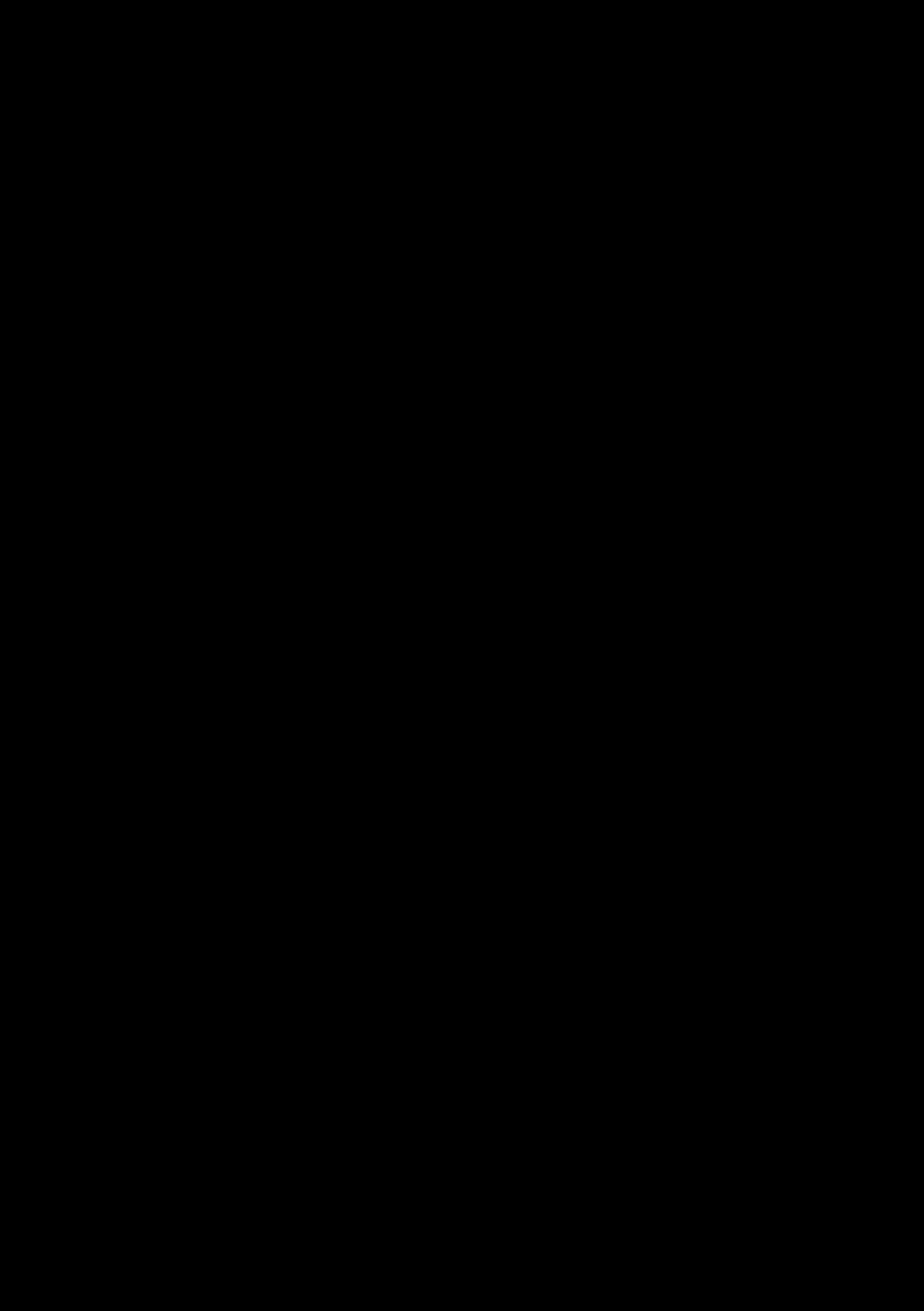


Irena Jurca

PRIVID
ŽIVLJENJA

Galerija Krško 5. april – 24. junij 2019





PRIVID ŽIVLJENJA

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Razstava *Privid življenja* z minimalističnim prikazom avtoričine ideje gledalca popelje v meditativno izkušnjo, vizualno in avditivno, kjer lahko ponovno premisli o človeku, svetu in njegovi vlogi v njem. Umetnica Irena Jurca v ospredje svojega zanimanja postavlja avtorsko fotografijo, s katero pripoveduje o vsebinsko različnih temah. Kot pravi sama, s pomočjo fotografske podobe raziskuje razmerje med intimnim doživljanjem sveta in zunanjo družbeno stvarnostjo. Osredotoča se na teme, ki odražajo bivanjske izkušnje ter različna eksistencialna vprašanja o smislu in bistvu, minevanju in razumevanju družbene realnosti. V predhodni seriji *Morje v meni* se je ukvarjala z družbenopolitičnim problemom migracij, ki se je navezoval na konkretno izkušnjo begunske krize, ki jo občutimo tudi v našem okolje. V seriji *Neulovljive sanje* pa se je osredotočila na posameznika, prežetega s kulturo strahu, krhkosti in razdrobljenosti.

Avtorica se z uporabo minimalnih likovnih sredstev: šibke svetlobe, neostrine in črne ozadja, ki pripomore k ustvarjanju vtisa praznine, kritično odziva na sodobni čas. V črnino odeta telesa in živali sprožajo občutja nelagodja in nevarnosti ter poudarjajo krhkost fotografiranih bitij. Na razstavi *Privid življenja* so predstavljena fotografska dela iz serije *Neulovljive sanje* postavljena v dialog z avdio posnetkom dihanja. Inscenirane fotografije prikazujejo lebdeče telo, dele telesa, plavajoče meduze in dim, ki se zvija v asociativno formo Goyeve slike Saturna, ki žre lastnega sina.

Branje umetnosti je vselej večplastno in zahteva določeno predznanje, ki gledalcu omogoča použitje in razumevanje s pomočjo interpretacije, ta pa je odvisna od vsakokratnih kulturnih in zgodovinskih okoliščin. Na upodobljene motive lahko navežemo osebe iz grške mitologije in z njihovo pomočjo interpretiramo razstavo. Med njimi je tudi Gorgona

Meduza – ženski princip, ki ga prepoznamo v reprezentaciji plavajočih živali. Pojav meduze na črnem ozadju intenzivira naš pogled, sproža čudenje lepote te morske živali in obenem spomin na njen pekoči dotik. Pet meduz v različnih fazah premikanja označuje združitev moškega in ženskega principa ter gibanje med aktivnim in pasivnim načinom delovanja. Moški princip, ki ga uteleša Saturn, je prikazan na fotografiji dima, kjer se molekularna struktura sestavi v vizualno prepoznavno telesno formo. Omenjeni mitološki osebi se v mitu srečata le posredno. Perzej je Meduzo pokončal z istim srpastim orožjem (*hárpē*), ki ga je uporabil tudi Saturn (grški Kronos), ko je skopil očeta Urana in nasledil oblast sveta. Iz odsekane Meduzine glave sta se rodila Pegaz in Hrizaor, iz Uranovega semena in krvi pa Erinije, Giganti in boginja ljubezni Afrodit. Njuna smrt ali pohabljenje sta generirala novo življenje. Vendar tudi Saturnu ni bilo prizaneseno, napovedano mu je bilo, da mu bodo avtoriteto odvzeli lastni otroci; strah pred izgubo oblasti ga je gnal v detomor in kanibalizem. Z vse večjimi družbenimi razlikami, nenasitnim bogatjenjem peščice in posledično s povečevanjem revščine izgubljammo zaupanje v družbo, ki naj bi poskrbela za posameznika. Dogaja se prav nasprotno, boj za preživetje nas žene v tekmovalnost, neobzirnost in razčlovečenost, postajamo družba, ki požira samo sebe in se pogreza v nihilizem.

Fotografije Irene Jurca reflektirajo tesnobo, ko v odnos postavlja človeško telesnost, zgrajeno iz skeletne arhitekture, in meduzino krhko, želatinasto strukturo, ki jo perforira že najmanjša ost. Svojo telesnost je naša narcisoidna kultura kanonizirala v izklesanih Apolonih in pozneje Davidih, merilo za popolnost je vlivala v neuničljivi bron. Kljub trdnejši zgradbi pa po zasnovi nismo daleč od preprostih bitij, kot so meduze, naša telesa se ne morejo kosati z večnostjo kamna in kovine. Sami smo ustvarili ideale, ki jih ne moremo doseči.

S prikazovanjem krhke in razdrobljene telesnosti umetnica drobi svojo misel na tehtna vprašanja tega časa; kaj pomeni biti človek, koliko človečnosti je v boju za preživetje še ohranil in kaj sledi? Za debelimi zidovi nekdanjega sakralnega objekta lahko v tišini prisluhnemo komaj slišnemu zvoku avdio instalacije dihanja nekoga drugega, ki vstopa v gledalčev intimni prostor in začne narekovati njegov ritem vdih in izdih. Dihanje, osnovna samodejna telesna funkcija, omogoča življenje in nas povezuje z drugimi. Morda pa biti človek pomeni, da ponovno vzpostavimo odnos do narave, soljudi in drugih bitij, s katerimi si delimo prostor na Zemlji.

Meditativna narava razstavljenih del trditev zastavi kot vprašanje: *dum spiro spero?*



Biografija

Irena Jurca se je leta 1977 rodila v Ljubljani. Končala je Srednjo šolo za oblikovanje in fotografijo v Ljubljani, smer fotografija. Pozneje je diplomirala iz kulturologije na Fakulteti za družbene vede. Končala je Šolo kritike fotografije ter v reviji Fotografija objavljala recenzije fotografskih razstav in knjig. Z izbranimi fotografi je obiskovala fotografsko delavnico »Masterclass« pod vodstvom Klavdija Slubana. Samostojno je razstavljala v KUD France Prešeren, Galeriji Fotografija in Galeriji stolp Škrlovec. Živi in ustvarja v Ljubljani.



ILLUSION OF LIFE

Irena Jurca

The exhibition *Illusion of Life* takes the viewer into a meditative experience, visual and auditory, through a minimalist presentation of the artist's idea, where he can reconsider man, the world and his role in it. Irena Jurca places art photography in the foreground of her interest and uses it to address a variety of subject matters. As she says herself, the photographic image enables her to explore the relationship between an intimate experience of the world and the social reality outside of that. She focuses on topics that consider the experience of life as well as various existential questions about meaning and essence, transience and understanding of social reality. In her preceding series *Sea in Me*, she dealt with the socio-political problem of migration, which was related to the concrete experience of the refugee crisis, as it is also felt in Slovenia. In the *Endless Dream* series, however, she has focused on the individual, surrounded by a culture of fear, fragility and fragmentation.

Through the use of minimal pictorial means: low light, blurriness and a black background, which helps to create the impression of emptiness, the artist responds critically to the contemporary times. Bodies embraced by blackness and animals trigger feelings of discomfort and danger, emphasising the fragility of the photographed creatures. The exhibition *Illusion of Life* features the photographic works from the *Endless Dream* series in dialogue with an audio recording of breathing. The staged photographs depict the floating body, parts of the body, floating jellyfish and smoke, which winds into the associative form of Goya's painting of Saturn devouring his son.

Reading art is always multifaceted and requires a certain amount of prior knowledge that enables the viewer to ingest and understand it through interpretation, which depends on the respective cultural and his-

torical circumstances. The portrayed motifs can be linked to the figures from Greek mythology and the exhibition can be interpreted through them. These include the Gorgon Medusa – the female principle, which can be recognised in the representation of the floating animals. The appearance of the jellyfish, or medusa, on the black ground intensifies our gaze, arouses the wonder of the beauty of this marine animal, and at the same time reminds of its stinging touch. The five jellyfish at different stages of movement indicate the unification of the male and female principle, as well as the movement between the active and the passive mode of operation. The male principle embodied by Saturn is portrayed in the photograph of smoke, where the molecular structure is composed into a visually recognisable bodily form. The two mentioned mythological figures in the myth meet only indirectly. Perseus killed Medusa with the same sickle weapon (*hárpē*) that was also used by Saturn (the Greek Cronos) to castrate Uranus' father and succeed to the power of the world. Pegasus and Chrysaor were born from Medusa's severed head, whereas the Erinyes, the Giants and Aphrodite the goddess of love came forth from the seed and blood of Uranus. Their death or mutilation generated new life. However, Saturn was not spared either. It was foretold that his own children would deprive him of his authority.

The fear of losing power pushed him into infanticide and cannibalism. With growing differences within society, the insatiable affluence of the handful and the consequent increase in poverty, we are losing faith in a society that is supposed to take care of the individual. The opposite is taking place, the struggle for survival is leading us into rivalry, disregard and degradation, we are becoming a society that is swallowing itself and sinking into nihilism.

Irena Jurca's photographs reflect anxiety as they place human corporeality, built from skeletal architecture, and the fragile, gelatinous structure of the jellyfish, that can be perforated by the smallest point, into a relationship. Our narcissistic culture has canonised its corporeality in the chiselled Apollos and later Davids. It has cast the measure of perfection into indestructible bronze. Yet, despite our sturdier structure, we are not far removed from the simple creatures like the jellyfish, and our bodies cannot compete with the eternal quality of stone and metal. We have created ideals that we cannot achieve.

By displaying a fragile and fragmented body, the artist crumbles her thought into the weighty issues of the present time; what does it mean to be human, how much humanity has been retained in the struggle for

survival and what is yet to come? Behind the thick silent walls of the former sacral building, we can listen to the barely audible sound installation of someone else's breathing, who enters into the viewer's intimate space and begins to dictate his rhythm of inhale and exhale. Breathing, the basic automatic bodily function, enables life and connects us with others. But perhaps being human means re-establishing our relationship with nature, fellow man and other creatures with whom we share a place on Earth.

The meditative nature of the exhibited works poses the assertion as a question: *dum spiro spero?*

Biography

Irena Jurca was born in 1977 in Ljubljana. She completed the Secondary School of Design and Photography in Ljubljana, specialising in photography. Later, she graduated in Cultural Studies from the Faculty of Social Sciences. She completed the School of Photography Criticism and published reviews of photographic exhibitions and books in Foto-

grafija magazine. She attended the "Masterclass" photographic workshop under the tutelage of Klavdij Sluban with other selected photographers. She has held solo shows at KUD France Prešeren, Galerija Fotografija and Galerija stolp Škrlovec. She lives and works in Ljubljana.







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