

LELA B. NJATIN

Odprtje 12. septembra od 17h do 18.30h.
Lokacija: rov v Šišenskem hribu, neposredna
bližina Celovške 43, Ljubljana. Naslednji ogledi:
19. in 26. septembra od 18h do 19h.

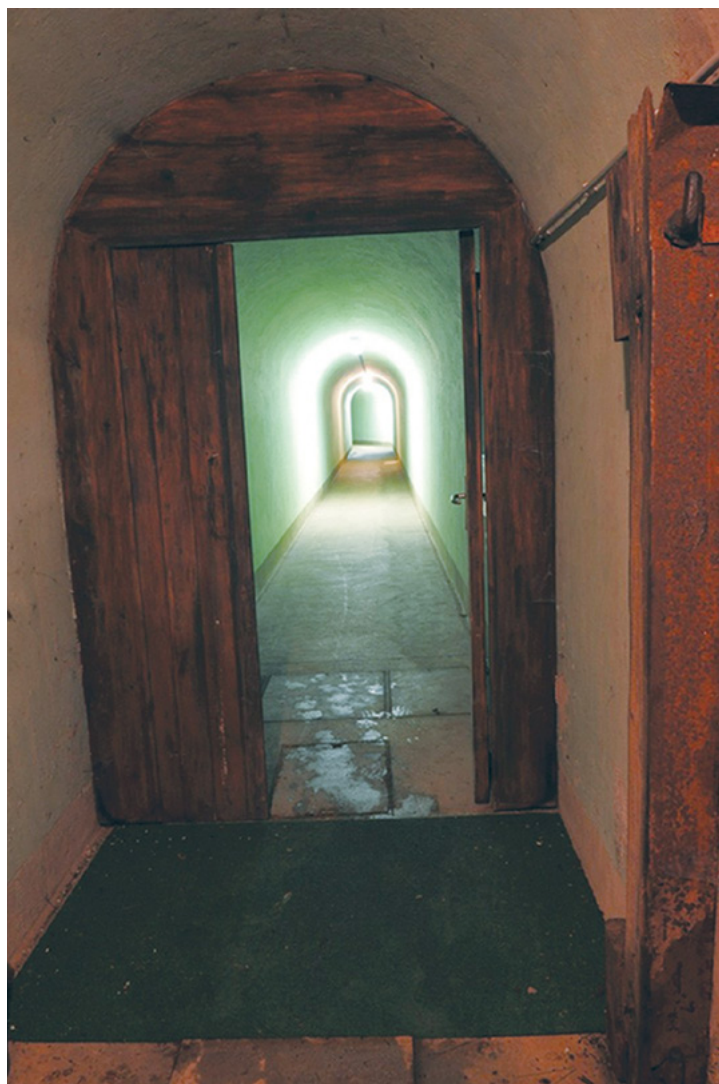
Opening: 12 September from 17.00 until 18.30.
Location: a tunnel in Šiška Hill, immediately next
to Celovška 43, Ljubljana. Visits: 19th and 26th
September from 18 pm until 19 pm

Obvezna predhodna prijava na info@galerijagallery.com.
Vstopnine ni, vendar je število obiskovalcev omejeno.

Prior registration is mandatory, please write to info@galerijagallery.com. There is no entrance fee, but the number of visitors is limited.

MENTALNI AMBIENT KOČEVJE

KOČEVJE MENTAL AMBIENT



Kočevje je ime za nekaj skupnega, kar obstaja kot drugo od vsega posameznega v njem. Bolj ko je človek hkrati v Kočevju in drugje, bolj tesno je povezan s Kočevjem. Ker v tej dvojnosti (u)videva razlike Kočevja in ne-Kočevja, ki jih v Kočevju samemu zase ni mogoče (u)zreti.

Časovno težišče povezanosti človeka in mesta je v napetosti med sedanjostjo in preteklostjo – ter prihodnostjo. Po človeku Kočevje biva veččasno, pri čemer se hierarhija trenutkov te veččasnosti praviloma ne ujema s historičnimi razmejitvami, ampak so trenutki miniaturni odkruški časa, po-vsem zunaj linearnosti. Preteklost ni statična, odmika in primika se v našem mentalnem prostoru, prav tako, kakor se mi gibljemo po prostoru sedanjosti. Prihodnost je težišče človeka in je brez časa; v sedanjosti pa je čas za človeka toliko kot kraj. Čas kroji človekovo identiteto. Človek časa nima (več), čas se izmika (njegove-mu nadzoru).

Želimo si, da bi bilo v preteklosti še kaj nedokončanega, nedorečenega, nepočrpanega. Saj je napor, s katerim želimo dokončati, doreči in počrpati sedanjost, iz trenutka v trenutek večji; v tistem, kar pojmuje kot drugo od sedanjosti, pa bi hoteli utegniti biti bolj suvereni. Toda transcendirani prostor sedanjosti nam je točke sveta, od katerih smo bili v preteklosti oddaljeni, toliko približal, u-domačil, da s perspektive sedanjosti ne moremo (več) misliti preteklosti, kakršna je bila. Zato se nenazadnje zanimamo npr. za stavbe preteklosti, ki niso (bile) povezane z našo neposredno osebno preteklostjo niti ne s preteklostjo našega neposrednega kolektivnega konteksta.

Vstopna točka v sedanjost je arheološka, je način odkrivanja tistega v sedanjosti, česar nismo več sposobni živeti. Gledamo table, poslušamo zvoke in si poskušamo ustvariti predstavo o prostorih, od koder izvirajo in ki lahko obstajajo le še kot spomin. Iste table, isti zvoki delujejo drugače v Kočevju in drugače v Ljubljani. Mentalni ambient poveže mesto in bunker; človeka postavi v kraj, kjer ga nikoli ni bilo; izriše načrt prostora, ki ga lahko zgolj mislimo.

Dvostavni Mentalni ambient Kočevje usmerja pozornost k zabrisanim sporočilom urbane krajine ter spodbuja k razbiranju tistih besedil identitete, ki ostajajo nedorečena, ker so ujeta v palimpsestno in dimenzijsko-fluidno mrežo intertekstualne vsakdanjosti. Človeka išče v labirintu materialnosti, ki jo je ustvaril. Človeka razume v kompleksnosti umetnosti, ki si jo je odtujil. Je toliko, kolikor je človek sam.

2017 je Občina Kočevje v upravljanje prevzela opuščeni vojaški bunker K-35 v gozdu blizu vasi Škrilj. Bunker je bil v tistem trenutku povsem izprazen, kasneje pa ga je Zavod Kočevsko dodatno opremil za turistične ogleda, ki jih izvaja. Bunker se nahaja v varovani vojaški coni, zato nenapovedan obisk ni mogoč.

Pokrajinski muzej Kočevje v svoji zbirki hrani tablo, ki je opozarjala na rob vojaške cone okoli leta 1970. Iz istega časa izvira druga tabla v njegovi zbirki, ki je najprej služila kot izvesek Samoupravne stanovanjske skupnosti, kasneje pa kot kažipot h Kemični čistilnici – ves čas na isti stavbi.

Lela B. Njatin je obhodila celotno območje mesta Kočevje in zvočno zabeležila vse napise v urbanem eksterierju: table na stavbah, prometne znake, oznake na gospodarskih in industrijskih objektih, naznanila v vitrinah, plakate, oglase v izložbah, grafitije, urnike, vozne rede, cenike, razporede dežurstev, svarila, hišne številke, deklaracije, imena lokalov in institucij, itd. Zvočno je zabeležila tudi vse napise, ki so bili v bunkerju K-35 v trenutku, ko ga je vojska predala Občini, torej so pričali izključno o tistem, za kar so bunker prvotno uporabljali.

Zvočna posnetka in tabli je postavila v klet Likovnega salona v Kočevju – neobnovljeni in nenegovani pomožni prostor, napol kurilnico, napol ropotarnico, poprej nedostopen javnosti. Skupaj z njim so od 18. maja do 18. julija 2017 sestavljali umetniško instalacijo Mentalni ambient Kočevje.

Mentalni ambient Kočevje je v drugačni prostorsko specifični postavitvi v Ljubljani na ogled od 12. septembra do 3. oktobra 2017 v rovu v Šišenskem hribu, ki ga je med II. svetovno vojno izkopala okupatorska vojska, po vojni je bil najprej zaklonilnik, nato so ga za zavetje privzeli brezdomci, zdaj pa je zaprt za javnost.

Kočevje is a common denominator, having a separate existence from all its constituent parts. Being in Kočevje and being elsewhere at the same time just brings you closer to Kočevje. Being in this duality, one comes to see the differences of Kočevje and non-Kočevje, which are impossible to comprehend when only in Kočevje.

The temporal centre of gravity binding a man and a town is reflected in the tension between the present, the past – and the future. Through man's perception, Kočevje exists in multiple times and a hierarchy of these times does not match a single historical periodicity. The moments are miniature fragments of time, outside linear time altogether. The past is not static; it comes closer and withdraws in our mental space, just like we move through the space of the present. The future is the gravity point of a man and exists without time; and in the present, time is to a man just as much as a place is. Time tailors man's identity.

A man is not possessing the time (anymore), the time is shunning (his superintendance).

We wish that the past still held things unfinished, unsaid, un-scooped. The effort we need to end, say and scoop the present grows greater and greater by the minute; in matters we understand to be other than the present, we would like to come to be a greater sovereign of comprehension of the present's other. However, the transcendent space of the present has brought the points of the world – which used to be far in the past – closer, made them homely, meaning that from the present perspective, we can no longer think the past as it once was. This is why we take interest – for instance – in buildings from the past, which were never part of our personal past or a part of our direct collective past.

The point of entering the present is an archaeological one, it is a way of discovering that one phenomena in the present, which we are unable to live anymore. We watch signs, we listen to sounds, and try to create a conception of space to which they belong and which exists only as a memory. These signs and sounds have a different effect in Kočevje as they do in Ljubljana. A mental ambient connects a town to a bunker; it puts a man at a place, where he never was; it draws a map of a space, which can only be thought about.

The two-set Kočevje Mental Ambient directs attention towards the blurred messages of urban landscape and encourages reading of those identity texts, which remain not spoken through as they are caught into a palimpsest and dimensionally fluid net of intertextual everyday life. It looks for a man in the labyrinth of materiality, created by a man. It understands a man in the complexity of art, alienated to a man by a man. It is just as much as it is a man itself.

In 2017, the Kočevje Municipality took over the management of a decommissioned military bunker identified as K-35 and located in the woods near the village of Škrlj. At that time, the bunker was already completely empty, enabling Company Kočevsko to furnish it for the touristic visits, which it conducts from that time on. The bunker is situated in a guarded military zone, so an unannounced visit is impossible.

The collection of the Kočevje Regional Museum includes a sign, which marked the border of the military zone from around 1970. From the same period, the museum also has a sign which used to mark The Self-managing Housing Society and later pointed the way to The Dry Cleaner's Shop – housed in the same building.

Lela B. Njatin walked through the entire town of Kočevje, recording herself reciting the signs in an urban exterior: the signs on buildings, the traffic signs, the signs on business and industrial objects, the announcements in the windows, the posters, the ads in the shops, the graffiti, the schedules, the timetables, the price lists, the duty rosters, the warnings, the house numbers, the declarations, the names of the stores and the institutions, etc. She also recorded her recitation of the signs in Bunker K-35, which were there when the Military handed it over to the Municipality – so they bear witness to the bunker's original use.

She displayed both sound recordings and both signs in the cellar of The Art Salon in Kočevje – a subsidiary space, which has not been renovated and was left untended, half boiler room and half lumber-storage. Together with the space, the displayed articles formed The Kočevje Mental Ambient – an art installation exhibited from 3 May to 18 July 2017.

In a different space-specific constellation, the Kočevje Mental Ambient is exhibited in Ljubljana from 12 September to 3 October 2017, in a tunnel in Šiška Hill, which was dug out during WWII by the occupying army, serving as a bomb shelter after the war and as improvised housing for refugees later. Today, it is closed to the public.