

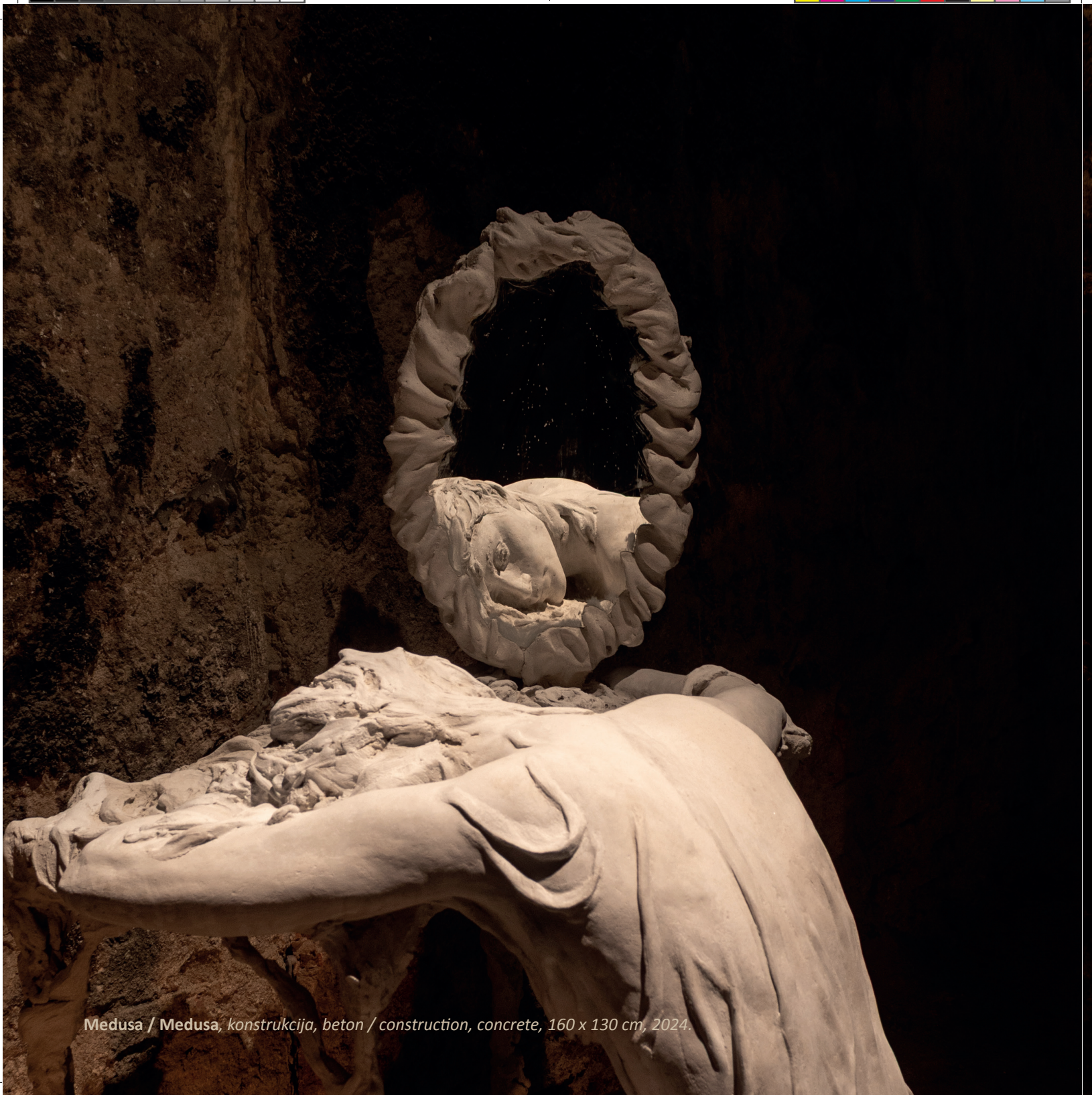


TAJDA TOMŠIČ

ZADNJI
ČAS
ZA
ZGODBE

LAST
CHANCE
FOR
STORIES

POSAVSKI MUZEJ BREŽICE, 20. 7. 2024 – 31. 12 2025



Medusa / Medusa, konstrukcija, beton / construction, concrete, 160 x 130 cm, 2024.





Sirena / Siren, konstrukcija, beton, les / construction, concrete, wood, 400 x 150 cm, 2024.





Smrt / Death, *katran in olje na platnu / tar and oil on canvas, 300 x 160 cm, 2024.*





Tajda Tomšič – izjava umetnice

Umetnost zame predstavlja način, s katerim lahko dokumentiramo in prikazujemo človeške izkušnje. Vojna, ljubezen, smrt in trpljenje so teme, ki jih ne moremo popolnoma razumeti, vendar jih vsi na nek svojstven način doživljamo.

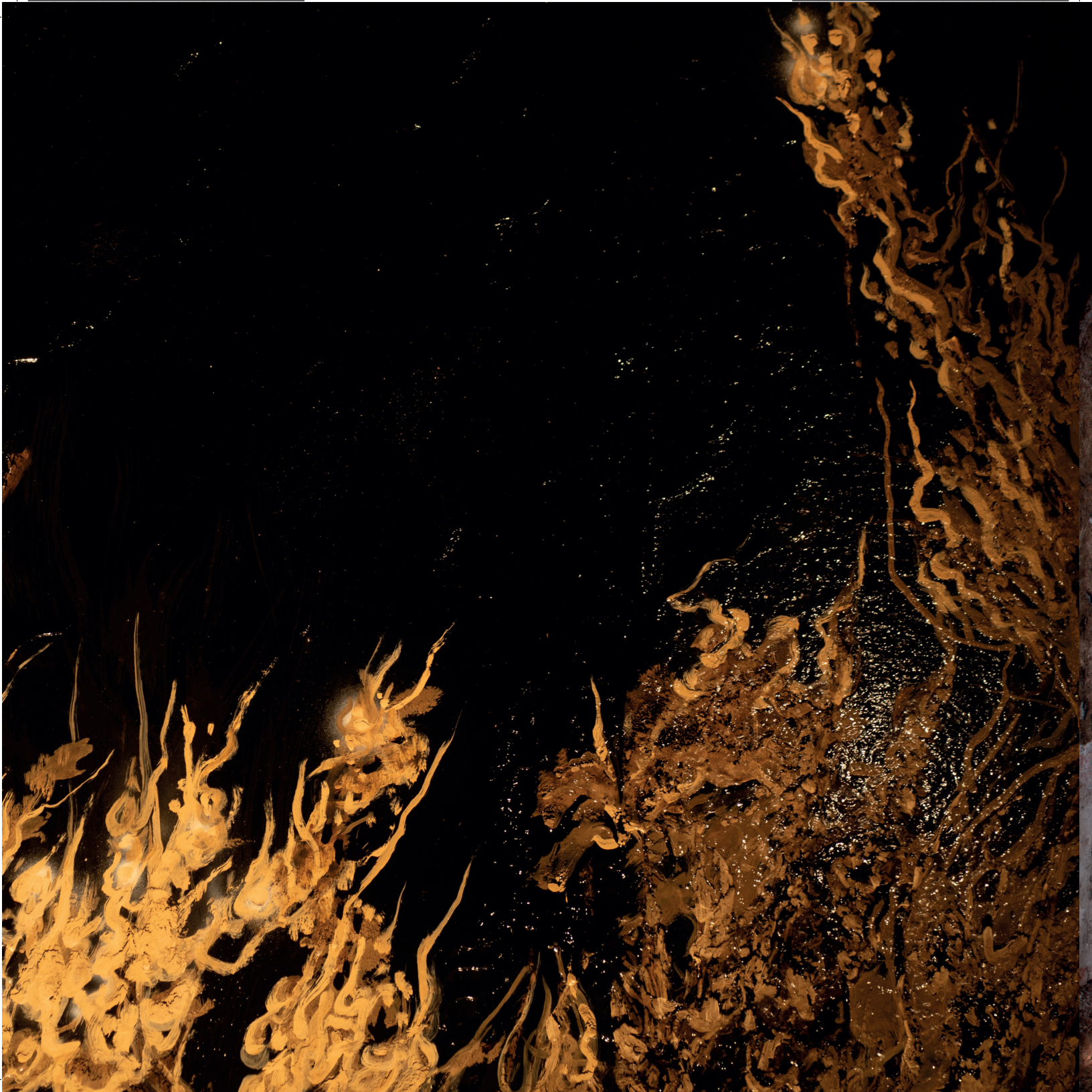
V sodobni družbi si zaradi prevladujočih informativnih in zabavnih medijev, ki jih ironično najdemo na istem mestu, ne moremo več zatiskati oči pred tem, kaj se dogaja po svetu. Družbena omrežja, splet in televizija nas vseskozi zalagajo z obilico informacij, ki jih ne moremo nadzorovati ali se jim izogniti. Tako sem tudi sama kot "žrtev" sodobnih medijev dobila temo za svoja dela. Skozi opazovanje sem ugotovila, da bi lahko trenutno dogajanje in globalno problematiko opisali kot apokaliptično. Skozi zgodovino lahko najdemo več primerov, kjer so skupnosti ljudi iz svojih okoliščin in dogodkov ustvarile verzijo prepričanj in predvidevanj, kako bo potekal konec sveta. Tako so me prek raziskovanja preteklosti in iskanja podobnosti z današnjim časom obsedli motivi apokalipse in njihova upodobitev – ne nujno zaradi potrebe po njihovi estetizaciji, temveč da bi se s kruto resničnostjo teh vprašanj spopadla na svoj način. Štiri pokončno viseče ovalne slike v prostoru pod Viteško dvorano prikazujejo konjenike apokalipse: vojno, lakoto, kugo in smrt. Ti konjeniki se pojavijo v novozavezni knjigi Razodetje/Apokalipsa ob odprtju prvih štirih pečatov, ki oznanjajo začetek konca (Raz, 6, 1–8). Iz te zgodbe sem poleg poimenovanj povzela tudi barve, ki so jih zaznamovale. Vse štiri teme, ki jih konjeniki predstavljajo, so aktualne tudi danes. Globalno segrevanje in podnebne spremembe dosegajo vsako leto nove kritične meje. Vsak dan se zgodi nov napad, pojavljajo se nova bojišča, štejejo se žrtve vojn in manjšina močnih in vplivnih jemlje od večine nemočnih. Strah pred smrtjo pa je, po mojem mnenju, razlog za vso človeško motivacijo.

Izbor klasičnega medija slikanje na platno, ki je časovno in materialno zelo zahteven, je moj način protesta proti današnji zahtevi, da kreativni delavci vsebine, ki so namenjene hitri porabi, producirajo hitro in s tem tekmujejo z umetno inteligenco, ki vsem grozi, da ne bo le prevzela, temveč tudi ubila kreativnost človeštva.

Kiparska dela na razstavi predstavljajo tri ženske like, ki so vizualne metafore, namreč njihove zgodbe izhajajo iz mojih doživljanj in opazovanj ženske in njene vloge v današnjem času, družbi. Hibridi se pojavljajo v zgodbah in mitih, kot fantazijska bitja, katerih živalski del ima namen, da vizualno prikaže odmik od normalnosti. Z njim opozarjajo na svojo nevarnost ali zmogljivosti, včasih pa so tudi namenjeni za prepoznavanje božanstev. Izbrala sem Meduzo, Sireno, približano iz grške mitologije, in svoj izum hibrida rdeče bojvnice, ki je pol rakovica pol ženska.

Zadnji čas za zgodbe je razstava, ki nagovarja vas, gledalce, da si vzamete čas in dovolite domišljiji, da vas popelje v zgodbe, ki zrcalijo naš kompleksen svet.







Dvoživka / Amphibian, katran in olje na platnu / tar and oil on canvas, 160 x 300 cm, 2024.





Tajda Tomšič – Artist Statement

For me, art is a means of documenting and presenting human experience. War, love, death and suffering are topics that we are unable to fully understand, yet we all experience them in our own unique ways.

In today's society, we can no longer turn a blind eye to what is happening in the world, thanks to the ever-present news and entertainment media, which ironically can be found in the same place. Social networking sites, the internet and television constantly flood us with all sorts of information that we are unable to either control or avoid.. This is exactly where I – myself a “victim” of modern-day media – have found inspiration for the theme of my work. Through observation, I realised that current events and global issues could be described as apocalyptic. Throughout history, there are several examples of communities that have created their own versions of beliefs and predictions about how the world will come to an end based on their own circumstances and events. While researching the past and looking for similarities with the present, I became obsessed with apocalyptic motifs and the way they are depicted – not necessarily out of a need to aestheticise them, but to deal with the harsh reality of these issues in my own way. The four upright oval paintings hanging in the space underneath the Knight's Hall depict the four horsemen of the apocalypse: war, famine, plague and death. These horsemen are figures in the Book of Revelation/ Apocalypse in the New Testament of the Bible, revealed by the unsealing of the first four seals that herald the beginning of the end (Rev 6:1-8). In addition to the names, I also used the distinct colours identifying them in this story. All four themes personified by the horsemen have remained relevant to this day. Year by year, global warming and climate change reach new critical thresholds. Every single day, there is a new attack and new battlefields, the casualties of war are counted and the minority of the world's most powerful and influential people take from the powerless masses who are in the majority. I believe that the fear of death is the reason for all human motivation.

My choice of a classic art medium, i.e. painting on canvas, which is very time and material consuming, is my way of protesting against the creatives now being forced to produce content for fast consumption quickly, in competition with artificial intelligence, which is threatening to not only take over, but also kill human creativity.

The exhibited sculptural works depict three female characters that serve as visual metaphors, because their stories are based on my experiences and observations of women and their role in today's society. Hybrids appear in stories and myths as fantastic creatures whose animal part is meant to visually show a departure from normality. They are used to warn of their danger or abilities, and sometimes they are also used to identify deities. I have chosen Medusa, a Siren from Greek mythology and my own invention – a hybrid red warrior that is half crab half woman.

The Last Chance for Stories is an exhibition that urges the viewers to take their time and let their imagination take them into the stories that mirror our complex world.





Osvajanje / Conquest, olje na platnu / oil on canvas, 300 x 160 cm, 2024.





Vojna / War, olje na platnu / oil on canvas, 300 x 160 cm, 2024.



ALENKA ČERNELIČ KROŠELJ

Zadnji čas za zgodbe – soočenje dveh stoletij, umetnika in umetnice, dveh zgodb

Tajda Tomšič se z razstavnim projektom, umeščenim v več kot pol tisočletja star prostor, vrača v svoje primarno regionalno okolje. Po izobraževalni poti in izkušnjah se kot mlada umetnica predstavlja pod okriljem kompleksnega regionalnega muzeja v umetniški krajini domačega Posavja. Umetnica, prepletena z različnimi podobami, razmišlja o poteh, ki jih je treba ubrati in raziskati. Hvaležni smo, da jo je »nagovoril« prav grad Brežice, predvsem pa, da je sprejela dialog s Frančiškom Karlom Rembom (1675—1718), mladim slikarjem prehoda iz 17. v 18. stoletje, ki se je učil v Italiji in bil star 28 let, ko je ustvaril Viteško dvorano – enako kot je (bila) stara Tajda Tomšič, ko je ustvarila svoj pogled na večne zgodbe iz Viteške dvorane ter jih razstavila v prostoru pod njo, v prostoru, ki je surov in brez stalne namembnosti. Čeprav ji torej nismo mogli zagotoviti istega prostora kot mlademu slikarju in posledično sten za »večnost«, smo ji vseeno »dali v roke« prav tako poseben prostor, v katerem stene pripovedujejo o stoletjih. Sooblikovala jih je s svojim razmišljanjem o času, biti tu za sedaj in jutri, in vlogah, ki jih imamo ženske. Njena razmišljanja, vtkana v njeno delo, vas bodo nagovorila ter presunila. Moč izraza vas bo mogoče presenetila in ne boste razmišljali o lepoti, ampak vas bo »zajel« nemir, ki ga mlada umetnica deli z nami.

Razstava s spremljevalnim programom izhaja iz specifike prostorov in arhitekture gradu: Viteške dvorane, grajskega stopnišča, arhitekturne zasnove gradu in mitološke vsebine fresk.

Kiparka je svoje razmišljanje usmerila v preoblikovanje obstoječih, predvsem baročnih poslikav z mitološko vsebino, v novo pripoved – reinterpretacijo t. i. »večnih zgodb in likov«, ki sooblikujejo družbo ter njeno istovetnost že tisočletja. Antične teme, ki »vladajo« v Viteški dvorani, so v razstavi pod njo z ustvarjalnim nabojem Tajde Tomšič pomembno dopolnjene – če je zgoraj bog morja Pozejdon, je pod njim pomembna Sirena, ki s petjem zavaja mornarje. Postavljena je na odslužen – recikliran – na novo pomembno mesto postavljen steber kozolca, ki povezuje različne dediščine in družbene plasti.

Pred ogledalom – ščitom sedi nesrečna Meduza, ki je imela grozljivo moč – kogarkoli je pogledala v oči, je okamenel, tako pa je uničila – okamenela tudi sebe, saj se je želela videti.

Bojevnica, ki ji Tajda Tomšič ni nadela mitološkega imena, prihaja iz močvirja, polnega pasti, zato ima oklep, kot ga najbrž potrebujemo v vseh časih.

Poseben del so elipse – ovali na stenah – tudi ta oblika povezuje obe dvorani in tudi tu je dialog živ in načrten. Kiparka doživlja elipso kot skrivnostno obliko (sredstvo), saj »daje učinek mističnosti, sublimnosti in božanskosti«. Zato je za tokratno razstavo v elipsah interpretirala zgodbo štirih konjenikov, ki prinašajo približujočo se apokalipso in simbolizirajo vojno, lakoto, osvajanje/ kugo in smrt.

V kleti stolpnega prostora (nekdanja vinska klet z betonsko cisterno) je postavila instalacijsko kiparsko delo kot preplet kiparske forme in ustvarila ambient s svetlobo v prostoru. Prostor, oblikovan z razstavo, je tudi priložnost za sodelovanje z drugimi ustvarjalci in povezovanje različnih umetnosti. V razstavi je poudarjena trajnost materialov, ki so zavestno ponovno uporabljeni za umetniško ustvarjanje.

Ali nas lahko umetnost oz. razstava nagovorita do te mere, da res lahko vsak pri sebi kaj spremenimo? Upanje ostaja, pogum pa je z razstavo pokazala tudi Tajda Tomšič.

ALENKA ČERNELIČ KROŠELJ

Last Chance for Stories – An Encounter of Two Centuries, Two Artists, Two Stories

With this exhibition project staged in a space that dates back more than half a millennium, Tajda Tomšič is returning to her primary regional environment. After completing her education and gaining artistic experience, she is now presenting herself as a young artist under the auspices of a complex regional museum in the artistic landscape of her native Posavje region. Interlaced with various images, the artist reflects on the paths to be taken and explored. We feel grateful that it was Brežice Castle that spoke to her and, even more so, that she accepted a dialogue with Frančišek Karel Remb (1675–1718), a young painter from the turn of the 18th century. Remb, who was trained in Italy, was 28 years old when he painted the Knight's Hall – the same age as Tajda Tomšič when she created her own view of the eternal stories from the Knight's Hall and exhibited them in the space right underneath, in a space that is raw and lacking a specific permanent purpose. Although we were unable to provide her with the same space as the young painter and thus with walls "for posterity", we nevertheless "put her in charge" of an equally special space, one whose walls tell the stories of centuries past. Tajda Tomšič has co-created these stories with her reflections on time, being here for today and tomorrow, and the roles we occupy as women. The artist's observations, embedded into her work, will both speak to and move the viewers. The power of expression may catch you by surprise, make you not only think about beauty, but also engulf you in restlessness shared with us by the young artist.

The exhibition and the accompanying programme are based on the specific features of the castle rooms and the castle architecture, i.e. the Knight's Hall, the castle staircase, the castle's architectural design and the mythological content of the frescoes.

The sculptor focused on transforming the existing, mainly Baroque frescoes with mythological content into a new story – a reinterpretation of the so-called "eternal stories and characters" that have been shaping society and its identity for thousands of years. As part of this exhibition on view in the space underneath the Knight's Hall, the ancient themes that dominate the hall above are complemented by Tajda Tomšič's creative energy. The hall above features Poseidon, the god of the sea, and in the space below, the Siren entices sailors with her singing. She has been put on top of a disused – recycled – hayrack pillar, which is placed in an important new place, connecting different heritages and social layers.

In front of the shield-shaped mirror sits the unfortunate Medusa, who had a petrifying power of turning to stone anyone who looked upon her. And because she had wanted to see herself, she turned to stone herself too.

A female warrior, who was not given a mythological name by the artist, is coming out of a swamp full of traps, and so she has a shielding, one that is probably needed at all times.

A special part of the exhibition are ellipses – the ovals on the walls. This is another feature linking the two halls, and here the dialogue is also vivid and deliberate. The sculptor views the ellipse as a mysterious form (a means), as it "gives the effect of mysticism, sublimity and divinity". This is why she used ellipses to interpret the story of the four horsemen of the apocalypse, who symbolise war, famine, conquest/plague and death.

In the basement of the tower – a former wine cellar with a concrete cistern – the artist displayed a sculptural installation as an interplay of sculptural form and created an ambiance through spatial light. The space created by the exhibition also serves as an opportunity to collaborate with other artists and bring together different arts. The exhibition emphasises the sustainability of materials that are consciously reused to create art.

Can art or an exhibition speak to us in a way that makes us change some things ourselves? Hope springs eternal and with this exhibition Tajda Tomšič has certainly shown that she has no lack of courage.



Lakota / Famine, kreda, oglje, katran na platnu / chalk, charcoal, tar on canvas, 300 x 160 cm, 2024.







Bojevnica / Warrior, konstrukcija, beton / construction, concrete, 170 x 80 cm, 2024.



Tajda Tomšič: ZADNJI ČAS ZA ZGODBE / LAST CHANCE FOR STORIES

20. 7. 2024 – 31. 12. 2025

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Kuratorica / Curator: Alenka Černelič Krošelj

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Alenka Černelič