

ŽIGA

KARIŽ

FREUD, MARX

INJAZ

ALSO

15. 9. — 6. 10.

2015



KULTURNI
CENTER

TOBAČNA 001

Žiga Kariž
15. 9. – 16. 10. 2015

FREUD, MARX IN JAZ FREUD, MARX AND SELF

Vljudno vabljeni na odprtje
razstave v torek, 15. septembra,
ob 20. uri v KC Tobačna 001.

You are cordially invited to attend
the opening of the exhibition
on Tuesday, September 15, at 8 pm
at the CC Tobačna 001.

Kustosinji razstave / Exhibition curators:
Petja Grafenauer, Alenka Trebušak

Razstava je organizirana v soprodukciji z
Aksiomo, Zavodom za sodobne umetnosti, Ljubljana /
The exhibition is organised in coproduction with
Aksioma – Institute for Contemporary Art, Ljubljana



DOGODKI

EVENTS

Sreda, 14. oktober, 17.00
Pogovor z umetnikom

Wednesday, October 14, 5 pm
Artist talk

Struktura del Žige Kariža je kompleksna, deloma pa izhaja tudi iz modernistične tradicije. To umetnik izrablja za vzpostavitev lastne slikarske poetike, vpete med osebni spomin ter medijsko podobo. V najnovejši slikarski seriji se opira na Matissovo serijo štirih aktov (Nu Bleu I–IV, 1952), ki v tehniki izrezank prikazujejo žensko telo s prepletenimi nogami ter čez glavo dvignjeno roko. Zgodovinsko linijo uprizoritev gole ženske namenjene moškemu poželjivemu pogledu Kariž nadgradi s štirikratno verzijo akta, s podobami štirih pornozvezd na zelenem ozadju. Dejanje poustvaritve slikar ne uporabi za prilaščanje že videne, temveč za postavitev motiva v sodoben kontekst, v dobo medijev in tehnologije na eni strani ter heterogenosti Jaza in telesa na drugi. Za vzpostavitev akta prav tako uporabi tehniko izrezanke. Gola telesa sestavi z lepljenjem standardnih razrezov (10 x 15 cm) fotografij z interneta. Telesninam na ta način prida občutek haptičnosti, ki spominja na kožo, medtem ko lahko dejanje lepljenja nostalgичno povežemo s spominom na mladostniško zbiranje sličic za albume.

Nova slikarska dela ob nakopičeni seksualni konotaciji zaznamuje omejitve barvne skale. Zeleno ozadje lahko v kontekstu mediatizirane podobe razumemo kot strategijo barvnega ključa, ki pri montaži omogoča zamenjavo barve s poljubno sličico. Na ta način umetnik vzpostavi lastno nevtralnost, gledalcu pa prepušča postavitev akterke v željeno okolje. Razmerje med deli telesa, predvsem med spolovilom in pogledom, v idejnem konceptu napeljuje na Žižkov pojem interpasivnosti. Ta se nanaša na situacijo, v kateri objekt zavzame aktivno vlogo. Prevzame vlogo Nadjaza in postane tisti, ki resnično uživa v razstavi in lastni razstavljenosti, medtem ko je gledalcu prepuščena vrednostna sodba, odvisna od njegovega nabora spominov in podob.

V kontrapunktu s podobami žensk je na razstavi tudi serija skulptur, sestavljenih iz elementov potrošniške kulture. Psihoanalitično branje, h kateremu nas napeljuje naslov projekta *Freud, Marx in Jaz*, ponuja ključ za razumevanje simboličnih seksualnih podtonov – moškega principa v pokončnih izpraznjenih steklenicah Heinekena ter otroškega v ostankih embalaže Nutelle.

Križeva dela tudi v tokratnem projektu ostajajo dvoumna in hibridna. Njihova dvoumnost leži v ujetosti med pornografsko tendenco po brezsrarni razgaljenosti ter erotično inklinacijo po zakritju bistva, hibridnost pa temelji na duchampovski rabi ready-madea.

Alenka Trebušak

The structure of Žiga Kariž's works is complex and partly derives also from the modernistic tradition. With the latter the author establishes his own fine art poetics, embedded between personal memory and media image. In his latest series of paintings, he draws on Matisse's nudes (Nu Bleu I–IV, 1952), a series of four cut-outs representing a female body with intertwining legs and an arm stretching above her head. The historical line of nude female representations for lustful male gaze Kariž upgrades with a fourfold version of the nude, with images of four pornstars against green background. The author does not resort to reproduction in order to appropriate what has already been seen but rather for setting a motif into a contemporary context, into the age of media and technology on the one hand and heterogeneity of Self and body on the other. He, too, creates nudes using the cut-out technique. He forms bodies by gluing together standard format cut-outs (10 x 15 cm) of photographs taken from the web. Thus, the solids are afforded a sense of hapticity, associated with skin, while the act of gluing may be nostalgically reminiscent of childhood compilation of picture albums.

Apart from the abundantly explicit sexual connotation, the new paintings are marked by colour reduction. In the context of mediatized image, the green background may be seen as a chroma key strategy, with which the colour can be replaced by a random picture during the composition process. In this way the artist establishes his own neutrality, while allowing the viewer to place the female actors into a setting of their own desire. The relationship between the body parts and particularly between the genitals and the gaze in the ideational concept allude to Žižek's notion of interpassivity. The latter refers to a situation in which the object assumes an active role, the role of Super Ego, thus becoming the one that truly enjoys the exhibition and its own exhibitiveness, while the viewer is left with their value judgment, dependent on their selection of memories and images.

In counterpoint to the images of women, the exhibition also features a sculpture series composed of elements of consumption culture. Psychoanalytical reading to which alludes the title of the project *Freud, Marx and Self* offers the key to understanding the symbolical sexual undertones—the male principle in erect, empty bottles of Heineken and child principle in the remains of Nutella packaging.

In this project, as well, Kariž's works remain ambiguous and hybrid. Their ambivalence lies in the entrapment between the pornographic tendency towards shameless nudity and the erotic inclination towards concealing the essence, whereas their hybridity is founded on Duchampian use of ready-made.

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 / The project is supported by:



Mestna občina
Ljubljana



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