



# Muzej in galerije mesta Ljubljane

## Mestna galerija Ljubljana

### MRMRANJE

### MURMURING

20. 4. – 4. 6. 2017

Ayşe Erkmen, Ali Kazma, Seza Paker

Vljudno vabljeni na odprtje razstave v četrtek, 20. aprila, ob 19. uri v Mestno galerijo Ljubljana.

You are cordially invited to attend the opening of the exhibition on Thursday, April 20, at 7 pm at the Mestna galerija Ljubljana.

Kustos / Curated by Ali Akay

#### DOGODKI V MESTNI GALERIJ LJUBLJANA

Četrtek, 11. maj, 17.00  
Vodstvo po razstavi

Torek, 30. maj, 17.00  
Vodstvo po razstavi

#### EVENTS AT MESTNA GALERIJA LJUBLJANA

Thursday, May 11, 5 pm  
Guided tour

Tuesday, May 30, 5 pm  
Guided tour

Mrmranje je šepet; komajda zvok. Grška beseda *mormurein* se nanaša tako na mrmranje kot na lesketanje. Njen prvotni pomen naj bi izviral iz šelestenja, tj. zvokov, ki nastajajo ob drgnjenju listov enega ob drugega. Življenje cveti v tem golem mrmranju. Slišati ni le zvokov listja in vetra, temveč je nekje notri tiho slišen tudi glas umetnika.

Seza Paker je avtorica videa *Exercise*, ki z referencami na *Ursonate* Kurta Schwittersa ustvari totalitarni prag in zgradi gledalčev momentum za vstop v razstavo. Tudi njeni asemblaži z naslovom *Untitled (les mot-couleurs)* vsebujejo reference na umetnike, ki uporabljajo barve ter brezimno naravo zgodovine slikarstva. Umetnico serija (*Barve-besede*) spominja na čas pred prvo svetovno vojno in po njej. Njene *Barve-besede* se navezujejo na zgodbo *Les mots en héritages* izpod peresa francoskega pisca Bernarda Quirinyja. Zgodba govori o sledovih, ki so ostali na stenah razpadajočega gradu in razkrivajo slike, ki so nekoč tam visele. V videu *Absinthe* se medsebojno dopolnjujejo spomin, potopljen pod vodo, in arheološki objekti pod vodo. Zvoki v tej instalaciji so zvoki dveh različnih geografij – zgodovine Istanbula in Montparnassa leta 1910.

Delo Ayşe Erkmen sestavlja 168 listov, ki izzovejo premislek o drevesnih vejah in o tem, kako je narava nenehno pod udarom. Nenavadno, srhljivo mrmranje zavijajočih in šepetajočih zvokov spominja na tišino, utopljeno v kriku teme. Ayşe Erkmen v videu *Conversations Taksim Square* skozi besedilo pripoveduje Šeherezadine zgodbe. Obrekovanje, čenče. Vsakič, ko nam črke povedo zgodbo; zgodba postane abstraktna, obrekljivke so stisnjene v črke. Pri postavljanju napisa *Mış Miş* na stene je umetnica uporabila glagolski čas, značilen za pravljice: *Bilo je tako: preteklik z Miş Miş*. Po drugi strani pa veter, ki nastaja pri tem, ko si tri ženske s fenom sušijo lase (in ne naravni veter), gledalca usmerja k postelektrični dobi industrijske družbe.

Ali Kazma v videu *Play* prikazuje vaje za predstavo Hamlet znane newyorške gledališke skupine The Wooster Group. Mrmranje, ki se pojavlja med zvoki, šepetom in šepetalcem, gledalčevo pozornost priteguje k vaji. Video *Clerk* prikazuje uradnika, ki neprestano ponavlja isti gib – kot v dadaističnem performansu. Ob kaligrafski kretnji z roko, ki se premika počez, pero mrmra po papirju – s skrajno natančnostjo, ki jo krasi gibanje dlani po papirju. Po drugi strani pa so podobe iz postfordistične dobe v delih *Automobile Factory* in *Jean Factory* popolnoma brez ljudi in narave, zato naglas premikajo proti strojem. Umetnik namesto »zvokov in vonjev« gledalcu ponudi gibanje, značilno za stroje.

Ali Akay

A murmur is a whisper; it is barely a sound. In Greek, *mormurein* is used to refer to humming as well as to gleaming. The meaning is considered to come from the sound made by leaves rubbing against each other, referred to as rustling. Life blossoms within this bare murmur. The sounds heard are not only the leaves and the wind, but also the voice of the artist that is heard quietly.

Seza Paker's video work *Exercise*, with its reference to Kurt Schwitters's *Ursonate*, forms the totalitarian threshold and builds up our momentum to enter the exhibition. Also her *Untitled (les mot-couleurs)* assemblages reference artists who use colors and the namelessness of the history of painting. For the artist, the series *Color-Words* is reminiscent of the time before and after WWI. Seza Paker's *Color-Words* are linked to a story by the French writer Bernard Quiriny, *Les mots en héritages*. The story is about the traces left on the walls of a dilapidated castle. These traces reveal the paintings that used to hang there. In the *Absinthe* video, a memory submerged under water and archaeological objects under water complement each other. The sounds included in the sound installation are the sounds of two different geographies, the histories of Istanbul and Montparnasse in the 1910s.

Ayşe Erkmen's work is made up of 168 leaves, evoking rumination on tree branches and how nature is being decimated. The strange, eerie murmurs of the blowing and whispering sounds are reminiscent of the silence that is drowned in the scream of the darkness. In her video, *Conversations Taksim Square*, Ayşe Erkmen narrates the Scherezade tales through a representational text. Gossip, hearsay. Each time the letters tell us the tale; the tale becomes abstract, the gossip is squeezed into the letters. When Ayşe Erkmen put *Mış Miş* on the walls, she used the verb tense used in fairy tales: This is how it was: past tense with *Mış Miş*. On the other hand, the wind of the three women's sessions blow-drying their hair directs us towards the post-electricity era of industrial society rather than natural wind.

Ali Kazma's video *Play* shows rehearsals of Hamlet by a famous theater troupe in New York, The Wooster Group. The murmurings between the sound, the whispering, and the prompter call the viewer towards the rehearsal. In *Clerk*, Ali Kazma shows a clerk who constantly repeats the same movement, just like a Dadaist performance. The calligraphic hand gesture, moving across, reveals the murmurings of pen on paper, meticulously, graced by the hand's movement on paper. Ali Kazma's images from the post-Fordist era are bereft of people and nature and shifted towards machines (*Automobile Factory* and *Jean Factory*). He gives us machine-like movement instead of "sounds and smells."

Ali Akay



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Odprto:

torek – nedelja  
11.00 – 19.00

Ponedeljki in prazniki  
zaprto.

Opening hours:

Tuesday – Sunday  
11 am – 7 pm

Closed on Mondays  
and public holidays.

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