

Evelina Hägglund: Tako svetlo, da je zastrlo sonce

Evelina Hägglund v svoji umetniški praksi preko izrazito materialnih formulacij v različnih medijih razpira vprašanja reprezentacije. Najnovejša dela predstavlja v prostorski postaviti *So Bright It Shut Out the Sun* (2019), ki jo sestavlja dvanajst aluminijastih odlitkov senc drona, naslovljenih *Shadow of Drone I-XII* (Senca drona I-XII) in aluminijasta skulptura *Overexposed Sun* (Presvetljeno sonce).

Celotna postavitev funkcioniра podobno kot zemljevid v Borgesovi zgodbji *Del rigor en la ciencia* (O doslednosti v znanosti, 1946), kjer kartografska reprezentacija pokrije svet, iz katerega je izhajala, in ustvarja svet, v katerem ni več razlike med resničnostjo in njeno simulacijo.

Delo *Overexposed Sun* je ustvarjeno po beli lisi, ki je nastala zaradi presvetlitve ob fotografiraju sonca. Preobilje svetlobe je paradoksalno proizvedlo mrk podobe, ko je fotografija presegla mejo lastne občutljivosti in namesto podobe zabeležila njen izbris oziroma zastrte. Delo lahko vidimo kot ključ za branje preostale postavitev; reprezentacija prekrije stvar in tako materializira odsotnost in manko v obliki novega objekta.

V delu *Shadow of Drone I-XII* je umetnica v svojem studiu simulirala let drona, oboroženega (zgolj) s kamero. Dron je obvisel v eni točki, umetnica pa ga je osvetlila z več smeri v simulaciji poti sonca čez nebo. Iz obrisov senc, ki so ob tem padle na tla, je nato ustvarila kovinske ulitke. Osvetlitev je generično podobno drona tako zvrnila v senčne anamorfoze, ki so tla dosegle kot povsem materialni objekti. Odlitke senc lahko interpretiramo kot kartografske modele specifičnega pogleda na dron kot objekt.

Kartografske tehnike, podobe in instrumenti (kot na primer zemljevidi) niso zgolj reprezentacije prostora, ampak tudi sami delujejo kot prostori reprezentacije. Oblikujejo abstraktne in konstruirane točke pogleda na svet ter več kot o določenem območju povedo o načinu opazovanja in reprezentacije le-tega.

Tudi dronsko gledanje ustvarja abstraktno gledišče. Podobno kot druge oblike zračnega gledanja vzpostavlja in je rezultat "pogleda od nikoder" – neperspektivičnega in abstrahiranega pogleda od zgoraj na vse točke mapiranega območja naenkrat. *So Bright It Shut Out the Sun* materializira "pogled od nikoder" na objekt-dron in oblikuje mrežo nenavadnih, komaj tridimenzionalnih objektov, ki razgrinjajo anatomijo drona kot zemljevid v luči odsotnega sonca.

Maja Burja

Evelina Hägglund: *So Bright It Shut Out the Sun*

*In her artistic practice, Evelina Hägglund raises questions of representation in various media through distinctly material formulations. She is presenting her latest works in the installation *So Bright It Shut Out the Sun* (2019), which consists of twelve aluminium castings of drone shadows, titled *Shadow of Drone I-XII*, and the aluminium sculpture *Overexposed Sun*.*

*As a whole, the installation functions similarly to the map from Borges' story *Del rigor en la ciencia* (On Exactitude in Science, 1946), where the cartographic representation covers the world from which it originated and creates a world where there is no longer a difference between reality and its simulation.*

*The work *Overexposed Sun* is created after a white spot on a photograph that emerged due to overexposure when photographing the sun. The overabundance of light paradoxically produced an eclipse of the image, as the photograph surpassed its sensitivity limits and, instead of the image, recorded its deletion or obscuration. We can see the work as a key to reading the rest of the installation; representation overshadows the object and in doing so materializes absence and loss, thus forming a new object.*

*In the work *Shadow of Drone I-XII*, the artist simulated the flight of a drone, armed (only) with a camera. It was suspended in a certain point and artificially illuminated from several directions, simulating the sun's path, throwing shadows on the ground, the outlines of which the artist later cast in metal. The illumination turned the generic image of the drone into shadow anamorphoses, which reached the ground as entirely material objects. The shadow castings can be understood as cartographic models of a specific view of the drone as an object.*

Cartographic techniques, imagery and instruments (such as maps) are not just representations of space, but also spaces of representation. They form abstract and constructed points of view on space, and rather than about a certain area, say more about the observation and representation of it.

*Drone viewing also forms an abstract viewpoint. Similarly to other forms of aerial viewing, it both posits and is the result of the "view from nowhere" - a non-perspectival and abstracted gaze from above all points of a mapped area simultaneously. *So Bright It Shut Out the Sun* materializes a "view from nowhere" on a drone, forming a network of peculiar, barely three-dimensional objects that unfold the anatomy of a drone as a map in the light of an absent sun.*

Maja Burja

Naslovna podoba:
Evelina Hägglund, *Senca drona VIII*, aluminij, 2019.

Title image:
Evelina Hägglund, *Shadow of Drone VIII*, aluminium, 2019.

27.5.–15.6.2019
Kino Šiška

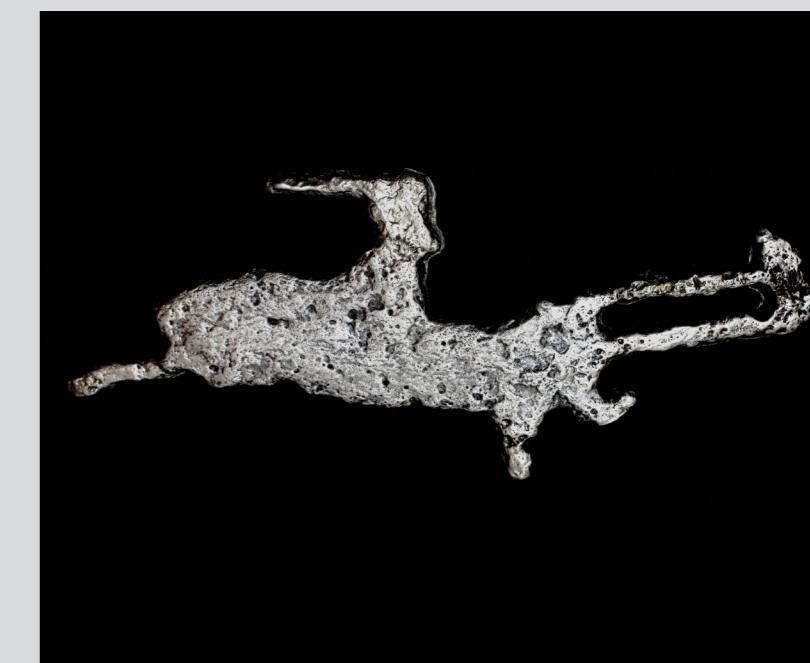
Evelina Hägglund (1992) je vizualna umetnica iz Stockholma. Leta 2018 je diplomirala na A.V.A. – Akademiji za vizualne umetnosti v Ljubljani, trenutno pa je vpisana na podiplomski študij umetnosti na Akademijo za umetnost v Umei. Razstavljala je na različnih prizoriščih po Evropi, med drugim v galeriji Alva v Umei (Švedska), NiNa v Varšavi (poljska), galeriji Temporary v Kölnu (Nemčija), Kunsthpodium T v Tilburgu (Nizozemska) in galeriji 12 Star v Londonu (Velika Britanija). Sodelovala je na umetniških rezidencah Land 404 na Švedskem (2018), v Lode Brick Factory v Latviji (2018) in v galeriji DobraVaga v Ljubljani (2017).

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

Evelina Hägglund (1992) is a visual artist from Stockholm. She graduated from A.V.A – Academy of Visual Arts in Ljubljana in 2018 and is currently enrolled in the M.A. Fine Arts programme at the Umeå Art Academy. Her work has been featured around Europe, including the Alva Gallery in Umeå, Sweden, NiNa in Warsaw, Poland, Temporary Gallery in Cologne, Germany, Kunsthpodium T in Tilburg, Netherlands, and 12 Star Gallery in London, Great Britain. She was a resident at Land404 in Sweden in 2018, at Lode Brick Factory in Latvia in 2018 and at the DobraVaga Gallery in Slovenia in 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



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

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

