

Zgodovinski atrij

Osrednji atrij

Stekleni atrij

Desni atrij

Ana Janež

I Watched Them Washing Ashore

The exhibition showcases a series of paintings in which the artist reinterprets her motifs to explore the multiple layers of images and their interpretability. The works put forth amorphous, membranous, fragmented forms without clear hierarchies, opening up a field of perceptions and associations. The display plays with the idea of space, where meaning is never fully determined, always difficult to pin down; where the reading of the works remains incomplete, and instead of a definitive interpretation, the viewer is left with a sense of elusion, as if something is lacking.

The main references for the images—which appear in the works as soft, almost shapeless, diffuse forms—are jellyfish and other debris that the artist found along the shore. Rather than clearly definable and legible symbols, they are depicted as metaphors for shifting perception, fluidity, and transformation—the process of losing one’s original form. These new images function as remnants of a previous state, as traces of the original forms of debris emerging in new material form in the relief layers of the paintings. *I Watched Them Washing Ashore* is a record of observation in which the image refuses to stabilise into a finished form. Rather than a one-time event, washing ashore is a process of transition in which something is only just taking shape, with objects moving away from their original environment and becoming fragments of something that is no longer entirely definable, becoming traces, the exterior, or shell of a former state.

In her practice, the artist combines digital and painting techniques. By manipulating digital images, multiplying fragmented elements, layering and reconstructing them, and adding layers of patterned fabrics and thick applications of paint, she creates relief textures. Gradually, the forms no longer function as representations of specific objects or their original states. Instead, they are transformed into ambiguous visual systems that establish meaning partly through spatial arrangements and the relationships between individual elements. The focus is on the moment when, in the absence of a narrative, a new visual language and a new way of reading it emerge through the outer layer, texture, and traces of a previous state.

The forms may be familiar and recognisable, yet also alien and indefinable. As they cannot be firmly defined, they constantly shift between proximity and distance, between recognition and uncertainty. The works elude definitive interpretation, emerging as an open field of relationships, a labyrinth of riddles, speculations about records, and the filling in of gaps.

The decaying forms and their transformation—the ever-changing shapes of washed-up jellyfish, as well as the fragmented and reconstructed images and their indeterminacy—serve both as a motif and as the logic of perception. By allowing a new perception of reality, in which images and information are constantly changing, and their legibility and transmission are becoming increasingly complex, the works also raise the question of how, today, in an age of information, image, and digital transmission overload, meaning is constructed in the first place.

Vida Šturm

Ana Janež (1997) earned her master’s degree in painting from the Academy of Fine Arts and Design in Ljubljana in 2025. She has showcased her work in solo exhibitions at Layer House in Kranj and the DobraVaga Gallery in Ljubljana. She has also participated in numerous group exhibitions, including at the Center for Contemporary Arts in Celje, the Tkalka Gallery in Maribor, the Slovenian Ethnographic Museum, Equrna Gallery, and Kino Šiška in Ljubljana, the Knifer Gallery in Osijek, Croatia, and the POSITIONS art fair in Berlin. In 2026, she received an award from the Academy of Fine Arts and Design at the University of Ljubljana for her master’s thesis.

Guided tour of the exhibition: Tuesday, 7 July 2026, 5 pm

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Gledala sem, kako jih naplavlja

Razstava predstavlja serijo slikarskih del, v katerih umetnica z reinterpretacijami motivov raziskuje večplastnost podob in njihovo berljivost. Dela vzpostavljajo amorfne, membranaste in fragmentirane forme brez jasnih hierarhij, ki razpirajo polje zaznav in asociacij. Razstava se poigrava z idejo prostora, pri čemer pomen nikoli ni popolnoma določen in vedno nekoliko uide, branje del ostaja nepopolno, gledalcu pa namesto zaključene razlage ostane občutek nečesa izmuzljivega, kot da nekaj umanjka.

Osnovne reference podob, ki se v delih pojavljajo kot mehke, skoraj brezoblične in razpršene forme, so meduze in druge naplavine, ki jih je umetnica našla ob obali. V delih niso prikazane kot jasno določljivi in berljivi simboli, ampak kot prispodobne spremenljivega zaznavanja, fluidnosti in transformacije, procesa izgube svoje prvotne oblike. Ustvarjene nove podobe delujejo kot ostanki nekega prejšnjega stanja, kot sledi prvotnih oblik naplavin, ki se v plastenih reliefnih površinah slikarskih del pojavijo v novi materialnosti. *Gledala sem, kako jih naplavlja* je tako zapis opazovanja, v katerem se podoba ne stabilizira kot zaključena forma. Naplavljanje ni enkraten dogodek, ampak proces prehajanja, v katerem se nekaj šele oblikuje, objekti pa se odmaknejo iz svojega prvotnega okolja, postanejo fragmenti nečesa, kar ni več povsem določljivo, postanejo sledi, površina ali lupina nekdanjega stanja.

Umetnica v svoji praksi združuje digitalne in slikarske postopke. Z manipuliranjem digitalnih posnetkov, multipliciranjem fragmentiranih elementov, njihovim platenjem in ponovnim konstruiranjem ter dodajanjem plasti vzorčastih tkanin in debelih nanosov barve ustvarja reliefne površine. Postopoma forme ne delujejo več kot reprezentacije določenega objekta ali njegovega prvotnega stanja. Spremenjene so v dvoumne vizualne sisteme, ki pomen vzpostavljajo tudi skozi prostorske umestitve ter relacije med posameznimi elementi. Poudarja se trenutek, ko ob odsotnosti narativa s površino, teksturo in sledmi ostankov nekega prejšnjega stanja nastaja nova vizualna govorica in nov način njenega branja.

Forme so lahko domače in prepoznavne ter obenem tuje, nedoločljive. Ker ne morejo biti trdno opredeljene, stalno prehajajo med bližino in oddaljenostjo, med prepoznavanjem in negotovostjo. Dela se izmikajo gotovi interpretaciji ter se vzpostavljajo kot odprto polje odnosov, kot nekakšen labirint ugank, ugibanja o zapisih in dopolnjevanja manjkajočih podatkov.

Razpadajoče forme in njihovo preoblikovanje, tako spreminjajoče se oblike naplavljenih meduz kot tudi razdrte in znova konstruirane podobe ter njihova neopredeljivost, so hkrati motiv in tudi logika zaznavanja. Z zaznavanjem in oblikovanjem nove percepcije realnosti, pri čemer se podobe in informacije neprestano spreminjajo, njihova berljivost in posredovanje pa postajata vse bolj kompleksna, dela odpirajo tudi vprašanje, kako danes, v času preobilice informacij, podob in digitalnih posredovanj, sploh oblikujemo pomen.

Vida Šturm

Ana Janež (1997) je leta 2025 magistrirala iz slikarstva na Akademiji za likovno umetnost in oblikovanje v Ljubljani. Svoja dela je predstavila na samostojnih razstavah v Layerjevi hiši v Kranju in galeriji DobraVaga v Ljubljani, sodelovala pa je tudi na številnih skupinskih razstavah, med drugim v Centru za sodobno umetnost v Celju, galeriji Tkalka v Mariboru, Slovenskem etnografskem muzeju, galeriji Equrna, Kinu Šiška v Ljubljani, galeriji Knifer v Osijeku in na umetnostnem sejmu POSITIONS v Berlinu. Leta 2026 je za magistrsko delo prejela nagrado Akademije za likovno umetnost in oblikovanje Univerze v Ljubljani.

Vodstvo po razstavi: torek, 7. 7. 2026, ob 17. uri