



TONY CRAGG

galerija**TR3**

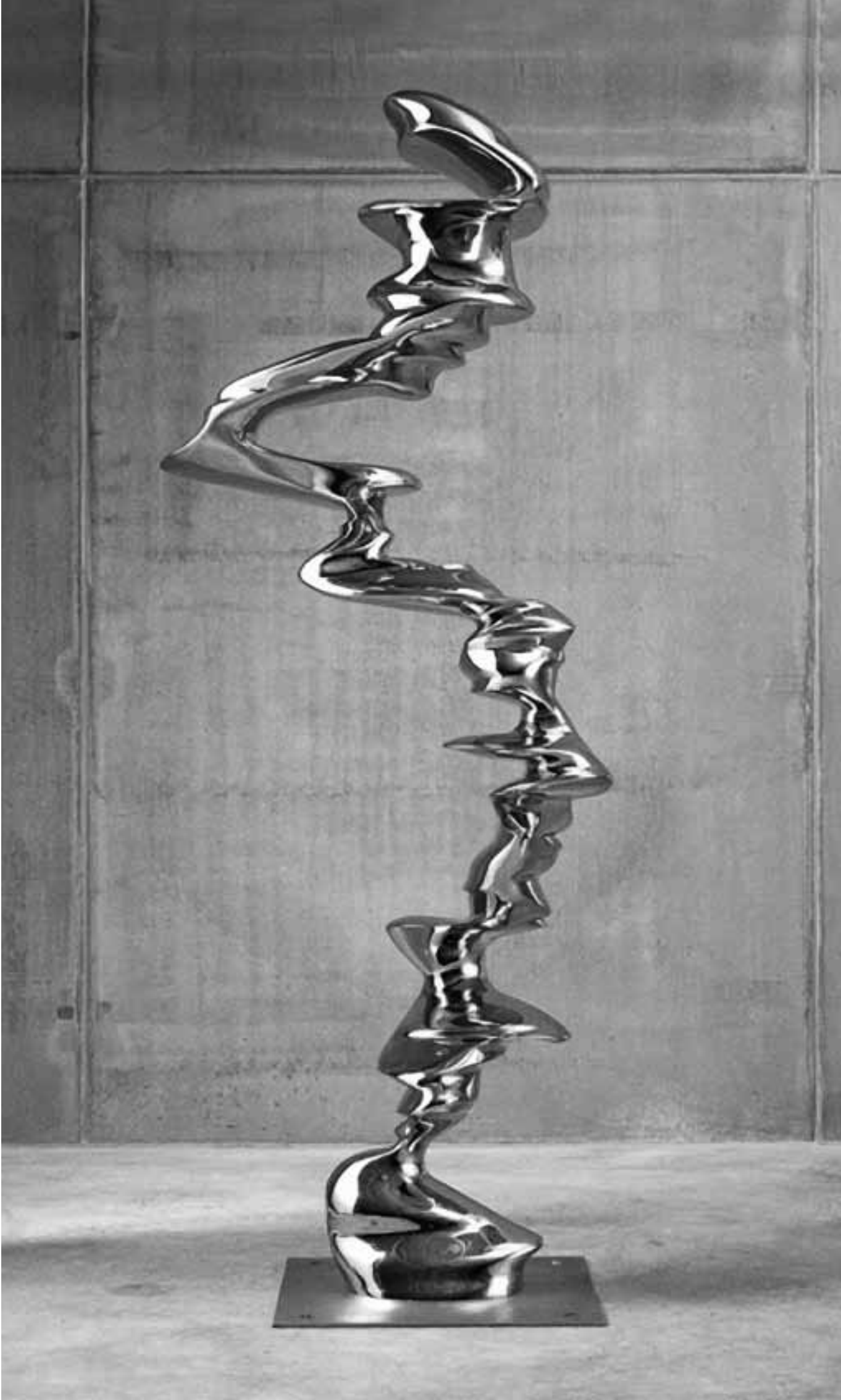


Še brez naslova (Beli kamen) I  
Not yet titled (White Stone), 2010 - 12,13









### Odslikave notranjih podob Tonyja Cragga

Tony Cragg se je pri svojem delu poskušal v najrazličnejših slogih in ustvarjalnih metodah, a njegovo organizacijsko načelo je vselej ostal asemblaž, ki umetniku omogoča koncipiranje forme na podlagi vzorcev iz naravnega in umetno ustvarjenega sveta. Imaginarij, iz katerega črpa navdih za mnoge svoje skulpture, je razpet prav med ta dva svetova, medtem ko izbira materiala, iz katerega so narejene skulpture, potrjuje ravno nasprotno in zdi se, kot da namenoma sledi obratni logiki. V osemdesetih letih minulega stoletja je bil namreč prav industrijski odpadni material bogat vir za izdelavo umetnin, s katerimi je Cragg manipuliral gledalčevo zaznavanje velikosti in kontekstov, značilnih za ikonografijo vsakdanjega življenja. Zemljevid Britanije je izdelal v velikosti, ki je presegala velikost običajnega zemljevida, pozornost pa je pritegnil z miniaturizacijo reliefa ter s poljubno spremembo lege otoka (ki ga je nekoliko zasukal v stran). Kasnejše obdobje umetnikovega ustvarjanja zaznamuje paradoksalno razmerje med obliko in vsebino ter motivom in materialom. Njegovo očitno nagnjenje k protislovnosti izhaja iz načrtne odločitve, da bo vse elemente ustvarjanja umetniških objektov ohranil v dialektičnem razmerju.

Odras te zamisli lahko vidimo v Craggovem temeljnem delu *Izločki* (2001). Kot pove že sam naslov, gre za kompozicijo, ki ponazarja organski proces, razvijanje prek izrivanja, obliko, razraščajočo se skozi nadaljnje razvojne faze. Posamezen segment tega dela pa ostaja ločena inačica v iskanju ravnovesja med njenim gibanjem po prostoru, ki ga poganja konstantna energija. Delo je samo po sebi težko opredeljivo. Razumemo ga lahko kot povečavo botanične ali zoološke rasti, ki je človeškemu očesu skrita in jo lahko zaznamo samo s pomočjo mikroskopa. Po velikosti izhaja iz človeku nezaznavnega sveta, kjer so odzivi na simultano težnostno, gravitacijsko in ekspanzijsko silo vidni samo do tam, do koder segajo naše meje vidnega. Če pa si поблиže ogledamo nekatere vrste lišajev, zlahka opazimo zamotano prekrivanje brazd, vdolbin, mešičkov in grebenov.

Cragg je monumentaliziral ta svet v malem in v nas

### The Inscapes of Tony Cragg

The work of Tony Cragg has made trial of a wide variety of styles and methods, but one of its most constant principles of organisation has been the use of assemblage to give body to a conception of form that derives ultimately from templates in both the natural and man-made worlds. The imagery that has inspired many of his sculptures might be thought of as fissile, simultaneously pointing in both these directions, while the choice of materials used in their construction has often seemed contrary and even deliberately perverse. In the works of the 1980s, industrial debris provided a rich resource for piecing together the composite works that would manipulate the viewer's perception of the size and context appropriate to the iconography of everyday life. The map of Britain would be re-created on a scale that exceeded that of any normal map, while drawing attention to its miniaturisation of the land mass it represented, as well as the arbitrariness of its orientation (Cragg would turn the island on its side). The subsequent career of the artist has ramified, time and again, the paradoxical relationship between form and substance, motif and material. An apparent taste for contradiction is rooted in a systematic determination to hold all the elements of object-making in a dialectical relationship.

The potential scope of this configuration is demonstrated in the key work *Secretions* (2001). As the title confirms, there is a suggestion of organic process in its composition, of growth by extrusion, of form emerging from the realisation of successive stages of development, each segment a distinctive variant on the challenge to equilibrium mounted by the continuing energy of its movement into empty space. It is difficult to take the measure of this work, which reads like a magnification of botanical or zoological growth whose form usually requires a microscope to be made legible. Its size does not belong in the visual world familiar to humanity, a world in which its precise response to the simultaneous pressures of weight, gravity and expansion reaches only as far as the edge of what we see. If you get right up close to certain kinds of lichen, this is the kind of intricacy of overlapping

vzbudil zavest o mejah našega pogleda, zlasti v današnjem svetu, ki je vse bolj uperjen v podobe na zaslonih in v katerem vidno zaznavanje kot nalašč zanemarjamo, namesto da bi se urili v tem, kako gledati svet okoli sebe s tisto radovednostjo, ki je že zdavnaj utonila v pozabo.

Preoblikovanje organske forme v skulpturo pomeni preskok v zaznavanju kakor tudi v razumevanju vloge neke strukture. Povečava mikrokozmosa vtisne v našo zavest sled o njegovem izvoru, sublimacijsko spoznanje o neizogibnosti njegovega ustroja, hkrati pa ga postavlja v razmerje do umetno ustvarjenih objektov, narejenih po meri človeka. V tem oziru zapleten sestav obročev, konic in rombov daje hkrati občutek, da so bili ti iztrgani iz izvirnega konteksta in so se na poti prevzemanja nove vloge oddvojili kakor žila ali kanal, posnemovalen hidrant ali ekscentrična prekrivna oblika skrivnostne opreme, katere namembnost je bila spremenjena in prilagojena drugemu področju uporabe, eksperimentalnemu polju premišljene enostranosti in porogljivega ekscesa. Organska gmota zrnčastega videza, sestavljena iz tisočerihih identičnih delcev, je ujeta v proces preoblikovanja v znamenje tehnološkega okolja. Če skulpturo pogledamo natančneje, opazimo, da je sestavljena iz med seboj povsem enakih kock, podrejenih nadzorovanemu spreminjanju pomenov, ki so v celoti pogojeni s kombinatornim sistemom, odvisnim od naključja in ritmičnega gibanja. Kocke so tam, da se premikajo; njihov cilj je združevanje in vnovično razdruževanje elementov. Izbor števil ob posameznem metu serije kock pa namiguje na njihovo podrejenost matematičnim zakonom in hkrati izpodbija idejo o repetitivnosti.

Toda Cragg je kocko postavil v negiben položaj. Kaj pravzaprav pomeni onemogočiti gibanje objekta, ki je ustvarjen z namenom, da se giblje? Pomeni ustaliti številčna razmerja kocke, vendar na nekoliko bolj zapleten način. Umetnik je to dosegel tako, da je vsako posamezno kocko obdal z več kockami in s tem onemogočil njihovo gibanje ter za vselej odložil kalkulacije, ki jih omogoča ena sama šeststrana kocka. Igra s kockami je igra naključij, ki zmagovalcem daje zgolj navidezen občutek, da imajo nadzor v svojih rokah, poražencem pa obratno – občutek, da jim je nadzor ušel iz rok. In četudi je met kocke v resnici naključen, nepredvidljiv, nešablonski, bodri naše imaginativne predstave. Trenutek stave odslikava človekovo držo do okolja, katerega razsežnost si lahko predstavljamo samo znotraj meja našega zaznavanja, medtem ko njegova širina v različni meri presega naše razumevanje. Kocka kot najstarejši igralni pripomoček se oblikovno vse do danes ni nič spremenila, razen po materialu, iz katerega je narejena. Kocke iz umetne mase v Craggovi skulpturi ponazarjajo dolgo zgodovino človeštva in nemara segajo celo nazaj v prazgodovino, saj v svoji kompoziciji združujejo oblikovne značilnosti bronaste dobe in najsodobnejše materiale. Vrhnja plast, ki jih obdaja in ponazarja eponimna prekrivanja samega koncepta tega dela, namiguje na to, da so človeške invencije navsezadnje nezavedno podrejene nekim oblikovnim načelom, ki jih ne nujno pogojujejo namen in potrebe umetniškega

plates, funnels, lobes and ridges that comes into focus.

Cragg has monumentalised the miniature, making us realise the limitations of our vision, especially in a culture where the range of our inbuilt viewfinder is recalibrating to the distance between eye and screen, and where the eye is being trained to flatten its perceptions, rather than reach through the space around the perceptible with a curiosity that is now archaic.

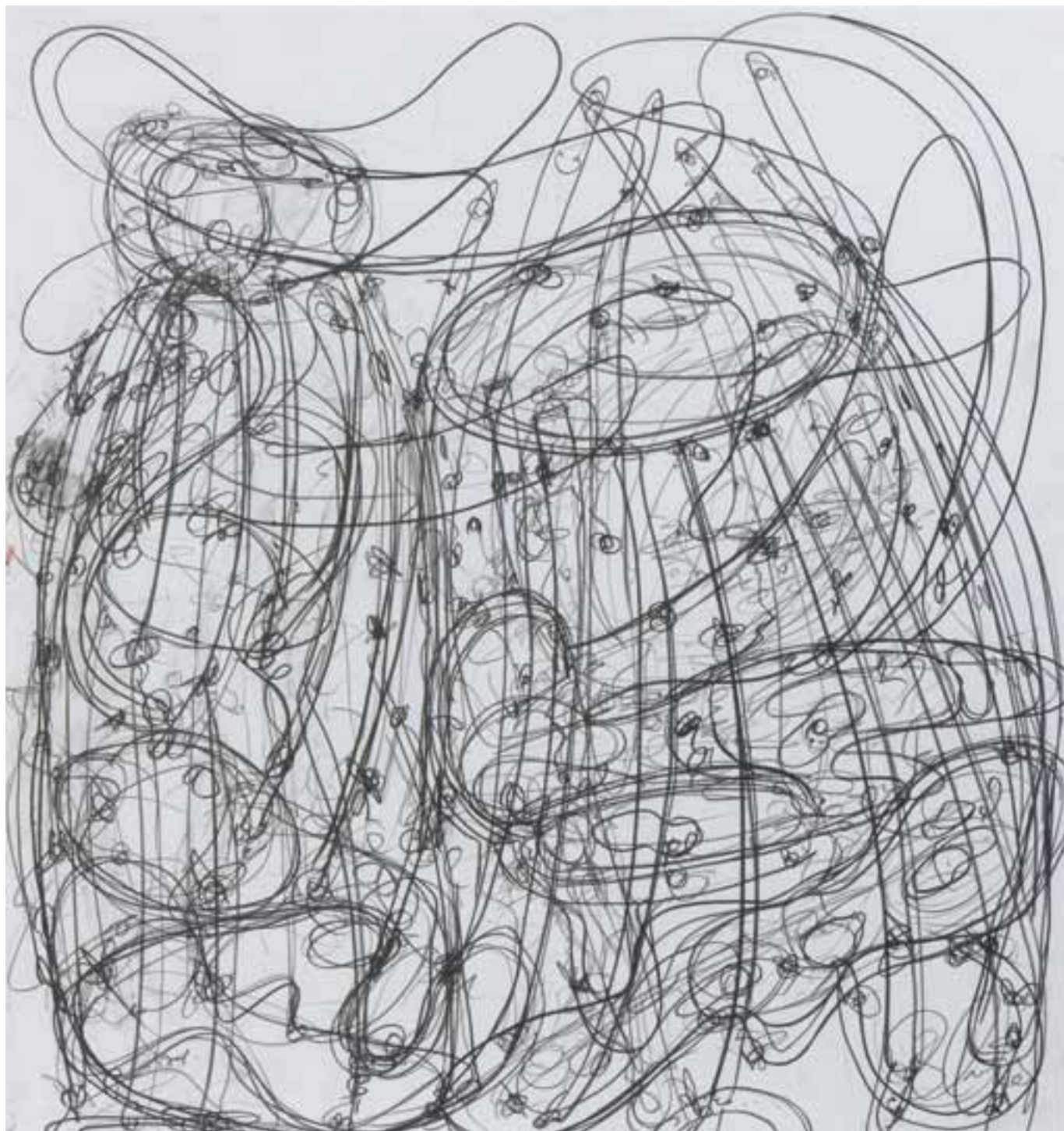
The translation of organic form into sculptural form involves a change of scale in our perceptions, and also a metamorphosis in our understanding of the purpose of structure. The enlargement of a microcosm imprints a trace of its origin on our awareness, a subliminal recognition of its structural inevitability, but also moves it into a relationship with objects in the man-made world that are scaled up and down to fit into the scope of our requirements. In this context, the baffling ensemble of rings, cusps and lozenges that seems to have been prised away from an original context seems equally to have come adrift while en route to a new function, as a vessel or conduit, a mimic hydrant, or an eccentric form of cladding for some mysterious equipment whose precise usefulness has been defused and diverted into an alternative sphere, an experimental realm of systematic lopsidedness and parodic excess.

This outgrowth of the organic, caught in the process of mutation into a sign of the technological environment, has been fabricated with a granular appearance, articulated through the massing of hundreds of identically shaped components which on close inspection are revealed as dice. Dice are identical in shape, but subject to a controlled variation in meaning, which depends entirely on a combinatorial system associated with chance and with rhythmic action. Dice are meant to be set in motion; they involve a clustering of elements precisely intended to fall apart. The array of numbers displayed by each throw of a set of dice proposes conformity to the laws of mathematics, but also resistance to the idea of repetition.

Cragg has fixed his dice in place. What does it mean to arrest the motion for which these objects were created? It stabilises the numerical relations of adjacent dice, but does so on a giddy scale, surrounding each cube with dozens of others, rendering unmanageable and impossibly protracted the calculations that are usually accomplished so rapidly with a set of six. A game of dice is a game of chance, producing the merest illusion of control for those who gamble and win, and inducing a corresponding sense of loss of control in those who gamble and lose. In reality, the fall of the dice is random, unpredictable, without pattern, and yet we recruit it into our imaginative schemes. The moment of the wager epitomises the human attitude to an environment whose dimensions we imagine in terms of our own capacities, although its reach surpasses our grasp in a range of different ways.

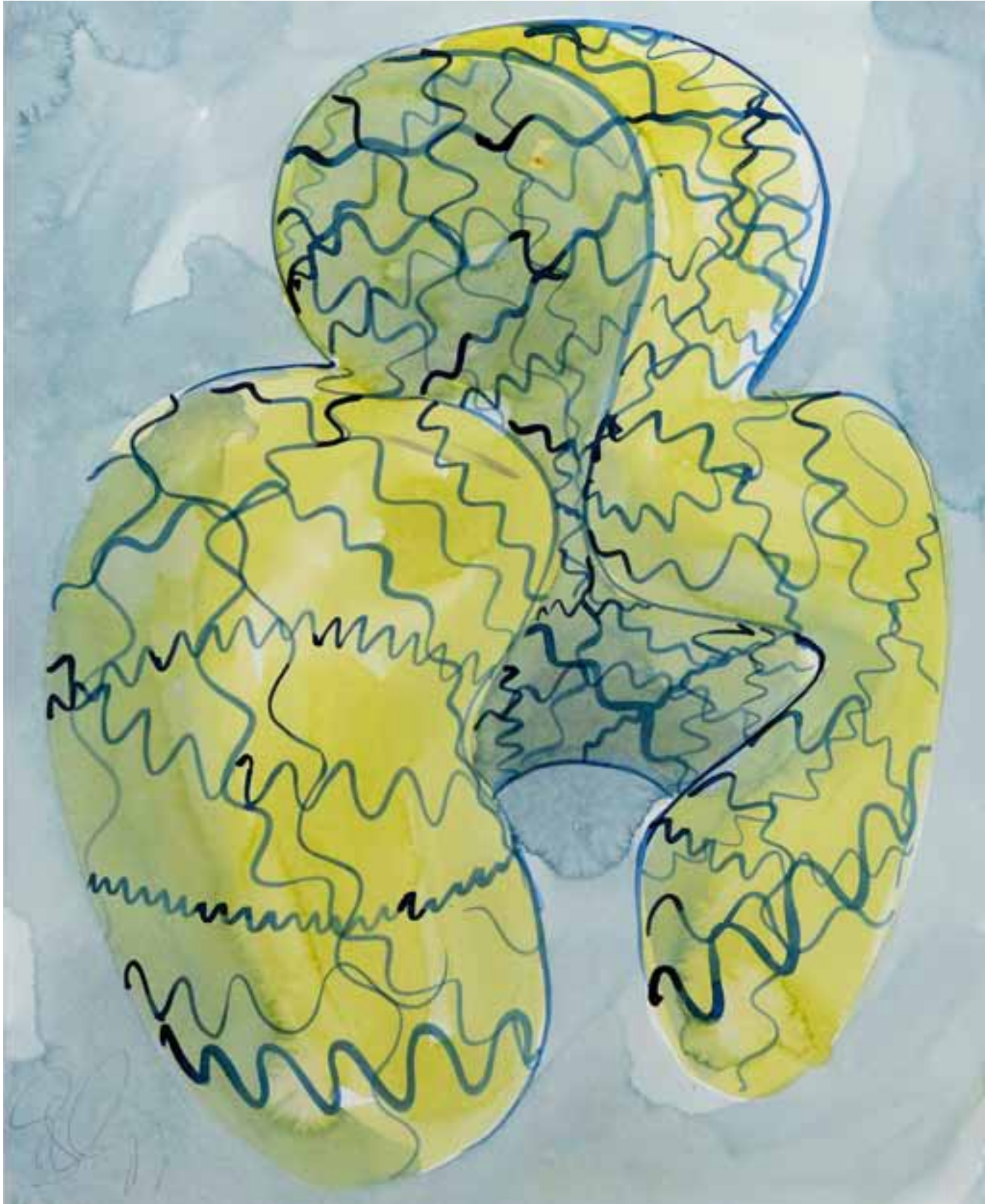
The die is the earliest surviving form of gaming equipment, and its basic design has not altered since antiquity, only the material from which it is made. The synthetic die in Cragg's sculpture references much of human history, and may echo prehistory, in its combination of Bronze Age design and contemporary materials science. In its provision of the skin that forms















**kipi** | sculptures

**Še brez naslova** (Beli kamen) | **Not yet titled** (White Stone), 2010  
kamen | stone, 170 x 60 x 75 cm, 750 kg

**Ujet v snu** | **Caught Dreaming**, 2006  
bron, siva patina | bronze, grey patina, 159 x 285 x 153 cm, 1200 kg  
Ed. 1/4

**Izločki** | **Secretions**, 2001  
umetni material | synthetic material, 240 x 180 x 160 cm, 600 kg

**Strela** | **Bolt**, 2007  
nerjavno jeklo | stainless steel, 330 x 116 x 112 cm, 700 kg  
Ed. 2/2

**dela na papirju** | works on paper

**Še brez naslova** | **Not yet titled**, 2007  
svinčnik na papirju | pencil on paper, 41.5 x 29 cm

**Brez naslova** | **Untitled**, 2009  
svinčnik na papirju | pencil on paper, 68.5 x 62.5 cm

**Brez naslova** | **Untitled**, 2009  
risba na papirju | drawing on paper, 68.5 x 62.5 cm

**Gozdna pokrajina 1** | **Woodscape 1**, 2009  
akvarel | watercolor on paper, 62.5 x 77 cm

**Gozdna pokrajina 3** | **Woodscape 3**, 2009  
akvarel | watercolor on paper, 62.5 x 77 cm

**Gozdna pokrajina 2** | **Woodscape 2**, 2009  
akvarel | watercolor on paper, 62.5 x 77 cm

**Resonanca 1** | **Resonance 1**, 2009  
akvarel | watercolor on paper, 77 x 62.5 cm

**Resonanca 2** | **Resonance 2**, 2009  
akvarel | watercolor on paper, 77 x 62.5 cm

**Morska pokrajina 1** | **Seascape 1**, 2009  
akvarel | watercolor on paper, 62.5 x 77 cm

**Morska pokrajina 2** | **Seascape 2**, 2009  
akvarel | watercolor on paper, 62.5 x 77 cm

**Tihožitje 1** | **Still Life 1**, 2009  
akvarel | watercolor on paper, 53 x 53 cm

**Tihožitje 2** | **Still Life 2**, 2009  
akvarel | watercolor on paper, 62.5 x 73 cm

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**Galerija TR3**  
**Ljubljana, 31. maj - 23. julij 2010**

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***TR3 Gallery***  
***Ljubljana, 31 May - 23 July 2010***

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