

Prilagojen odpiralni čas: vsak dan med 13.00–19.00
Adjusted opening hours: everyday 1 pm–7 pm

Zgodovinski atrij
Osrednji atrij
Stekleni atrij
Desni atrij

Tanja Pak:

Odtis spomina / Ne tukaj in ne čisto tam

Spomin je begoten kot sanje. Ali pustim s svojo prisotnostjo v nečem spomin jaz ali pusti tisto nekaj spomin v meni? Kaj vidim, ko gledam cvet sivke, ko jo od daleč zavonjam, kaj čutim in katero zgodbo berem, ko pobožam drevo? Kako drugačna sem zaradi vseh plasti odtisov, ki jih nosim v sebi? Kaj v meni zgane spomin na dotik Tistega kamna in kaj v nekom drugem? Kako se kamen sam spremeni zaradi mojega dotika? Vsak dotik odmeva drugače. Odzvanja na nešteto načinov v času, ki sledi, in spreminja naše poglede in naš Tukaj in Zdaj. Spomin na dotik padlega drevesa v Seattlu, katerega odtis je z mano popotoval čez poloblo in našel svoj odmev v svetlobi stekla, v sebi nosi vse odtenke našega zavedanja in me nenehno postavlja nazaj na prehojeno pot in naprej v odkrivanje nove. Moje poti so stkane iz plasti vsega, kar je bilo, s slutnjo obljube in vsega, kar ima biti. Iščem pot za vdih in za izdih, za pogled navznoter, da vidim navzven.

- Tanja Pak, september 2024

Tokratna razstava umetnice in oblikovalke Tanje Pak nas iz mestnega vrveža pred ljubljanskim Magistratom prestavi v majhen prostor, poln intimne lepote, ki ugaja zlasti občutljivim dušam – vstopimo v zen Tanje Pak. Ta majhen prostor, ki je zamejen s starimi zidovi Mestne hiše in zastekljenimi okni, pa obenem razgrinja ves svet, ki se kaže kot nekakšno zatočišče sredi spominov, ki jih je avtorica vtisnila v steklo.

Ko vstopimo v tokratni svet Tanje Pak, vstopimo v morje z Jutrovega, vstopimo v vse, kar je. Dramaturgija našega premikanja po peščenem morju je skrbno premišljena. Hojo skozi zenovsko postavljene drobcene kamenčke nam omogočajo stekleni krogi nepopolnih oblik in odtisov preteklih doživetij; stekla se v obliki majhnih otokov ponujajo kot varno kopno v morju. Najprej nas vodijo do drevesne skorje, ki je umetničin spomin iz ameriškega Seattla, prenesen v steklen odtis. Tam bo ostal za vedno, če bomo z njim ravnali nežno, da ne bi poškodovali njegove paradoksalne trdne krhkosti. Spomin se ob pogledu na stekleno skulpturo prebudi in sproži čutne dražljaje; čustva, ki so nas nekdaj navdajala – pa naj so radostna ali otožna –, znova oživijo ob vsakem pogledu na umetnino. Ko smo opravili s spomini in jih zopet varno spravili bodisi v nezavedno bodisi v skrite koticke duše, da jih kadarkoli priključimo na plano, lahko sledimo naslednjim steklenim »twisterskim« krogom. Ti nas vodijo do steklene skulpture, da za hip postanemo in smo Tukaj in Zdaj. Smo sredi Rilkejeve Devete devinske elegije, kajti »biti-tu mnogo pomeni ... Enkrat in nič več. In mi tudi enkrat. Nikoli več. Vendar to, da si enkrat, čeprav samo enkrat bil zemeljski, to se zdi nepreklicno.« Na tem mestu lahko zadihamo in se zavemo svoje sreče, da smo se sploh zgodili in smo zemeljski – po besedah Nejca Gazvode lahko naredimo »tih vdih«. Iz sveta, ki je od vseh, se vračamo vase in najdemo v sebi cel svet.

Svojo pot zaključimo v »gozdu«, kjer je umetnica vpela v drevesa svoj najljubši material – steklo. Drevesa nimajo krošenj, temveč zgolj tanko deblo, ki opazovalcu ponuja možnost, da si sam zamisli mogočne veje in veter, ki se je ujel mednje. Drevesno deblo je lahko temeljna skupna zgodba človeštva, vsak opazovalec pa si zamisli svoje individualne zgodbe, ki se podobno kot v starodavnih kitajskih romanih s koncem neke veje zaključijo ali rojevajo nove. Nevidni veter je lahko usoda, ki nevidne veje premeče po svoje, odlomi ali pa jih naredi čvrste in neupogljive.

Vstopiti v novo umetniško postavitev Tanje Pak je vstopiti v paviljon iz stekla in peska, zena in profanosti, sedanjosti in preteklosti, kjer se lahko v vsakem trenutku pogovarjamo sami s seboj o tem, kaj nam je najdražje na svetu.

- Mateja Gaber

Tanja Pak je po diplomii iz industrijskega oblikovanja na Akademiji za likovno umetnost Univerze v Ljubljani magistrirala iz umetnosti na Royal College of Art v Londonu. Na ALUO predava kot redna profesorica in vodi smer Steklo in keramika. Ustvarjalno se posveča kiparstvu, prostorskim umetniškim postavitvam in oblikovanju uporabnih steklenih predmetov. Razstavlja po vsem svetu. Njena dela so vključena v številne zbirke in javne prostore. Nagrajena je bila s številnimi mednarodnimi rezidencami, med drugimi tudi v Corning Museum of Glass, Creative Glass Center of America in Pilchuck v ZDA ter Musée du Verre v Franciji. Za svoje delo je prejela nekaj mednarodnih nagrad, med njimi veliko nagrado Mednarodne trienalne razstave stekla v Tojami 2024, dve častni omembi Red Dot, nagrado oblikovalka leta in posebno nagrado za umetniško delo Arte Laguna Prize. Njeno delo je bilo štirikrat uvrščeno med 100 najvplivnejših del v steklu v letnih izborih ameriške strokovne publikacije New Glass Review in je bilo med finalisti na Mednarodni razstavi v Kanazavi, razstavi European Glass Context, Mednarodni razstavi stekla v Tojami ter na drugih natečajnih ali kuriranih razstavah. V umetniških delih zadnjih let raziskuje predvsem tematiko samosti in posameznikovega notranjega sveta, pri čemer izpostavlja iskanje bližine, krhko naravo medsebojnih vezi in razmerij, ob tem pa izmuzljivost naše celosti. Dela v svojem studiu v Ljubljani.

Zahvala avtorice:

Oddetek za kulturo MOL, Restavratorski center ZVKDS, Njiva, KOV, RST, Preciosa, in Mateja, Živa, Juri, Vaclav ter vsi, ki ste mi pomagali pri projektu.

Večino del je avtorica izvedla v svojem studiu, deloma pa tudi v studiih v Urban Glass, CGCA, MusVerre, in v Centru Rog.

Za več podatkov o skulpturalnih eksponatih in njihovih izvedbah v uporabne predmete za interier ali vrtove, ter možnosti nakupa, naslovite na tanja.pak@siol.net.

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Tanja Pak:

The Imprint of Memory / Neither Here and Not Quite There

A memory is fleeting, much like a dream. Is it me, my presence leaving a memory in something, or is the something leaving a memory in me? What am I seeing as I look at a flowering lavender, as I pick up its scent from afar; what am I feeling, and which story am I reading as I caress a tree? How different have all the layers of imprints I carry within made me? What triggers the memory of touching That stone in me, or in someone else? How does the stone itself change because of my touch? Every touch has a different echo. Reverberating in countless different ways in the time that follows, influencing our views and our Here and Nows. There's a memory of touching a fallen tree in Seattle. Its imprint has travelled with me across the hemisphere and found its echo in the light of glass, holding all the shades of our consciousness, and it keeps placing me back on the path already travelled, as it does onwards, making me discover a new one. My paths are a lacework made of all the layers that have been, with a premonition of a promise and everything that is yet to be. I am looking for a path to inhale, and to exhale, to look within, in order to see outwards.

- Tanja Pak, September 2024

The exhibition by artist and designer Tanja Pak takes us from the hustle and bustle of the city one experiences in front of the Ljubljana City Hall to a small space full of intimate beauty, especially pleasing to sensitive souls – this is the zen of Tanja Pak. Although small, enclosed by the old walls of the Town Hall and glazed windows, this space reveals a whole world that appears as a kind of refuge amidst the memories that the artist has etched into glass.

When we enter this world of Tanja Pak, we enter the sea of Levant; we enter all that is. The dramaturgy of our movement along the sandy sea is meticulously planned. Taking us through the tiny pebbles placed in a zen-like manner are glass circles of imperfect shapes with imprints of past experiences; in the form of small islands, the glass pieces serve as safe patches of land in the sea. They lead us to a tree bark, the artist's souvenir from Seattle transferred into a glass imprint. It will remain there forever if we handle it gently so as not to damage its paradoxical solid fragility. The sight of the glass sculpture awakens memories and triggers sensory stimuli, bringing back the emotions we used to feel – joyful or sad – every time we look at the artwork. Once we have dealt with the memories and safely stored them away, either in the unconscious or in the hidden recesses of our souls to bring them back any time we wish, we can continue to follow the Twister-like glass circles. They lead us to another glass sculpture so we can pause for a moment and simply be, Here and Now. We find ourselves in Rilke's Ninth Duino Elegy, because "just being here matters... Once and no more. And for us too, once. Never again. And yet it seems that this—to have once existed, even if only once, to have been a part of this earth—can never be taken back." At this point, we can breathe deeply and acknowledge our good fortune to have happened at all and to be part of this earth – or in the words of Nejc Gazvoda, we can take a "silent breath". From the world that is of all, we return to ourselves and find a whole world within us.

We end our journey in the "forest", where the artist has adorned trees with her favourite material – glass. Without canopies and with only thin trunks, the trees allow us to imagine their mighty branches and the wind caught between them. While a trunk may represent the fundamental shared narrative of humanity, each observer imagines their own stories, which, like in ancient Chinese novels, end with the tips of branches or give birth to new ones. The invisible wind may be fate, stirring the invisible branches as it pleases, breaking them off, or making them firm and unyielding.

To enter Tanja Pak's new art installation is to enter a pavilion of glass and sand, of zen and the profane, of the present and the past, where we can talk to ourselves about what we hold most dear in the world.

- Mateja Gaber

Tanja Pak obtained a master's degree in art from the Royal College of Art, London, having graduated in industrial design from the Academy of Fine Arts of the University of Ljubljana, Slovenia, where she is now a full professor, heading the Glass and Ceramics department. She is creatively committed to sculpture, artistic spatial installations and the design of functional glass objects. She exhibits worldwide. Her work is part of many collections and public spaces. She has won artist residencies in studios and museums around the world, including The Corning Museum of Glass, Creative Glass Center of America, Pilchuck, and Musée du Verre in France. She has received many international art and design awards, including the Grand Prize of the triennial Toyama International Glass Exhibition 2024, two Red Dot HM and Arte Laguna special prizes. Her work has been selected for the New Glass Review four times, and she was among the finalists in many important glass competitions, such as the Kanazawa International Exhibition, Toyama International Glass Exhibition, European Glass Context, and other juried or curated exhibitions. In her recent works, Tanja Pak has been exploring the theme of solitude and the inner world of the individual. Her art delves into the search for closeness, the delicate nature of interpersonal bonds, and the fragility of our unity in the face of indivisibility. She works in her studio in Ljubljana.

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The artist produced the works primarily in her studio and partly also in the studios of Urban Glass, CGCA, MusVerre, and Center Rog.

Please email tanja.pak@siol.net with any enquiries about sculptures or their adaptation into usable objects in the interior or exterior, as well as about the possibility of purchasing them.

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