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FLORA**

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**PLATEAURESIDUE
SUB PERSONA II**

Hrvatsko društvo likovnih umjetnika Dubrovnik i Galerija Flora sa zadovoljstvom Vas pozivaju na otvorenje izložbe **PLATEAURESIDUE, SUB PERSONA II**, 04. studenog 2022. u 19 sati u Galeriji Flora. Izložba se može pogledati do 15. studenog svaki dan od 10 do 13, te od 16 do 19 sati.

PLATEAURESIDUE, SUB PERSONA II

„Treba li prašuma šumara?, zapitat će se jedan od protagonista kojeg pratimo u video instalaciji *Sub Persona II* koju potpisuje **PLATEAURESIDUE** (hrv. ostatak platoa), zamišljeni identitet Aljaža Celarca i Eve Pavlič Seifert. Mogli bismo odmahnuti rukom jer zašto bi kompleksan i samoregulatorajući ekosustav prašume trebao čovjeka kad ravnoteži osjetljivog šumskog tkiva doprinose svi obuhvaćeni elementi, a temeljni poredak određuju drevna stabla koja stoljećima grade šumu i čuvaju je od katastrofa. Kako bi čovjekova uloga mogla zamijeniti ono što rade stoljetna stabla, koja nazivaju i duhovnim, podzemnim ili majčinskim jer osiguravanju hranjive tvari za sve šumske stanovnike. Štoviše, oni koji se šumom bave proučavaju mehanizme prašume kako bi regulirali i očuvali druge, znatno mlađe, šume. No, iako su preostali ostaci prašume dodatno zaštićeni, a ljudska intervencija nepoželjna radi očuvanja ravnoteže, rad *Sub Persona II* nam ne nudi jednoznačan odgovor. Unatoč tome što u zaštićene dijelove ne bi trebala ući ni pila ni sjekira, klimatske promijene kao rezultat ekonomskih i političkih previranja to čine upitnim. Može li se raznolikost šume očuvati za buduće generacije bez ljudske intervencije?

Odgovor ćemo potražiti u razgovoru sa šumarom, drvosječem i lovcem koji različito razmišljaju o ulozi i odgovornosti čovjeka u održavanju narušene prirodne ravnoteže. Iako su spomenuti protagonisti nosioci filmskog narativa jer njihov jezik razumijemo, na vizualnoj razini šuma je taj sveobuhvatni organizam kojeg su ljudi samo dio. Suprotstavljanjem šume i ljudi umjetnici govore o međusobnoj prepletenosti njihova djelovanja čime se dodatno naglašava odgovornost ljudi prema šumama. Prizori nam daju do znanja da korijenje, grane, plodovi, sjemenke nisu samo dio pojedinog stabla, već su dio znatno kompleksnijeg organizma koji poput mreže uključuje sva bića i tvari u šumi. Crno bijeli prizori nas udaljavaju od idealizirane slike šume te nam umjesto idile i bijega od urbane stvarnosti nude sumorne prizore. Negiranje boje lokalni protagonisti i konkretna lokacija prašume u Kočevju bivaju izmješteni iz vremena i prostora, te postaju opće mjesto s kojim se mnogi mogu poistovjetiti. Atmosferi crno bijelih snimaka doprinosi glazba Domena Učkara alias Lifecutter čiji efekti i zvukovi funkcioniraju poput sintetične onomatopeje.

Budući da odnos prema šumi odražava svjetonazor, poimanje šume je uvijek odražavalo društveni, ekonomski i politički poredak. Od percipiranja šume kao mračnog i divljeg prostora izvan civilizacije koji pruža utočište izopćenima i zvijerima, do doživljavanja šume kao prirodnog resursa čemu je pridonijelo sve veće krčenje šuma. Nadalje, gledana iz kolonijalne perspektive šuma je carstvo prirode, u kojem ljudi ostaju primitivni. No, danas je jasno da prašuma čuva znanje bez kojeg nije moguće očuvati narušene ekosustave što traži sagledavanje stvari iz zornog kuta koji nije nužno ljudski. Zato *PLATEAU RESIDUE* obrće perspektivu te šumu prikazuje kao ravnopravnu sugovornicu od ekološke, ekonomske, kulturne i rekreativne važnosti.

Štoviše, njihov pristup razotkriva da šuma zapravo nije radikalno Drugo koje spada u domenu posve prirodnog krajobraza i kao takva ne može biti politički prostor. Uostalom, kao što piše Paulo Tavares šuma je zapravo drugačiji oblik urbanog prostora koji izmiče prostornoj i epistemičnoj geometriji kolonijalne modernističke misli i imaginacije. Stoga razmišljati o šumi u odnosu na grad kao politički prostor nije održivo, već je potrebno proširiti i transformirati koncept grada u odnosu na šumu. Jer šuma nije samo ekosustav kojeg treba spasiti, već od njega treba učiti.

Irena Borić



“Does a rainforest need a forester?” This is what one of the protagonists in *Sub Persona II* video installation by P L A T E A U R E S I D U E, the imaginary identity of Aljaž Celarc and Eva Pavlič Seifert, may ask himself. We might just wave this off, because why a complex and self-regulating ecosystem of a rainforest would need man, when the balance of the sensitive forest matter is supported by all the elements involved, and the fundamental order is determined by the ancient trees that have been forming this forest for centuries, keeping it safe from disasters. How could man’s role replace what centuries-old trees do, trees that are also seen called spiritual, subterranean or maternal because they provide nutrients for all the forest inhabitants. Moreover, those who explore forests study the rainforest mechanisms, in order to regulate and preserve other, much younger, forests. But although the remnants of rainforest are additionally protected, and human intervention is discouraged in order to preserve balance, *Sub Persona II* does not give us an explicit answer. No saw and no axe should enter the protected areas; yet, climate change, as a result of economic and political actions, brings this into question. Can the forest diversity be preserved for future generations without human intervention?

We will look for the answer in a conversation with a forester, a logger, and a hunter, who think differently about the role and responsibility of man in restoring the disturbed natural balance. Although the aforementioned protagonists are the carriers of the film narrative, because we understand their language, on a visual level forest is a comprehensive organism that humans are only a part of. By comparing forest and people, the artists talk about the interconnectedness of their activities, which further emphasizes the responsibility of people towards forests. These scenes are telling us that that roots, branches, fruits, seeds are not only part of a particular tree, but are part of a much more complex organism that like a web encompasses all creatures and substances in the forest. The black and white scenes are taking us away from an idealized image of the forest and instead of an idyll or an escape from urban reality, they offer us bleak pictures. By divesting the scenes of color, the local protagonists and the specific location of the rainforest in Kočevje are relocated from time and space, thus becoming a general place with which many of us can identify. The atmosphere of black and white videos is enhanced by the music of Domen Učkar alias Lifecutter, whose effects and sounds function like synthetic onomatopoeia.

Since the attitude towards the forest reflects the worldview in general, the concept of forest has always reflected the social, economic and political order. From the perception of forest as a dark and wild space outside civilization that provides shelter to outcasts and beasts, to the perception of forest as a natural resource, as a result of an increased deforestation. Furthermore, from a colonial perspective, the forest is the realm of nature, in which people remain primitive. Yet, it is well known nowadays that rainforests preserve knowledge without which it is not possible to preserve the damaged ecosystems, which requires looking at things from an angle that is not necessarily human. That is why P L A T E A U R E S I D U E reverses the perspective and presents forest as an equal participant in the discussions concerning ecology, economy, culture and recreation.

Moreover, the duo's approach reveals that forest is not really a radical Other that belongs to the domain of an entirely natural landscape, and as such cannot be a political space. After all, as Paulo Tavares says, forest is actually a different form of urban space that eludes the spatial and epistemic geometry of a colonial modernist thought and imagination. Therefore, it is unsustainable to think of forest in relation to the city as a political space, but it is necessary to expand and transform the concept of the city in relation to the forest. Because forest is not only an ecosystem that needs to be saved, but it also an important teacher.

Irena Borić



PLATEAURESIDUE imaginarni identitet nagrađivanog dvojca koji čini Aljaž Celarc (r. 1989, BA u geografiji [Univerza v Ljubljani Filozofska fakulteta] & MA u fotografiji [AKV St. Joost, NL]) i Eva Pavlič Seifert (r. 1989, BA u povijesti umjetnosti [Univerza v Ljubljani Filozofska fakulteta] & MA u vizualnoj kulturi [Aalto University, FI]). Rad ovog dvojca temelji se na ekologiji krajolika i novim medijima, a istražuje nove načine podizanja javne svijesti. Uvijek daju glas sudionicima, prirodnim formama poput kamenja, zraka, raznih organizama i stvari, što reorganiziraju u nove, neobične forme i sustave novih medija. Osnova njihove umjetničke produkcije su imerzivne video instalacije. Ovaj tandem živi i radi u slovenskom selu Novi Kot, u šumovitom predjelu Goteniške gore i Snežnika.

<https://plateauresidue.com/>
<https://hisamandrova.com/>

PLATEAURESIDUE is an imaginary identity of award-winning duo Aljaž Celarc (b. 1989, BA in Geography [Faculty of Arts, SI] & MA in Photography [AKV St. Joost, NL]) and Eva Pavlič Seifert (b. 1989, BA in Art History [Faculty of Arts, SI] & MA in Visual Culture [Aalto University, FI]). They work with landscape ecology and new media to research new ways of raising public awareness. They always give voice to project participants, natural forms such as rocks, air, organisms, and other clusters of substances, which they reorganize into new unusual forms and new media systems. The baseline of their artistic production are immersive video installations. The tandem lives and works in Slovene village of Novi Kot, in the forest hinterland of Goteniška gora and Snežnik.

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