

LALA

RAŠČIĆ

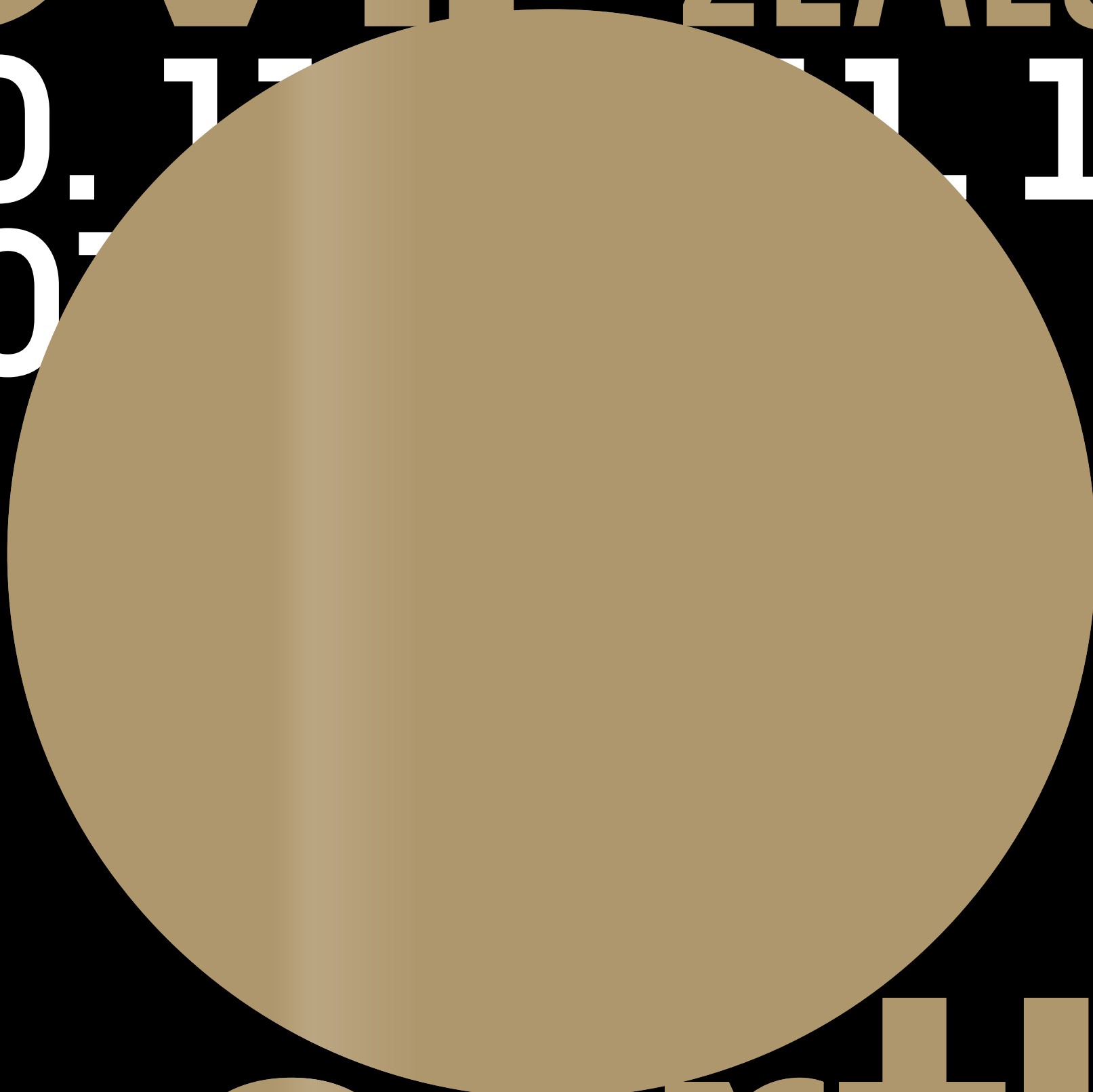
evil

ZLA

ZEMLJA

10. 11.
2012.

11. 12.



earth

KULTURNI
CENTER

TOBAČNA 001

Muzej in galerije mesta Ljubljane

Kulturni center Tobačna 001

Lala Raščić
10. 11. — 11. 12. 2015

ZLA ZEMLJA EVIL EARTH

Vljudno vabljeni na odprtje
razstave v torek, 10. novembra,
ob 19. uri v KC Tobačna 001.

You are cordially invited to attend
the opening of the exhibition
on Tuesday, November 10, at 7 pm
at the CC Tobačna 001.

Kustosinja razstave / Exhibition curator: Alenka Trebušak

DOGODKI

Sreda, 18. novembra, 17.00
Četrtek, 3. decembra, 18.00
Javno vodstvo

Z razstavo Lale Raščić *Zla Zemlja*
sodelujemo v projektu *Odprti ateljeji*
v Stari Tobačni.

EVENTS

Wednesday, November 18, 5 pm
Thursday, December 3, 6 pm
Guided tour

With the exhibition *Evil Earth* by
Lala Raščić we are participating in the
project *Odprti ateljeji* in Stara Tobačna.

Lala Raščić (1977, Sarajevo) s projek-
tom *Zla Zemlja* v katerem se prepletata
vizualno in narativno, raziskuje pogled
človeka na Zemljo v novih pogojih
vizualnosti. Konvencionalni pogled je
pred antropocenom (termin zaznamuje
najnovejšo geološko dobo, ki se je začela
z globalnimi posledicami človeškega de-
lovanja na Zemljin ekosistem) temeljil na
linearni perspektivi. Ta je bila osnovana
na vzpostavitvi namišljenega mirujočega
gledalca in horizonta. Naš pogled pa je
vedno bolj vertikalni. V mnogočem spo-
minja na koncept univerzalnega božjega
pogleda. Z razvojem tehnološko napre-
dnih medijev, ki posredujejo oddaljene
prizore in spreminjajo svet v nepregle-
dno množico podob, se namreč zdi, kot
da se je pogled skozi teleskop, objektiv
kamere ali s satelita razširil na vsepri-
sotno navzočnost. Pogled, ki ga zrcali
sedanji trenutek, ni več enoten, temveč
postaja razpršen, posreden ter nestabi-
len in nenazadnje človeka v elektronsko
nadzorovanem svetu iz enkratnega in ne-
ponovljivega subjekta spreminja v objekt
– v skupek podatkov, posredovanih skozi
različne medije. Ta pogled umetnica
opredeljuje kot »oddaljeno perspektivo«,
perspektivo brez subjekta-gledalca, per-
spektivo premeščene optike.

Raščićeva je v razstavnem prostoru
oblikovala kompleksno avtopoetično
stvaritev, sestavljeno iz heterogenih
elementov: videa, objekta ter tipograf-
skih del, ki tvorijo dele modularnega
projekta in predstavlja fragment njenega
raziskovanja. Stekleni objekt sestoji iz
več plasti, na katere je z zlatom naslikala
idealizirano gorsko pokrajino. Medtem
ko umetnica v liričnem branju ponuja
asociacije na legendo o Zlatorogu, kajti
gre za upodobitev gora v Julijskih Alpah
z razgledom na Triglav, uporabi motiv
zavoljo nezmožnosti določanja horizonta
– gore zakrivajo obzorje in na ta način
destabilizirajo pogled. Stekleni objekt
s svojo slojevitostjo opozarja na plasti
metapodatkov, hkrati pa sproži prekri-
vanje podob in posledično popačenje
originalne slike. K poigravanju s per-
spektivo pripomorejo še odsevi besed na
stenah razstavnega prostora. Ti dodatno
razpršijo pogled. Gre za ključne besede,
ki predstavljajo faze njenega razmišlja-
nja in raziskovanja optike brez subjekta
ter perceptivnega zasuka z »oddaljeno
perspektivo«, kot ga na primer omogoča
uvajanje drona ter selfie-sticka.

Skozi geografijo Zemlje, ki je pre-
nesena v abstrahirane vrednosti, Lala
Raščić tematizira nestabilnost vida, ki je
posledica vzpona vertikalne (oddaljene)
perspektive in rezultat množične produk-
cije podob. Gre za razvoj, ki vodi k trans-
formaciji naših kognitivnih sposobnosti
in v avtomatiziranje miselnih procesov
na način, kot to počne Google.

ALENKA TREBUŠAK

With the project *Evil Earth*, in which
the visual and narrative forms intersect,
Lala Raščić (1977, Sarajevo) explores
the human view of Earth under the new
conditions of visibility. Before the
Anthropocene (the term designates the
latest geological epoch that began when
human activities started to have a global
impact on Earth's ecosystems), the
conventional view was based on linear
perspective. The latter established an
imaginary stable viewer and horizon. Our
view, however, is becoming increasingly
vertical. In many regards, it imitates the
concept of a universal God's-eye view.
Given the development of technologically
advanced media that convey distant
scenes and turn the world into an uncon-
trollable flurry of images, it appears as if
the view of a telescope, a camera lens or
a satellite has expanded to the point of
being omnipresent. The view, as reflected
in the present moment, is no longer uni-
form; it is becoming dispersed, indirect
and unstable, ultimately turning humans
from unique and unrepeatable subjects
into objects—conglomerates of data,
mediated through various media in an
electronically controlled world. This view
Raščić defines as "remote perspective",
a perspective without a subject-viewer,
a perspective of displaced optics.

During her residential stay, Raščić
created a complex autopoietic setting in
the exhibition space, composed of het-
erogeneous elements: video, object and
typographical works that form parts of a
modular project and present a fragment
of her research. The glass object consists
of multiple layers on which she painted
an idealized mountainous landscape in
the technique of verre eglomise (gold leaf
on glass). While lyrical reading depicting
the mountains in the Julian Alps over-
looking Mt. Triglav brings up associa-
tions with the legend of the Goldhorn, the
artist resorts to using the motif because
the mountains obstruct the horizon and
destabilise the view. The multilayer glass
object points to the stratification of
metadata, while simultaneously creating
an image overlay and consequently dis-
torting the original image. The perspec-
tive play is enhanced by the reflections
of words on the walls of the exhibition
space that further disperse the view.
These are key words that represent phas-
es of her contemplation and research of
optics without the subject and perceptual
twist caused by the "remote perspective",
the consumer deployment of drones and
selfie sticks, for example.

Through Earth's geography, trans-
posed into abstract values, Lala Raščić
thematizes the instability of vision as a
consequence of the growing importance
of vertical (remote) perspective as well
as a result of mass production of im-
ages. Such development leads to the
transformation of our cognitive abilities
to Google-like automatization of thinking
processes.

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Odprto:

torek — petek
11.00 — 17.00

Sobote, nedelje,
ponedeljki in prazniki zaprto.

Opening hours:

Tuesday — Friday
11 am — 5 pm

Closed on Saturdays,
Sundays, Mondays and
public holidays.

Razstavo sta podprla / The project is supported by:



Mestna občina
Ljubljana



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