outside world or consciously assimilates it. The notion of object in art is extremely broad and does not only mean depicting things, but above all establishing a relationship to things outside the subject, in the etymological sense of the Latin word *objecitus* meaning that which is presented to the eye, which is thrown before it or presented to the mind or senses.

Ana Sluga and Neja Zorzut approach the question of the status of the object and the way in which objects address a person from different aesthetic and thematic starting points. In their practice, painting is the "object" of these transactions, which take place at the level of the semiotic structure of representation on the one hand and are projected into the actual spatial and physical dimension on the other.

The themes that open up in Ana Sluga's painting are the product of the configurations and contexts in which her objects appear. Although the painter's interest is not focused on depicting objects, it is precisely on them – photographs, vessels, light bulbs, industrial elements, bombs and many other things that we cannot recognize with certainty at all – that we stop first. The painter is attracted to things, but mostly through their potential connections, atmosphere and environment that they can establish. In her paintings, the placement is more enigmatic than the objects themselves, where things are isolated and dislocated from ordinary constellations. They are placed in an environment where they are devoid of all functionalities and naturalness with which man uses objects. Ana Sluga says that the objects in her paintings would not work at all in reality, as they are more archetypal images than realistic depictions of things. They alternate with inscriptions, numbers, plans and other signs, and are, as such, easily transformed into symbolic representations. Sluga often explores personal space, bypassing sentiments of intimacy and entering a broader cultural context (the cycles *Transfer*, *Stalin at home*, *Album*), while on the other hand thematising issues of shared social history and collective memory, which affect the individual's behaviour and consciousness. The objects in the paintings are carriers of memory and mediators of stories, while they are at the same time independent and isolated from any narrative context. The author abstracts them into conceptual images, while preserving their form and associativity, which is supported by the (exhibition) context. A series of colour sprayers with fictional labels expressing the painter's interpretation of a particular colour tone is (also) a commentary on the "tyranny of choice" exercised by the pleasure-oriented freedom of consumerism in capitalism; *Verdun* implies a critique of war, violence, selfishness and arms profits at the expense of death – a symbol of all that the famous battle went down in history for, among other things. However, with Sluga, objectivity has its own illogicality, with which the artist avoids the determinants of context. Therefore, the painting does not end here, but rather begins. The abstracted representations do not derive merely from the functional sign representation in the global consumption of images, nor are they exclusively signs of the social; they are primarily traces that lead elsewhere to entirely new correlations. The author's view is distant, as if monitoring the selected details, deconstructing the motifs into fragments, devoting herself to their colour description, shape, surface. The things get meaning beyond human use and beyond the "objective" facts of reality. Here, the aesthetic can fall into distortion, order in anomy, orderliness in the absurd. The objects are placed in the atmospheric balance and dissonance, where they not only resonate the social relations and contexts in the background, but interpret connections in the structure of things and their interactions. Neja Zorzut deals with the object from a different perspective. She is interested in the physical impact of an object on space and on the body, and in some places their almost somatic fusion. We do not respond to these works with the distance of the gaze, but they activate the sensory apparatus more comprehensively. In her understanding of painting, Zorzut thus moves away from its essentialist concept, which is limited to the painting surface. A painting is not a privileged object, but a thing that is in relation with other things in the environment. Here, the painting surface is unfolding and expanding outwards, the image is becoming detached from the painting and projected into an "external" object, which acts as its materialized echo. The painting and the object are different, but inseparable entities, which cling to each other and share the sensory and representational space. The latter is characterized by the allusiveness, apparentness and homeliness of things, which in the next step turns into the strangeness and unfamiliarity of something that we cannot define or directly point to. Images-objects are still touching our representational horizons, while they are at the same time disintegrating and turning into stains of uncontrolled substance, which is withdrawn from the expressive attachments to the traces of the human body and implies objectivity that is independent of the body. Neja Zorzut does not conceive of the object as a closed and stable entity that can be embraced and controlled, but as something uncontrollable and independent, which can transform its substance from the inside out and transcend its own limitations. Timothy Morton's resounding philosophical idea of hyper-objects postulates, among other things, the thesis that objects are not radically separated from the subject, but "stick" to the beings with which they are connected and affect them. Hyperobjects are environments and no longer something outside the subject. Morton cites the following as examples: climate, global warming, biosphere, radiation, pollution, etc. Hyperobjects distort the classical anthropocentric perspective of the subject's domination over the object, as they surround the subject, so to speak, incorporate it and interfere with it. Zorzut deals with the erasure of the boundary and separation between the human and not human, the body and the object, between the organic and the artificial or their mutual adaptation. The titles of the works indicate the sliding of these concepts and the ambiguity in their relationships: *Adhesive*, *Speckle*, *Scratch*, *The Thing that Thinks*, *The Object* imply the fusion of the foreign object with the body, the union of the organism and things. Zorzut's works do not refer so much to the object as to the redefinition of the body, which is increasingly alienated from biological determinants, automated, artificial and transposed into the object. The prosthetics of the painting (objects, pedestals, etc.) is a pendant of the prosthetics of the body, where the organism and the foreign object are in symbiosis, fused in a new form of naturalness. The dialogue between the two artists is formed at the level of the modern status of the object and the relations we establish with the objects. This perception is defined by the characteristic position of distant proximity, in which the personal is already externalized and woven in the process of commodification and semiotics of culture, and in which the body and the object are becoming closer and closer. Nevertheless, in the Western media-technological society, the attitude of an individual towards the environment, things and situations is increasingly established from a distant proximity. This was introduced into the parameters of being and attitudes to things long ago (but no less relevant today) by Debord's "integrated spectacle" (in which reality hypertrophies into a distorted but glamorous representation) and Baudrillard's simulacrum (which abolished the classical notion of reality and transposed it into "signs" without grounded coordinates, into living phantoms). On the other, phenomenological side, from a distant proximity, objects are surfaces, colour planes, outlines, autonomous entities that realize Leibniz's reality, in which everything is captured in everything else and, for instance, the buzzing of a helicopter and the fluttering of a moth in a flickering lamp are harmoniously synchronized. In the works by Ana Sluga and Neja Zorzut, things share a phenomenological space in which they enter into mutual aesthetic and semantic relationships. They are interested in inter-object intermediateness or interspaces, which enable us to perceive (not see) events and phenomena that exist and arise from mutual relations between things and are not self-evident.

Nadja Gnamuš