

Erik Emeršič: Projekcija frekvence

/ »Toda težko je osamiti val in ga razločiti od naslednjega, ki ga nekako potiska pred sabo, ga včasih dohiti in potegne s sabo; enako težko je ločiti val od predhodnega, ki ga nekako vleče nazaj proti obali [...] vala ni mogoče opazovati brez upoštevanja zapletenih dejavnikov, ki sodelujejo pri njegovem nastanku, in tistih enako zapletenih, ki jih val sproža. Dejavniki se nenehno spreminjajo, zaradi česar se en val vedno nekoliko razlikuje od drugega; prav tako drži, da je vsak val enak drugemu valu, čeravno morda ne tistemu neposredno bližnjemu ali sledečemu; obstajajo skratka ponavljajoče se oblike in nizi, čeprav so nepravilno razporejeni v prostoru in času.« /*

Projekt *Projekcija frekvence* umetnika Erika Emeršiča so navdihnile njegove izkušnje notranjosti morskih valov med surfanjem. Izhodišče dela predstavlja vprašanje, kako opazovati, ali raje, kako zaustaviti posamezen val. Poetični želji po zamejitvi gibanja snovi v času in prostoru je avtor sledil v mediju fotografije.

Emeršič je lomljenje valov umetno ustvaril v stekleni kadi, ki je omogočala, da je valove v tehniki fotograma posnel na ortokromatski film. Nastale fotograme je kasneje povečal na srebro želatinski papir. Rezultat prizadevanja, da bi zaustavil val in vanj pogledal iz notranjosti, so podobe prečnih prerezov anatomije vala, ki omogočajo na površini medija uzreti globino. Prosojna materija se v procesu osvetlitve preobrazi v oscilirajoča področja teme in nepropustnosti, ki ponujajo pogled na vodni pojav, ki je običajno neviden.

Pravzaprav se zazdi, da podoba ni namenjena človeškemu pogledu. Fotogram je morda eden redkih uspešnih poizkusov videti svet s perspektive stvari – videti z očmi stvari (Ulrich Raulff, 1990), saj omogoča nastanek podobe v neposrednem stiku materije z medijem, brez fotografskega aparata. Fotogram je tako pogosto označen za anti-fotografsko tehniko, ki v nasprotju s fotografijo, temelječo na distalnem čutu vida, proizvaja podobe, ki temeljijo na dotiku in bližini. Tako lahko fotograme opišemo tudi kot podobe brez razdalje.

Razstavljena fizična reprodukcija steklene kadi, v kateri je umetnik simuliral ta sublimni in izmuzljivi naravni pojav, predstavlja drugi materialni pol umetniškega procesa. Umetnik s privzemanjem določenih prijemov znanstvenih metod eksperimenta in opazovanja, partikularnost posameznega vala, ujetega v času, postavlja v ozadje. Kontrolirano okolje steklene konstrukcije omogoča ponavljanje lomljenja valov in vnovično vračanje k lovljenju le-teh. V ospredju tako ni posameznost vala, ampak njegova neločljivost od valov.

Maja Burja

** Italo Calvino, Palomar, Litera, Ljubljana 2008, str. 9–10, prevod Alenka Jovanovski*

Naslovna podoba:
Erik Emeršič, *Val*, fotogram na ortokromatski film, 2017.

Erik Emeršič: Frequency Projection

/ »But isolating one wave is not easy, separating it from the wave immediately following, which seems to push it and at times overtakes it and sweeps it away; and it is no easier to separate that one wave from the preceding wave, which seems to drag it toward the shore [...] you cannot observe a wave without bearing in mind the complex features that concur in shaping it and the other, equally complex ones that the wave itself originates [...] so each wave is different from another wave, even if not immediately adjacent or successive; in other words, there are some forms and sequences that are repeated, though irregularly distributed in space and time.« /*

The Frequency Projection project by artist Erik Emeršič was inspired by his experience of the inside of waves at sea while surfing. The starting point for the piece is represented by the question of how to observe, or better yet, halt an individual wave. The author followed the poetic desire to limit the motion of matter in time and space through the medium of photography.

Emeršič created breaking waves artificially in a glass tank that allowed him to record them on orthochromatic film using the photogram technique. He later blew up the resulting photograms on silver-gelatinous paper. The result of his attempts to halt a wave and look at it from within are images of the cross-section of a wave's anatomy, which allow us to see depth on the surface of the medium. When illuminated, the translucent matter transforms into oscillating areas of darkness and impermeability, offering a look at a water phenomenon that is usually hidden from sight.

It actually seems that the image is not intended for the human gaze. The photogram is perhaps one of the few successful attempts to see the world from the point of view of things – to see with the eyes of things (Ulrich Raulff, 1990), as it enables the creation of an image through direct contact of the matter with the medium, without a camera. The photogram is thus often described as an anti-photographic technique, which, unlike photography, based on the distal sense of sight, produces images that are based on touch and proximity. We can therefore also describe photograms as images without distance.

The displayed physical reproduction of the glass tub in which the artist simulated this sublime and elusive natural phenomenon represents the other material end of the artistic process. By adopting certain approaches of the scientific methods of experimentation and observation, the artist pushes the particularity of an individual wave, captured in time, into the background. The controlled environment of the glass construction enables the repetition of breaking waves and repeated returns to capturing them. It is therefore not the singularity of the wave that is at the forefront, but rather its inseparability from the waves.

Maja Burja

** Italo Calvino, Mr. Palomar, Harcourt, Florida 1985, pg. 3–5*

Title image:
Erik Emeršič, *Wave*, photogram on orthochromatic film, 2017.

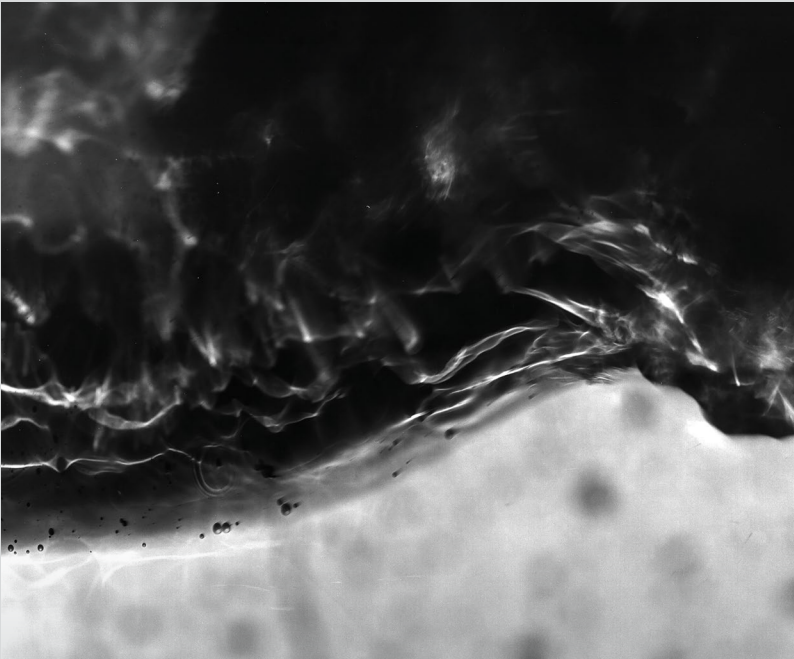
25. 3.—11. 4. 2019 Kino Šiška

Erik Emeršič (1990), diplomirani oblikovalec vizualnih komunikacij, zaključuje podiplomski študij Vizualnih komunikacij – program fotografija na Akademiji za likovno umetnost in oblikovanje (ALUO) v Ljubljani. V študijskem letu 2015/2016 je za izjemne študijske dosežke prejel priznanje ALUO. Na natečaju Graphis New Talent Annual 2018 je prejel nagrado s področja grafičnega oblikovanja (Pop-up Book). Samostojno se je predstavil z razstavama *Kultura oceana* v Fotogaleriji Stolp (2018) in *Projekcija frekvence* v Muzeju sodobne umetnosti Metelkova v sklopu razstave *Peter Rauch: Paviljon* (2017). Sodeloval je tudi na več skupinskih razstavah v Sloveniji in v tujini, med drugim na *Exposição X'17* v galeriji MUTE v Lizboni (2018), *Peter Rauch: Ponavljanje* v Cirkulaciji 2 (2017), *Retro* v galeriji DIG v Košicah (2017), *Nabij se* v Tovarni Rog (2016), *After All* v galeriji Cellar v Krakovu (2016) in *Apropiacija trenutka* v GT22 (2015).

Cikel samostojnih razstav je niz razstavnih projektov v zgornjem preddverju Kina Šiška, ki ga vsako leto pripravlja kurator ali kuratorka mlajše generacije.

Erik Emeršič (1990), a graduate of Visual Communications, is enrolled in the post-graduate studies of Visual Communications – Photography at the Academy of Fine Arts and Design (ALUO) in Ljubljana. He received the ALUO Award for Special Study Achievement in the 2015/2016 school year. At the Graphis New Talent Annual 2018 awards, he received an award in graphic design (Pop-up Book). He has featured his work in two solo exhibitions, The Culture of the Ocean at Fotogalerija Stolp (2018) and Frequency Projection at the Museum of Contemporary Art Metelkova as part of the Peter Rauch: Pavillion (2017) exhibition. He has also participated in numerous group exhibitions in Slovenia and abroad, including Exposição X'17 at the MUTE Gallery in Lisbon (2018), Peter Rauch: Repetition at Cirkulacija 2 (2017), Retro at the DIG Gallery in Košice (2017), Nabij se at the Rog Factory (2016), After All at the Cellar Gallery in Krakow (2016) and Appropriation of a Moment at GT22 (2015).

The Solo Exhibition Cycle is a series of exhibition projects in the upper lobby of Kino Šiška, prepared each year by a curator of the younger generation.



odpiralni čas zgornjega preddverja: 12.00–23.00 (vstop prost)

Kino Šiška
Trg prekomorskih brigad 3
1000 Ljubljana
+386 30 310 100
info@kinosiska.si

#kinosiska



vodja projekta: Lara Plavčak
kuratorka: Maja Burja
oblikovalec: Žiga Artnak
izvedba: Matjaž Komel
prevajalec: Daniel Sheppard
tisk: Grafex, naklada: 1000
produkcija: Kino Šiška
zanj: Simon Kardum
marec 2019

Kino Šiška si pridržuje pravico do sprememb v programu. Vse morebitne spremembe bomo objavili na spletni strani www.kinosiska.si.

