

Lara Reichmann: The Grand Gesture of Flag Planting/Zemljo krast

Arktika nosi utopični potencial, saj je kot eno redkih transnacionalnih ozemelj povezana z raziskovanjem, sodelovanjem in solidarnostjo. Kljub temu, da države, ki si delijo področja okrog pola, na videz dobro sodelujejo, se je stanje po letu 2007 zaostriло, ko je skupaj z zahtevami po novem ozemlju ruska podmornica v dno Arktičnega oceana zasadila svojo zastavo in tako prekršila sporazum med državami. Za mnoge namreč taljenje ledu predstavlja priložnost za širitev ozemlja, saj morje, katerega dno je bogato z zemeljskimi plini in nafto, postaja vedno bolj dostopno.

Lara Reichmann v delu *The Grand Gesture of Flag Planting/Zemljo krast* nadaljuje svoje ukvarjanje s prostorom, raziskovanje pa v svoji novi produkciji razširja na polje geopolitike. S sopostavljanjem novic, fotografij, zemljevidov in lastnih intervencij se umetnica sprašuje, komu pripada pravica do novega ozemlja, kako se teritorij vzpostavlja in kakšne so strategije njegovega označevanja ter prevprašuje vizualne reprezentacije teritorijev na zemljevidih. Reichmann o področju Arktike, njenega političnega statusa in mednarodnih konfliktov, ki so posledica želje po obvladovanju tega dela sveta, razmišlja skozi otroško igro Zemljo krast, ki služi kot izhodišče za premislek o konceptu teritorija in njegovih označevalcih v fizičnem prostoru. Zemljo krast deluje kot model sveta, v katerem udeleženci tekmujejo v zasedanju ozemlja, pri čemer so določeni zakoni iz sveta apropiiran in so-obstajajo s svojevrstnimi pravili igre. Deljenje ozemlja v igri Zemljo krast se v kontekstu mednarodnih konfliktov ne zdi več tako nedolžno, to, kar za igro ostane, pa spominja na preprost zemljevid nekega področja.

Načini, na katere je svet reprezentiran na zemljevidih, izkazujejo vednost o svetu, ki je neločljivo povezana z oblastjo in razvojem merilnih tehnik in tehnologije. Kartografija in izdelovanje zemljevidov ozemlja sta ključna pri oblikovanju državnih tvorb, saj zemljevidi dajejo področju oblasti obliko. Zemljevidi tako predhodijo in strukturirajo teritorije, ki to postanejo šele s prakso zamejevanja in dajanja v vidno.

V delu *The Grand Gesture of Flag Planting/Zemljo krast* sestavljatev otroške igre in različnih nivojev vednosti (kartografsko znanje podprtlo s sodobnim mapiranjem, dokumentarna poročila, miti, zgodbbe, teorije zarote, zastarele reprezentacije ozemlja) prestavlja boje za teritorij in reprezentacije Arktike v polje fikcije. Navidezna lahketnost zarisanja meja v igri Zemljo krast izpostavlja diskrepanco med fizičnim teritorijem, interesi oblasti, strukturiranostjo zemljevidov in pravno-formalnim statusom določenega ozemlja.

Urška Aplinc

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The Arctic carries utopian potential, as it is one of a few transnational territories and as such linked to exploration, cooperation and solidarity. Even though the countries that share the polar region appear to collaborate well, the situation deteriorated in 2007, after a Russian submarine violated the international agreement by planting its flag on the bottom of the Arctic Ocean and issuing new territorial demands. For many, the melting of the ice presents an opportunity to expand their territory, as the sea, whose bottom is rich in natural gases and oil, is becoming increasingly more accessible.

In The Grand Gesture of Flag Planting/Zemljo krast, Lara Reichmann continues her discussion of space, expanding her exploration into the field of geopolitics in her new production. By juxtaposing news articles, photographs, maps and her own interventions, the artist asks who does the right to new territory belong to, how is territory established and what are the strategies for its demarcation, as well as questions the visual representation of territories on maps. Reichmann reflects on the Arctic region, its political status and the international conflicts that are the result of the desire to control this part of the world through the children's game of Land Stealing, which serves as the foundation for thinking about the concept of territory and its signifiers in the physical space. Land Stealing acts as a model of the world, wherein participants compete in occupying territory, with certain real world laws appropriated and co-existing alongside the game's unique rules. The divvying up of land in Land Stealing no longer seems as innocent within the context of international conflicts, and what remains after the game brings to mind a simple map of a certain area.

The manners in which the world is represented in maps express cognisance about the world that is inseparably linked to power and the evolution of measuring techniques and technology. Cartography and map making are key in the shaping of national formations, as the maps give shape to the areas of power. The maps thus precede and structure the territories, which become such only through the practice of delimitation and making the space visible.

In The Grand Gesture of Flag Planting/Zemljo krast the juxtaposition of the children's game and various levels of cognisance (cartographic knowledge supported with contemporary mapping, documentary reports, myths, stories, conspiracy theories, outdated representations of territory) shifts the territorial battles and representations of the Arctic into fiction. The apparent ease of delineating borders in the game of Land Stealing emphasises the discrepancy between physical territory, the interests of power, the structure of maps and the legally-formal status of a certain territory.

Urška Aplinc

Title image:

Lara Reichmann, fragment,

The Grand Gesture of Flag Planting/Zemljo krast, 2019

4. 3.-22. 3. 2019
Kino Šiška

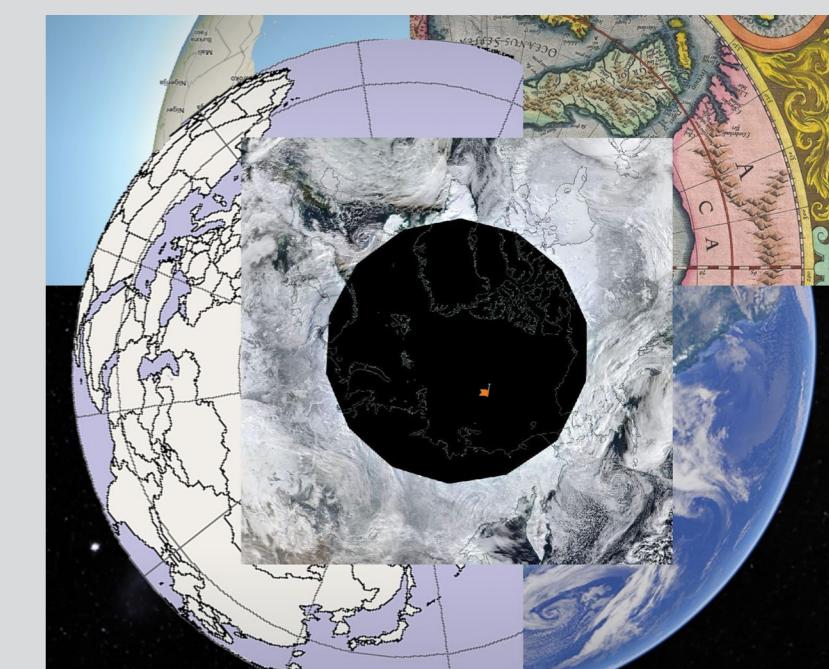
Lara Reichmann (1995) je zaključila študij kiparstva na Akademiji za likovno umetnost in oblikovanje v Ljubljani, z magistrskim študijem pa nadaljuje na Univerzi za uporabne umetnosti na Dunaju. V njeni umetniški praksi jo zanimajo teme bivanjskega prostora v intimnem, nacionalnem in globalnem kontekstu. Naše dojemanje le-tega, njegovega označevanja in zamejevanja naslavljajo preko kombinacije videodokumentacije lastnih intervencij v javnem prostoru, gradiva najdenega na spletu, tekstov in prostorskih instalacij. Samostojno se je predstavila na razstavah 19 242 kamnov (P74, Ljubljana 2019), Prva priložnost (Galerija Simulaker, Novo mesto 2018) in Medprostor (Layerjeva hiša, Kranj 2017). Sodelovala je tudi na več skupinskih razstavah, med drugim na razstavi 4. trienale mladih umetnikov – PREMIERA 2018 (Center sodobnih umetnosti Celje, Celje 2018) in Community Kit (Muzej za arhitekturo in oblikovanje, Ljubljana 2017).

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

Lara Reichmann (1995) graduated in Sculpture from the Academy of Fine Arts and Design in Ljubljana and is currently enrolled in M. A. studies at the University of Applied Arts in Vienna. In her art practice, she is interested in the topic of living space in an intimate, national and global context. She addresses our perception of it, its demarcation and delineation through a combination of video documentation of her own interventions in the public space, material found online, texts and spatial installations. Her work has been featured in the following solo exhibitions: 19 242 kamnov (P74, Ljubljana 2019), Prva priložnost (Simulaker Gallery, Novo Mesto 2018) and Medprostor (Layer House, Kranj 2017). She has also participated in numerous group exhibitions, including the 4th Triennial of Young Artists – PREMIERA 2018 (Celje Center for Contemporary Arts, Celje 2018) and Community Kit (Museum of Architecture and Design, Ljubljana 2017).

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.

CIKEL



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(vstop prost)

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zanj: Simon Kardum
marec 2019

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Naslovna podoba:

Lara Reichmann, fragment dela

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