



Arven Šakti Kralj Szomi

# BEREM TE | READ YOU

Galerija Krško | 28. september – 4. november 2018

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## BEREM TE

Arven Šakti Kralj Szomi je vizualna umetnica, ki je diplomirala na Goldsmithovem kolidžu Univerze v Londonu in magistrirala na Akademiji za likovno umetnost in oblikovanje v Ljubljani. V slovenskem kulturnem prostoru deluje kot univerzitetna predavateljica, članica strokovnih žirij in komisij ter prevajalka strokovnih besedil o umetnosti iz slovenskega v angleški jezik. Kot vizualna umetnica deluje na področju avtorske fotografije, posega po videu, izraža se z risbo in s knjigo umetnika ter snuje prostorsko umeščene projekte.

V preteklih letih smo njeno delo spoznawali preko črno-belih insceniranih fotografij, s katerimi je raziskovala temo otroštva, natančneje, predadolescentno fazo deklištva, prehajanje v svet odraslosti in strahove, ki spremljajo ta proces. Motive, ki jih intuitivno prepozna kot misli, spomine ali občutke, umetnica poišče v vsakdanjosti. Njene fotografije zato delujejo kot dnevniški zapis oziroma refleksija zasebnega življenja, ki jim poišče ustrezen ekvivalent v obliki vizualnih podob. Spomladi se je v Galeriji Lek predstavila tudi s serijo barvnih fotografij, ki jih je po principu

kolaža spojila v kompozicijo dveh ali treh. Tudi to delo je zaznamovalo iskanje nenavadnosti v vsakdanjih življenjskih trenutkih.

V Galeriji Krško se predstavlja z novo fotografisko zgodbo, ki tematsko nadaljuje raziskovanje dekliškega lika na prehodu med otroškim sanjarenjem o svetu in stvarnim sprejemanjem sporočil, preko katerih se posameznik v družbi izoblikuje. Prostorsko postavitve sestavlja petinpetdeset črno-belih fotografij, razporejenih v sedem t. i. stavkov oziroma pripovednih sklopov. Fotografije, ki se znotraj posameznega sklopa prepletajo, nosijo neposredno razpoznavne metafore, na katerih umetnica gradi svojo pripoved. Pri branju se lahko opremo na indice umetnice v obliki naslovov: Sanje, Svetlobe in Sence. Sklop Sanje je osrednja postavitve v nekdanjem prezbiteriju galerijskega prostora in se od vseh najbolj navezuje na literarno predlogo Lewisa Carrolla, *Alica v čudežni deželi*. Prepoznamo elemente, ki zbujejo asociacije na zgodbo: zajčka, eksotično rastlinje, šahovnico in luknjo, skozi katero je Alica pripotovala do čudežne dežele. Deklica se giblje v območju, za katerega se zdi,



da so v njem odpovedale fizikalne zakonitosti. V realnost jo vpenjata sklopa Svetlobe in Sence, lastnosti zemeljskega, ki ju v delu ume-  
tнице pogosto srečamo v dualnem razmerju. Svetloba, inherentna lastnost fotografije, ki razsvetljuje prostore in modelira objekte, ne obstaja brez sence in obratno. Med njima se v območju somraka manifestirajo sanje, ki nas kot črepinje budnega sveta priključijo nazaj v zavestno doživljanje.

Fotografije so urejene v mrežaste sestavljanke, v katerih nastajajo miselne asociacije. Figura deklice se kot vezni člen pojavlja med fragmentiranimi prizori naravnega okolja, arhitekture in živali. Prizori so le redko zajeti celostno, zato ne moremo prepoznati kraja fotografiranja. Zdi se, kot da gledamo podo-  
be iz sanj, okolje, ki sproža občutje nelagodja in negotovosti. Med njimi se pojavljajo prizori iz urbanega okolja, ki gledalčevo pozornost iz sanjskega sveta privedejo v sodobni čas, tukaj in zdaj. Deklica, ki je nosilka zgodbe, ni več sanjava punčka, zavedati se začenja prostora, v katerem biva in v njem išče svoje mesto.

Hipni način fotografiranja, kvadratni format fotografij in njihova razvrstitev v mrežo spominjajo na spletno platformo Instagram, kjer uporabnik po pametnem telefonu svetu ozna-  
nja dogodke iz svojega življenja, še preden se ti končajo. Mrežna struktura na mobilni apli-

kaciji je odlična za hitro pregledovanje objavljenih fotografij. Gledalec se na posamezni fotografiji zadrži le kratek čas, tu so namreč že nove, ki zahtevajo njegovo pozornost. Ideja o Instagramu se s postavitivijo fotografij v galerijski prostor spremeni; mrežna struktura v njem ponuja pogled na vse fotografije hkrati. Gledalec digitalnih fotografij ne pregleduje več z drsenjem prsta po steklenem zaslonu, zaustavljene na galerijski steni te postanejo fizični objekti, muzealije, ki jim, da jih preberemo, namenimo pozornost in čas.







Arven Šakti Kralj Szomi

# I READ YOU

Arven Šakti Kralj Szomi is a visual artist with a degree from Goldsmith College, University of London, and a master's degree from the Academy of Fine Arts and Design, University of Ljubljana. Within the Slovenian cultural arena, she is also active as a university lecturer, a member of professional juries and committees, and a translator of expert texts on the arts from Slovene into English. As a visual artist, her work revolves around photography, she ventures into video, expresses herself with drawing and artist's books, as well as installation-based projects.

Over the recent years, we have seen her work develop through several series of black and white staged photographs in which she explored the subject of childhood, more precisely the pre-adolescent phase of girlhood, the transition to the world of adulthood and the fears that accompany this process. The motifs that the artist intuitively recognizes as thoughts, memories or feelings are found in everyday life. Her photographs therefore appear as diary entries or reflections of private life, to which the artist finds an appropriate

equivalent in the form of a visual image. In the spring, she also presented herself at Ljubljana's Lek Gallery with a series of colour photographs, which she combined into compositions of two or three following the principle of collage. This work was also marked by the quest for the unusual in the everyday moments of life.

A new photographic story is being presented this time at the Krško Gallery by the artist, which continues to explore the theme of girlhood, as the figure of the girl faces the transition between childlike reverie about the world and the actual reception of the messages through which the individual forms within society. The spatial layout consists of fifty-five black and white photographs, arranged in seven so-called sentences or sets of narrative. The photographs within each set intertwine, bearing directly identifiable metaphors upon which the artist builds her narrative. In reading, we may latch onto the artist's clues in the form of titles: Dreams, Lights and Shadows. The Dreams set makes up the central part of the installation in the

former presbytery of the gallery space and, out of the three, refers to the literary model of Lewis Carroll's *Alice in Wonderland* to the greatest extent. We recognize the elements that awaken the associations to the story: the rabbit, exotic flora, the chessboard and the hole through which Alice journeyed to Wonderland. The girl moves around a zone that seems to have abandoned the laws of physicality. She is anchored into reality through the Lights and Shadows, the sets on either side, the properties of the earthly, which we often encounter in the work of the artist in a dual relationship. Light, the inherent property of photography that illuminates spaces and gives shape to objects, does not exist without shadows and vice versa. Between the two, in the twilight zone, dreams are manifested, which call us back into the conscious experience like the shards of the waking world.

The photographs are arranged into gridded jigsaw puzzles within which mental associations are formed. The figure of the girl appears as a link between the fragmented scenes of natural settings, architecture and animals. The scenes are rarely captured in their completeness, making it impossible to identify the location of the photograph. It seems as if we are looking at images from dreams, an environment that triggers the feelings of discomfort and uncertainty. Among these,

scenes from the urban environment appear, which bring the viewer's attention back from the world of dreams to the present time, here and now. The girl, who is the bearer of the story, is no longer a dreamy young girl, she is beginning to be aware of the space that she inhabits and looks for her place in it.

The fleeting manner in which the photographs have been taken, the square format of the photographic images and their grid arrangement remind us of the Instagram online platform, where the user announces the events of his life via his smartphone even before they have come to completion. The grid structure of the mobile application is perfectly suited for quickly reviewing any published photographs. The viewer's gaze is retained by a particular photograph only for a brief moment, as new images appear demanding his attention. The idea of Instagram is altered as it is transferred into the gallery space, into the field of the installed exhibition. The grid structure in the gallery offers a view of all the photographs at the same time. The viewer no longer scans the digital photographs by sliding his finger across a glass screen since, arrested on the gallery wall, they have become physical objects, museum pieces, upon which we bestow our attention and the time to read them.





## Biografija

Arven Šakti Kralj Szomi (1974, Kranj) je diplomirala na Goldsmiths College, University of London iz umetnostne prakse in sodobne kritiške teorije pod mentorstvom Paula Busha in Jayne Parker. Akademija za likovno umetnost in oblikovanje Univerze v Ljubljani ji je podelila naziv »univerzitetna diplomirana oblikovalka vizualnih komunikacij«. Na isti akademiji je pod mentorstvom Sreča Dragana na Oddelku za video in Milana Pajka na Oddelku za fotografijo končala magistrski študij. V zadnjih nekaj letih je sodelovala na številnih izbranih samostojnih in skupinskih razstavah v Sloveniji in tujini. Od leta 2004 je članica stanovskega združenja umetnikov ZDSLJU. Od istega leta je samozaposlena v kulturi. Letos jo je ministrstvo nagradilo z delovno štipendijo za knjižni projekt Dekle jesenske nebine. Njena dela so del zbirke Imago Mundi – Luciano Benetton Collection in Muzeja in galerij mesta Ljubljane ter zasebnih zbirk doma in po svetu.

## Samostojne razstave (izbor)

### 2018

*Izseki iz čudežne dežele*, Galerija Lek, Ljubljana  
*Ne tu, ne tam*, Galerija-muzej Lendava, Lendava

### 2017

*V deželi ogledal*, Fotogalerija STOLP, Maribor  
*Prazno ali polno II*, fotografije, Galerija Miha Maleš – Pogled, Medobčinski muzej Kamnik, Kamnik  
*Betekintés [V pogledu]*, Gönczi Galéria – VMK, Zalaegerszeg, Madžarska

### 2016

*Fascino 3/4 – Doppelgänger / Spirit Double*, fotografska postavitve, Centralna postaja – Vitrine, Maribor  
*Prazno ali polno*, fotografije, Slovenski kulturni center, Szentogothárd, Madžarska  
*In view / Sichtbar*, Fotogalerie Gmünd – Künstlerstadt Gmünd in Kärnten, Avstrija  
*Sasha v. Shakti – Dialogi II. – Glej, ne glej*, skupaj s Sašo Bezjak, Galerija KiBela, KIBLA, Maribor  
*Dvojice – Mesec fotografije, Fotonični trenutki*, skupaj z Noemi Veberič Levovnik, Galerija DLUL, Ljubljana  
*Čudežna dežela*, Likovni kritiki izbirajo, Cankarjev dom, Ljubljana  
*Sasha v. Shakti – Dialogi I. – Koraki in poljubi*, skupaj s Sašo Bezjak, Galerija EF, Ekonomska fakulteta, Ljubljana

### 2015

*Tanka črta*, fotografska postavitve v prostoru, Hiša Layer, Kranj  
*V koraku, izbran pregled del 2004–2014*, Hostel Celica, Ljubljana

### 2014

*Prazno ali polno*, fotografije, Kulturni dom Lendava  
*Prazno ali polno*, fotografije, Pokrajinska in študijska knjižnica Murska Sobota  
*Nature Morte*, pregledna razstava fotografij in fotografskih objektov 2004–2014, Grad Podsreda  
*Nepísane zgodbe*, fotografije, Kulturni dom Lendava  
*Šelest in tišina*, fotografije, cianotipija in knjige umetnika, Kulturni dom Franca Bernika, Domžale

## Biography

Arven Šakti Kralj Szomi (1974, Kranj) graduated from Goldsmiths College, University of London, in Fine Art – Studio Practice and Contemporary Critical Theory in the class of Paul Bush and Jayne Parker. She was awarded the title of “University Graduate Designer of Visual Communications” from the Academy of Fine Arts and Design, University of Ljubljana, and completed a master’s degree at the same Academy under the supervision of Srečo Dragan in the Department of Video and Milan Pajk in the Department of Photography. She has shown her work in many selected solo and group exhibitions across Slovenia and internationally over the recent years. She has been a member of the ZDSLJU Association of Artists since 2004 and has also worked as a self-employed artist accredited by the Ministry of Culture since then. This year, the Ministry awarded her with a work grant for her book project The Girl of the Aster Flower. Her works are part of private and public collections at home and abroad, including the Imago Mundi – Luciano Benetton Collection and the collection of the Museum and Galleries of the City of Ljubljana.

## Solo exhibitions (selection)

### 2018

*Snippets from Wonderland*, Lek Gallery, Ljubljana  
*Neither here nor there*, Gallery-Museum Lendava, Lendava

### 2017

*In the Land of Mirrors*, Stolp Photo Gallery, Maribor  
*Empty or Full II*, photographs, Miha Maleš Gallery – View, Kamnik Intermunicipal Museum, Kamnik  
*Betekintés [In view]*, Gönczi Galéria – VMK, Zalaegerszeg, Hungary

### 2016

*Fascino 3/4 – Doppelgänger / Spirit Double*, photography installation, Central Station – Vitrine, Maribor  
*Empty or Full*, photographs, Slovenian Cultural Centre, Szentogothárd, Hungary  
*In view / Sichtbar*, Fotogalerie Gmünd – Künstlerstadt Gmünd in Kärnten, Austria  
*Sasha v. Shakti – Dialogues II – Look, don't Look*, with Saša Bezjak, KiBela Gallery, KIBLA, Maribor  
*Doubles – Month of Photography, Photonic Moments*, with Noemi Veberič Levovnik, DLUL Gallery, Ljubljana  
*Wonderland*, Art Critics Select, Cankar Cultural Centre, Ljubljana

Sasha v. Shakti – Dialogues I – A Skip and a Hop, with Saša Bezjak, EF Gallery, Faculty of Economics, Ljubljana

### 2015

*Fine Line*, photography installation, Layer House, Kranj  
*In Step, selected review of works 2004–2014*, Celica Hostel, Ljubljana

### 2014

*Empty or Full*, photographs, Lendava Cultural Centre, Lendava  
*Empty or Full*, photographs, Provincial and Study Library, Murska Sobota  
*Nature Morte*, review exhibition of photographs and photographic objects 2004–2014, Podsreda Castle, Podsreda  
*Unwritten Stories*, photographs, Lendava Cultural Centre, Lendava  
*Rustle and Silence*, photographs, cyanotypes and artist’s books, Franc Bernik Cultural Centre, Domžale



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