

Lea Jazbec in Brane Širca



NAPLAVINE SPOMINA

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Naplavine spomina / Debris of Memory

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Naplavine spomina

SARA NUŠA GOLOB GRABNER,
KURATORKA RAZSTAVE

Debris of Memory

SARA NUŠA GOLOB GRABNER,
CURATOR

»Nič ni ostalo suho, niti spomini«, je dejala prebivalka Seničice v prvih dneh po ujmi, avgusta 2023, ko so vode prestopile domove in s škodo zaznamovale celotno Slovenijo. Poplavljen je bil tudi kletni atelje umetnika iz Medvoda, kjer sta Brane Širca in Lea Jazbec odkrila veliko število poškodovanih diapozitivov. Odločila sta se, da jih ne bosta reševala, temveč bosta preučila, na kakšen način je najdeni material zaznamovala narava. Osebnosti spomini na diapozitivih so prek razkroja, ki je povzročil luščenje emulzije, spreminjanje barv in prelivanje motivov, postali kolektivni dokument. Prvo umetniško intervencijo je spontano opravila narava s snovmi, ki so ob vdoru vode intimne podobe spremenile v materialno pričo ranljivosti obstoja. Avtorja, ki ustvarjata v različnih medijih, znotraj projekta prehajata med analognim in digitalnim ter projekt *Visoke vode* (2023–2025) prek različnih odvodov in realizacij razvijata kot sodelovanje človeka, arhiva in naravnega elementa. Poškodovane podobe najprej dokumentirata in jih nato integrirata v

“Nothing remained dry, not even memories,” said a resident of Seničica in the first days after the disaster in August 2023, when floodwaters inundated homes and caused damage throughout Slovenia. The basement studio of an artist from Medvode was also flooded, where Brane Širca and Lea Jazbec discovered a large number of damaged slides. They decided not to rescue them, but to examine how nature had marked the retrieved material. Personal memories on the slides became a collective document through decomposition, which caused the emulsion to peel, colours to change, and motifs to bleed. The first artistic intervention was spontaneously carried out by nature with materials that, upon the intrusion of water, transformed intimate images into material evidence of the vulnerability of existence. The authors, who work in different media, switch between analogue and digital within the project and develop the High Waters project (2023–2025) through various derivations and realisations as a col-

ustvarjalni proces kot vizualne podatke in emocionalne dokaze o tem, kako so povezani vzrok in posledica ter naš odnos do narave. Ob razkroju in propadu zapisa fotografije pride do nastajanja novih abstraktnih podob s slikarskimi in grafičnimi karakteristikami, ki so tokrat rekontekstualizirane prek instalacije, sestoeče iz videa, svetlobne umetnosti in umestitve najdenih predmetov (objet trouvés).

Umetnika stopata v dialog z najdenim materialom in ob tem ohranjata naravno spremembo v osredju pozornosti. V največji možni meri ohranjata tudi specifične okoliščine in jih v prostorski postavitvi rekonstruirata skozi prostorskost in novo sporočilnost. Namesto popolnega poustvarjanja umetnika postopata kot producenta, ki prek umeščanja najdenega v nove oblike sodelujeta v materialnih in političnih strukturah družbe – nudita komentar o posledicah človeških dejanj na življenjski prostor. Najdeni material iz poplavljenega kleti preneseta v kletni razstavni prostor in s premikom definirata tudi časovno linijo spremenjenosti podobe ter konteksta fotografij. Vsakodnevni predmeti (stoli, blazine, odeje), na katere se projicirajo diapozitivi, komunicirajo o integriteti predmetov samih, o njih kot pričah dogodka. V neposrednem smislu opazujemo estetsko zadovoljive rezultate naravne intervencije na diapozitive in tudi mesto njihovega skorajšnjega propada: klet in nežno obarvan predal, v katerem so bili domnevno varno shranjeni. V širšem smislu je spontana lepota nastalih fotografij opomnik uničenja, opomnik, da je narava do človeka brezbržna, a z njim neločljivo povezana, ter tokom časa ustvarja lastne spomenike dogajanju.

laboration between man, archive and natural elements. They first document the damaged images and then integrate them into the creative process as visual data and emotional evidence of how cause and effect and our relationship to nature are related. The decomposition and decay of the photographic record gives rise to new abstract images with painting and graphic characteristics, which are recontextualized through an installation consisting of video, light art, and the placement of found objects (objet trouvés).

The artists enter into a dialogue with the found material, while keeping the natural change at the centre of attention. They also preserve the specifics of its circumstances as much as possible and reconstruct them in the spatial arrangement through spatiality and new meaning. Instead of complete recreation, the artists act as producers who, by placing found objects in new forms, participate in the material and political structures of society—they offer commentary on the consequences of human actions on the living environment. They transfer the found material from the flooded basement to the basement exhibition space and, by moving it, define the timeline of the change in the image and context of the photographs. Everyday objects (chairs, cushions, blankets) onto which the slides are projected communicate the integrity of the objects themselves, as witnesses to the event. In a direct sense, we observe the aesthetically pleasing results of natural intervention on the slides and the place of their imminent destruction: the basement and the gently coloured drawer in which they were supposedly safely stored. In a broader sense,

Vzpostavi se prikaz teze novih materializmov: materija ni inertna, temveč avtonomna, dinamična in produktivna ne glede na človekov odnos do nje. V primeru projekta poplavna voda in snovi, ki jih vsebuje, delujejo kot so-avtor, vitalni agent, ki je posegel v preproste fotografske podobe in jih spremenil v popolnoma sodobno, eksperimentalno estetiko. O vodi bi zato lahko govorili kot o živi snovi: »To, kar imenujem vitalna materialnost ali živa snov, je podobno tistemu, kar izraža eden od mnogih zgodovinskih pomenov besede narava. Čeprav se narava lahko nanaša na stabilno podlago surove snovi, je izraz označeval tudi generativnost, rodovitnost /.../. Ta ustvarjalnost je lahko namerna ali nenamerna. Kontrast med naravo kot surovo ali namensko materijo in naravo kot generativnostjo je dobro ujet v razlikovanju med »natura naturata« in »natura naturans«, ki je ključno za Barucha Spinozo v njegovi *Etiki*. Natura naturata je pasivna materija, organizirana v večni red Stvarstva; natura naturans je nepovzročena vzročnost, ki neprestano ustvarja nove oblike.«¹

Vlogi umetnika sta v primeru najdenega materiala predvsem prepoznavanje njegovih kvalitete in razširjanje njihove sporočilnosti. Če dojemamo najdene diapozitive kot osnovne elemente, sta Lea Jazbec in Brane Širca z njimi ustvarila jezik in ga uporabila za zgodbo z več nadaljevanji. Z njunim posredovanjem se podobe transformirajo v komentar antropocentrizma, a tega ne počnejo vsiljivo, temveč prek premišljeno ustvarjene atmosfere, ki prek konstrukcije, svetlobe in gibanja govori o ranljivosti. Rezultat je imerziven, od gledalca zahteva pozornost, ki omogoči, da se ta približa majhnim in krh-

the spontaneous beauty of the resulting photographs is a reminder of destruction, a reminder that nature is indifferent to man, yet inextricably linked to him, and that over time it creates its own monuments to events. The thesis of new materialisms is established: matter is not inert, but autonomous, dynamic, and productive regardless of human attitudes toward it. In the case of the project, floodwater and the substances it contains act as co-authors, vital agents that have intervened in simple photographic images and transformed them into a completely contemporary, experimental aesthetic. We could therefore speak of water as a living substance: "What I am calling vital materiality or vibrant matter is akin to what is expressed in one of the many historical senses of the word nature. Though nature can refer to a stable substrate of brute matter, the term has also signalled generativity, fecundity,...]. This creativity can be purposive or not. The contrast between nature as brute or purposive matter and nature as generativity is nicely captured by the distinction, key to Baruch Spinoza's Ethics, between natura naturata and natura naturans. Natura naturata is passive matter organized into an eternal order of Creation; natura naturans is the uncaused causality that ceaselessly generates new forms."¹

In the case of found material, the artist's role is primarily to recognize its qualities and disseminate its message. If we perceive the found slides as basic elements, Lea Jazbec and Brane Širca created a language with them and used it for a story with several sequels. Through their mediation, the images are transformed into a commentary on anthropocentrism, but they do not do so

kim diapozitivom med kaosom predmetov, in potrpljenje, ki mora spremljati izmuzljivo projekcijo počasne preobrazbe podob. Pomembna konceptualna komponenta je nedolžnost originalnih posnetkov, ki večinoma prikazujejo naravo. Posnetki, ki sami po sebi morda nikoli ne bi bili videni kot karkoli več od lepe fotografije in osebnega spomina, ob razslojenih intervencijah pridobijo sporočilno ostrino, vizualnost, ki komunicira v živih barvah, ostrih črtah, razpokah, motnjah, razdvojenosti motivov. Na prvi pogled bi to lahko pripisali digitalni intervenciji, a spremljamo nekaj veliko bolj zanimivega: način, na katerega se je preprosta likovnost ob kolektivni izkušnji spremenila v kompleksne in spojene kompozicije, kot spontan podpis časa, vtisnjen v vso materijo, ki je obdajala dogodek.

Ob razstavi pod vprašaj ni postavljena le samoumevnost našega fizičnega obstoja in njegovih produktov, temveč tudi naša nematerialna zapuščina. Način življenja, ki nenehno sproža spremembe v okolju, ogroža tudi ohranjanje naših intimnih sledi. Psiha in material ob katastrofah postaneta enakovredna, saj niso izgubljeni ali trajno spremenjeni osebni predmeti, temveč vse, kar smo na njih vtisnili z željo po ohranitvi obdobja. Umetnika z razstavo ponujata prostor, v katerem spomini in predmeti oblikujejo novo resničnost, zaznamovano z vsemi procesi, ki je vodila do nje. Ko vstopamo v instalacijo, vstopamo v vodo samo, v središče spremenjenja. V upanju, da bi lahko razumeli težo dogodka, je pozornost namesto na intenzivnost uničenja usmerjena v njegovo nežnost in neizogibnost. Poskus celostnega dožemanja pomembnosti se prične pri zavedanju, da smo del spre-

in an intrusive way, but rather through a carefully created atmosphere that speaks of vulnerability through construction, light, and movement. The result is immersive, requiring the viewer's attention to allow him to approach the small and fragile slides amid the chaos of objects, and the patience that must accompany the elusive projection of the slow transformation of images. An important conceptual component is the innocence of the original photographs, which mostly depict nature. The photographs, which in themselves might never have been seen as anything more than beautiful photographs and personal memories, acquire a communicative sharpness through layered interventions, a visibility that communicates in vivid colours, sharp lines, cracks, disturbances, and the division of motifs. At first glance, this could be attributed to digital intervention, but we are witnessing something much more interesting: the way in which simple imagery, combined with collective experience, has been transformed into complex and interconnected compositions, like a spontaneous signature of time imprinted on all the matter that surrounded the event.

The exhibition questions not only the self-evident nature of our physical existence and its products, but also our immaterial legacy. A way of life that constantly triggers changes in the environment also threatens the preservation of our intimate traces. In the event of a catastrophe, the psyche and material become equivalent, as it is not personal objects that are lost or permanently altered, but everything we have imprinted on them with the desire to preserve a period of time. With

menljive slike in spremljamo, sprejemamo ter preizprašujemo razkroj med občudovanjem njegove lepote.

this exhibition, the artists offer a space in which memories and objects shape a new reality, marked by all the processes that led to it. When we enter the installation, we enter the water itself, the centre of change. In the hope of understanding the gravity of the event, attention is focused not on the intensity of destruction, but on its gentleness and inevitability. The attempt to comprehensively perceive the significance begins with the awareness that we are part of a changing picture and that we observe, accept, and question the decay while admiring its beauty.

¹Jane Bennett, *Vibrant Matter: A Political Ecology of Things* (Durham and London: Duke University Press, 2010), 117.

¹Jane Bennett, *Vibrant Matter: A Political Ecology of Things* (Durham and London: Duke University Press, 2010), 117.





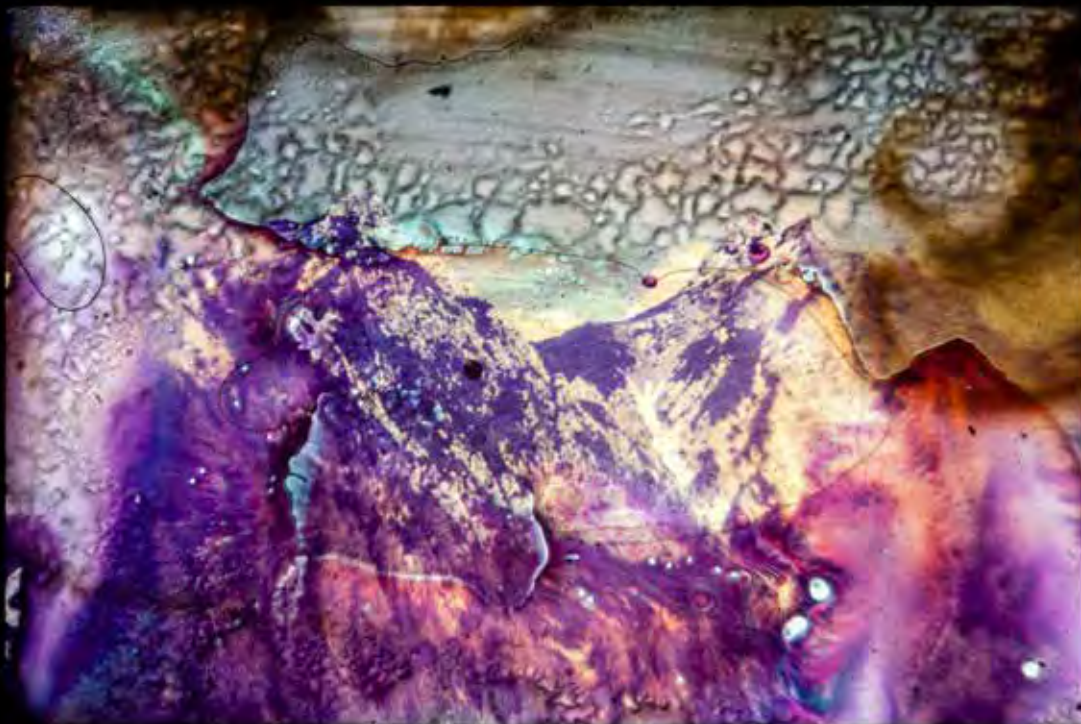
Naplavine spomina, 2025, prostorska postavitev, multimedijška instalacija / **Wash-up of memory**, 2025, spatial layout, multimedia installation



Nevihta, 2025, hibridna fotografija / **Storm**, 2025, hybrid photography



Balet, 2025, hibridna fotografija / **Ballet**, 2025, hybrid photography



Gore, 2025, hibridna fotografija / **Mountains**, 2025, hybrid photography



Kaj prinaša prihodnost, 2025, hibridna fotografija / What the future holds, 2025, hybrid photography



Praznovanje, 2025, hibridna fotografija / **Celebration**, 2025, hybrid photography



Predal spominov / Memory drawer

Lea Jazbec

(1979, KRANJ)

Lea Jazbec je interdisciplinarna umetnica, ki je magistrirala na Akademiji lepih umetnosti v Benetkah (Accademia di Belle Arti di Venezia). Eksperimentiranje, načrtno prehajanje med mediji in svetloba so osrednjega pomena znotraj njene umetniške produkcije. Njeno zanimanje se je usmerilo v svetlobo in prostor v letih 2008–2009 med specializacijo na akademiji ter AIR programom, pri fundaciji Bevilacqua La Masa, Benetke, Italija. Njena pozornost je usmerjena v javni prostor, dela in projekte z lokacijsko in prostorsko pogojenimi vsebinami ter projekte v zvezi z naravno, kulturno in industrijsko dediščino ter zapuščenimi prostori, potrebnimi revitalizacije.

She is an interdisciplinary artist with a master's degree from the Academy of Fine Arts in Venice (Accademia di Belle Arti di Venezia). Experimentation, deliberate transitions between media, and light are central to her artistic production. Her interest in light and space was sparked in 2008–2009 during her specialization at the academy and the AIR program at the Bevilacqua La Masa Foundation in Venice, Italy. Her attention is focused on public space, works and projects with site- and space-specific content, and projects related to natural, cultural, and industrial heritage and abandoned spaces in need of revitalization.



Brane Širca

(1971, LJUBLJANA)

Brane Širca je intermedijski umetnik, ki je diplomiral na Visoki šoli za risanje in slikanje – Arthouse v Ljubljani. Pri svojem ustvarjanju in delih uporablja različne pristope in materiale, raziskuje različne likovne zvrsti od kiparstva, grafike do slikanja. Zanimajo ga različni vidiki človeškega življenja, prepričanj in vrednot. Posebno je občutljiv na sedanji položaj kapitalistične družbe in njene posledice za človeško življenje. S svojimi umetniškimi deli, ki so večinoma odziv na aktualno dogajanje in pa kritika določenih pojavov v sodobni družbi, nagovarja raznoliko publiko. Širca sodi med likovne umetnike, ki jih sodobno družbeno dogajanje v toliki meri hkrati vzpodbuja in iritira, da se odzivajo nanj na simboličen način, v katerem pa ne manjka satire in vznemirljive odzivnosti.

He is an intermedia artist who graduated from the Arthouse College of Visual Arts in Ljubljana. In his creative work, he uses various approaches and materials, exploring different art forms from sculpture and graphic art to painting. He is interested in various aspects of human life, beliefs, and values. He is particularly sensitive to the current state of capitalist society and its consequences for human life. With his artistic works, which are mostly a response to current events and a critique of certain phenomena in contemporary society, he appeals to a diverse audience. He is one of those visual artists who are both inspired and irritated by contemporary social events to such an extent that they respond to them in a symbolic way, which is not lacking in satire and provocative responsiveness.



Naslovnica / Cover page:

Fotografija iz delovnega procesa, 2023 / Photography from the work process, 2023



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