

Nataša Prosenč Stearns



Pojav fosilov 2 / Emergent Fossils 2, detalj / detail, 2016, Inkjet print, 90 X 50 cm

Črne vode in druge zgodbe
Black Waters and Other Stories

»Kar se tiče dekorporalizacije, je bilo skozi stoletja zelo veliko nihanj. Včasih je prav čudno, kako vztrajno se ljudje oklepajo svojega telesa.«

Julian Barnes, Zgodovina sveta v desetih poglavjih in pol, 1989 (Prev. Valerija Cokan)

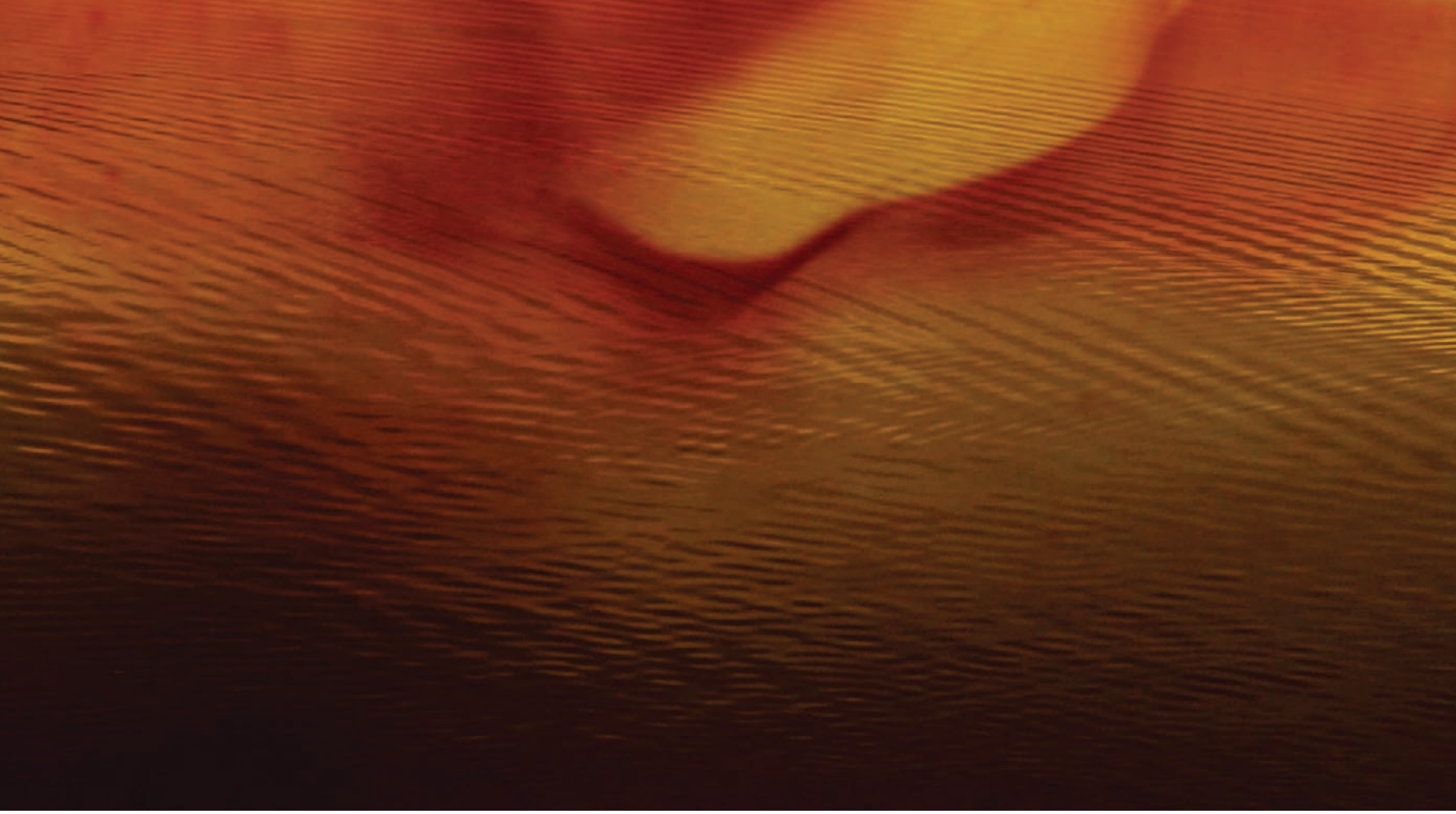
»There has been a lot of fluctuation over the centuries about decorporealization. It sometimes seems odd how tenaciously people want to stick with their own bodies.«

Julian Barnes, A History of the Word in 10 1/2 Chapters, 1989



Videe Nataše Prosenč Stearns iz serije *Črne vode in druge zgodbe* motivno in pomensko povezuje prikazovanje stanj človeškega telesa ali njegovih delov, ki se poskušajo znebiti svoje telesnosti in sile težnosti, ki jo njihova snov povzroča. Zdi se, kot da lebdijo, letajo, plavajo, levitirajo v koordinatno in snovno neopredeljenih prostorih, ki največkrat spominjajo na vodo, peno, zrak, pesek, blato ali brozgo. Na vseh koncih sveta o takih stanjih od nekdaj pričajo miti, legende, pripovedke, čudeži, izpovedi mistikov in duhovnih medijev, razne religije z različnim pojmovanjem duš, praznoverje, poročila o umrlih, ki so se vrnili kot fantomi, prikazni in drugi duhovi (za katere imajo Francozi lepo besedo *revenants*), izvidi o psihotikih,

Nataša Prosenč Stearns' video series *Black Waters and Other Stories* depicts representations of the human body and its various parts attempting to be rid of their physicality and the force of gravity caused by their mass. Figures appear to be floating, flying, swimming or levitating in a space undefined by coordinates, in a material that is reminiscent of water, foam, air, sand, mud or slush. Since the beginning of time, these conditions have been addressed in myths, legends, tales, miracles, superstitions, the utterances of mystics and spiritual mediums, religions with various concepts of the soul, stories of the dead returning as phantoms, apparitions, and other ghosts (*revenants*), and the visions of psychotics who leave their own bodies. In



Sončni zahod 2, Sunset 2, 2016, Inkjet print, 90 X 50 cm

ki so izstopili iz lastnega telesa itd. Novejši časi so dodali še konkretnije predstave z iluzionističnimi triki, največkrat s pomočjo ogledal, v katerih človek lahko vedno opazuje svojega nematerialnega dvojnika. Tega so v drugi polovici 19. stoletja uspeli ovekovečiti s fotografijo in nato s filmskimi in video posnetki. Sam prestop telesa v netelesnost, ki omogoča običajnemu, v materialnost ujetemu človeku, da se te znebi in postane eterično, popolnoma duhovno bitje, nima natančne oznake. Dekorporalizacija, iztelesenje in podobno so neologizmi, ki bi jih lahko pogojno najustrezneje uporabili ob teh pojavih.

present times, the more mundane tricks of illusionists often aided by mirrors capturing the image of a person's immaterial double, have been added to the list. In the late 19th century, such images were made with photography and later with film and finally in the late 20th century with video recordings. The transition of the material body into the immaterial – which enables ordinary human beings to shed their physical states and thus transform into ethereal, completely spiritual beings – does not have a precise terminology. Decorporealization, immaterialization and other similar neologisms might be used most appropriately (albeit conditionally) for these concepts.



Pojav fosilov 4, Emergent Fossils 4, *detalj / detail*, 2016, Inkjet print, 90 X 50 cm

Prve prispodobе o selitvi duš umrlih v nebeško, podzemno ali kakšno drugo onostranstvo so človeku ponudile ptice. Dvignejo se v zrak in se po njem lahko spreletavajo. Njihovo gibanje je svobodno, vzpenjajo se k nebu, kjer so nematerialna nebesa, bog, sonce. Ko je vsestransko sposobni in pretkani Dajdalos učil sina leteti, mu je naredil frfotajoča krila, kar je spodbudilo pozneje Leonarda in naslednje samostojne letalce, padalce pri prostem padu, domišljjske like Petra Pana, Batmana, Supermana in Spidermana. Želja po letenju se pogosto pojavlja v govornici sanj, ki jo izoblikujejo razni zavedni in nezavedni impulzi. Odličen zgled in pobuda za to željo je v krščanski civilizaciji Kristus, hkrati materialni človek in duhovni bog, ki je prestopil v nov, smrtniku (za sedaj še) nedostopen način bivanja – zveličanje. Ko je kot človek umrl, ni več pripadal končnim in minljivim stvarim, ni bil podvržen silam narave, času in prostoru, ampak se je dvignil nad njih. Podobno lastnost imajo tudi krilatimi angeli. Niso se samo srednjeveški sholastiki prepirali, koliko se jih lahko zdrenja na konico igle, ampak so o tem razpravljali še učenjaki v času, ko je Newtonu padlo jabolko. Prakso samodejnega dviga in leb-

The first metaphor for the migration of the souls of the dead to a heavenly, subterranean or other beyond was offered by birds. They rise into the air gliding through it with ease. Their movement is free, ascending into the sky where the immaterial heavens, god, and the sun are located. When Daedalus taught his son to fly, he made a pair of fluttering wings that would later inspire Leonardo and independent flyers, fallers in free fall, as well as the creators of imaginary figures such as Peter Pan, Batman, Superman, and Spiderman. The desire for flight is often articulated in the language of dreams that are formed by a variety of conscious and unconscious impulses. An excellent model and inspiration for this desire is the figure of Jesus Christ, both a material man and a spiritual god who transitioned into a new way of existence – redemption – that remains (for now) inaccessible to mortals. When Christ died, he no longer belonged to the world of mortal and passing things. He was no longer subordinate to the forces of nature, time, and space, but rose above them. Winged angels have similar properties. Not only did scholars from the Middle Ages argue about how many could dance on the

Leonardo, Ptičji let,
Bird in Flight

na sredini, middle:
Jacob Peter Gouy,
Ikarov padec,
The Fall of Icarus,
1635-37,
Madrid, Prado



Superman



Potopljena 1, Submerged 1, 2016, *Inkjet print*, 90 X 50 cm

denja v meditaciji in mistični zamaknjenosti, pri tibetanskem tantričnem mojstru Milarepi pa celo hoje in počitka v tem stanju, uporabljajo hinduistični in budistični menihi, indijski brahmani in fakirji, šamani z vseh koncev sveta, japonski ninje itd. Kristjanom sta v 4. stoletju Hilarij Poitierski in sveti Hijeronim poročala o akrobacijah svetih žensk, ki so zamaknjeno meditirale viseče v zraku, kakor bi bile obešene za noge. Posebej poudarjata, da so njihove dolge halje lebdele obvite okoli gležnjev, da jim ne bi padale prek glav in razgaljale teles. Poleg letenja je dematerializacija telesa priročna tudi na in v vodi, kar dokazuje Jezusova hoja po Genezareškem jezeru.

V najstarejših časih so ljudje zvedeli za take in podobne čudežne lastnosti iz pripovedovanja, pozneje tudi iz zapisanih poročil. Toda od nekdanj je veljal za najbolj zanesljiv čut vid, šele ko se je prepričal s pogledom, je človek verjel. Zato so bitja s posebnimi sposobnostmi začeli upodabljati in ljudje so njihove kipe in risbe častili, molili pred njimi in upali, da se bodo prek pogleda in dotika tudi sami nekoč iztelesili in postali fantomi, osvobodjeni umazane in grešne materije, iz katere jih je ustvaril demiurg.

head of a pin, but students were still discussing it in the era when Newton dropped his apple.

Hindu, Buddhist and Japanese monks, Indian Brahmins and fakirs, shamans from all over the world engage in the practice of independent levitation and floating in meditation and mystic ecstasy developed by the Tibetan Tantric master Milarepa. They even walk and stand in this condition. In the 4th century, Hilary of Poitiers and Saint Jerome reported on holy acrobatic women who ecstatically meditated while hanging in the air, as if they had been strung up by their feet. They particularly emphasized in their report how the women's long robes were tied around their ankles so they would not fall over their heads and reveal their bodies. In addition to levitation, the dematerialization of the body can also take place on water, which was demonstrated by Jesus's walk upon the Sea of Galilee.

Raffaello, Vnebovohod,
The Transfiguration,
1516-20,
Vatican, Pinacoteca



Hieronymus Bosch,
Padec upornih angelov, detajl z
levega krila Triptiha s senenim
vozom,
The Fall of the Rebel Angels,
detail from left hand panel of
The Haywain Triptych,
ok./c. 1500,
Madrid, Prado



Žareča dlan 2, *Glowing Palm 2*, 2016, *Inkjet print*, 90 X 50 cm

Za zahodno civilizacijo je bila dolgo časa odlojučna biblijska prepoved ustvarjanja materialne podobe, saj se bogu ne spodobi, da se njegova duhovnost nahaja v izrezbarjenem črvivem lesu. Aporijo je v osmem stoletju razrešil Janez Damaščan, češ da v kipu ali sliki vernik ne časti materije, ampak njenega stvarnika, ki se je v njej utelesil za človeka. Vendar so le redki zares videli in iz prve roke poročali o nadnaravnih situacijah, stanjih in gibanjih, zato so se morali umetniki pri njihovem prikazovanju zatekati k lastni domišljiji in k dogovorjenim obrazcem.

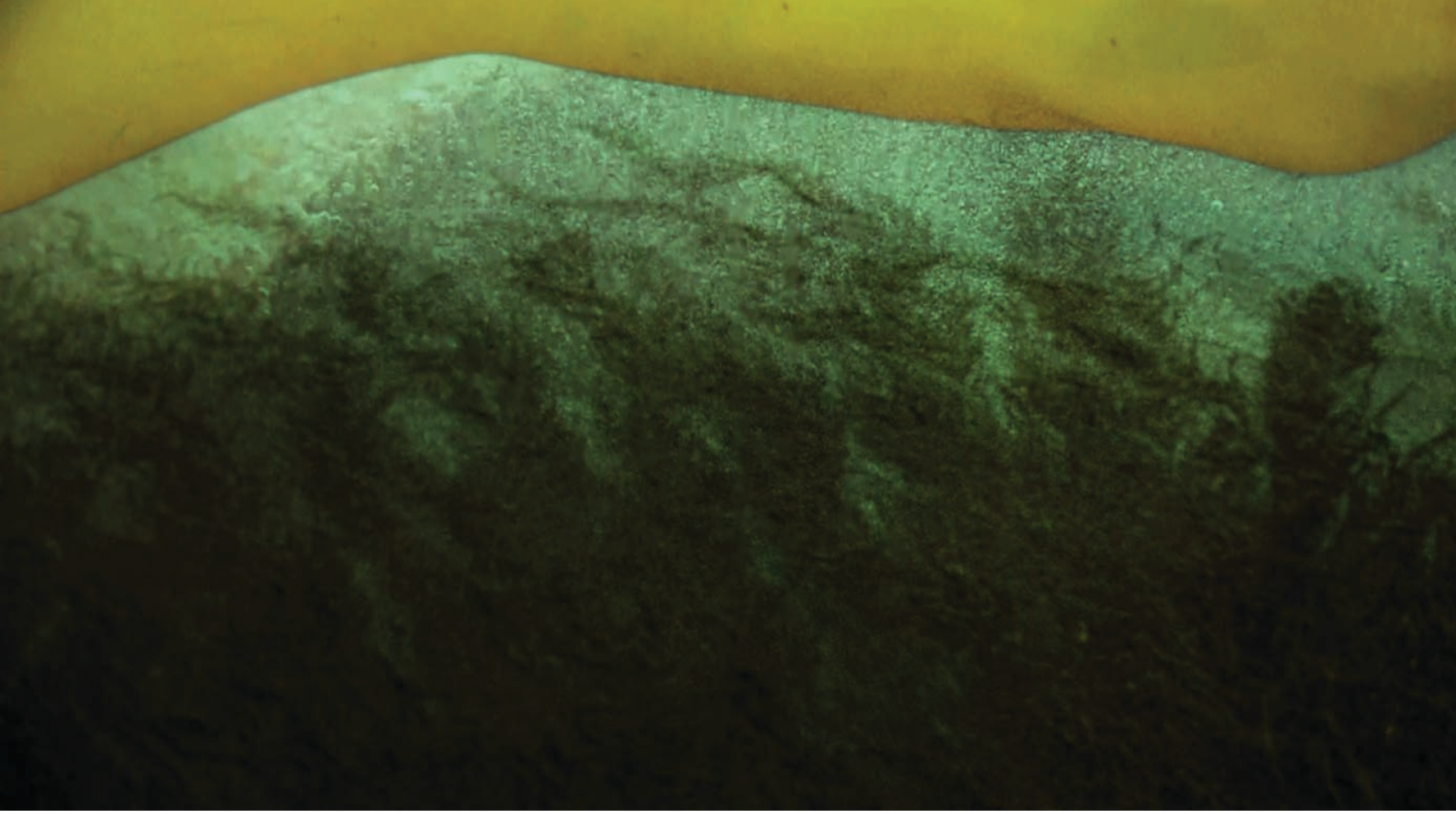
Iznajdba fotografije, za katero so verjeli, da ne laže in vara očesa, je potrjevala, da fantazijske prikazni zares obstajajo. Spiritualni medij Georgiana Houghton, denimo, je v knjigi *Chronicles of the Photographs of Spiritual Beings and Phenomena. Invisible to the Material Eye* opise svojih izkušenj leta 1882 opremila s posnetki duhov umrlih, ki so se ji prikazovali. Med njimi so bili tudi duhovi umetnikov, npr. Correggia in Tiziana, ki so vodili njeno roko tako spretno, da je na zasebnih seansah od leta 1859 ustvarjala likovno izredno kvalitetne »spiritualne« risbe, abstraktna dela, nastala mnogo pred razvojem te likovne izraznosti. Film in vsi

In ancient times, people learned of these and other miracles from narrated stories, and later from written sources, but it has always been the case that the most reliable sense is sight: seeing is believing. Therefore these beings with special abilities were soon depicted in artworks, and people began to honor the statues and drawings in which they appeared, praying to these images, and hoping that, through sight and touch, they too might one day be decorporealized and become spirits, liberated from the filthy and sinful materiality from which the demiurge created them. For a long period in western civilization, the biblical prohibition on the creation of material images was decisive as god deemed it unseemly that his spirit would be expressed in the carving of worm-infested wood. In the 8th century, John of Damascus solved the *aporia* by claiming that in sculptures and paintings, believers are not revering the material but the Creator that it is embodied in it for the contemplation of man. Nevertheless, only very few people directly witness such supernatural situations, conditions, and movements, so artists were compelled to depict them by drawing on their own imaginations and established forms.

Konrad Witz, *Petrov ribolov*,
Kristus hodi po vodi,
Miraculous Drought of Fishes,
Christ Walking on Water,
ok./ca. 1444,
Sv./St. Peter, Geneva



Jogijeva levitacija,
Levitation of a Yogi



Črne vode 5, Black Waters 5, 2016, Inkjet print, 90 X 50 cm



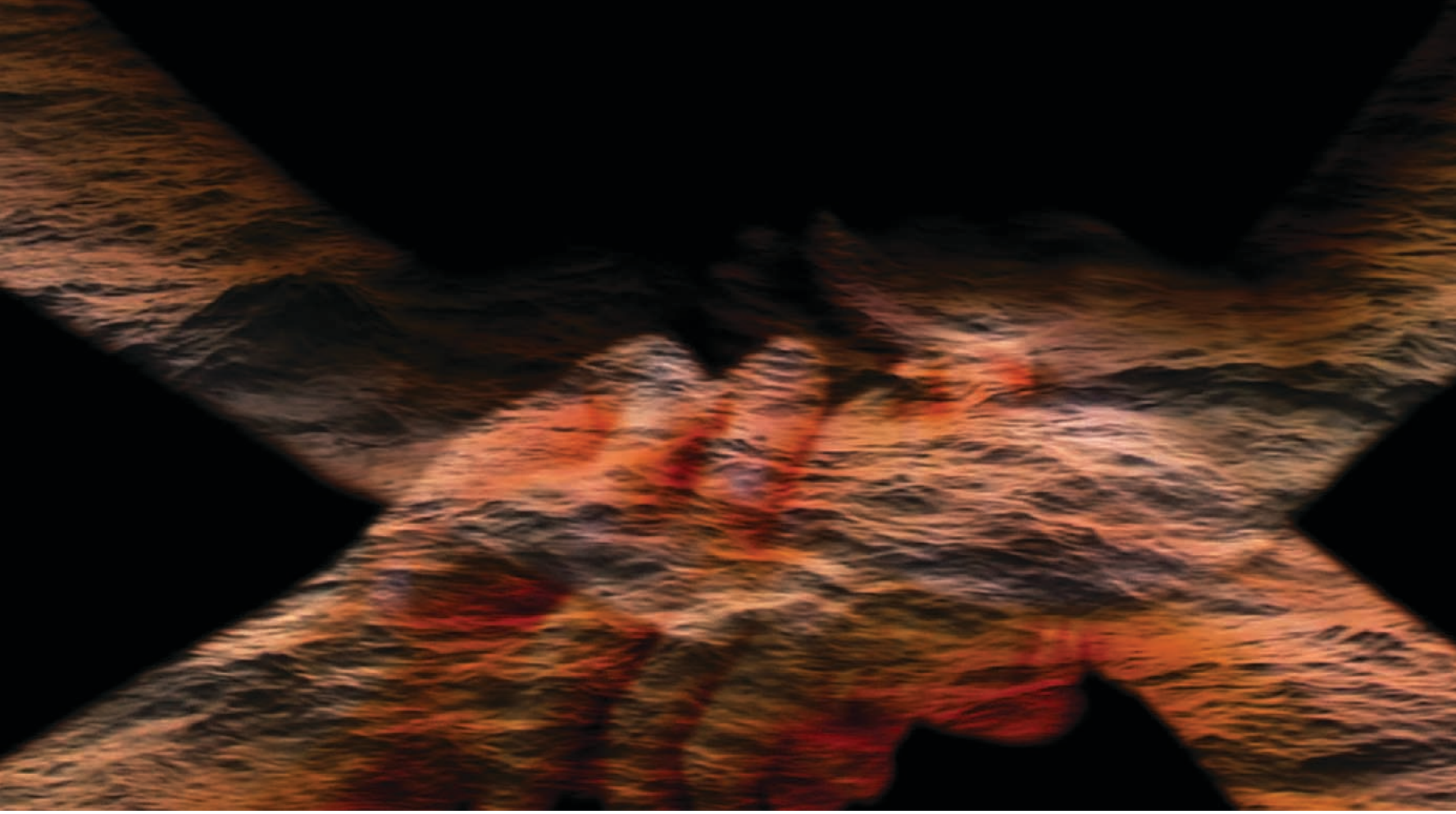


Brez naslova 1 / Untitled 1, *detajl / detail*, 2016, *Inkjet print*, 90 X 50 cm

sodobnejši vizualni mediji so omogočili verodostojne posnetke prostega premikanja človeka po zraku, plazenja po vodi pri plavanju, potapljanja ali lebdjenja v breztežnostnem stanju. Med mnogimi vrhunskimi realizacijami naj omenimo vsaj doktorja Mabuseja, kriminalca z mnogimi identitetami v istoimenskem filmu Fritza Langa, ki se kot duh, kot *Doppelgänger* iztisne in vzdigne iz lastnega telesa, utaplajoče se v Greenawayjevem filmu *Drowning by Numbers*, pa v Rdečem morju potopljeno vojsko Ramzesa II. v filmu Ridleyja Scota, *Exodus, bogovi in kralji* ter nenazadnje video Billa Viole *Tristan's Ascension*, v katerem vidimo ozadju slap, ki se vzpenja navzgor, pred njim pa ležečega junaka, kako se vzdiguje proti nebu.

V te formalne in pomenske sklope lahko uvrstimo tudi najnovejša dela Nataše Prosenc Stearns, saj sprožajo neskončne miselne in vizualne asociacije na pojme in stvari iz vsakdanjega življenja in s področij, ki te pojme in stvari razlagajo, pojasnjujejo, upodabljajo ali kakorkoli drugače uprizarjajo. V videu *Ignis fatuus* (skrivnostna svetloba, ki se dviguje z barjanskih

The discovery of photographs, that many believed could not lie or deceive the eyes, finally confirmed that phantom apparitions indeed existed. For example, in her book *Chronicles of the Photographs of Spiritual Beings. Phenomena Invisible to the Material Eye*, the spiritual medium Georgiana Houghton not only describes experiences from 1882, but also provides pictures of the ghosts of the dead that appeared to her. Among them are ghosts of artists, Coreggio and Titian, who also guided her hand in such an agile manner that she was able to create in an 1859 séance an exceptionally high-quality "spiritual" drawing, an abstract work that emerged long before the development of this genre of visual art. Now in films and contemporary visual media, it is possible to faithfully depict a person moving freely through the air or water as if swimming, diving or floating in a gravity-free state. Among many excellent creations in this field, we should mention the renowned Dr. Mabuse, the character of a criminalist with many identities featured in the Fritz Lang film of the same name, who as a ghost and *Doppelgänger* pushes and squeezes himself out of his own body, the drowning bodies which appear in the



Vozel 5, Knot 5, 2016, *Inkjet print*, 90 X 50 cm

tal zaradi izgorevanja plina in razkranja organskih snovi) se telo raztelesa, antropomorfne oblike se izgublajo, anamorfotično pačijo v razpuščajoče se biomorfne ali vegetabilne forme, iz organskih se spreminjajo v neorganske in nazaj. Skoraj v vseh razstavljenih delih je prostor dinamike voda, saj ta zaradi lomov svetlobe v njej in odbleskov na površini, ki enkrat zastirajo, drugič popačijo pogled, lahko aludira na brezbrežne, neznansko velike količine oceanske vode, iz katere so se pojavila prva brezoblična amebasta prabitja. Toda iz dolgotrajne osredinjene kontemplacije morske pene in mehurčkov različnih velikosti v njej, ki se nenehoma spajajo in večajo, pa ponovno izginjajo v nezaustavljivem vitalnem ritmu, so se pojavile najade, pa tudi eden najlepših mitov. Kaj lahko si predstavljamo, kako se je eterična Afroditia, ki je kot boginje niso smeli videti, v domišljiji starih Grkov vedno znova rojevala iz pene razburkanega morja, ki je butalo v slikovito razbrzdano pečino ciprske obale.

Fritz Lang,
Testament dr. Mabuseja, The Testament of Dr. Mabuse,
1933



Frederick Hudson,
*Gospa Houghton in
duh njene tete,
Miss Houghton and
Spirit of Her Aunt*



Greenaway film *Drowning by Numbers*, the army of Ramses II which sunk into the Red Sea in Ridley Scott film *Exodus, Gods, and Kings*, and finally in the Bill Viola video *Tristan's Ascension* in which we see a rising waterfall and the prone protagonist, in front of it, ascending to the sky.

We can also place the most recent work of Nataša Prosenč Stearns in these systems of form and meaning. They trigger endless conceptual and visual associations on things and notions from everyday life and from the fields that explain, clarify and sometimes depict or stage them. In the video *Ignis fatuus* (mysterious light rising from the marshy earth because of the burning of oil and rotting organic material), the body is disembodied, its forms are lost, anamorphotically distorting into seeping biomorphic or vegetable forms, transforming from organic to non-organic matter and then back again. In almost all of the exhibited works, the space of the action is water. The breaking of the light and the reflections on the surface that sometimes conceal and other times disfigure the image, allude to the infinitely vast, borderless quality of ocean water from which the first formless amoeba-like ancient creatures appeared. From this long contemplation of the ocean foam and the bubbles that ceaselessly merge, expand and disappear in an unstoppable vital rhythm arises sea nymphs and also one of the most beautiful myths. It is easy to



Peter Greenaway,
*Utopljanje po številkah,
Drowning by Numbers*,
1988



Ignis fatuus 1, 2016, *Inkjet print*, 90 X 50 cm

V videu *Črne vode* vidimo skozi tančico razvejanih, v vodi migetajočih alg različne telesne dele, ki se spreminjajo v abstraktno stilizirano arabesko. Pojavljajo se nove, naključne oblike, kot v Rorschachovem testu, v nadrealističnih avtomatiziranih drgnjenkih (frotaž in grataž) ali v naključno izoblikovanih podobah, ki sta jih v raznih delih skozi zgodovino slikarstva odkrivala Hubert Damisch v oblakih, Jurgis Baltrušaitis pa v kameninah. Lebdeče bitje, ki se prikazuje in izginja, spominja na Shakespearjevo Ofelijo. Najbolj kongenialno jo je upodobil John Everett Millais, tudi po zaslugi njegove modelke in muze, ki mu je pozirala v banji s hladno vodo, da je prepričljivo ujel trenutek, ko »padlo cvetno okrasje in z njim ona sama je v solzni potok. Razprostrta obleka jo, nimfo, je držala na površju /.../ kot da je doma v tem elementu, ustvarjena le zanj. A že kaj kmalu obleka prepojena je povlekla ubogo siromačko od napevov v mulnato smrt.« Ali kot pesni o nesrečni junakinji Arthur Rimbaud: »Na mirnem, temnečem se valu, med zvezdnimi sni, se Ofelija, lilija bela, premika, počasi valuje, na dolgih tančicah leži.« (Prev. Brane Mozetič) Venec prstov, ki v videu *Lovke / Tipalke* migetajo in brodirajo kot tipalke po blat-

imagine how, in the imagination of the ancient Greeks, the ethereal Aphrodite, a goddess we are not allowed to see, was constantly born anew from the foam of the turbulent sea, its waves striking the picturesque rock of Cyprus shore.

In the video *Black Waters*, we see through a veil of branched algae flickering in the water, different parts of the body transforming into a stylized arabesque. New accidental forms appear, as in a Rorschach test, in surrealistically automatized smears (frottage and grattage), and in coincidentally shaped images that were discovered by Hubert Damisch in the clouds and by Jurgis Baltrušaitis in the stones. Such floating figures that appear and disappear recall Shakespeare's Ophelia. The most congenial image of this type was created by John Everett Millais, in part thanks to his model and muse who posed in a tub of cold water convincingly capturing the moment when "down her weedy trophies and herself / Fell in the weeping brook. Her clothes spread wide, / And, mermaid-like, awhile they bore her up; / [...] like a creature native and indued / Unto

Ridley Scott,
Ekodus, bogovi in kralji,
Exodus, Gods and Kings,
2014



Bill Viola,
Tristanov vnebohod,
Tristan's Ascension,
2005





Ignis fatuus 2, 2016, *Inkjet print*, 90 X 50 cm

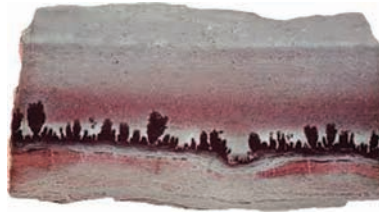
ni algasti zdrizasti brozgi, nas spomni, da je bila ena od rastlin, ki jih je Ofelija spleta v vence *Decaisnea Fargesii*, »ki jo pastirji kličejo precej kosmato, pridna dekleta pa 'mrličkov prst'.« (Oba prev. iz Shakespearja Milan Jesih)

Prsti, dlani in roke, njihove postavitve in geste so najpogostejši element videov *Potopljena*, *Most*, *Aplavz*, *Vozel* itd., katerih naslovi pripovedujejo o njihovi neskončni simboliki. Roke je namreč že Aristotel imenoval glavni človeški organ, saj so sposobne narediti vse, tudi umetniško ustvarjati. Zato so slikarji in kiparji nanje od nekdanj posebej pozorni, njihova izurjenost je dokazovala obvladanje metjeja in hkrati lahko dosegla popolnost genialnega presežka. Pogosto so jih osamili, upodobili kot torzo, ki predpostavlja gledalčevo dojemajsko sposobnost sestaviti jih nazaj v celoto, s čimer so okrepili pozornost nanje in poudarili njihovo čudežno moč. V odrezanih ali odstranjenih telesnih delih, ki se v ljudski domišljiji, predvsem folklori, v sanjah ali prividih gibljejo in delujejo samostojno, je torej moč, ki jo je Freud imenoval *das Unheimliche*, z besedo, izpeljano iz pojma domače. In kaj je človeku bolj znanega kot

that element; but long it could not be / Till that her garments, heavy with their drink, / Pull'd the poor wretch from her melodious lay / To muddy death." Or as Arthur Rimbaud wrote in his poem about the unfortunate heroine: "On the calm black water where the stars are sleeping / White Ophelia floats like a great lily; / Floats very slowly, lying in her long veils..." The wreath of fingers in the video *Lovke / Tipalke (Tentacles / Feelers)* flicker and wander like tentacles through muddy, slimy, algae-like slush, and recall the plant called *Decaisnea Fargesii* that Ophelia wove into a wreath, a plant "that liberal shepherds give a grosser name, but our cold maids do 'dead men's fingers' call them," as Shakespeare described it in *Hamlet*.

Fingers, hands, palms and their positions and gestures are the most frequent element of the videos *Submerged*, *Bridge*, *Applause* and *Knot*, which titles already indicate their infinite symbolism. Aristotle described hands as the main human organ (the organ of organs) because they are capable of doing everything, including artistic creation. For this reason, painters and sculptors have traditionally been especially attentive to them.

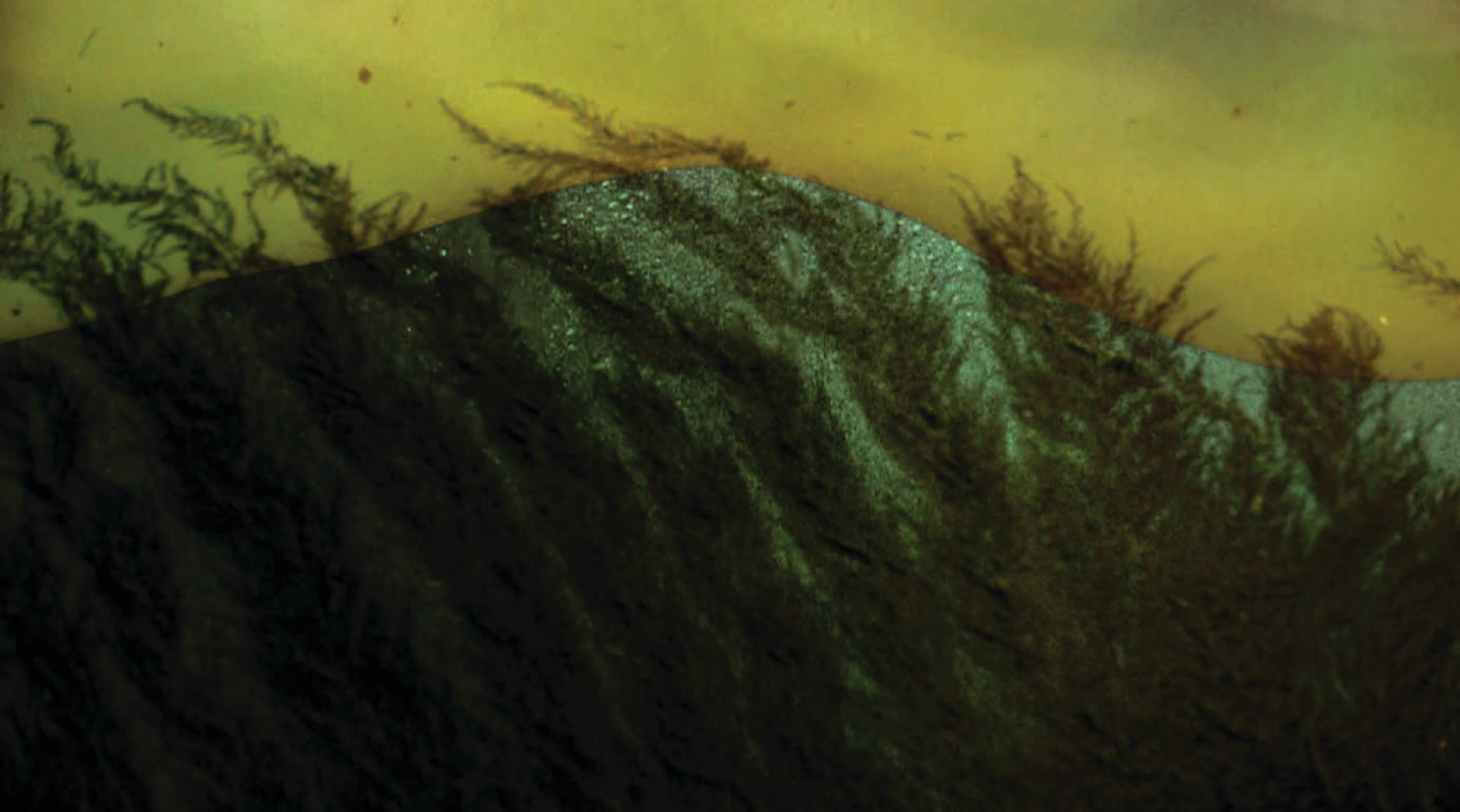
Andrea Mantegna,
sv. Boštjan, detajl,
St. Sebastian, detail, 1456-59,
Wien,
Kunsthistorisches Museum



Naključne podobe v kamnu,
Images in stone, made by chance



John Everett Millais,
Ofelija, Ophelia,
1851-52,
London, Tate Britain



Črne vode 2, Black Waters 2, 2016, Inkjet print, 90 X 50 cm

roke in njihove funkcije, ki, ko nastopajo samostojno, postanejo nedomače, grozljive. Na dan privre tista dvoumnost, ki jo nosi v sebi dlan, sposobna ljubkovati in hkrati drugo roko tudi odsekati.

Prepletajoče, objemajoče, ploskajoče, udarjajoče, vzdajajoče, stikajoče se roke videov Nataše Prosenec Stearns spominjajo na, ali celo parafrazirajo negativne odtise dlani, mnoge z amputiranimi prsti, v prazgodovinskih jamah, najverjetneje prve sledi človeškega ustvarjalnega hotenja, na Michelangelovo božjo gesto stvarjenja Adama, gotske oblike Rodinove *Katedrale* ali 24 risb serije *10 am is When You Come to Me*, v katerih je Louise Bourgeois ovekovečila lastne roke, soočene z rokami njenega zvestega pomočnika Jerryja Gorovojya, ki so se več kot 30 let ustvarjalno spopadale s kiparskim materialom in ga božale. V videu *Žareča dlan* v zgoščujočih se mehurčkih dlani izginjajo in se spet pojavljajo kot v počasno premikajočem se kalejdoskopu. Proces spominja na igro *Fort-da* Freudovega vnuka, razpetega v ritmu neprestanega odhajanja in vračanja.

The skill with which hands were depicted proved the mastery of the métier, the painter reaching for the perfect achievement of genius. Often hands were isolated, depicted like a torso, with the artist assuming the viewer's integrating capacity to reconstitute them into a whole and thus intensifying attention on them, emphasizing their miraculous power. When amputated or removed, body parts may move and function independently, as often happens in people's imagination, especially folklore, dreams and apparitions. There is a power that Freud called das *Unheimliche*, meaning uncanny, a word that is derived from the concept of familiarity. And what is more familiar to a man than his own hands and their functioning which, when they act independently, becomes unfamiliar and horrifying? The ambiguity carried in the palm of the hand, the capacity to caress but also to chop off the other hand, rises to the surface.

Interlacing, embracing, applauding, striking, knotting, pressing; the hands in the videos of Nataša Prosenec Stearns recall or even paraphrase, negative handprints, many with amputated fingers, in prehistoric caves, prob-

Michelangelo, Stvarjenje Adama,
The Creation of Adam,
1508-12,
Vatican, Cappella Sistina

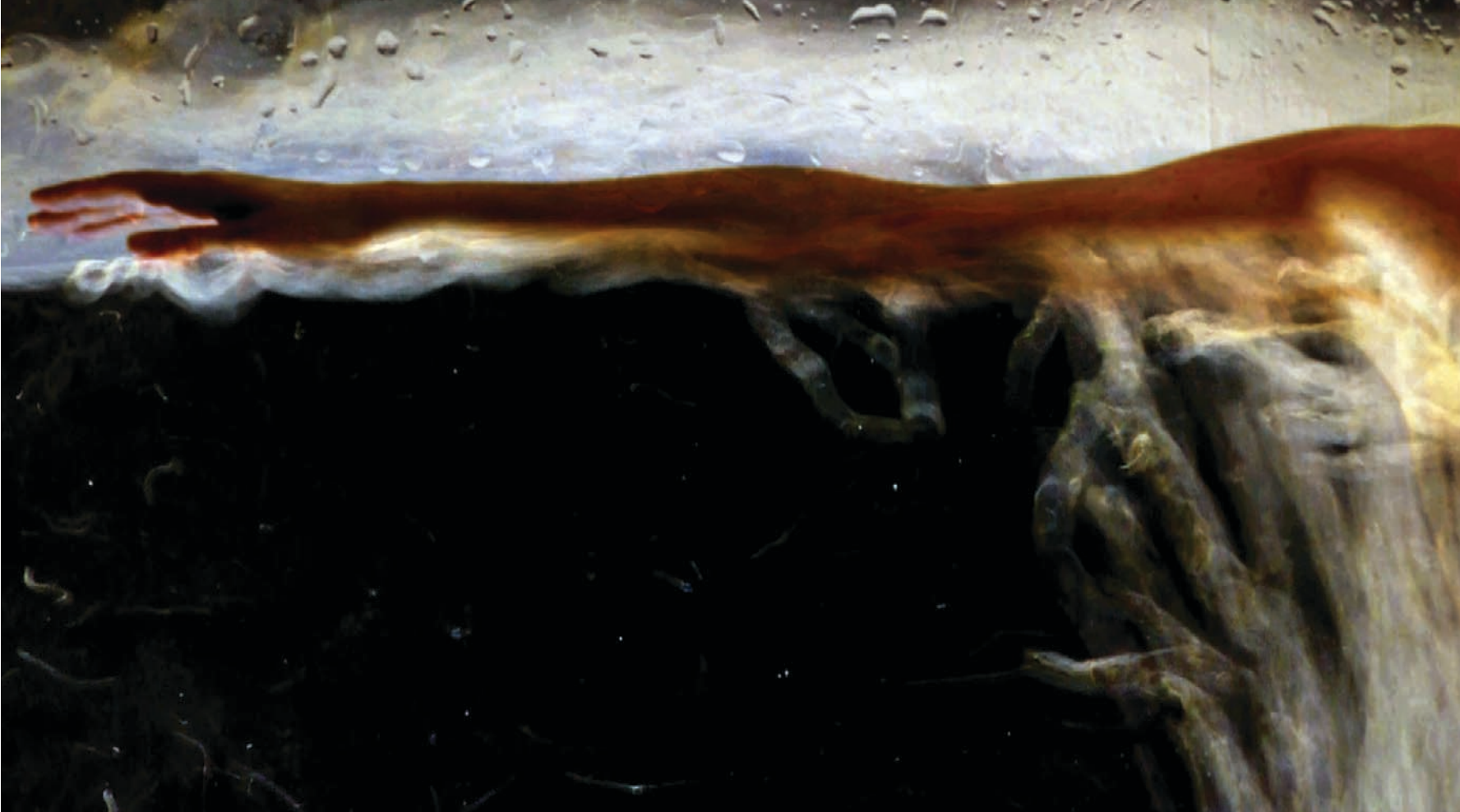


Negativni odtisi dlani iz
prazgodovinske jame,
Negative palm prints
from a prehistoric cave



Pojav fosilov 5, Emergent Fossils 5, 2016, Inkjet print, 90 X 50 cm





Most 2, Bridge 2, diptih, diptych, 2016, *Inkjet print*, 2X 90 X 50 cm

ja, med odsotnostjo in prisotnostjo staršev in njihove ljubezni. Zato je verjetno ključen video *Pojav fosilov*, fosili kot simptomi, potlačeni v nezavedno, kot sence v Hadu, ki vedno znova vzniknejo na dan, kot je zapisal Ernst Fischer, ki je zastavil temeljno vprašanje: »Ljudje so od nekaj potrebovali umetnost, toda zakaj so jo potrebovali?«

Jure Mikuž

ably the first trace of man's creative impulse embodied later in Michelangelo's depiction of the divine gesture that created Adam, the gothic forms in Rodin's Cathedral, or *10 am is When You Come to Me*, the series of twenty-four drawings by Louise Bourgeois, in which she makes her own hands eternal, and also confront the hands of her faithful assistant, Jerry Gorovoy, who, for more than thirty years, creatively tackled and caressed sculptural material. In the video *Žareča dlan*, condensed bubbles emerging from the palms of hands disappear and reappear in slow motion as if in a kaleidoscope. The process of memory in *Fort-da*, the game played by Freud's grandson, the extended rhythm of departure and return, between the absence and presence of parents and their love. For this reason, perhaps the most crucial video is *Emergent Fossils*. Fossils as symptoms, like the shades in Hades who ceaselessly appear as described by Ernst Fischer, the man who posed the most fundamental of all questions: "People have always needed art: but why have they needed it?"

Jure Mikuž

Auguste Rodin, *Katedrala*,
The Cathedral,
1908, Paris, Musée Rodin



Louise Bourgeois,
Ob desetih prideš k meni,
10 am is When You Come to Me,
2006, London, Tate Modern



Tipalke/Lovke, *Tentacles/Feelers*, 2016, *Inkjet print*, 2X 90 X 50 cm



Most 1 / Bridge 1, detail, 2016, Inkjet print, 2X 90 X 50 cm



Nataša Prošenc Stearns je video umetnica in režiserka, ki je diplomirala na Oddelku za oblikovanje ljubljanske ALUO. Tam je ustvarila svoje prve videe ter jim kmalu pridružila instalacije in filme. S Fulbrightovo štipendijo je odpotovala v Los Angeles, kjer je končala podiplomski študij na California Institute of the Arts. Razstavlja v slovenskih in mednarodnih galerijah in muzejih, s projektom *Gladiatorji* pa je predstavljala Slovenijo na 48. beneškem bienalu, za kar je leta 2001 prejela Nagrado Prešernovega sklada. Prejela je še vrsto drugih štipendij in nagrad, lani pa je bila ponovno predstavljena na beneškem bienalu v sklopu razstave *Dvajset umetnikov iz Los Angelesa*.

Slovenian born video artist and filmmaker Nataša Prošenc Stearns graduated from the Academy of Fine Arts in Ljubljana. She moved to Los Angeles on a Fulbright Grant to pursue her MFA at California Institute of the Arts. She is a recipient of the Soros and Durfee Grants among others. She exhibited twice at the Venice Biennale; first she represented Slovenia at the 48th Biennale, and last year she was part of the Biennale's collateral exhibition 20 Artists from Los Angeles presented by bardoLA. Her work was shown at ARCO Madrid, in Douloun Museum of Art in Shanghai, in Tel Aviv Museum of Art in Israel, as part of the program of The European Capital of Culture and in numerous galleries and festivals in the USA.



Seznam del v seriji Črne vode in druge zgodbe List of works in the series Black Waters and Other Stories

- Applavz, Applause*, 2015, Inkjet prints & HD video, 1:30 min. / video loop
Brez naslova, Untitled, 2016, Inkjet prints & HD video, 3:30 min. / video loop,
Glasba, Music Milko Lazar
Črne vode, Black Waters, 2016 Inkjet prints & HD video, 6:20 min. / video loop
Ignis fatuus, 2016, Inkjet prints & HD video, 3 min. / video loop
Most, Bridge, 2016, Inkjet prints & HD video diptych, 1:45 min.,
Glasba, Music Milko Lazar
Pojav fosilov, Emergent Fossils, 2016 Inkjet prints & HD video, 8 min. / video loop
Potopljena, Submerged, 2015, HD video, 2 min. / video loop,
Glasba, Music Milko Lazar
Sončni zahod, Sunset, 2016 Inkjet prints & HD video, 2:10 min. / video loop
Tipalke/Lovke, Tentacles/Feelers, 2016 Inkjet prints & HD video, 4 min. / video loop
Vozel, Knot, 2016, Inkjet prints & HD video 2:50 min. / video loop,
Glasba, Music Milko Lazar
Žareča dlan, Glowing Palm, 2015, Inkjet prints & HD video 3:50 min.,
Glasba, Music Milko Lazar

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Nataša Prosenec Stearns: Črne vode in druge zgodbe

Galerija Prešernovih nagrajencev za likovno umetnost Kranj,
3. november - 25. november 2016

Vodja galerije: mag. Marko Arnez
Kustos razstave: Gašper Peternel
Postavitve razstave: Nataša Prosenec Stearns
Založil in izdal: Zavod za turizem in kulturo Kranj;
zanj: mag. Tomaž Štefe, direktor
Avtor besedila: dr. Jure Mikuž
Jezikovni pregled: mag. Barbara Kalan, Marija Šubic,
Breda Ilich Klančnik
Fotografije: osebni arhiv umetnice
Oblikovanje: Marko Tušek
Tisk: Tiskarna GTO Košir
Naklada: 250 izvodov

Delovanje galerije omogoča Mestna občina Kranj.

Kranj, november 2016



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