

HILI GREENFIELD

**THE MOLY
MATRIMONY**

**19. 10. — 25. 11.
2016**



**KULTURNI
CENTER**

TOBAČNA 001

Hili Greenfeld
19. 10. – 25. 11. 2016

THE MOLY MATRIMONY

Vljudno vabljeni na odprtje
razstave v sredo, 19. oktobra,
ob 18. uri v KC Tobačna 001.

You are cordially invited to attend
the opening of the exhibition
on Wednesday, October 19,
at 6 pm at the CC Tobačna 001.

Kustosinja razstave / Exhibition curator: Alenka Trebušak

Razstava in rezidenca sta bili izvedeni v sodelovanju
z Izraelskim centrom za digitalno umetnost, Holon
The exhibition and residency have been executed in cooperation
with The Israeli Center For Digital Art, Holon

DOGODKI

Četrtek, 10. novembra, 18.00
Vodstvo po razstavi

EVENTS

Thursday, November 11, 6 pm
Guided tour

Najpomembnejši dogodki v življenju človeka, kot so rojstvo, poroka in smrt, so univerzalni in so bili vedno zastopani tudi v umetnosti. Mnogi izmed njih so zavezani ritualom, ki so v svojem bistvu performativni. Ne glede na to, ali izhajajo iz religije ali iz kulture, predstavljajo ponovno izvedbo obreda, tako kot je bila v zgodovini izveden prvič, in posledično predstavljajo vez med sedanostjo in preteklostjo. Hili Greenfeld (1981, Nahariya) je pred tremi meseci v Izraelu s partnerjem sklenila neortodoksno zakonsko zvezo, kakršne država Izrael ne priznava. Na dan odprtja razstave bo s svojim partnerjem izvedla civilni poročni obred, ki pa bo zakonsko veljaven tudi v njeni deželi. Za umetnico je ljubljanska poroka performativno dejanje, s katerim se bo njena prva poroka z več sto svati spremenila v performans.

Hili Greenfeld poizkuša s pomočjo poustvarjanja relikvij, grobov in oltarjev ozavestiti nezmožnost zajemanja in razumevanja časa, dimenzije, do katere lahko pristopamo samo posredno – z obujanjem spominov, pripovedovanjem zgodb, izvajanjem ritualov ter hranjenjem predmetov, ki kažejo sledi preteklosti. V svoji praksi, ki povezuje slike, skulpture, in ready-made objekte, oblikuje okolja, v katerih se odvijajo rituali. Za izhodišče tokratnega projekta ji služi poznosrednjeveška freska z motivom Mrtvaškega plesa iz hrastoveljske cerkve sv. Trojice. Ta prikazuje spreved, v katerem se proti izkopanemu grobu pomikajo predstavniki vseh slojev tedanje družbe, vsak v paru s smrtjo v podobi okostnjaka. Greenfeldova izdelava enajst slik z liki, ki jih vzame iz izvornika (od papeža, prek kralja in kraljice do meščana, berača in otroka), vendar vsakemu namesto okostnjaka doda lasten simbol smrti. Njena predstavica smrti je figura s klaviaturo in je nastala na podlagi risbe, ki jo je naslikal šestleten otrok. Fant je bil umetnici zelo blizu in je umrl v mladosti. Enajstdelni poliptih ohranja vizualno kontinuiteto iz izvornika, in sicer z barvnimi trakovi in ritmičnim nizanem figur, ki gledalca vabijo, naj se udeleži sekvenc postanka-premika proti drugemu elementu postavitve, ki ga predstavljajo trije loki, ter naprej skozi njega. Loki so postavljeni kot oltarji. Njihova dekoracija delno izvira iz simbolov na freskah v cerkvi sv. Trojice, hkrati pa so v maniri Greenfeldove prekriti s sintetično travo, prebarvani z grafitarskimi spreji in okrašeni z magdalenicami, eno najprepoznavnejših metafor za čutno izkušnjo, ki nepričakovano odklene vrata do spomina na pozabljeno preteklost. Zadnji lok ni namenjen prehajanju, saj je zamišljen kot »Trash the dress« oltar. V njem bo namreč visela umetničina poročna obleka, ki jo ta namerava po izvedbi civilnega obreda v Ljubljani obdelati s pigmenti in materiali, kot so soli, lepila in umetni mah.

The most important events in one's life such as birth, marriage and death, are universal and have always been represented in art as well. Many are formalised by rituals, which are essentially performative acts. Regardless of whether these stem from religion or culture, they represent a re-enactment of the first ever ritual to have taken place in history and hence a link between the present and the past. Three months ago, Hili Greenfeld (1981, Nahariya) and her partner had an unorthodox marriage in Israel, which is not recognised by the state. Therefore, on the opening of her exhibition, she and her partner will perform a civil marriage ritual. For the artist, the wedding in Ljubljana will be a performative act which will be recognised in the state of Israel. However, it will turn her first wedding into a performance.

Through her re-creations of relics, graves and altars, Hili Greenfeld tends to raise the awareness about the inability to measure and understand time, a dimension that is accessible to us only indirectly – by rekindling our memories, storytelling, performing rituals, and keeping objects that show signs of the past. In her practice, which spans paintings, sculptures and ready-made objects, she constructs environments in which rituals take place. Greenfeld has based her current project on the late medieval frescoes of the Dance of Death in the Holy Trinity Church in the village of Hrastovlje. The frescoes show people from all social strata moving towards a freshly dug grave, each escorted by a skeleton representing their deaths. Greenfeld creates eleven paintings by using figures borrowed from the original and by replacing their skeletal escorts with her own symbol of death. The latter is a copy of a figure with a piano keyboard drawn by a six-year old child, a boy whom the artist was very fond of and who died. The polyptych preserves the visual continuity of the doomed line-up in the original with colour bands and with rhythmic stringing of figures that invite the viewer to take part in the sequences of stopping and moving towards and through the second element of the installation, represented by three arches. These are set up as altars. The artist has decorated them with symbols from the frescoes of the Holy Trinity Church, and in her own unique style, covered them with synthetic grass, coloured with graffiti sprays and adorned with little madeleines, one of the most recognisable metaphors for a sensory experience which unexpectedly unlocks the door to the memory of the forgotten past. The last arch is not conceptualised as a point of transition but rather as a "trash the dress" altar. It is where the artist will hang her wedding dress, after she is done using it to perform the civil marriage ritual in Ljubljana and treating it with pigments and materials such as salts, glues and artificial dust...

Alenka Trebušak



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Odprto:

torek – petek
11.00 – 17.00

Sobote, nedelje,
ponedeljki in prazniki zaprto.

Opening hours:

Opening hours:
Tuesday – Friday
11 am – 5 pm

Closed on Saturdays,
Sundays, Mondays and
public holidays.

Razstavo sta podprla / Mestna občina Ljubljana:



Mestna občina
Ljubljana

