

izhodiščih vidne platforme in emotivne reakcije v novo sinhrono umetniško formacijo.

Medmedijski projekt povezuje dva kreativna medija, sliko in animiran niz fotografij v medmedijsko vizualno celoto ter zajame še specifiko arhitekture prostora, za katerega in v katerem se odvija. Izhaja iz pretočnosti in eksperimenta dveh povezovalnih medijev kot odziv na vsebino dogodkov v preteklosti in sedanjosti. Če so bile na gradu že od časov, ko je Ljubljana postala deželno knežje mesto, ječe, pa sta Irena Romih in Amir Muratović v tem času in v te prostore vselila optimizem, prehodnost in odprtost.

Milena Koren Božiček

IRENA ROMIH

Rodila se je leta 1965 v Celju. Leta 1990 je diplomirala na ALUO v Ljubljani pri prof. Emeriku Bernardu. Po študiju je bila nekaj let zaposlena kot oblikovalka v tovarni stekla Rogaška. Ob tem je oblikovala tudi embalažo in za to prejela nekaj nagrad. Leta 1994 je vpisala podiplomski študij pod mentorstvom prof. Metke Krašovec. Po seriji del, slikanih v enkavstiki in jajčni temperi, je nadaljevala v tradicionalni tehniki freske, ki jo je skupaj z njenim fizičnim nosilcem kamnom razvila v samostojen, prenosljiv objekt. V njih skozi

comprehend them as intrusions but as the real thing. This “game” between the objective and imaginary world represents the relationship between the real and utopian. It is based on the actual roots of the visual basis plus its emotional reaction which then merge into a new synchronised artistic form.

This multimedia project connects two creative mediums, painting and a string of animated photographs into a visual unit which embraces the specific architecture of the space for which it was created and in which it is set. It originates in streaming and in an experiment of binding two mediums as a response to events past and present. If dungeons have existed in the castle since Ljubljana became the provincial capital town then in our time Irena Romih and Amir Muratović have brought optimism and openness to these spaces.

*Text, Milena Koren Božiček
Translation, Nina Zelenko*

IRENA ROMIH

She was born in 1965 in Celje. In 1990 she graduated from the Faculty of Fine Arts and Design under the mentorship of prof. Emerik Bernard. After completing her studies she has worked for a few years as a designer in the glassworks Rogaška where she also designed packaging for which she received a few awards. In 1994 she entered a postgraduate study under the mentorship of prof. Metka Krašovec. After a series of works painted in encaustic and egg-tempera she continued to paint in the traditional technique of fresco, which she developed as independent, portable objects

obliko in taktilnost površine podaja aluzije na neke dogodke oziroma izkušnje iz zasebnega življenja. V zadnjem času v sliki uporablja nove materiale - pleksi steklo, frotir in akril. Njen pristop do slikovnega polja ostaja enak, drugi materiali pa omogočajo konstrukcijo povsem drugačnih prostorov zaznave.

AMIR MURATOVIĆ

Amir Muratović se je rodil leta 1966 v Sarajevu. Študiral je filmsko in televizijsko režijo na AGRFT ter na Fakulteti za arhitekturo. V magistrski nalogi je na primeru filma Portreta z ozadjem iskal možnosti prepleta eksperimentalnega, animiranega in dokumentarnega filma. V kratkih eksperimentalnih filmih z združevanjem digitalnih fotografij raziskuje pretok procesov v naravi. Je avtor filmske monografije Sladka strast periferije / Enciklopedija Ivica Matića. Kot režiser, scenarist in montažer podpisuje številne dokumentarne filme za Televizijo Slovenija, pomembnejši med njimi so Majoš, Fabiani : Plečnik, Kruhovo leto, Druga generacija, Triglav, Tranzicijski Don Kihot, Đuro in Utrinki iz snemajna. Nekateri med njimi so bili nagrajeni, med drugim z vesno za dokumentarni film in viktorjem za najboljšo dokumentarno TV-oddajo.

together with the painting surface which was stone. In her frescoes she presents through form and touch perception allusions to some events and experiences of her personal life. Lately she applies new materials to her painting - Plexiglas, terry cloth and acrylic. However her attitude towards painting remains the same while the new materials enable her to construct completely different spaces of perception.

AMIR MURATOVIĆ

Amir Muratović was born in 1966 in Sarajevo. He studied film and television directing at the Academy of Theatre, Radio, Film and Television. He also trained at the Faculty of Architecture. In his MA thesis he investigated through the film A Portrait with the Background the options of amalgamating the experimental, animated and documentary film. In his short experimental films he researches the flow of natural processes in nature by unifying digital photographs. He is the author of the film monograph The Sweet Passion of Periphery / The Encyclopaedia of Ivica Matić. As a director, screenwriter and film editor he created numerous documentary films for the National Television, the more prominent are; Majoš, Fabiani: Plečnik, The Year of Bread, The Second Generation, Triglav, The Transitional Don Quixote, Đuro and Flashes From the Filming. Some of these films won awards - among others Vesna award for the best documentary film and Victor for the best television documentary.

Ljubljanski grad / Ljubljana Castle
Grajska planota 1, SI-1000 Ljubljana
Info center / Info Centre:
T.: +386 1 / 306 42 93
E: info-center@ljubljanskigrad.si
W: www.ljubljanskigrad.si

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**IRENA ROMIH,
AMIR MURATOVIĆ**

MIMIKRIJE 2/MIMICRIES 2

Medmedijska postavitev/ *Multimedia exhibition*

Ljubljanski grad, *Ljubljana Castle*
Peterokotni stolp/*Pentagonal tower*, 13. 11. 2014–4. 1. 2015

MIMIKRIJE 2

Ljubljanski grad je bil motivacijski objekt že v davni preteklosti tudi za mnoga danes zelo znana imena ustvarjalcev različnih ustvarjalnih smeri, od literatov, arhitektov, oblikovalcev do likovnih ustvarjalcev. Ob izbruhu prve svetovne vojne so bili v grajskih ječah zaprti znani kulturni delavci: Ivan Cankar (1876-1918), Ferdo Vesel (1861-1946), Juš Kozak (1881-1938) in Ivan Lah (1881-1938). Mnogi ustvarjalci pa so na gradu opravljali različna dela. Matej Sternen (1870-1949) je restavriral poslikave v kapeli, Ivan (1884-1971) in Helena Vurnik (1882-1962) sta živela na gradu, Marij Pregelj (1913-1967) je skupaj z arhitektom B. Kobetom poslikal Stolp strelcev, Ivan Zajec je imel atelje na gradu, Boris Kobe (1905-1981) pa je izdelal načrte za prenovo gradu, kot je mogoče zaslediti iz virov o zgodovini Ljubljanskega gradu. Mamljivost njegove pozicije in funkcije še danes vznemirja aktivne umetnike. Odvisnost od vodnega vira je bila prisotna v vseh obdobjih vladanja in življenja na gradu. V grajskem kompleksu je bilo veliko število vodnjakov, znotraj in izven njega. Voda, neobhodno potrebni življenjski element, arhitekturni elementi vodnjakov in cistern grajskega kompleksa ter razstavni prostor, ki tudi po svoji konstrukcijski zasnovi spominja na notranjost prostranega vodnjaka, so fascinirali oba avtorja projekta Mimikrije 2: Ireno Romih in Amirja Muratovića. Medmedijski projekt z naslovom Mimikrije 2 je projekt na dveh arhitekturnih nivojih zanimive historične arhitekture, ki že sama po sebi obiskovalca (gledalca) nagovarja s svojimi specifičnostmi in značilnostmi. To ni ravno galerijski prostor, ki bi avtorjem

MIMICRIES 2

For many years Ljubljana castle has been an inspiration for many very famous artists who have been involved in various artistic forms like literature, architecture, design and fine arts. When World War I broke out several famous writers and painters were imprisoned in the castle's jails; Ivan Cankar (1876 – 1918), Ferdo Vesel (1861 – 1946), Juš Kozak (1881 – 1938) and Ivan Lah (1881 – 1938). However, many artists also worked at the castle. Matej Sternen (1870 – 1994) worked on the restoration of the frescoes in the chapel, Ivan (1884 – 1971) and Helena (1882 – 1962) Vurnik resided in the castle, Marij Pregelj (1913 – 1967) and architect B. Kobe have painted the Archer's Tower, Ivan Zajec had a studio at the castle and Boris Kobe (1905 – 1981) made plans for the castle's renovation as is evident from records of the castle's history. The castle's attractive position and function still excite today's artists. In all periods of its history people depended on the water sources. There were a number of wells both inside and outside the castle complex. Both artists of the Mimicries 2 project Irena Romih and Amir Muratović were fascinated with water –this essential life element- and with the architecture of the wells and cisterns of the castle complex as well as with the exhibition space whose construction reminds us of the interior of a large well. The multimedia project named Mimicries 2 stretches across two architectural levels of this interesting historical structure which already impresses the visitor with its special characteristics. It is not exactly a gallery space which would render artists a neutral surrounding for their

omogočal nevtralnno odprtost za projekte, toliko bolj prikladen in navdihujoč pa je za ciljne prostorske postavitve.

Mimikrije 2 je avtorska postavitev, ki se je razvila iz razvojnih sklopov slikarke Irena Romih, začetih v osnovi s sliko s tem naslovom. Iz nje sta zrasli avtorski seriji del, ki sta prehajali v nove materiale, oblike in prostore preko enigme slike v sliki in s prefinjenimi učinki materialnosti.

V prostoru peterokotnega stolpa večdelna postavitev stiliziranih delov nog vodi in uvaja v prostor spomina, z materialno in asociativno strukturo, ki govori o trdnosti kompleksa, v katerem se nahajamo, in hkrati o zdaj že arheološki preteklosti in luščenju plasti posameznih obdobj. Najbolj ranljivi del je diskretno zaznamovan z vzorcem iz živega intimnega spomina. Na videz banalne vsakdanje motive predeluje v opozorilne in zanimive kompozicijske celote ali sestavljanke podob. Pri tem ne sledi atraktivnim učinkom, ampak vsebini učinkovanja.

V spodnjem delu stolpa je iluzija prostora povezana z zrcaljenjem zgodb in dogodkov - trajno zaznamovano estetsko senzualnostjo, ki se ji pridruži še projekcija animiranih podob iz krajinskega sveta. Dvonivojska postavitev v peterokotnem stolpu na vstopu s platoja nagovarja z mimikrijo v odnosu do arhitekturne možnosti in edinstvenosti strukture odprtega zidu peterokotnega stolpa, ki je avtorico tako prevzel s svojo strukturnostjo, da se je soočila s posebnostjo postavitve znotraj jasno strukturiranega prostora. Njena postavitev v peterokotnem

projects but this makes it even more suitable and inspiring for targeted spatial installations.

Mimicries 2 is an exhibition which evolved from a developmental series of paintings by Irena Romih which basically started with one painting of the same name. This instigated two series of works which sought new materials, forms and spaces through the enigma of a painting in a painting endowed with subtle material effects.

A complex installation of stylised parts of legs in the space of the Pentagonal tower introduces us through its material and associated structure to a space of memories which draws attention to the solidness of the complex and also to its archaeology. This allows the many eras of the past to be peeled away. The most delicate part is discretely marked with a pattern derived from a vivid intimate memory. The artist modifies the seemingly banal, everyday scenes into warning and arresting compositions or combined images. In this she does not pursue attractive effects but is interested in the power of the impression.

In the lower part of the tower the illusion of space is related to the mirroring of stories and events – a lasting aesthetic sensitivity which is accompanied by a projection of animated landscape images. When we enter this two-level exhibition in the tower from the upper plateau it relates to us with mimicry in relation to the architectural potential and the unique structure of the open walls of the Pentagonal tower which have enraptured the artist to the extent that

stolpu je opozarjanje na mimikrijo – stapljanje različnih stvari, prostorskega in umetniškega, in je skupen projekt Irena Romih in Amirja Muratovića. Pod prvim nivojem stolpa ustvarja zlivanje dveh umetniških komponent dveh avtorjev v eno predstavnost. Slikarski del Irena Romih je posledica naravnega polzenja barve po materialu in hkrati izhodišče za spajanje z animiranimi fotografijami vode Amirja Muratovića

Njuna medmedijska predstavitev temelji na vsakdanji temi prehajanja tako v naravnem kot sociološkem in kreativnem smislu. Je izpostavljanje »resničnosti« na dveh novih medijskih nosilcih – sliki in animiranih fotografijah. Kompozicijska mreža je osnovno izhodišče za oba medija, ki se ujame prav v izvornih točkah in se staplja v mehko, dinamično tvorbo. V slikarskem delu Romihova združuje fiktivne, asociativne in konstrukcijske oblike krajinskih detajlov, ki jih z iluzionistično poslikavo krajinskih elementov v kombinaciji vodnih in travnatih površin spreminja v drapirano krajino. Materialni nosilec slike ji omogoča izvedbo akvarelnega učinkovanja in mehkobe. Nova podoba predstavlja imaginarno pokrajino z abstrahiranjem in fragmentacijo realnih vsebin v slikarskem in animacijskem mediju.

Izvorne elemente vodnega vira Muratović z abstrahiranjem in fragmentarnostjo stvarnega razblini, spet druge fiktivne elemente namerno izpostavi in infiltrira, da jih ne dojemamo kot vsiljene, ampak kot izvorne. Ta »igra« med objektivnim in fiktivnim svetom je razmerje med realnim in utopičnim, ki temelji na stvarnih

she faced the challenge of setting up an exhibition within this clearly defined space. Her exhibition in the Pentagonal tower suggests mimicry. The merging of various things like space and art stands as a joint project of Irena Romih and Amir Muratović. On the lower level of the tower this creates a mingling of two artistic components - made by two artists - into one creation. Irena Romih's painting section uses the natural flow of paint across the material and this is the inspiration for adding the animated photographs of water by Amir Muratović.

Their multimedia presentation is based on a daily topic of merging the natural with the sociological and creative ideal. It is a display of reality in two new mediums – painting and animated photography. The basic starting point for both of them is a compositional network which falls together precisely in its original points and melts together into a soft dynamic form. In her paintings, Romih amalgamates fictitious, associative and constructional forms of landscape detail which she then transforms through painting illusions and combines them with watery and grassy surfaces into a draped landscape. She works on a surface that enables her to produce a watercolour effect and fuzziness. This new image represents an imaginary landscape in which the realistic concept has been abstracted and fragmented in both the painting and the photographic medium.

Muratović deconstructs the original elements of the water source by means of abstraction and fragmentation of the real and then infiltrates and highlights new, fictional elements so that we don't