

LIGHT AS OBJECT OF PRESUBJECTIVE DESIRE

The project of Tanja Pak deals with the *pouring of light*, the Platonic memory in the sense of internalising beauty. Vital in that is precisely the function of the mirror as “Spiegelung and Spiegel”, which is not the recurrence and return of /a kind of/ nostalgia. Recurrence is related to memory, which is defined – limited – by artistic truth. Such a position is not far from the romantic notion of the work of art, since the romantic position of the artist is related to pure play and the sense of loss of meaning, which Nietzsche connects with “active nihilism”; and this is not merely an awareness of the significance of the loss of meaning, but rather the realisation of this loss, as Lyotard says in his book on the conditions of modernism.

And Tanja Pak upgrades the image with a mental empathy, “Einfühlung”, completely ignoring all currentness and historicity, i.e. temporal and empirical definition, as well as all abstractness that contemporary theorists like to attribute to the sublime. The depicted event is in no way descriptive, since it is not related to any actual insight; rising before us are the materialized ideas that the world of substance decays and spirituality becomes reality in the pure emanation of light. The noiseless and cautious substance like *poetic apparition* – vision – now melts in the forms that no longer have anything to do with reality, nor with the unreal processes in our subconscious, and produce pleasure within us so that we experience them as primal images of the world of ideas, and as sublime states detected only by the internal gaze of the observer. These are not merely personal expressions, nor symbols, even though we experience them as the symbolic projections of the spirit; still less a psychologized, dramatic experience, but rather the only possible realization of ideas in the metaphors of the point of light made present. The emanation of light penetrates through the glass in the only imaginable way; thus the distinction between the natural and the mental /de/piction is lost, the *infinity* of the “visu/form/al screen” shines out in front of us.

This time, trapped in non-time, “relations” realized in a unique, new way, reveals an approach that is original and only hers; which surprises and seduces. In this seduction /la séduction/, on the border of metaphysics and poetry, that overcomes all time limits, lies the value of Pak’s images. We could therefore say that in her work the past is already present in the future, but this definition is not sufficient; is not sufficient yet. There is essentially no

time in these images, or rather it is concealed, life is at *point zero*, time is actually zero, duration is absent in them. And nevertheless present in a way that surprises. Time as prediction from the past-to-the-future is the most appropriate term; it bestows upon all the oncoming images an aftertaste of timelessness in a special form, and in the experience that leads us to pleasure, which is not merely a result of aesthetic construction, but the “hearkening” of the meaning of her artwork: *jouissance as j'ouis sens*.

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(prevod: Arven Šakti Kralj Szomi)