

Zgodovinski atrij

Osrednji atrij

Stekleni atrij

Desni atrij

Katarina Kolenc: Vročinski val

Vročinski val je v fotografskem opusu Katarine Kolenc serialna stalnica; polnostalgične in dopustniško zaznamovane podobe avtorica nadgrajuje že od leta 2022. Serija fotografij z lokalne obale, poležavanja na plaži, kopanja, veseljačenja in vsesplošne uživancije na poletnih počitnicah je spričo kronologije nastanka razdeljena na dva dela. Prvi del Vročinskega vala zaznamujejo fotografije, posnete na slovenski obali in na hrvaškem otoku Krk. Predstavljajo avtoričin antropološki, mestoma kritični, humorni in s fascinacijo navdani pogled na mainstream preživljanje prostega časa na plaži; nepregledne, na obalo zgrinjajoče se množice, ki za potrebe večurnega lenarjenja v prtljago vpregajo vsemogočo kramo, pripomočke za plavanje, hrano, zvočnik, igre, oblačila, modne dodatke, kozmetiko, alkohol, marele, brisače, šotore, vozičke, supe, plavutke, črve, obroče, mize, gorilnik in čolne. S takšno razpasenostjo po navidezno popolnih obmorskih habitatih le-te nastopajo kot stereotipna (za naravo škodljiva) potrošniška družba. Naslov serije se zato navezuje tako na lastnosti tipičnega poletja kot tudi na siceršnje (s kapitalizmom, zlorabo in potrošništvom zaznamovano) globalno segrevanje.

Drugi del Vročinskega vala sestoji iz posameznih instalcijskih del, ki so med drugim nastala v sklopu umetniškega festivala DIY kulture in recikliranja Reciklart leta 2024. Gre za skupek odslužanih, pretežno uničenih in zapuščenih napihljivih blazin, ki jih poprej omenjene množice na morju uporabljajo za igro ali oddih na vodi. Glavni izhodiščni element, iz katerega izhajajo kardinalna ideja in nadaljnje prezentacije projekta, predstavlja napihljiv flamingo v izraziti rožnati barvi. Gre za še vedno izredno priljubljen, na družbenih omrežjih vseprisoten predmet, ki bi zlahka simboliziral esenco brezskrbnega pop poletja; vročina, veselje, festivali, morje, girlboss chill vibes, povezanost, sreča – udobno plavajoče življenje na napihljivem, neproblematičnem plamencu. Obviselemu tik pod stropom galerije se mu pridružujejo še krokodil, pisane žoge in blazine, predimenzionirani krofi in nasmejani samorogi.

V kombinaciji s kolažiranimi objavami z družbenih omrežij privilegirancev se oba vročinska valova povežeta v nič hudega slutečo plimo avtoreferenčnega licemerstva. Vzbuja radost, a hkrati gnus ter krivdo. Seriji pripovedujeta o smislu življenja (ležanje na plaži) in vzporednem uničevanju le-tega skozi prizmo ogljičnega odtisa, masovnega turizma in davljenja okolja s kičasto plastiko. V ribiško mrežo ujeta (zdaj prekvalificirana v neuporabno smet) nam na razstavi dobesedno visi na vesti. Kljub temu jo v galerijskem prostoru primarno zaznavamo kot tujek, kot hipokritsko slabo šalo ali neuspelo subverzijo. Ta (ne)zavedni interni paradoks, ki takisto zapada v nemilostno sosledje posledic materializma, mogoče, in prav zaradi svoje subtilne naivnosti, vendarle ponuja potencial za kritičen razmislek in progresivno dokazovanje nesmisla. Najučinkovitejši je namreč nedoločljiv ambivalenten občutek, ki gledalca (potrošnika) preplavlja v nepričakovanih valovih.

Maša Žekš

Katarina Kolenc (1994) je diplomirala iz fotografije na Fakulteti za aplikativne vede (VIST) v Ljubljani. Njeni avtorski projekti izhajajo iz dokumentarnega beleženja vsakdanjih trenutkov življenja in malenkostnih posebnosti njene okolice, ki jih kasneje razvije v obliki dokumentarnih in/ali konceptualnih zgodb. Vročinski val (prvi del) je avtorica že razstavila na nekaj skupinskih (Galerija ZDSLU, festival FOTOVIŽIJE idr.) ter samostojnih razstavah (DobraVaga, Carinarnica), Vročinski val (drugi del) pa lansko leto na festivalu Reciklart na skupinski razstavi v Galeriji Alkatraz. V Steklenem atriju Mestne hiše sta seriji prvič prikazani skupaj in vizualno zaokroženi. V zadnjem letu se avtorica loteva tem, povezanih s kolektivnim spominom, in trenutno svojo novo serijo predstavlja na Sarajevu Photography Festival.

Vodstvo po razstavi s Katarino Kolenc in Mašo Žekš:
ponedeljek, 11. avgust, ob 18. uri.

Katarina Kolenc: Heatwave

The heatwave has been a constant in Katarina Kolenc's photographic work since the artist began working and building on semi-nostalgic and holiday-tinged images in 2022. In light of its chronological creation, the series of photographs on display is divided into two parts, showcasing the local coastline, beach lounging, swimming, merrymaking, and generally enjoying the summer holidays. Part One of Heatwave features photographs taken on the Slovenian coast and on the Croatian island of Krk, conveying the artist's anthropological, sometimes critical, humorous, and fascinated perception of mainstream leisure on the beach: the inexhaustible crowds that flock to the shore, lugging with them all sorts of clutter, swimming gear, food, speakers, games, clothes, fashion accessories, cosmetics, alcohol, umbrellas, towels, tents, trolleys, paddleboards, flippers, swimming noodles, swim rings, tables, camping stoves, and boats for the purpose of lazing about on the shore. With such proliferation in seemingly ideal seaside habitats, they appear as a stereotypical (environmentally damaging) consumer society. The title of the series, therefore, refers both to the features of a typical summer and to (capitalist-, exploitation- and consumerist-driven) global warming at large.

Part Two of Heatwave consists of individual installation works conceived, among others, as part of the DIY culture and recycling art festival Reciklart in 2024: a collection of discarded, mostly destroyed and abandoned pool floats used by the aforementioned crowds at the seaside to play or relax on the water. The main starting point, from which the cardinal idea and subsequent presentations of the project are derived, is an inflatable flamingo in bright pink. This hugely popular object, still ubiquitous on social media platforms, could easily symbolise the essence of a carefree pop summer: heat, joy, festivals, the sea, girl boss chill vibes, togetherness, happiness – a comfortable life floating on an inflatable, trouble-free flamingo. Suspended just below the gallery ceiling, it is joined by a crocodile, colourful balls and pool floats, oversized doughnuts, and smiling unicorns.

Combined with collaged posts from the social media profiles of the privileged, the two heatwaves come together into an unsuspecting tide of self-referential hypocrisy, evoking joy but also disgust and guilt. The two series are about the meaning of life (lying on the beach – as a famous Slovenian pop song goes, translator's note) and its parallel destruction in terms of carbon footprint, mass tourism, and choking the environment with plastic gimcrack. In the display, these plastics, caught in a fishing net (and now reclassified as useless rubbish), literally hang on our conscience. Yet in the gallery space, we primarily perceive them as foreign objects, as a hypocritical bad joke or a failed subversion. But precisely because of its subtle naivety, this (un)conscious internal paradox, which also falls into the merciless sequence of the consequences of materialism, may nevertheless offer the potential for critical reflection and progressive proof of nonsense. For what is most effective is the indefinable, ambivalent feeling that washes over the spectator (consumer) in unexpected waves.

Maša Žekš

Katarina Kolenc (1994) graduated in photography from the Faculty of Applied Sciences (VIST) in Ljubljana. Her projects are based on documenting everyday moments of life and the little peculiarities of her surroundings, which she later develops into documentary and/or conceptual stories. Heatwave (Part One) has already been exhibited in several group (ZDSLU Gallery, FOTOVIŽIJE festival, etc.) and solo exhibitions (DobraVaga, Carinarnica), while Heatwave (Part Two) was shown last year in the Reciklart festival group exhibition at the Alkatraz Gallery. The display in the Glass Atrium of the City Hall is the first time the two series are shown together and as a visual whole. Over the past year, the artist has been exploring themes related to collective memory and is currently presenting her new series at the Sarajevo Photography Festival.

Guided tour of the exhibition with Katarina Kolenc and Maša Žekš:
Monday, 11. August 2025, 6 pm.