

gledala isto
vendar je bil
drugim.
je pokokal, ni
zavrtim, namu
kot zamala
ka moja pun
Bilo je še ni
pogovor in še
mrtjijo, nič
dena v

m grde prste na nogah,
n je cuzala vsakega po
aj. Hotela me je in nisem
upal, ko pa sem si je
prepozno.

SE SPRAŠUJEM
AKŠEN URAD, KJER
KATERIMI ZLEZE
MBAZNE RULJE.
ESANE NAZAJ
HJE ŠE IMELJ
O Telo, delu
PO IMA PARKIR

Nataša Skušek

POSTELJA

5. november 2019 – 9. februar 2020
Galerija Krško



POSTELJA

Nataša Skušek je vizualna umetnica srednje generacije, ki je v slovenskem umetnostnem prostoru že uveljavljena, občasno pa razstavlja tudi v tujini. Po temeljni izobrazbi je kiparka, vendar v svojem umetniškem ustvarjanju prehaja med različnimi mediji in praksami. Ukvarja se s skulpturo, instalacijo, videom, fotografijo, grafiko, performansom in intervencijami v javnem prostoru. Pri svojem delu se osredotoča na raziskovanje temeljnih postavk kulturne paradigme zahodnega človeka, zlasti tistih, ki se navezujejo na reprodukcijo – to so razmerje med spoloma, erotika, spolnost, telo, materinstvo, družina, prehranjevanje, pridelava hrane in podobno – in v tem okviru še posebej na problematiko, povezano z možnostmi samourešnitve ženske skozi družbeno, kulturno in osebno realizacijo.

Tokratna postavitev, zasnovana posebej za prostor Galerije Krško, ki je nekdanja cerkev, ima naslov Postelja in je sestavljena iz treh delov. Osrednji del instalacije, postavljen na mestu, kjer v cerkvi navadno stoji oltar, predstavlja lesena postelja. Vzmetnica je oblečena v rjuho z ročno izvezenimi kratkimi zgodbami, na njej pa je bela posteljnina, odišavljena z osvežujočo aromo. Instalacijo dopolnjujeta dva ločena dela, postavljeni v apsidah, kjer so v cerkvah navadno stali stranski oltarji. Na eni strani je preprosta omarica s skledo vode, vrčem in brisačo, na drugi podstavek s kozarcem, napolnjenim z rdečim vinom.

Kot nakazuje naslov, je ključni del instalacije postelja, ki predstavlja tudi izhodišče za interpretacijo. Postelja je francoska, torej namenjena za dva, ki sta med seboj dovolj intimna, da v njej ležita tesno drug ob drugem. V nasprotju s tem je posteljina pripravljena samo za enega, z eno blazino in eno odejo, to dvoumnost pa poudarjata tudi druga dva dela instalacije. Ena skleda, ena brisača in en kozarec so pripravljene bodisi za dva, ki sta tako intimna med seboj, da si vse delita, bodisi samo za enega. In če se spet vrnemo k postelji kot ključnemu elementu interpretacije, opazimo, da je posteljina razstлана, kar pomeni, da jo nekdo uporablja. Spričo omenjenih dvoumnosti se seveda sprašujemo, ali posteljo uporablja ena oseba ali dve. In sprašujemo se, za kakšen namen? Za spanje, ležanje, popoldanski počitek? Ali kaj četrtega?

Odgovor se skriva v kratkih zgodbah, izvezenih na spodnji rjuhi. Že na prvi pogled so to erotične zgodbe, ki bolj ali manj neposredno tematizirajo spolnost. Vendar poglobljeno branje pokaže, da govorijo predvsem o medsebojni naklonjenosti, privlačnosti, zapeljevanju, celo zaljubljenosti. Se pravi, o vsem, kar naj bi prej ali slej pripeljalo do intimnega odnosa. Vendar do tega v zgodbah nikoli ne pride. Če pa že, se to zgodi mimogrede, naključno, z nepravo osebo, torej – kot napaka, lapsus, spodrseljaj. Nakazana seksualna želja se torej nikoli ne realizira v dejanju, fantazija o nekem intimnem razmerju ostaja večni potencial.



V luči kratkih zgodb se celotna postavitve pokaže kot prostor, ki je pripravljen za neko intimno (spolno) razmerje. Tu je postelja s čistimi belimi rjuhami in prijetnega vonja, preprosti pripomočki za očiščenje telesa in kozarec vina za očiščenje duha. Vendar je vse to samo fantazma. Kar se na prvi pogled prikazuje kot ljubzensko gnezdece, se v resnici izkaže za samsko stanovanje. Kar bi bilo lahko simbol tesne povezanosti dveh, je pravzaprav znamenje hrepeneče osamljenosti enega. Oseba, ki posteljo uporablja, torej v njej leži sama in sanjari o nekem razmerju, ki se ne more zgoditi. Voda ostaja čista, brisača neuporabljena, vino nepopito.

Iz vsega navedenega je očitno, da razstava kot celota v osnovi govori o možnosti in nemožnosti intimnega (spolnega) razmerja. Posredno, prek tega, pa odpira tudi številna vprašanja o medsebojnih odnosih v sodobni zahodni družbi. Ob sprehodu skozi minimalistično zasnovan in preprosto opremljen prostor, ki ga preveva aromatičen vonj in pridušena svetloba, nas namreč napeljuje k razmišljanju o tem, kako malo je treba za intimno druženje dveh ljudi, pa je kljub temu to tako težko doseči, o instant odnosih brez intimnosti, odgovornosti, medsebojnega razumevanja, še poznavanja ne, o spolnosti kot enkratnem dejanju brez vsakršnih obveznosti, o telesih, ki se kot objekt ponujajo na vsakem koraku, o odtujenosti in skrajnem individualizmu sodobnih ljudi, o osamljenosti današnjega človeka. In to razmišljanje se na koncu prepozna v eni od kratkih zgodb: *Gledata se, kadar se srečata. On je žongler in ona bruhalka ognja. Gledata se, čeprav ne poznata in gledata se, kot da sta eno.*





A small, dark wooden table with a white bowl on top and a white pitcher on the lower shelf.

A small, dark wooden table with a white surface and a dark glass on top.

A simple wooden bed with white bedding, positioned on a raised platform in the center of the room.

BED

Nataša Skušek is a visual artist of the middle generation, who is already established on the Slovenian art scene and occasionally also exhibits abroad. Although she is essentially a sculptor by education, her art practice passes between different mediums and practices. She works in sculpture, installation, video, photography, printmaking, performance and interventions into the public space. Her work is concerned with the exploration of the basic positions of the Western cultural paradigm, especially those related to reproduction – that is, gender relations, eroticism, sexuality, the body, motherhood, family, feeding, food production and similar – and in this regard, especially the issues related to the possibility of the self-realisation of women through social, cultural and personal accomplishment.

This time, the set-up, specifically conceived for the space of the Krško Gallery, which is a former church, bears the title Bed and consists of three parts. The central part of the installation, positioned where the altar usually stands in a church, is represented by a wooden bed. The mattress is dressed in a bedsheet with hand-embroidered short stories on it and covered with white bedlinen, scented with a refreshing aroma. The installation is complemented by two separate sections, installed in the apses, where the side altars usually stood in churches. On one side, there is a simple cupboard with a bowl of water, jug and towel, and on the other, a stand with a glass, filled with red wine.

As the title suggests, the bed is the key part of the installation, which also represents the starting point for interpretation. It is a French bed, therefore intended for two people, who are intimate enough to lie closely together. In contrast, there is enough bedding just for one, with one pillow and one blanket, and this ambiguity is also accentuated by the other two parts of the installation. One bowl, one towel and one glass are ready for either two, who are so intimate with each other that they can share everything, or just one. And if we go back to the bed again as the key element for interpretation, we notice that the bedding is unmade, which means that someone is using it. Given these ambiguities, we naturally wonder if the bed is used by one person or two. And we wonder, for what purpose? To sleep, lie down, take an afternoon nap? Or something fourth?

The answer lies in the short stories embroidered on the bottom sheet. Already at first glance, one can see that these are erotic stories, which address sexuality in more or less explicit ways. However, an in-depth reading shows that they speak primarily of mutual affection, attraction, seduction, even infatuation. That is to say, anything that would sooner or later lead to an intimate relationship. However, this never happens in stories. And if it does, it happens, coincidentally, by accident, with the wrong person, therefore – as a mistake, a lapse, a slip-up. The implied sexual desire is thus never realised in action and the fantasy of an intimate relationship remains an eternal potentiality.

In light of the short stories, the whole set-up turns out to be a space ready for an intimate (sexual) relationship. Here stands a bed with clean white sheets and a pleasant scent, simple aids to cleanse the body and a glass of wine to purify the spirit. However, all this is just a phantasm. What appears at first glance to be a love nest, in fact, turns out to be a single apartment. What could be the symbol of a close union of

two, is actually a sign of the yearning loneliness of one. The person who is using the bed, therefore, lies there on their own and dreams of a relationship that cannot happen. The water remains clean, the towels unused, the wine undrunk.

From all of the above, it is obvious that the exhibition as a whole essentially speaks about the possibility and impossibility of an intimate (sexual) relationship. And indirectly, through this, it also raises many questions about mutual relations within contemporary Western society. Strolling through the minimalistically conceived and simply furnished space, imbued with aromatic scent and subdued lighting, leads us to think about how little it takes for two people to become intimate, yet this is nevertheless so difficult to achieve, about instant relationships without intimacy, responsibility, mutual understanding, even without knowing anything about each other, about sexuality as a one-off act with no obligation, about bodies being offered as objects at every step, about alienation and the extreme individualism of people today, about the loneliness of present-day men and women. And this thinking is finally recognised in one of the short stories: They look at each other when they meet. He is a juggler and she is a fire-eater. They look at each other even though they do not know each other, and they look at each other as if they were one.





Nataša Skušek (1967) je študirala kiparstvo na Akademiji za likovno umetnost in oblikovanje v Ljubljani, kjer je leta 2002 diplomirala in tri leta kasneje magistrirala. V času študija je prejela univerzitetno Prešernovo nagrado. Svoje delo je predstavila na številnih mednarodnih razstavah, med katerimi so najpomembnejše *International Festival 8th of March* v Erevanu (2005), *2. feministički festival FemFest* v Zagrebu (2007), *2009 Incheon Women Artists' Biennale* v Južni Koreji (2009), *Feministična umetnost v Sloveniji* v Ljubljani (2010), *25. mednarodni festival sodobnih umetnosti Mesto žensk* v Ljubljani (2019) in na mnogih samostojnih razstavah, med katerimi so pomembne *Mamica, dojlja, žena, negovalka*, Center in Galerija P74, Ljubljana (2006), *Insideout*, Hiša kulture v Pivki (2013) in *Pravi moški*, Galerija Alkatraz v Ljubljani (2014). Njena dela so tudi v številnih zasebnih in nekaterih pomembnih javnih zbirkah. Živi in dela v Ljubljani.

Nataša Skušek (1967) studied Sculpture at the Academy of Fine Arts and Design in Ljubljana, where she graduated in 2002 and received her master's degree three years later. During her studies, she received the University Prešeren Award. She has presented her work in numerous international exhibitions, most notably the *International Festival of March 8th* in Yerevan (2005), the *2nd FemFest Feminist Festival* in Zagreb (2007), the *2009 Incheon Women Artists' Biennale* in South Korea (2009), *Feminist Art in Slovenia* in Ljubljana (2010), the *25th City of Women International Festival of Contemporary Arts* in Ljubljana (2019), and in many solo exhibitions, the most prominent being *Mommy, Wet Nurse, Caregiver, Wife, P74 Center and Gallery*, Ljubljana (2006), *Insideout*, House of Culture in Pivka (2013) and *Real Man*, Alkatraz Gallery in Ljubljana (2014). Her works are also part of many private and several important public collections. She lives and works in Ljubljana.



Mojca Grmek (1974) je diplomirala iz umetnostne zgodovine in filozofije na Filozofski fakulteti Univerze v Ljubljani. Od leta 1996 se ukvarja s kuratorstvom in umetnostno kritiko. V tem času je samostojno pripravila več kot 180 projektov s področja vizualnih umetnosti in sodelovala pri organizaciji številnih drugih kulturnih prireditev. Napisala je 75 strokovnih študij, od katerih so bile nekatere prevedene in objavljene tudi v tujini. Kot kuratorka je delala med drugim v Galeriji P74 v Ljubljani, v Galeriji Domžale in v galerijah Kosovelovega doma v Sežani. Od leta 2013 je umetniška vodja in kuratorka razstavnega programa v Hiši kulture v Pivki, osrednji galeriji za sodobno umetnost na področju med Ljubljano in Koprom. Živi in dela na podeželju v okolici Pivke.

Mojca Grmek (1974) graduated in Art History and Philosophy from the Faculty of Arts, University of Ljubljana. She has been working as a curator and an art critic since 1996. During this time, she has prepared more than 180 visual arts projects independently and has participated in the organisation of many other cultural events. She has written 75 expert studies, some of which have also been translated and published internationally. Among others, she was appointed curator at the P74 Gallery in Ljubljana, at Domžale Gallery and at the galleries of the Kosovel Culture House in Sežana. Since 2013, she has been the artistic director and curator of the exhibition programme at the House of Culture in Pivka, the central gallery for contemporary art in the region between Ljubljana and Koper. She lives and works in and around the Pivka countryside.



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