



Petra Mrša
Killing, arranging, walking

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Hrvatsko društvo likovnih umjetnika Dubrovnik i Galerija Flora sa zadovoljstvom Vas pozivaju na otvorenje izložbe Petre Mrša Killing, arranging, walking 13. srpnja 2019. u 20 h sati u Galeriji Flora. Izložba se može pogledati do 28. srpnja svaki dan od 18 do 22 sata.

Umjetnički eksperiment Petre Mrša bazira se na susretu s prirodom, odmah na početku vidljivo je da taj susret nije rutinski i da je on predmet istraživanja. Fenomeni ponašanja i prihvaćanja internaliziranog i datog poput onog u fotografskom ciklusu *Vježbanje obitelji* i ovog puta su u fokusu autorice. Izmještena u novi, za autoricu neprirodan kontekst, primorana je suočiti se s vlastitim ambivalentnim odnosom prema prirodi oko sebe, biljkama i životinjama. Odlučuje se za analitički pristup, otvarajući biopolitičke teze, iznoseći stavove, preispitujući vrijednosti, odluke i postupke kojima pristupa prirodi. Preuzimajući jezik, alate i tehnike znanstvenog diskursa, stvara ciklus fotografija prikupljenih bića iz privremenog okruženja. Svijest o izmještanju iz prirodnog okoliša u umjetnički, utemeljen je na postmodernističkoj sintezi znanja i kulture, stvarajući putem složene odnose umjetničko/znanstveno, individua/organizam, forma/nomenklatura. Bio-organizam postaje novi znak i rezultat spomenutog susreta s prirodom, te semiološki dokida tradicionalno poimanje prirode i čovjekovog stapanja s njom. Destabiliziranje tradicionalne slike u sadržajnom smislu odnosa individue i prirode, ponovljeno je u tretmanu same slike, fotografije koja uključuje alate karakteristične za amaterske herbarije ili entomološke zbirke: iglice, ljepljivu traku i slično, te na taj način preuzima jezik prirodoslovnog sustava. Kolaže znanstvenog, amaterskog i umjetničkog jezika te višeslojna tekstualnost u smislu teksta i slike, ponavlja kompleksnost strukture u kojoj nastaje rad. Organsko, biološko i tekstualno u smislu slika, kulture društva i njegovih fenomena, preklapaju se, definirajući pritom vizualni jezik Petre Mrša.

U ovom bio-umjetničkom radu autorica se poigrava sistemom živih organizama kao subjektom društva i kulture i njima nametnutim ritualima ubijanja, branja, konzumiranja.

Doživljaj živih bića društveno je proizveden, s jedne strane kroz svijet zabave i ugođe životinja kao igračka i biljaka kao motiva, svedenih u našoj civilizaciji na uzorak, dizajn, formu te s druge strane kroz samo naizgled drugačiji doživljaj živih bića kao objekata - hrane.

Ta divna stvorenja i složeni odnos s njima, u foto-video eseju *It's so calm, no one around* savladani su izmještanjem iz prirodnog konteksta i prebacivanjem u novi sustav objektivizacije, estetizacije i drugih kulturoloških fenomena vezanih uz selidbu u kontekst kulture, umjetnosti i društva. Istraživanje biljaka i životinja konvergira prema istraživanju samoga sebe. Znanstveni pristup izoliranja i kategoriziranja transfer je prema estetskom, umjetničkom radu. Preispitivanje istoga korišteno je u želji za usvajanjem znanja i pomirenjem suprotnosti.

—Davorka Perić

PETRA MRŠA rođena je 1985. u Rijeci. Diplomirala je na Sveučilištu u Zagrebu - fotografiju na Akademiji dramske umjetnosti, sociologiju na Filozofskom fakultetu i psihologiju na Hrvatskim studijima.

Zanima ju istraživanje prirodnog i konstruiranog u suvremenom društvu i pronalaženje načina da preispita usvojene konstrukte. U svom se radu bavi suvremenim odgojem, performativnim ulogama u obiteljskim odnosima, samoreprezentacijom, iracionalnim i intuitivnim razmišljanjem, životom u urbanim i ruralnim uvjetima itd. Koristi fotografiju, kolaž, knjigu, video, eksperimentalni video, instalacije.

Njezini radovi uključeni su u zbirke Muzeja za umjetnost i obrt u Zagrebu, Muzeja grada Zagreba i u platformu suvremene hrvatske fotografije. Radila je kao asistentica u Hoxton Gallery u Londonu. Četiri je godine asistentica Fotografije na Akademiji primijenjenih umjetnosti Sveučilišta u Rijeci. Objavljene su joj dvije umjetničke knjige: *New school* u izdanju Pazzini Editore i *Vježbanje obitelji / Rehearsing family* s Muzejom moderne i suvremene umjetnosti u Rijeci kao glavnim izdavačem. Autorica je 10 samostalnih, te sudjelovala u 30 skupnih izložbi.

Živi i radi u Zagrebu i Rijeci.

Kontakt

www.petrामrsa.com
petramrski@gmail.com

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The artistic experiment by Petra Mrša is based on the encounter with the nature, and it is visible from the very start that this encounter is not a routine one, but represents the subject of investigation. As in the photograph cycle *Exercising the family*, the phenomena of behaviour and of acceptance of the internalised and given appear again in the author's focus. Transferred in a new context, which is not the author's natural environment, she is forced to confront her own ambivalent attitude towards the nature that surrounds her, towards plants and animals. She has chosen an analytical approach, touching upon the biopolitical issues, expressing her opinions, questioning the values, decisions and procedures in approaching the nature. Borrowing the language, tools and methods of a scholarly discourse, she has created a cycle of photographs of collected creatures in a temporary environment. The awareness of the displacement from the natural environment to the artistic one is built on the postmodernist synthesis of knowledge and culture, paralelly creating complex relationships - art/science, individual/organism, form/nomenclature. Biological organism becomes a new sign and a result of the mentioned encounter with the nature, while semiologically abolishing the traditional conception of nature and the human merging with it. Destabilisation of the traditional image, in a sense of relation between the individual and the nature, is repeated in the treatment of the image itself, the photograph that employs the tools typical of the amateurish herbaria or the entomological collections: needles, adhesive tape etc., thus borrowing the language of the natural science. The collage of scientific, amateurish and artistic language, as well as the multi-layered textuality in the sense of text and image, enacts the complexity of the structure in which this artwork is produced. Organic, biological and textual, in the sense of images, culture and society and its phenomena, overlap and thus define the visual language of Petra Mrša.

In this bio-artistic piece the author is playing with the system of living organisms as subjects of society and culture, as well as with the imposed rituals of killing, picking and consuming.

The perception of the living beings is socially produced through the world of entertainment and pleasure that uses animals as toys and plants as motifs, reduced in our civilisation to patterns, design and form, on the one hand, and only superficially different perception of living beings as objects - food, on the other.

Animals, the beautiful people - and the complex relation with them
- are dealt with in the photo-video essay *It's so calm, no one around*

through their displacement from the natural context and transfer into a new system of objectivisation, aestheticisation and other culturological phenomena related to moving into the context of culture, art and society. The exploration of plants and animals converge towards the exploration of the self. The scientific approach through isolation and categorisation represents a transfer towards the aesthetic, artistic work. Its questioning is used with the aim of appropriation of knowledge and reconciliation of the opposites.

—Davorka Perić

PETRA MRŠA was born in 1985 in Rijeka. She graduated photography at the Academy of Dramatic Arts, sociology at the Faculty of Humanities and Social Sciences, and psychology at the University Department of Croatian Studies at the University of Zagreb. She is interested in investigation of the natural and the constructed in the contemporary society, as well as in searching for methods to question the adopted constructs. Her work deals with contemporary upbringing, performative roles in familial relationships, self-representation, irrational and intuitive thinking, life in urban and rural conditions, etc.

She uses the artistic forms of photography, collage, artists' book, video, experimental video, installations.

Her artworks make part of the collections of the Museum of Arts and Crafts in Zagreb, the City Museum of Zagreb and of the platform of contemporary Croatian photography.

She worked as an assistant in the Hoxton Gallery in London and has been employed as an assistant at the section for photography at the Academy of Applied Arts, University of Rijeka for the last four years.

She has published two artists' books: *New school* by Pazzini Editore and *Vježbanje obitelji / Rehearsing family* by the Museum of Modern and Contemporary Art in Rijeka.

She exhibited at ten solo and thirty collective exhibitions.
She lives and works in Zagreb and Rijeka.

Contact

www.petrामrsa.com
petramrski@gmail.com

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Grad Dubrovnik
i Ministarstvo kulture
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