

MARKO PAK: »PALIMPSESTE«
GALERIJA DLUM, ŽIDOVSKA U
LICA 10, MARIBOR. SAMOSTO
JNA FOTOGRAFSKA RAZSTAV
A V OKVIRU 9. FFM – MRTVI K
OT/BLIND SPOT. MARKO PAK:
»PALIMPSESTE«, GALERIJA D
LUM, ŽIDOVSKA ULICA 10, MA
RIBOR. SAMOSTOJNA FOTOG
RAFSKA RAZSTAVA V OKVIRU
9. FFM – MRTVI KOT/BLIND SP
OT. OD 3. 9. DO 28. 9. 2024. M
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Marko Pak – Palimpseste

»Palimpsest je stran, iz katere je bilo besedilo spraskano, sprano ali zbledelo in jo je zato mogoče uporabiti za nov zapis.«

Eden od pojavov, ki je konstanta obstoja v moderni družbi, so plakati v javnih prostorih. Ne glede na njihovo originalno zastavljeno sporočilnost jih pogosto preprosto spregledamo, saj se lahko tudi v navezavi na njih upošteva misel Gerarda Wajcmana, ki je v knjigi Objekt stoletja govoril o nevidnosti spomenikov, s katerimi smo obkroženi. Človeška navajenost na nekaj, kar je vedno prisotno, ta objekt spremeni le v del vsakodnevne pokrajine, njegova zastavljena izraznost pa je izgubljena. Promocijske materiale, ki nas obkrožajo, lahko dojemamo kot spomenike sodobne miselnosti in človeške usmerjenosti v hiperprodukcijo, željo po izraziti slišanosti in tržnem tekmovanju. Četudi gre mestoma za plakate, ki domnevno zavračajo tržnost – prodajajo ideje, lahko še vedno slutimo kričanje zahteve po vidnosti, relevantnosti in izpostavljenosti. Izgorelost, ki jo povzroča preobremenjenost z vizualnimi in ostalimi informacijami, je posledica siljenja v hiperpotrošnjo, saj brez nje ostajamo v stanju strahu pred zamujanjem najnovejših produktov, dogodkov in izkušenj. Ob ignoriranju pozivov nam grozi padec v irelevantnost, disociiranost od zahtev okolja, čeprav vanjo kmalu zapadejo tudi sami promocijski materiali. Marko Pak v ostankih kolažev vidi – kot nakazuje naslov, stran, ki je bila delno uničena in je lahko uporabljena za nov zapis. Moteča komunikacijska sredstva, ki zahtevajo našo pozornost, preobrazi v umetniška dela, ko jih ujame v trenutkih njihovega razkroja, zapadanja v pozabo. Materiali, ki bodo kmalu zamenjani z novimi, s fotografijami umetnika pridobijo kanec večnosti, pomirjujoče tišine in možnost prežetosti z nevsiljivim pomenom. Marko Pak obstoječe delo torej uporablja, da ga rekontekstualizira v samostojno umetniško delo, ki prek umetnikove intervencije pridobiva nove izrazne možnosti. Zavrnjena je želja po novosti ter s tem poudarjena ranljivost, minljivost in konstantno preobražanje človekove izraznosti, ki lahko zaide v prazno ponavljanje ali pa preišljene, produktivne rezultate. Umetnikova vizija omogoča, da se posvetimo temu, kar se običajno skriva v periferiji naše zaznave.

Pri vseh delih gre za posledice (zaznanih) procesov; lepljenje (komercialnih) plakatov, njih platenje (kolaži) in odstranjevanje (dekolaži) – ostanki grafik, lepil, barv, tekstur betona, sprejev (grafiti) ..., kot učinke (so)bivanja človeka v 'habitatih' urbanih prostorov.

V fotografijah Marka Paka lahko sledimo rdeči niti avtorskega odnosa do nagovorov fundamenta človekovega bivanja, obstoja, narave in perečih vprašanj ekologije. Likovna dela so najprej tihe študije struktur estetskih makro zapisov, kot poskus konceptualizacije oz. glasni nagovor ekoaktivizma.

Reprezentativno delo HO (Horizontal Overscan) se tudi z naslovom navezuje na temo festivala – Mrtvi kot, saj izraža proces »overscana«, ki je bil pojav nekaterih starejših televizijskih sprejemnikov, pri katerem je del vhodne slike odrezan z vidnimi mejami zaslona. Do tega pride, ker so bili televizijski sprejemniki s katodno cevjo (CRT) od tridesetih let prejšnjega stoletja, do začetka leta 2000, zelo različni pri procesu nameščanja video slike znotraj meja zaslona. S tem naslovom umetnik ilustrativno zariše tudi možne periferije dožemanja in jih poveže z instrumenti, vmesniki, ki naš pogled in dožemanje usmerjajo ter poskrbijo, da nekateri deli vidnega ostanejo v mrtvem kotu.

Sara Nuša Golob Grabner

Marko Pak (1971, Maribor) je izobraževanje za kustose sodobne umetnosti zaključil na SCCA-Ljubljana v letu 2003 pod mentorstvom Mirana Moharja in Gregorja Podnarja. Fokus njegovega ustvarjanja so piktoralni in skulpturalni objekti ter prostorske postavitve. Je član ZDSLU in DLUM, s katerim strokovno sodeluje od leta

2000 kot organizator razstav, recenzent, kurator in večmedijski umetnik. Avtorjeva dela so uvrščena na razstave slovenske sodobne umetnosti in mednarodne izbore. Za svoje delo je prejel več nagrad, nazadnje Nagrado DLUM 2021 (za fotografijo). Živi in ustvarja v Mariboru.

Marko Pak – Palimpseste

"A palimpsest is a page from which text has been scratched, washed off or faded and can therefore be used for superimposing a new text."

One of the constant phenomena in modern society is the presence of promotional posters in public spaces. Despite their original intended message, they are often simply overlooked, because even concerning them one can follow the thought of Gerard Wajcman, who in his book *The Object of the Century* spoke of the invisibility of the monuments with which we are surrounded. The human habituation to something always present turns this object into a mere part of the everyday landscape, and its intended expressiveness is lost. The promotional materials surrounding us can be seen as monuments to the modern mindset and the human orientation towards hyperproduction, the desire to be heard and compete. Even if sometimes we encounter posters that supposedly reject marketability – that sell ideas, we can still sense the screaming demand for visibility, relevance, and exposure. The burnout caused by visual and other information overload is a consequence of the push towards hyperconsumption because without it we remain in a state of fear of missing out on the latest products, events, and experiences. Ignoring the prompts, we are in danger of falling into irrelevance, and dissociation from the demands of the environment, even though the promotional materials themselves soon fall into it. Marko Pak sees in the remnants of the collages – as the title suggests – a page that has been partially destroyed and can be used anew. He transforms distracting means of communication that demand our attention into works of art, capturing them in their moments of decay, of falling into oblivion. Materials that new ones will soon replace, acquire a hint of eternity in the artist's photographs, a soothing silence, and the possibility of being imbued with unobtrusive meaning. Marko Pak uses the existing work to recontextualize it into an independent work of art, which acquires new expressive possibilities through the artist's intervention. The desire for novelty is rejected, thus emphasizing the vulnerability, transience, and constant transformation of human expressivity, which can lead to empty repetition or thoughtful, productive results. The artist's vision allows us to focus on what is usually hidden in the periphery of our perception.

The artworks express the consequences of (perceived) processes; the pasting of (commercial) posters, their layering (collages) and removal (*décollages*) – the residues of prints, glues, paints, textures of concrete, sprays (graffiti) ..., as the effects of human (co)habitation in the 'habitats' of urban spaces.

In the photographs of Marko Pak, we can trace the red thread of the author's attitude towards the fundamentals of human existence, nature, and the pressing issues of ecology. The artworks are first of all silent studies of the structures of aesthetic macro records, as an attempt at conceptualisation or a loud address of ecoactivism.

The representative work *HO* (Horizontal Overscan) is also related to the festival's theme – *Dead Angle* – as it reflects the process of "overscan", a phenomenon of some older television sets, where the visible boundaries of the screen cut off part of the input image. This occurs because cathode ray tube (CRT) television sets from the 1930s until the early 2000s varied in the processes of positioning the video image within the boundaries of the screen. In choosing this title, the artist also illustratively draws the possible peripheries of perception and connects them to the instruments – the interfaces that direct our gaze and perception, and ensure that some parts of what we see remain in a blind spot.

Sara Nuša Golob Grabner

Marko Pak (1971, Maribor) completed his training for curators of contemporary art at SCCA-Ljubljana in 2003, under the mentorship of Miran Mohar and Gregor Podnar. The focus of his work is pictorial and sculptural objects and spatial installations. He is a member of ZDSLU and DLUM, with which he has been collaborating professionally since 2000 as an exhibition organizer, reviewer, curator, and multimedia artist. His works have been included in exhibitions of Slovenian contemporary art and international selections. He has received several awards for his work, most recently the DLUM 2021 Award (for photography). He lives and works in Maribor.



HO (Horizontal Overscan), 2024, fotografija, 50 × 70 cm
HO (Horizontal Overscan), 2024, photograph, 50 × 70 cm



VAL, 2024, diptih, fotografija, 62 × 130 cm (uokvirjeno)
WAVE, 2024, diptych, photograph, 62 × 130 cm (framed)

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