

KSENICA ČERČE

WHO'S
AFRAID
OF PINK
COLOUR?



KDO SE
BOJI ROŽA
BARVE?

WHO'S AFRAID OF PINK COLOUR?

KSENIJA ČERČE

KDO SE BOJI
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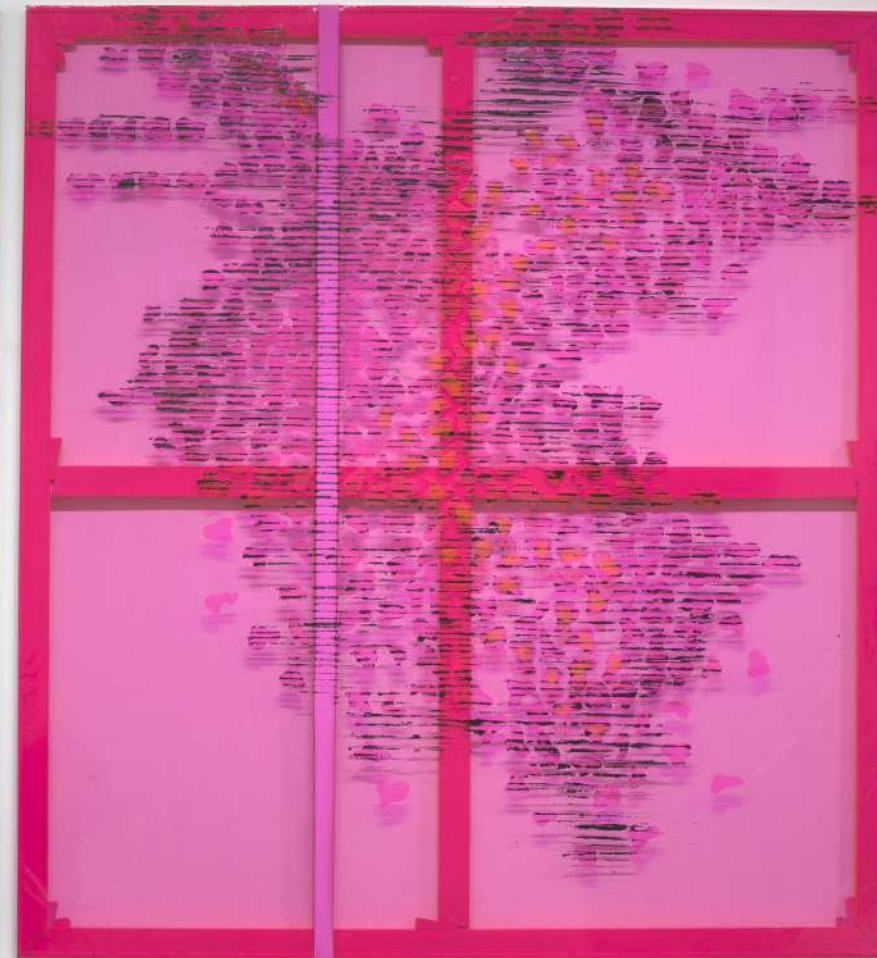
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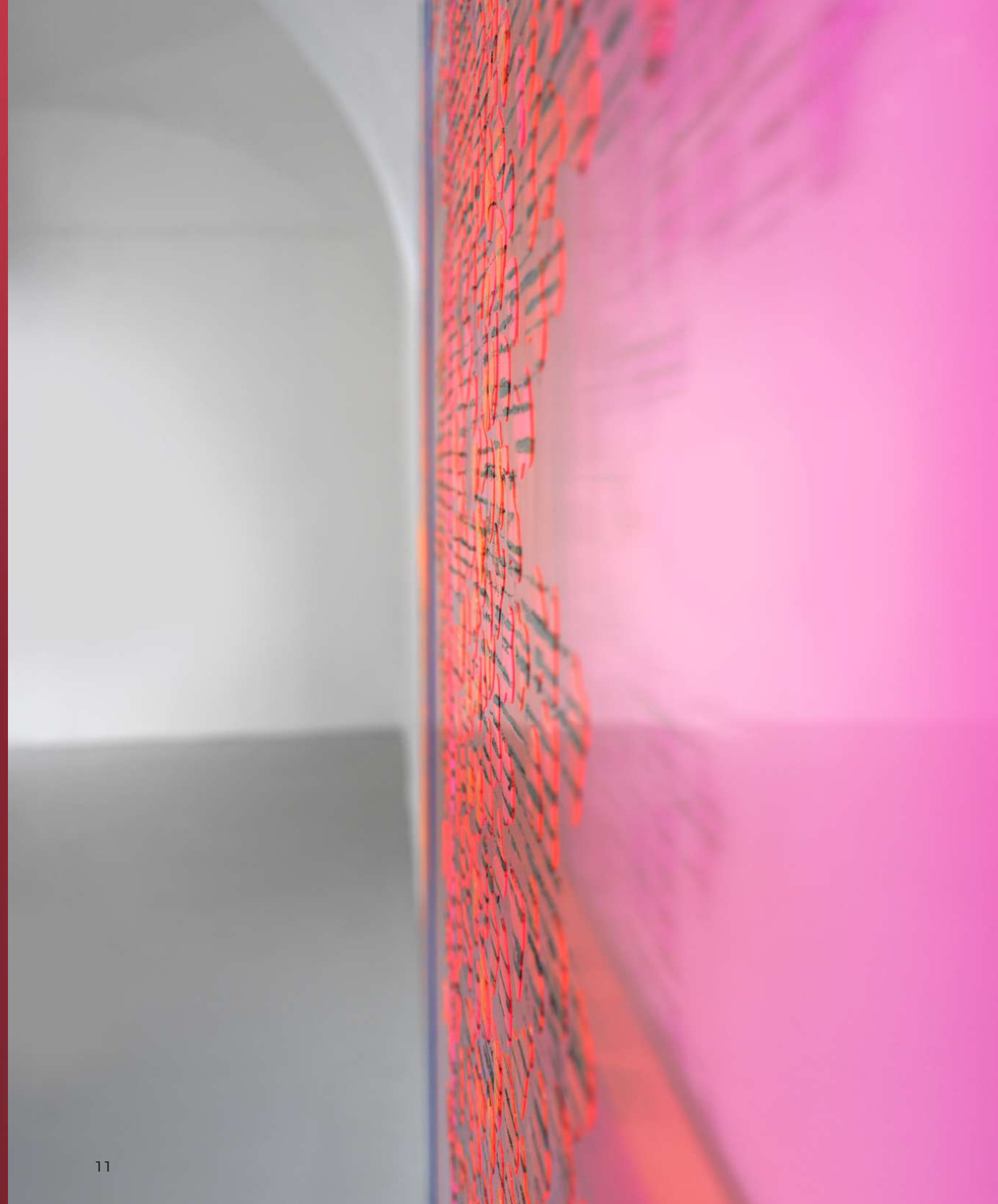
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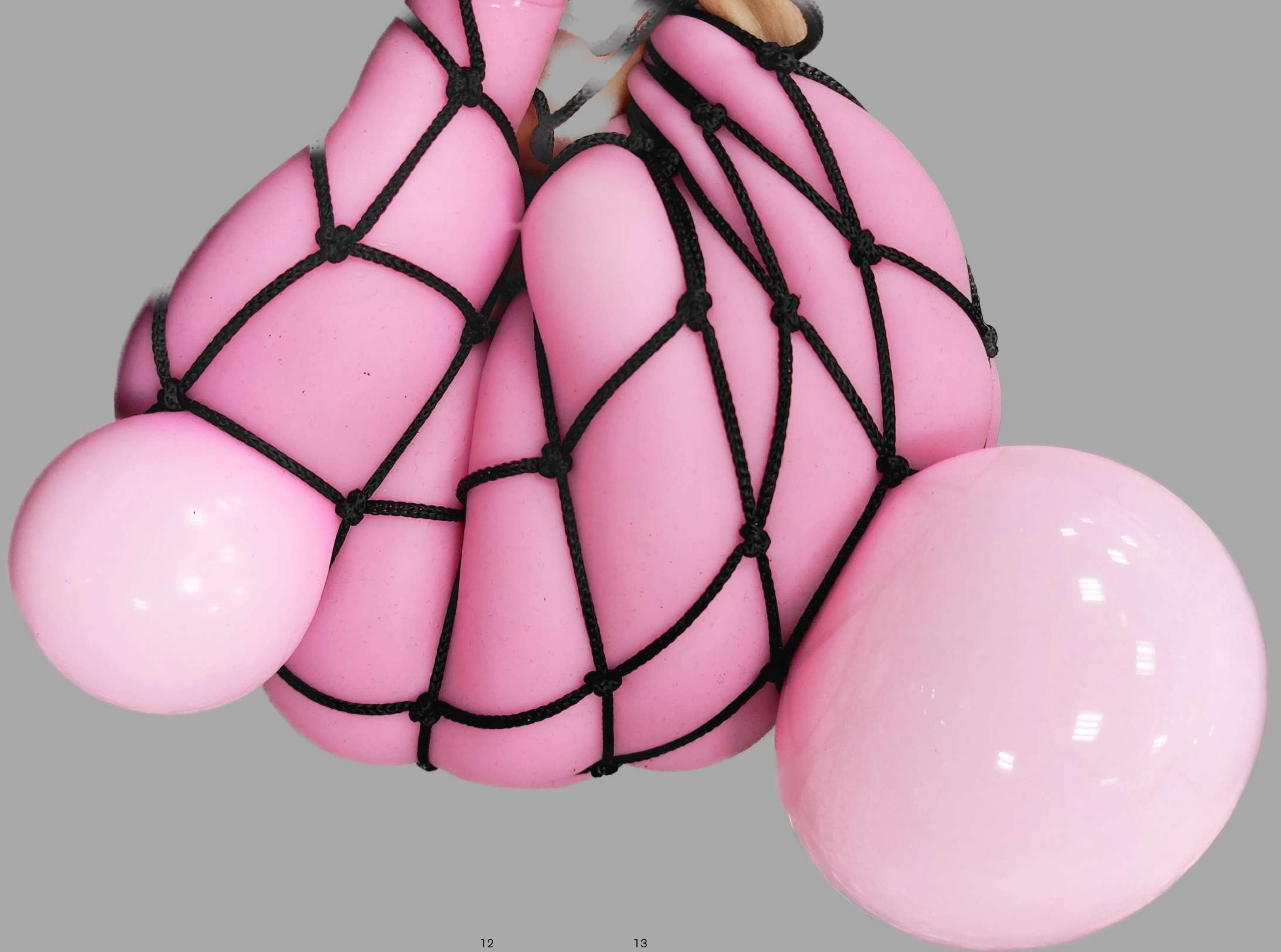
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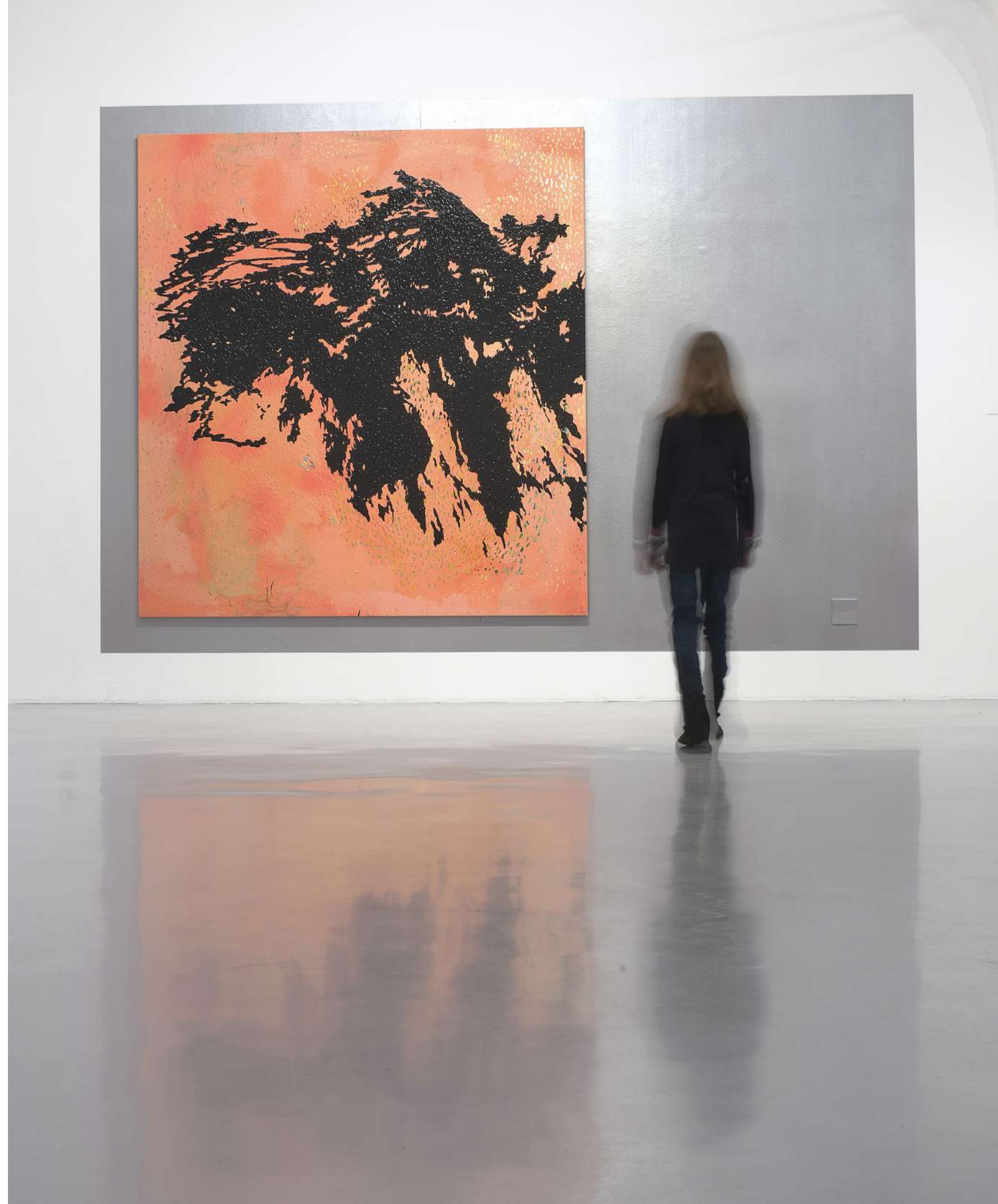


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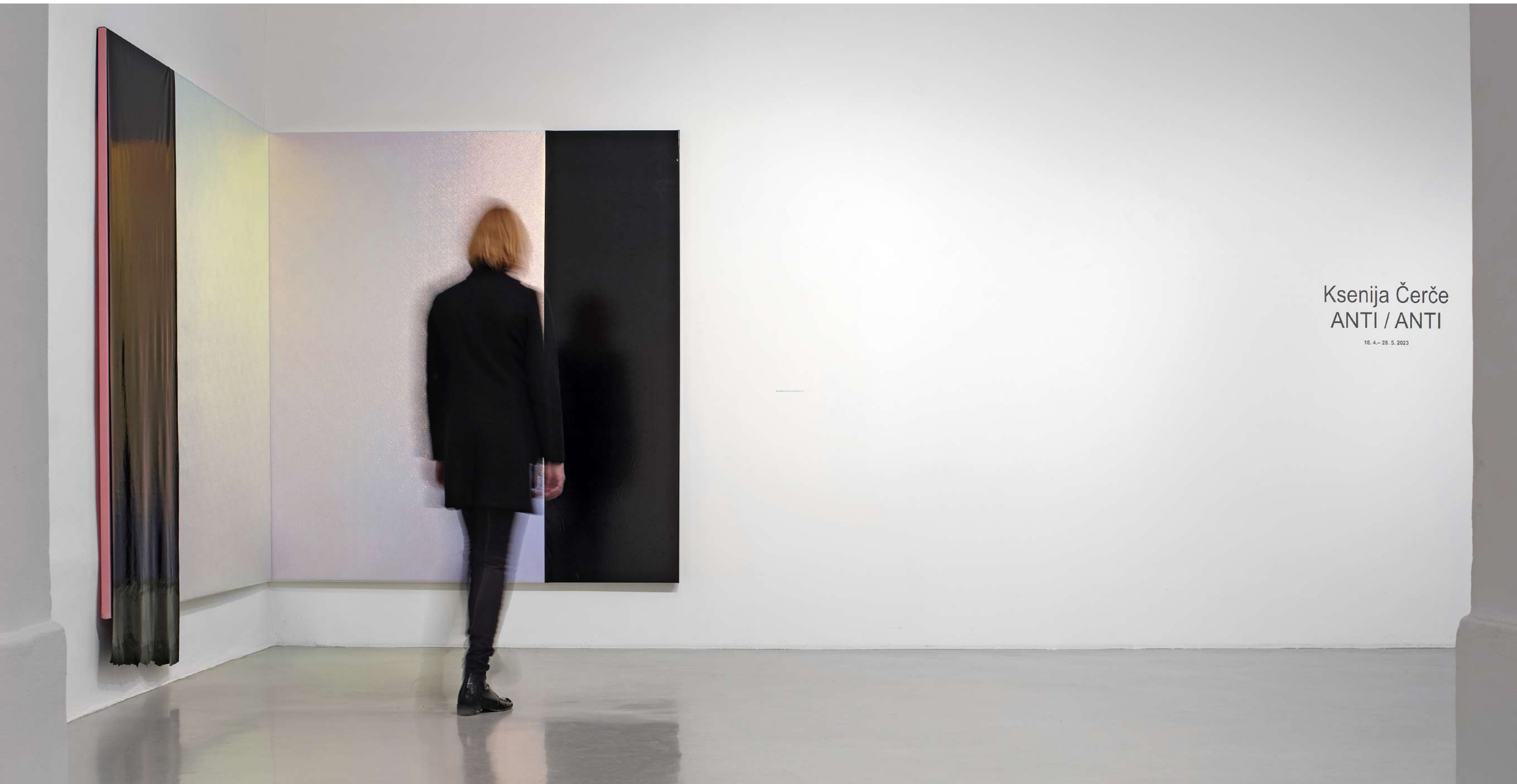












Ksenija Čerče
ANTI / ANTI

18. 4. – 28. 5. 2023





»B«, 2011–23

PANZER, 2023
PANCER, 2023



TECH-
NIQUES
IN AN
EXTEN-
SIOLOGY
CLINIC

TEHNIKE
V KLINIKI
ZA
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KSENİJA ČERČE
ANTI / ANTI



Photography by / Fotografija: Ksenija Čerče

Besedilo z inficiranim naslovom bo pozornost udejanjalo v mreži besedila o razstavah ter delih, ki so se v polpreteklem obdobju manifestirala tako na področju slikarstva kot na področju zvoka.

The text with the infected title will engage attention in a network inherent to the text, about exhibitions and works that have recently manifested in both the field of painting and sound.

WHO'S AFRAID OF PINK COLOUR?

The hybrid title of the exhibition *Who's Afraid of Pink Colour?* at UGM Studio in 2021, with a hint of “provocateur on the move”, addressed a painterly reflection on the position of painting today.

The reality is that the existence of painting, including its own negation, has been constituted in various forms in the past, while today, in the post-digital and post-internet situation, painting is not only being tested in its elasticity, but primarily in its mechanisms and potentials of its absorptive transgression. The rhetoric of painting-specific and the integration of non-painting-specific elements is in constant expansion, thus the past declarations of the “end of painting” or the “end of art” can today only be understood from a distance, as Isabelle Graw points out.¹ For this very reason we can no longer speak of the return of painting (as it was the case in modernism or postmodernism). Painting is not returning; it has always been here.

¹ GRAW Isabelle, *The Economy of Painting – Notes on the Vitality of a Success-Medium*, <https://www.youtube.com/watch?v=1JDthDEcmAs>, 14 July 2021.

KDO SE BOJI ROZA BARVE?

Hibridni naslov razstave *Kdo se boji roza barve?* v UGM studio 2021 je z zametkom »provokata na potezi« naslavljal slikarski razmislek o položaju, v katerem se slikarstvo nahaja danes.

Dejstvo je, da se je obstoj slikarstva, vključno z lastno negacijo, v preteklosti konstituiral v različnih pojavnih oblikah in da so danes, v postdigitalni in postinternetni situaciji, v slikarstvu na preizkušnji ne le njegova elastičnost, temveč predvsem mehanizmi in potenciali njegove absorbtne transgresije. Retorika za slikarstvo specifičnih in integracija njemu nelastnih pojavnosti je v konstantni ekstenziji, zato razglašanje »konca slikarstva« ali »konca umetnosti« v preteklosti danes lahko razumemo zgolj z distanco, kot ugotavlja Isabelle Graw¹. Prav zato danes ne moremo več govoriti o povratku slikarstva (kot smo lahko v modernizmu ali postmodernizmu). Slikarstvo se ne vrača, ampak je ves čas tukaj.

¹ GRAW Isabelle, *The Economy of Painting – Notes on the Vitality of a Success-Medium*, <https://www.youtube.com/watch?v=1JDthDEcmAs>, 14. 7. 2021.

Who's Afraid of Pink Colour? UGM Studio, Maribor 2021, photography by Damjan Švarc @ archive of the author and the archive of UGM / Kdo se boji roza barve?, UGM studio, Maribor 2021, fotografija: Damjan Švarc, @arhiv avtorice in arhiv UGM



In the present situation painting certainly no longer holds the position of the dominant or leading art discipline. Hierarchies have collapsed. The boundaries of painting have become shiftable. Today painting emerges with INFECTION and exists in hybrid forms—both characteristic and uncharacteristic of the medium. Forms come into existence throughout history; however, painting is subject to constant extension that is not exclusively historical, nor is it linear or reduced to form, and it accumulates attention in the painting itself—not only as a medium.

Vilém Flusser states the strength of European culture is founded precisely on the opposition between image and language. Especially today, when mass communication through visual images is dominant to the degree it surpasses language, painting may be the very medium that, in relation to the format through which images communicate, holds a relevant voice.

MATERIALITY

In the exhibition the adaptation of the latter was applied to the material and its distribution. In his book *Neomaterialism*, Joshua Simon² introduces various notions of dialectical materialism within the framework of new economies that condition contemporary materiality. He advocates for the unready-made as a sentimental value and the promise of the particular/separate, as a verbal signifier in the distribution of the new economy of meaning. In this respect, the paintings in the exhibition emancipate the materiality of silicone

2 SIMON Joshua, *Neomaterialism*, Sternberg Press, London 2013.

Zagotovo nismo več v situaciji, ko bi bilo slikarstvo prevladujoča ali vodilna disciplina v umetnosti. Hierarhije so se podrle. Meje slikarstva so postale premestljive. Slikarstvo se v sedanjosti poraja z infekcijo in se nahaja v hibridnih oblikah, torej tako v zanj značilnih kot neznačilnih formah. Forme se vzpostavljajo skozi zgodovino. Vendar je slikarstvo podvrženo konstantni ekstenziji, ki ni izključno zgodovinska, še manj linearna ali zvedena na formo in zgosti pozornost v sliki, ne zgolj kot mediju.

Vilém Flusser pravi, da moč evropske kulture temelji prav na nasprotju med podobo in jezikom. Še posebej danes, ko je množičnost/komunikativnost vizualnega podobotvorja do te mere dominantna, da presega jezik, je morda prav slikarstvo tisto, ki v odnosu do formata, skozi katerega komunicirajo podobe, poseduje relevanten glas.

MATERIALNOST

Adaptacija slednjega je bila na razstavi aplicirana na material in njegovo distribucijo. V knjigi *Neomaterializem* Joshue Simona² v sklopu novih ekonomij, ki pogojujejo aktualno materialnost, uvaja različne pojme dialektičnega materializma. Zagovarja ‚unready-made‘ kot sentimentalno vrednost in obljubo partikularnega/ločenega, kot besedni označevalec v distribuciji nove ekonomije pomena. Slike na razstavi v tem oziru emancipirajo materialnost silikonskih mas, PVC-mrež, kajenja urina, zavrženih kopij, iridescentnih barv, mail arta, body arta ... Proteze/naslovi slik, kot so *SLADOSTRASTJE – ČEŠNJEVA VOJNA*

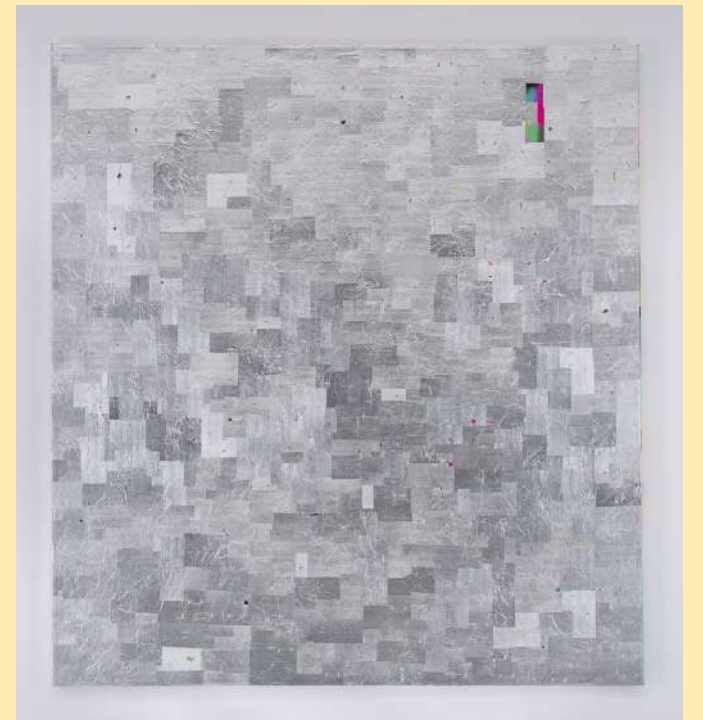
2 SIMON Joshua, *Neomaterialism*, Sternberg Press, London 2013.

masses, PVC meshes, smoking, urine, discarded copies, iridescent paints, mail art, body art*, etc. Moreover, the prostheses’/paintings’ titles, such as *PASSION FOR SWEETNESS – CHERRY WAR OR NESTING IN THE AMATEURS’ CLINIC, THE TEXTBOOK AND THE SLAUGHTERHOUSE, I HATE GREEN, AMOROUS ARGUING, VIKING PLASTICON* or *THE SPOILER*, refer to different orchestrations of emancipation and adaptations, which function either as a vitalised vocabulary or excretions.



Ksenija Čerče, *The Spoiler*, forbidden techniques, 2021, 203 × 187 cm, Photography by Arne Brejc © archive of the author / Ksenija Čerče, *Spojler*, prepovedane tehnike, 2021, 203 x 187 cm, fotografija Arne Brejc, © arhiv avtorice

ALI GNEZDENJE V KLINIKI ZA AMATERJE, UČBENIK IN KLAVNICA, SOVRAŽIM ZELENO, AMUROZNO PREREKANJE, VIKING PLASTICON ali *SPOJLER*, pa se nanašajo na različne orkestracije emancipacije in predelave, ki delujejo bodisi kot vitaliziran vokabular ali kot izločki.



Ksenija Čerče, *Passion for Sweetness – Cherry War or Nesting in the Amateurs’ Clinic*, forbidden techniques, 2021, 203 × 187 cm, Photography by Arne Brejc, © archive of the author / Ksenija Čerče, *Sladostrastje – Češnjeva vojna ali gnezdenje v kliniki za amaterje*, prepovedane tehnike, 2021, 203 x 187 cm, fotografija Arne Brejc, © arhiv avtorice



Who's Afraid of Pink Colour? UGM Studio, Maribor 2021, photography by Damjan Švarc, © archive of the author and the archive of UGM / *Kdo se bolji roza barve?*, UGM studio, Maribor 2021, fotografija Damjan Švarc, © arhiv avtorice in arhiv UGM

AVANT-GARDE

Upon examining the specific use of different media in artworks, for both recent work and works from the past, the introduction of other media practices and the specific naming of techniques is characteristic. Relevant, for the aspect of media and post-media situations in comparison to the current post-digital situation, is the use of other media within a particular medium, their distribution, displacement, and the role of their mediation. It is essential this is not only a matter of translation.

In this respect, Petra Kapš in her article *Sonorous Manifestations in the Work of Ksenija Čerče*³ establishes that the variously named techniques (forbidden techniques, heard techniques, no techniques, secretive techniques) derive from a range of avant-garde practices. This applies both to the integration of various “non-painterly” media practices (such as body art*, video, mail art, performance) and to the aspect of technological production itself.

³ KAPŠ Petra, Manifestacije zvočnega v delu Ksenije Čerče/ Sonorous Manifestations in the Work of Ksenija Čerče, *Likovne besede/Art Words*, summer 2008, no. 84, p 50.

AVANTGARDA

Če vzamemo pod drobnogled specifično rabo različnih medijev v delih, je tako za aktualna kot pretekla dela značilno uvajanje drugih medijskih praks in specifično poimenovanje tehnik. Relevantna, za vidik medijske in postmedijske situacije proti pričujoči postdigitalni situaciji, je uporaba drugih medijev v posameznem mediju, njihova distribucija, premeščanje in vloga njihovega posredovanja. Pri čemer je ključno, da ne gre zgolj za prevajanje.

Kot ugotavlja Petra Kapš v besedilu *Manifestacije zvočnega v delu Ksenije Čerče*,³ specifično poimenovane tehnike (prepovedane tehnike, slišane tehnike, nobene tehnike, skrivnostne tehnike) izhajajo iz vrste avantgardnih praks. Slednje velja tako za integracijo različnih “izvenslikarskih” medijskih praks (body art*, video, mail art, performance ...), kot za vidik same tehnološke produkcije.

³ KAPŠ Petra, Manifestacije zvočnega v delu Ksenije Čerče, *Likovne besede* 84, poletje 2008, str. 50.



* Process for the painting *Who's Afraid of Pink Colour?* The body art process for the painting titled *Who's Afraid of Pink Colour?* employed a conceptual approach to an alternative understanding of colour. As part of this process, I ingested a chemical that caused my urine to turn pink. The coloured urine was then used for painting. / * Proces k sliki *Kdo se boji roza barve?* Body art proces za sliko z naslovom *Kdo se boji roza barve?* je s konceptualno zasnovo naslavljal drugačno pojmovanje slikarske barve. V sklopu procesa sem konzumirala kemikalijo, zaradi katere se je lasten urin obarval rožnato. Rožnato obarvan urin je bil nato uporabljen za nastanek slike.

Body art proces za sliko z naslovom *Kdo se boji roza barve?* je s konceptualno zasnovo naslavljal drugačno pojmovanje slikarske barve. V sklopu procesa sem konzumirala kemikalijo, zaradi katere se je lasten urin obarval rožnato. Rožnato obarvan urin je bil nato uporabljen za nastanek slike.

MEDIJ / DISTRIBUCIJA

Medij je partikularen, vendar ni določujoč. Tako na primer vsebinsko razmerje zvok/glas/jezik kot izhodišče narekuje druge pojavnosti. Bodisi kot nosilec, bodisi kot neko že v osnovi preobrazeno izhodišče.

Za ponazoritev slednjega si oglejmo primer iz drugih disciplin ustvarjanja. Torej s področja zvočnih video ambientov, za katere velja, da so v Sloveniji predstavljali pionirske projekte ženskega uveljavljanja na tem področju. Ideja zvočnih video ambientov je bila izvorno zasnovana v obdobju bivanja v Združenih državah Amerike.

Prva postavitve je bila v manjšem obsegu izvedena v New Yorku v Pelham Art centru (2005), kasneje pa je prvi zvočni video ambient postavljen v Kazematah Ljubljanskega gradu (*Eter*, 2007) in Sinagogi Maribor (*Sonic*, 2008). Sledile so postavitve v Beogradu (*Liquid*, 2009) in v Sodnem stolpu – Maribor (*rec # 21*, 2011) ter postavitev 16-kanalnega ambisoničnega ambienta v Gradcu (*Ephemera*, 2009-10) Kunsthaus Graz-MKL.

The body art process for the painting titled *Who's Afraid of Pink Colour?* employed a conceptual approach to an alternative understanding of colour. As part of this process, I ingested a chemical that caused my urine to turn pink. The coloured urine was then used for painting.

MEDIUM/DISTRIBUTION

The medium is particular but not deterministic. Such is the case with the substantive relation between sound, voice and language, which is therefore an object that dictates other entities as a starting point—either as a carrier or as an inherently modified starting point.

This can be illustrated by considering an example from other creative disciplines, namely from the field of sound/video ambiances, considered pioneering projects towards women's establishment in this domain in Slovenia. The idea of sound/video ambiances was originally conceived during a stay in the United States. The first installation was realised on a smaller scale at the Pelham Art Center in New York (2005), whereas the first sound/video ambience was later installed in the Casemates of Ljubljana Castle (*Ether*, 2007) and in the Maribor Synagogue (*Sonic*, 2008). Further installations followed in Belgrade (*Liquid*, 2009) and the Judgement Tower in Maribor (*rec #21*, 2011), as well as the 16-channel ambisonic ambience in Graz (*Ephemera*, 2009/2010) at the Kunsthaus Graz—MKL.

TRANSLUCENT MATERIALITY / DIGITALITY / SONIC

Petra Kapš writes: “The transition from the static to the moving image and to the direct organisation of sound in audio works is already indicated in the artist’s *Hortus Conclusus* series. From painting, which is her prevailing medium, Ksenija Čerče adopts methods, transposing them to the medium of sound and video, which she uses to create ambience”.⁴ The image of the *Hortus*

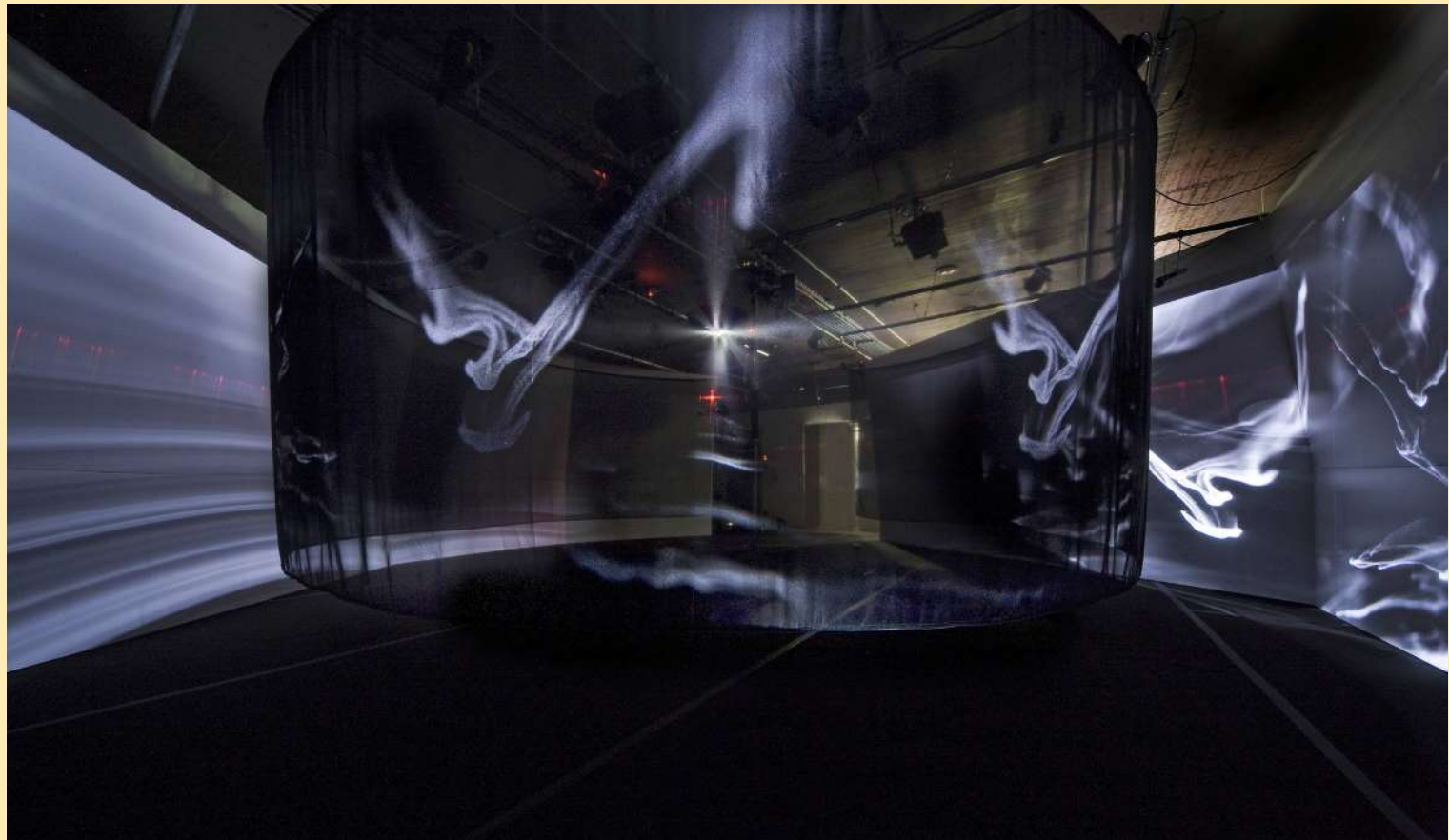
PROSOJNA MATERIALNOST / DIGITALNOST / SONIČNO

“Prehod od statične do gibajoče se slike in k neposredni organizaciji zvoka v zvočnih delih je pri avtorici indiciran že v ciklusu *Hortus Conclusus*. Iz slikarstva, ki je njen temeljni medij, Ksenija Čerče prevzema in premešča metode v medij zvoka in videa, s katerima vzpostavlja ambient”,⁴ je zapisala Petra Kapš. Prav pri podobi *Zaprtega vrta*⁵ smo namreč priča prehajanju iz nevidnega v vidno, nematerialnega v materialno in vzpostavitvam prosojne materialnosti kot tistega elementa, ki predstavlja prag prehajanja.

⁴ Ibid. str. 52.

⁵ V slikarstvu se podoba *Hortus conclusus* pojavi v quattrocentu kot predpodoba veliko bolj znanega Oznanjenja, ki nagovarja prehajanje med nematerialnim in materialnim ter trenutkom, ko “beseda meso postane”. Gre torej za formo, ki pripomore k aktivaciji kraja, kjer se zgodi metamorfoza (telo metafore postane realno), ter tako naslavlja prehajanje, formiranje in ženski arhetip, ki v dotični podobi predstavlja temeljni kraj inkarnacije, ki dialektizira razmerja med nevidnim in vidnim.

EPHEMERA, 16-channel ambisonic ambience KUNSTHAUS GRAZ—MKL, Graz, photography by Damjan Švarc, © archive of the author / **EPHEMERA**, 16-kanalni ambisoničen ambient, 2010, KUNSTHAUS GRAZ-MKL, Gradec, fotografija Damjan Švarc, © arhiv avtorice



Sonic, sound/video environment, 2008, Synagogue, Kibla, Maribor, photography by Damjan Švarc, © archive of ACE KIBLA / **Sonic**, zvočni video ambient, 2008, Sinagoga Maribor in MMC Kibla, Maribor, fotografija Damjan Švarc, © arhiv KID KIBLA

*Conclusus (Enclosed Garden)*⁵ reveals the transition from the invisible to the visible, the non-material to the material, with translucent materiality establishing itself as the element that constitutes the threshold of this transition.

From the perspective of materiality, translucency can be defined as a transient and translucent surface, and as such, a THRESHOLD. Why threshold? Regardless of whether from the point of view of material

⁵ In painting the image of *Hortus conclusus* appears during the quattrocento as a motif foreshadowing the much more recognised image of the Annunciation, which addresses the transition from the non-material to the material and the moment when “the word becomes flesh”. *Hortus conclusus*, therefore, serves as a form that contributes to the activation of the place where metamorphosis takes place (the body of the metaphor becomes real), referring thus to the transition, the formation and the female archetype, which in this image represents the fundamental locus of incarnation, rendering the relationship between the invisible and the visible dialectical.

Z vidika materialnosti lahko prosojnost opredelimo kot prehodno in prosojno površino kot tako poimenujemo PRAG. Zakaj prag? Ne glede na to, ali gledamo z vidika materialne funkcije ali z vidika materialne pojavnosti v prostoru, se prosojen material kaže kot nosilec vrednot, kot so efemernost, spremenljivost, tranzicije ...

Vprašanja prosojnosti ne zagotavljajo in tudi ne obljublajo preprostega razkritja enega samega pomena. V nasprotju s tistim, kar se zdi samoumevno, fizična prosojnost ni niti nujen niti zadosten pogoj za dojemanje prosojnosti.

Prag ne označuje zgolj vizualne meje.

.

⁴ Ibid. p. 52.

function or material appearance in space, translucent material manifests itself as a carrier of values such as ephemerality, mutability, transibility, ...

Questions regarding transparency neither provide, nor do they promise, a simple revelation of a single meaning. In contrast to what seems self-evident, physical translucency is neither a necessary nor a sufficient condition for the perception of translucency. The threshold does not only mark a visual boundary.

Similarly, the transparent bodies of jellyfish in the sound/video environments *Ether* (2007) and *Sonic* (2008) were not used to provoke a sense of danger or to evoke sublime feelings by realizing that the jellyfish physical touch with humans' results in the pain of a sting. It might be naïve to give up the sublime quality of literal interpretation, but the awareness of their transformation into the digital medium holds supreme importance.

The latter is highlighted by the German media theorist Wolfgang Ernst in his writings on the works: "Although sound/video media environments seem to be primarily related to the spatial qualities of the architectural object, the actual message of multimedia artworks lies in their temporal dynamics. The essence of the environments resides not in the semantic content but in the structural features. The projects demonstrate that the most important characteristics of the relationship between visibility and audibility lie in their different temporalities: the same applies to the translation of bodily forms into digital reality."⁶

⁶ ERNST Wolfgang, *SOUNDS HUMAN/INHUMAN – ZVENI ČLOVEŠKO/NEČLOVEŠKO*. Media-Archaeological Echoes in Response to the Sound/Video Environment Rec # 21 by Ksenija Čerče / Medijsko-arheološki odmevi na zvočni-video ambient Ksenije Čerče rec # 21, catalogue: Dialogue/Dialog Čerče/Vučetić, Maribor Art Gallery, Maribor 2012, p.13.

Tako tudi prosojna telesa meduz v zvočnih videoambientih *Eter* (2007) in *Sonic* (2008) niso bila uporabljene z namenom, da bi vzbujala občutek nevarnosti ali izzvala sublimne občutke ob zavedanju, da se telesa meduz človeka fizično dotikajo z bolečino, ki jo prinaša opekline. Na pomembno mesto odpovedi samemu sublimnemu elementu njihove pomenske interpretacije je postavljeno pomembnejše zavedanje, da se namreč prav s pretvorbo v digitalni medij spremeni temeljna lastnost njihove telesnosti.

Na slednje v zapisih o delih opozarja nemški medijski teoretik Wolfgang Ernst: »Čeprav se zdi, da se avdiovizualni medijski ambienti navezujejo predvsem na prostorske lastnosti arhitekturnega objekta, je resnično sporočilo večmedijskih umetniških del njihova časovna dinamika. Bistvo ambientov ni semantična vsebina, ampak strukturne poteze. Projekti dokazujejo, da so najpomembnejše lastnosti odnosa med vidnostjo in slišnostjo njegove različne časovnosti: isto velja za prevajanje telesnih oblik v digitalno resničnost.«⁶

⁶ ERNST Wolfgang, *SOUNDS HUMAN/INHUMAN – ZVENI ČLOVEŠKO/NEČLOVEŠKO* Medijsko-arheološki odmevi na zvočni-video ambient Ksenije Čerče rec # 21, katalog: Dialog Čerče/Vučetić, Umetnostna galerija Maribor, Maribor 2012, str. 13.



Details from the paintings *Never and not even then* and *Sonorex*, photography by Damjan Švarc, © archive of the author and the archive of UL ALUO / Detajla slik *Nikoli in tudi takrat ne* in *Sonorex*, avtor fotografij Damjan Švarc, © arhiv avtorice in arhiv UL ALUO

TRANSLUCENCY / IRIDESCENCE / BLINDING

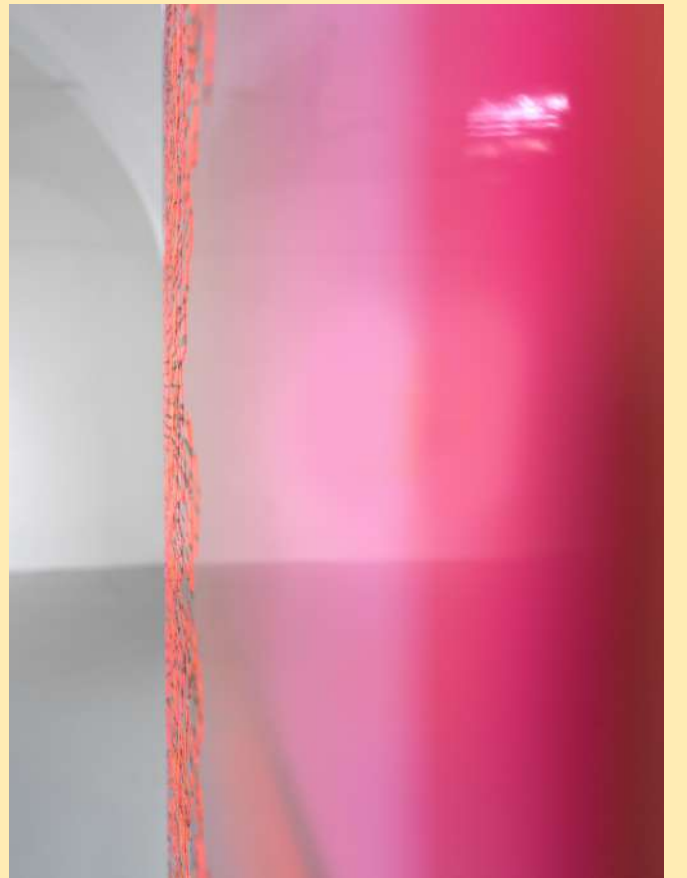
Within the exhibition *ANTI / ANTI*, the orchestration of translucency was subjected to a different rhetoric of surfaces. Translucency and iridescence in the works acted through a sensory blinding. The territory of blinding was established through a fascination and the meaningful difference between what glimmers and what shines. Appearance, including fascination, acts as a blinding blemish. Blinding evokes a transformation of the gaze, provoking a different perception of things, including ourselves. If the sublime refers to the tension between the beautiful and the terrifying, in this exhibition, the materials and artworks functioned as both alluring and toxic.

The materials, shimmer and blind spots of light marks resist the reproduction of paintings and thus counteract the omnipresent self-evidence of viewing paintings through screens and technological intermediaries. The gaze mediated through technological interfaces is conditioned by the specificity of the medium that

PROSOJNOST / IRIDESCENCA / ZASLEPITEV

V sklopu razstave *ANTI / ANTI* je bila orkestracija prosojnosti podvržena drugačni retoriki površin. Prosojnost in iridescenca sta v delih agirali s čutno zaslepitvijo. Teritorij zaslepitve se vzpostavi s fascinacijo in pomenotvorno razliko med tistim, kar se blešči in tistim, kar se sveti. Videz, vključno s fascinacijo, deluje kot zaslepitveni madež. Zaslepitev izzove transformacijo pogleda, s katerim zaznamo stvari drugače, vključno z nami samimi. Če pri sublimnem govorimo o tem, da gre za delovanje lepega in strašljivega, sta skozi materiale in dela na razstavi delovala privlačnost in toksičnost.

Materiali, bleščanje in slepe pege svetlobnih madežev vzpostavljajo upor reprodukciji slik in s tem vseprisotni samoumevnosti gledanja slik preko zaslonov in tehnoloških posrednikov. Pogled skozi tehnološke vmesnike je posredovan in pogojen s specifikko medija,



conveys it. The medium is never passive: it signifies. The rhetoric of materials in these works resisted the mediation. Consequently, the paintings could not be observed statically from a single point of view predetermined by the “gaze” of the photographic apparatus. The purpose of using iridescent and translucent materials was to establish multiple perspectives on the painting, introducing friction and tension between various viewpoints. Contrary to the classic element of a frontal gaze at the painting, the exhibition engaged with the dilemma of parallax.

HYBRIDITY / SEQUENCES

Art today channels into its digestive system/gut anything that serves its purpose: transplanted organs, genetics, intelligible extensions of human existence, generic waste, the technological and social prosthetics of everyday life, etc. The formations it constructs and distributes from these are not used as duplicates but as appropriated identities, which, despite losing their referents, retain a shared negative denominator recursively.

How did this manifest in the use of materials? Hybridity operates through an entanglement of diverse entities. Materiality here functions as a projectile, a carrier entangled with anonymity and untraceable transformation. Hybridity and irreversibility, along with the significance of distribution sequences-manifested in sequences and non-sequences were highlighted in the exhibition through the rhetoric and selection of materials. This is not about discovery only. It pertains to the interval—the difference that opens between discovery and the corrective re-discovery or trans-discovery of the material.

ki posreduje. Medij označuje; medij ni nikoli pasiven. Slike so se z retoriko materialov slednjemu uprle. Slik ni bilo mogoče opazovati zgolj statično z ene točke, s katero je pogojen “pogled” fotografskega aparata. Namen uporabe iridescentnih in prosojnih materialov je bil vzpostaviti različne poglede na sliko, ki so vpeljevali stisko in trenje različnih pogledov. Napram elementu klasičnega frontalnega pogleda na sliko je bila vzpostavljena zagata paralakse.

HYBRIDNOST / SEKVENCE

Umetnost danes požene v svoje drobovje/prebavni trakt vse, kar služi njenemu namenu: transplantirane organe, genetiko, inteligibilne podaljške človeške eksistence, generične odpadke, tehnološko in socialno protetiko vsakdana ... Formacije, ki jih iz slednjega zgradi in distribuira, pa niti ne uporablja kot dvojnik, ampak kar kot prisvojeno identiteto, ki je sicer izgubila referenta, a rekurzivno zadrži skupni negativen imenovalec.

Kako se je torej slednje odraža na ravni uporabe materiala? Hibridnost deluje s križnim prepletanjem različnih entitet. Materialnost tukaj nastopa kot projektil, nosilec, prepleten z anonimnostjo in neizsledljivo predelavo. Hibridnost in nepovratnost ter pomen samih sekvenc distribucije, ki se kažejo v zaporedjih in nezaporedjih, sta bila na razstavi izpostavljeni z retoriko in izbiro materialov. Pri tem ne gre zgolj za odkritje. Temveč za interval – razliko, ki se razpre med odkritjem in korektivnim po-odkritjem ali trans-odkritjem materiala. V hibridnost vstopamo z izbrisom, ki z odstranitvijo ustvarja prostore in odmeve v mreži. To implicira razpiranje prostorov in praznin znotraj kontingenc v zaporedjih oziroma nezaporedjih dogodkov. Tako v hibridni verigi



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I enter hybridity through erasure, which—through removal—creates spaces and echoes within the network. It implies the opening of spaces and voids within contingencies in the sequences or non-sequences of events. Thus, in the hybrid chain, sequences of removal, emptied spaces and reassignments also become carriers of meaning. This is not about focusing on the act of the removal itself but about establishing constitutive removal as a functioning sequence, an inherent part of the hybrid chain.

We encounter hybrids as functioning organs that become autonomous and strike back. When a hybrid sequence occurs, the object or material can no longer return to its original, unchanged state.

postanejo nosilke pomena tudi sekvence odstranitve, izpraznjena mesta in ponovne označitve. Pri tem ne gre za po-uprizoritev odsotnosti, kot osredotočanje na dejanje odstranitve. Temveč vzpostavitev konstitutivne odstranitve kot delujoče sekvence, ki predstavlja inherenten del hibridne verige.

Soočamo se z vzpostavljanjem hibridov kot delujočih organov, ki se osamosvojijo in udarijo nazaj. Ko se zgodi hibridna sekvenca, se namreč stvar ne more več vrniti v svoje prvotno, enako stanje.

FADE-OUT

Revisiting the essential idea mentioned in the beginning, that the existence of painting in the past has been constituted in various forms, including its own negation, it becomes apparent that, in the present context, both the creation of specific objects and the formation of new materialities are at play through media hybridity and infection.

Since the saturation of images and ubiquitous technical images shape our day-to-day reality, it is essential for the field of painting today to develop an understanding of certain media theoretical concepts and especially the distinction between a technical image and a painting. In the post-digital circumstances, the difference between relation, correlation and autocorrelation is of significance. Here, the inevitability of contingency appears as a guillotine sharp shift, unpredictably cutting into the sequence that conceptually precedes the painterly gesture.

“A loss will happen, but what will be lost has yet to be prepared,” writes Alenka Zupančič.⁷ I thus reduce the regime of my painting to the search for the inevitable circuit. Negation, with its echo transitioning to the image’s exterior field of action, becomes the building block inherent to the painting. In this loop, negation or dematerialisation recursively acquires meaning through the ANTICIPATION of the factual aspect.

⁷ ZUPANČIČ Alenka, Po "koncu umetnosti" ali Hegel s Francisom Baconom, <https://www.youtube.com/watch?v=Lgt3rH5sHaw>, 4 March 2022.

FADE OUT

Če se torej vrnemo k na začetku omenjenemu dejstvu, da se je obstoj slikarstva v preteklosti konstituiral v različnih pojavnih oblikah, vključno z lastno negacijo, potem so v pričujoči situaciji skozi medijsko hibridnost in INFEKCIJO na delu tako vzpostavitve specifičnih objektov kot formacije novih materialnosti.

Ker zasičenost podob in vseprisotnih tehničnih podob oblikuje našo vsakodnevno realnost, je za slikarstvo danes nujno razumevanje določenih medijsko-teoretičnih pojmov in predvsem razlike med tehnično podobo in sliko. Za distribucijo slednjega je v postdigitalni situaciji pomenljiva predvsem razlika med relacijo, korelacijo in avtokorelacijo. Tu se kaže neizogibnost kontingence kot giljotinskega zamika, ki z rezom in nepredvidljivostjo zareže v sekvenco, konceptualno predhodno slikarski gesti.

“Izguba se bo zgodila, ampak je treba to, kar se bo izgubilo, šele pripraviti,” pravi Alenka Zupančič.⁷ Režim lastnega slikarstva torej reduciram na iskanje neizogibnega vezja. Negacija, katere odmev se premesti v delujoče polje zunanjosti podobe, tako postane tisti gradnik, za katerega lahko rečemo, da je za sliko inherenten dejavnik. Negacija oziroma izdejanjenje pa se v tej zanki rekurzivno osmisli z ANTICIPACIJO stvarnega vidika.

⁷ ZUPANČIČ Alenka, Po "koncu umetnosti" ali Hegel s Francisom Baconom, <https://www.youtube.com/watch?v=Lgt3rH5sHaw>, 4. 3. 2022.

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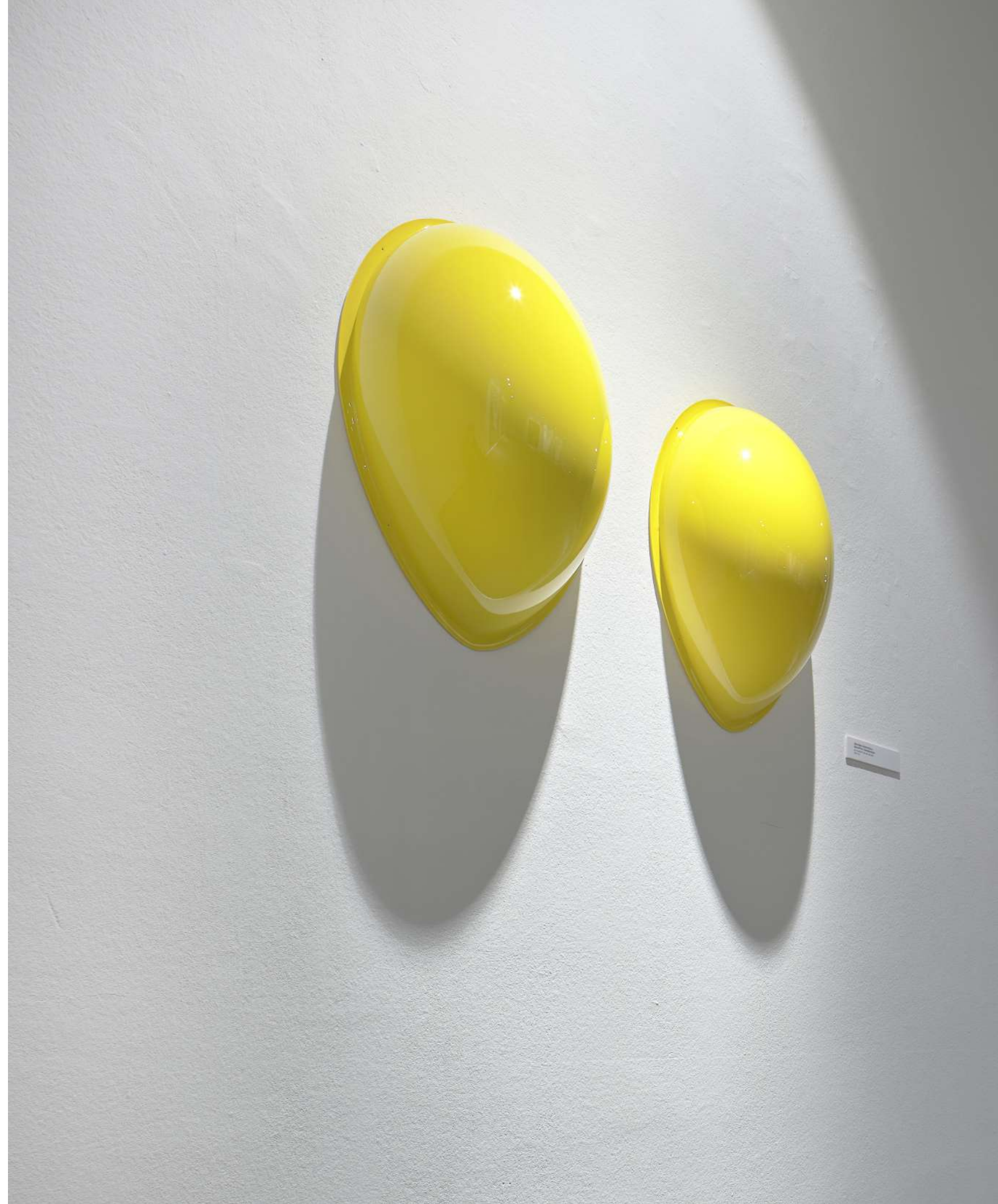


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AFRAID
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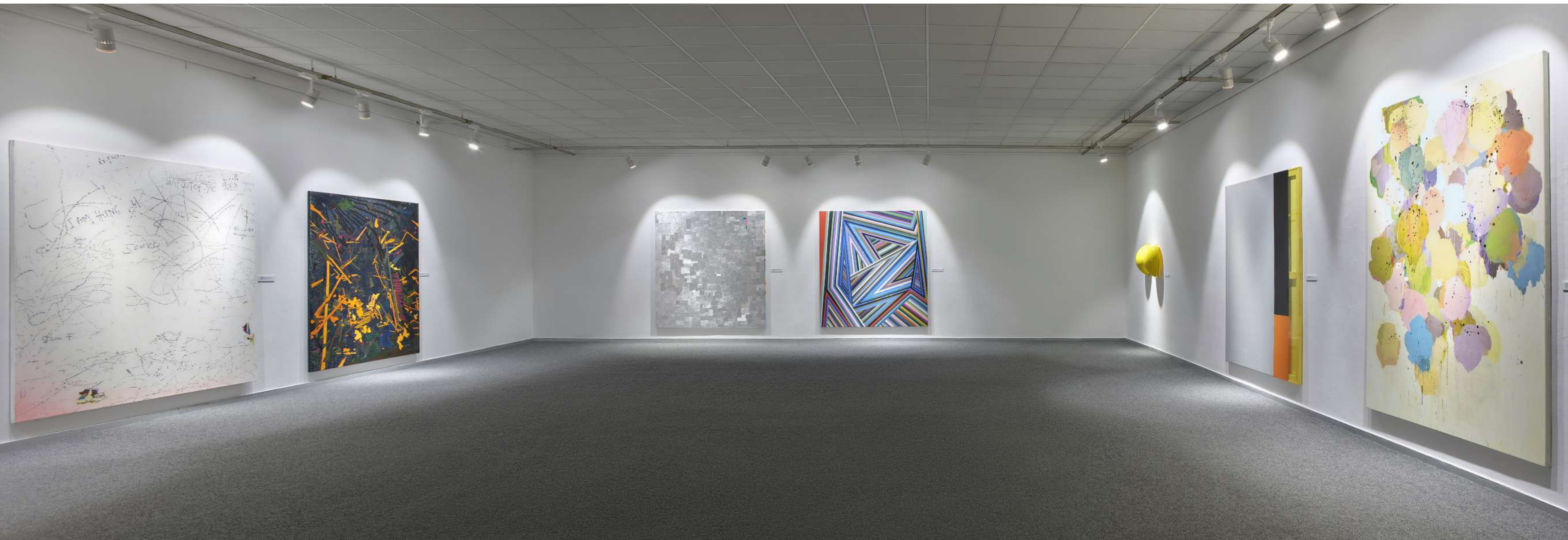
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Ardo se boji noza
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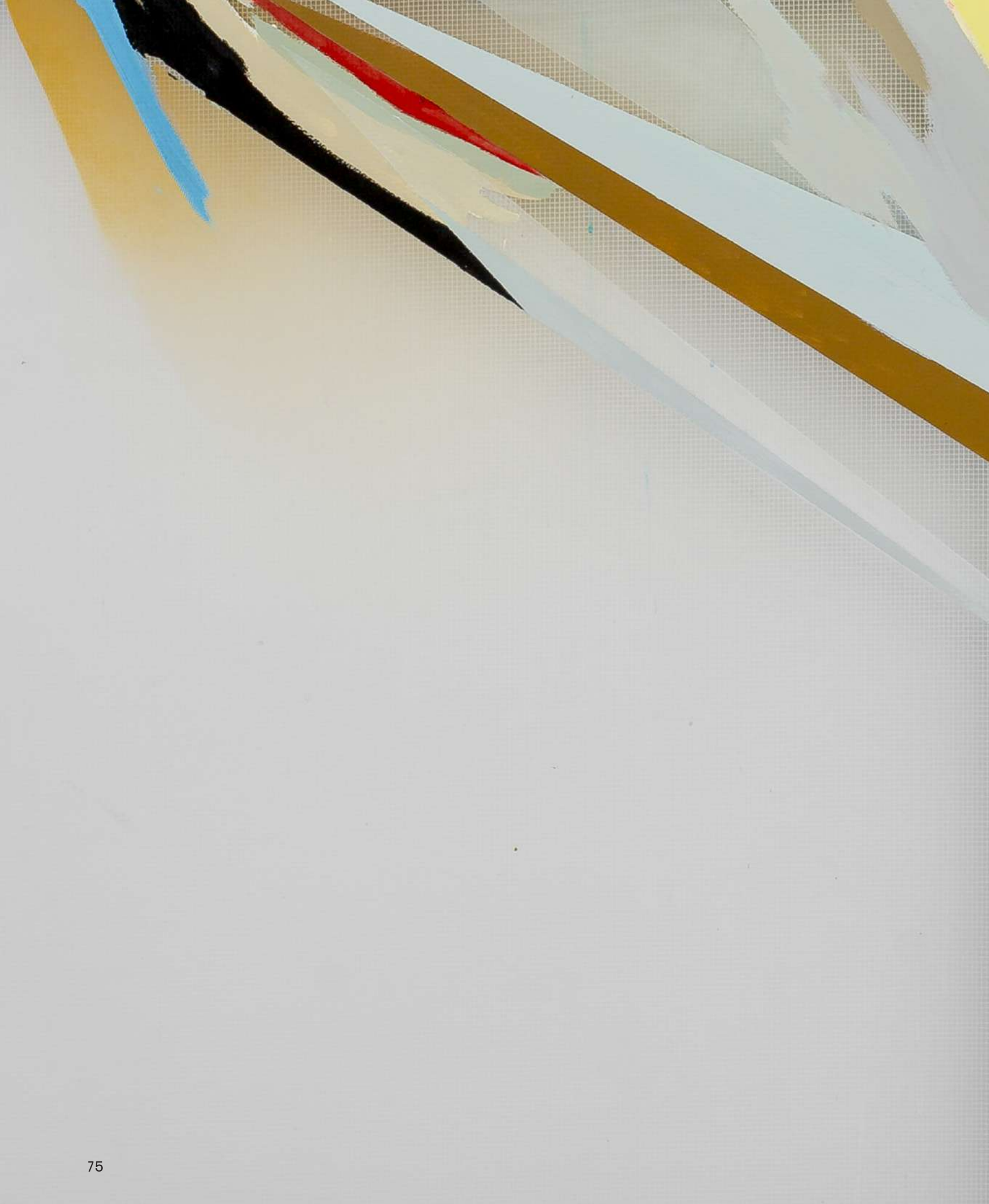


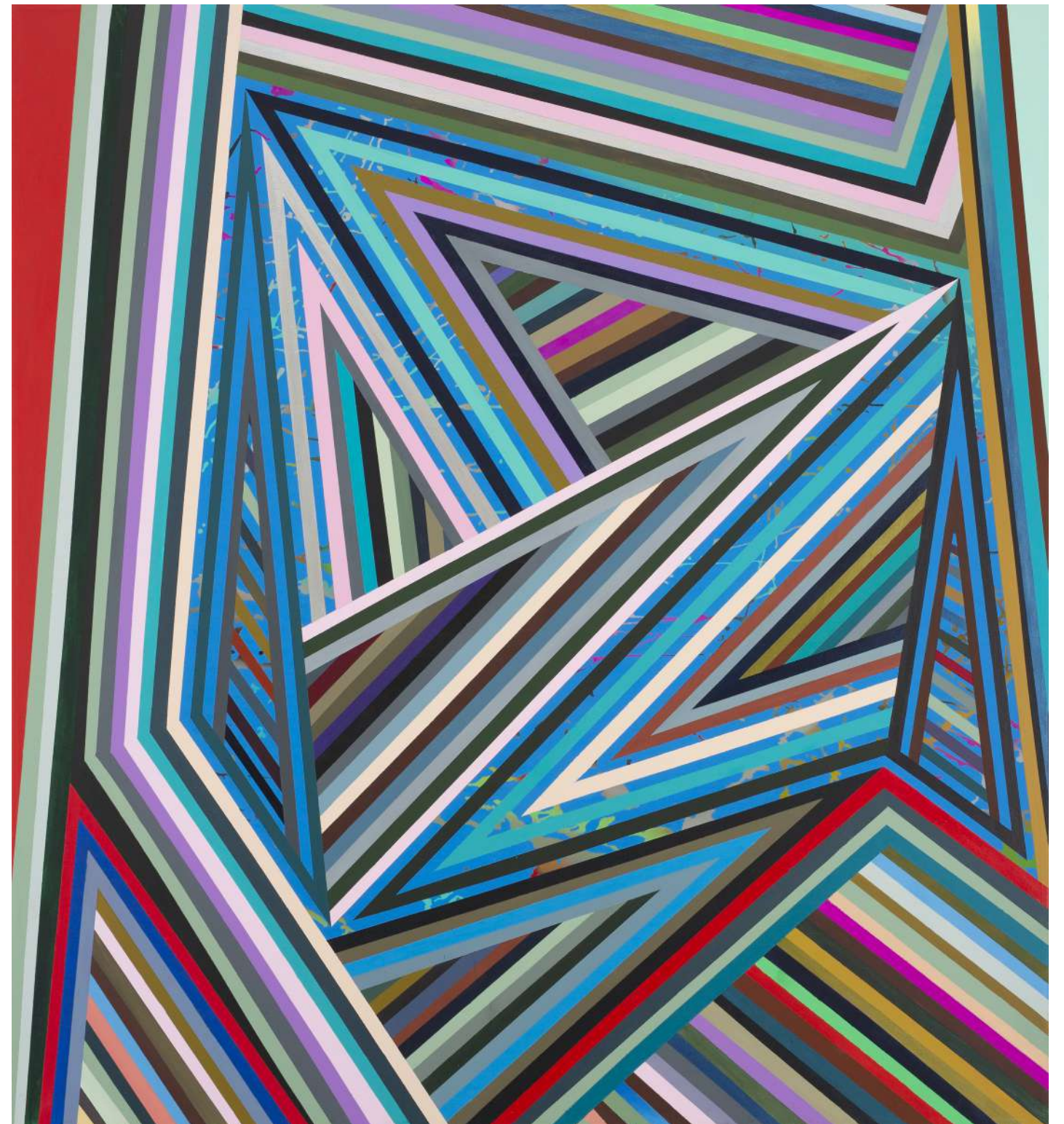
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FORBID-
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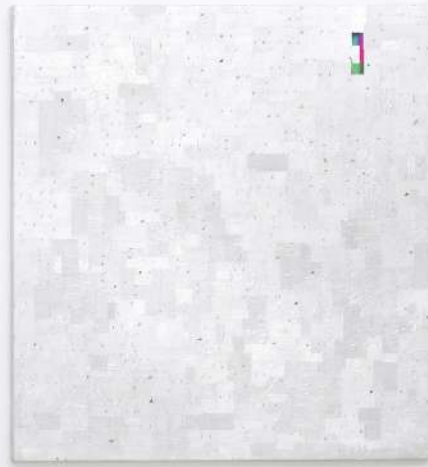
















THE SPOILER

SPOJLER

»B«

»B«

I HATE GREEN

SOVRAŽIM ZELENO

VIKING PLASTICON

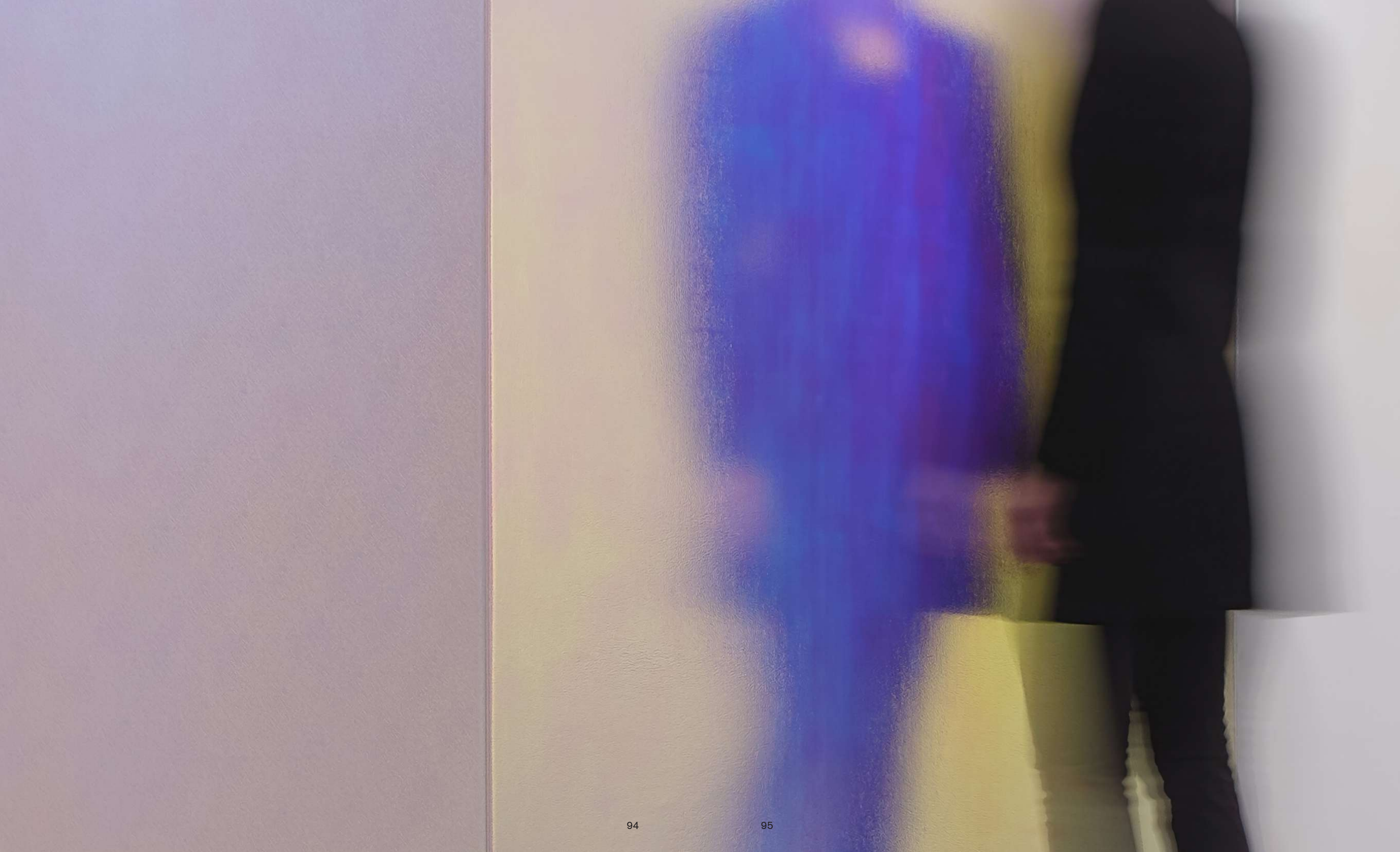
VIKING PLASTICON

TEXTBOOK AND
SLAUGHTERHOUSE

UČBENIK IN
KLAVNICA

AMOROUS
ARGUING

AMUROZNO
PREREKANJE



There lived a red-haired woman who had no eyes and no ears. She also had no hair, so she was called a redhead only conditionally. She couldn't speak because she didn't have a mouth. She didn't have a nose either. She didn't even have arms or legs. She had no stomach, no back, no spine and no internal organs. She had nothing. So we don't even know who we're talking about. It's better not to talk about her anymore.*

* Adaptation of the text by Daniil Harms, *Blue Volume* No. 10.

БИОГРАФИЧ

ŽIVLJENJEPIŠ

Živela je rdečelaska, ki ni imela oči in ušes. Tudi las ni imela, zato so jo imenovali rdečelaska le pogojno. Ni mogla govoriti, ker ni imela ust. Tudi nosu ni imela. Niti rok in nog ni imela. Ni imela želodca, hrbta ni imela, hrbtenice in nobenih notranjih organov ni imela. Ničesar ni imela. Torej sploh ne vemo, o kom govorimo. Bolje je, da o njej ne govorimo več.*

* Priredba besedila Daniila Harmsa, *Sinji zvezek* št.10.

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KSENIJA ČERČE
WHO'S AFRAID OF PINK COLOUR?
KDO SE BOJI ROZA BARVE?

The book includes the essay along with a selection of works from two cycles, *ANTI / ANTI* and *Who's Afraid of Pink Colour?*, which were exhibited in three exhibitions: *Who's Afraid of Pink Colour?*, UGM Studio 2012, curator Andreja Borin

ANTI / ANTI, Gallery Equrna 2023, curator Arne Brejc
Gallery Equrna Presents Three Generations: Zmago Lenárdič, Ksenija Čerče, Staš Kleindienst, Gašper Capuder, Gallery Murska Sobota 2024, curator Arne Brejc /

Knjiga vključuje objavo eseja ter izbor del iz dveh ciklov *ANTI / ANTI* in *Kdo se boji roza barve?*, ki sta bila razstavljeni na treh razstavah:

Kdo se boji roza barve?, UGM Studio 2021, kustosinja Andreja Borin

ANTI / ANTI, Galerija Equrna 2023, kurator Arne Brejc
Galerija Equrna predstavlja štiri generacije: Zmago Lenárdič, Ksenija Čerče, Staš Kleindienst, Gašper Capuder, Galerija Murska Sobota, 2024, kurator Arne Brejc

TEXT / BESEDILO

Ksenija Čerče

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