

Taylor's Petal



TANJA PAK

*I held my breath but the
world kept on dreaming*

ZNOTRAJ / WITHIN

Ljubljanski grad, Kazemate / Ljubljana Castle, Kazemate

21. 12. 2011 – 6. 3. 2012



POINTÉ

Ljubljanski grad, Peterokotni stolp / Ljubljana Castle, Pentagonal Tower

21. 12. 2011 – 7. 1. 2012

Neizmernost je v nas.
Navezana je na neke
vrste širjenje bitja, ki ga
življenje zavira, previdnost
zaustavlja, ki pa se v
samoti nadaljuje. Takoj, ko
smo negibni, smo drugje:
sanjamo v neizmernem
svetu. Neizmernost je
premikanje negibnega človeka.
Neizmernost je ena izmed
dinamičnih lastnosti mirnega
sanjarjenja.

GASTON BACHELARD

*Infinity is within us. It
depends on a kind of
proliferation of being that is
inhibited by life, arrested by
caution, but which continues
in isolation. As soon as
we are motionless, we are
elsewhere: we dream in the
infinite world. Infinity is
the movement of motionless
man. Infinity is one of the
dynamic properties of peaceful
dreaming.*

GASTON BACHELARD



Svetloba kot objekt predsubjektivne želje

ANDREJ MEDVED

V projektu Tanje Pak gre za *pretakanje svetlobe*, za platoničen spomin v smislu ponotranjenja lepote. Pri tem je bistvena prav funkcija zrcala kot »Spiegelung in Spiegel«, ki ni ponavljanje in vračanje /nekakšne/ nostalgije. Ponavljanje je v zvezi s spominom, ki je določen – omejen – z umetnostno resnico. Takšno stališče ni daleč od romantične predstave umetnine, kajti romantična pozicija umetnika je v zvezi s čisto igro in z zavestjo o izgubi smisla, kar Nietzsche povezuje z »aktivnim nihilizmom«; in to ni le zavest o daljnosežnosti izgube smisla, temveč predvsem uresničevanje te izgube, kot pravi Lyotard v svoji knjigi o pogojih modernizma.

In Tanja Pak podobo nadgradi s psihičnim vživetjem, »Einführung«, in v celoti zanemarja vsako aktualnost in pa historično, tj. časovno, empirično opredeljenost, kot tudi vsakršno abstraktnost, ki ji sodobni teoretiki radi pripišejo sublimnost. Upodobljeni dogodek nikakor ni opisen, saj ni povezan z realnimi spoznanji; pred nami vstajajo materializirane ideje, da snovni svet razpade in se duhovnost uresniči v čistem izžarevanju svetlobe. Brezšumna in prividna snov kot *pesniški privid* – vizija – se zdaj topi v oblikah, ki nimajo ničesar več opraviti z realnostjo, niti z irealnimi procesi v naši podzavesti, in proizvajajo v nas ugodje, da jih doživljamo kot prapodobe ideelnega sveta, in kot sublimna stanja, ki jih zazna le nótranji pogled opazovalca. To niso le osebne ekspresije, niti simboli, četudi jih doživljamo kot simbolistične projekcije duha; še manj psihologizirana, dramatična izkušnja, ampak edino možno uresničenje idej v prispodobah uprisotene svetlobne točke. Svetlobno sevanje pronica skozi steklo na edino predstavljen način;

tako se izgubi razlikovanje med naravno in mentalno /u/ podobitvijo, pred nami zablešči *neskončnost* »/s/likovnega ekrana«.

Ta čas, ujet v nečas, »odnosi«, uresničeni na svojstven, nov način, kaže pristop, ki je izviren in le njen; ki preseneti in zapelje. V tej zapeljivosti /la séduction/, na meji metafizike in poezije, ki premaguje vse časovne omejitve, je vrednost Pakinih podob. Lahki bi torej rekli, da je pri njej preteklost že prisotna v prihodnosti, a ta opredelitev ni zadostna; še ni zadostna. V teh podobah v bistvu časa ni oziroma je zdaj zakrit, čas je v *točki nič*, čas je v resnici nič; na njih je trajanje odsotno. In vendarle prisotno na način, ki preseneča. Čas kot napoved iz preteklosti-v-prihodnost je najustreznejši izraz; z njim vsem podobam dalje priokus brezčasa v posebni formi, in v doživetju, ki nas popelje v užitek, ki ni samo posledica estetske zgradbe, temveč »prislušje« smisla njene umetnine: *jouissance* kot *j'ouïs sens*.

*... Ptiči lete skozi nas,
tiho skozi in skozi. Ker hočem rasti, jaz
gledam ven in v meni raste drevo.*

R. M. RILKE

*...Birds quietly flying go
flying through us. O, I that want to grow!
the tree I look outside at is growing in me!*

R. M. RILKE



Light
as object of
presubjective
desire

ANDREJ MEDVED

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’ouïs sens*.

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