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EUROPEAN TRIENNIAL of SMALL-SCALE SCULPTURE

2007

šala,
joke,
satira,
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globlji pomen
serious
meaning

EVROPSKI TRIENALE MALE PLASTIKE

Mala plastika nikoli ni bila deležna tako velike pozornosti kot njene monumentalnejše, javnim sakralnim in profanim prostorom namenjene kiparske izvedbe, a brez nje bi zgodovini umetnosti umanjale prav tiste intimne podobe človekovih nekaj tisočletnih ustvarjalnih stremenj, ki velikokrat razkrivajo ključne momente v razumevanju sveta. Vse od trenutka, ko si je davni prednamec izdelal svoj prvi, osebni uporabi namenjen kipec zato, da bi ga varoval pred hudim, mu zagotavljal naklonjenost narave in bogov, ali pa mu le polepšal življenje, sledimo bogati in raznovrstni ustvarjalnosti na tem podpodročju kiparstva. Mala plastika, ki jo v osnovi res določajo manjše mere, seveda še zdaleč ne pomeni pomanjšanega kiparstva ali celo skic za kasnejša dela velikih dimenzij, temveč je ta posebna predvsem zaradi lastnih vsebin in umetnikovega pristopa. Ni naključje, da se je veliko majhnih kipcev iz najstarejših obdobj človeške zgodovine ohranilo prav v grobovih in to še mnogo prej, preden so mrtve pokopavali v kiparsko izdelanih sarkofagih ali jim pričeli postavljati spomenike osupljivega veličastja. Mala plastika ohranja intimno naravo, velikokrat dotik kiparjevih rok v dobesednem pomenu besede, neposrednost, čustvenost in erotiko, ki se sicer izgublja v reprezentančnih, nad majhnimi človeškimi in včasih tudi božanskimi slabostmi vzvišenimi, v zemeljsko materijo zamrznjenimi podobami herojev, bogov in časa. Ne glede na to, ali so postavljene v notranjščino ali zunanjščino, s svojo fizično pojavnostjo na formalni in pomenski ravni bistveno zaznamujejo prostor, celo pokrajino.

Če sta 20. stoletje in še bolj naša doba naklonjena instalaciji in skulpturi, ki se širi v socialni prostor, obe pa v pristopu izgubljata izvorni kiparski jezik – obenem predvidevata skupinsko delo arhitektov, kiparjev, novomedijskih umetnikov in strokovnjakov za sodobno računalniško tehnologijo –, ostaja mala plastika v domeni individualne percepcije sveta in še vedno začarana z dotikom roke – medijem umetnikovega notranjega očesa. Kljub temu, da upošteva nova, času ustrežnejša izrazna sredstva ter za pluralizem 21. stoletja značilne oblike in vsebine, morda najbolj neposredno ohranja zavest o umetnosti kot individualni gesti. Umetnost kot najvišji izraz človekovega hotenja po spreminjanju bivanjskega okolja

še vedno usodno določa podobo družbe, v kateri nastaja, in v tem je tudi najradikalnejši pogledi minulega stoletja niso zmogli poraziti. Artefakti male plastike še zmeraj sodijo v naš mali, intimni, pred ostalim svetom velikokrat skrit mikrokozmos, zato so pri občinstvu tako zelo priljubljeni, redke razstave javnosti neznanih skulptur avtorjev, ki jih ob bolj poznanih delih leta ljubosumno skrivajo v svojih ateljejih, pa prave raritete. Organizatorji murskosoboškega trienala male plastike so že zdavnaj znali prepoznati vrednost tega, na videz skromnega področja in najbrž so bili sprva sami presenečeni nad ugodnim odzivom v širšem evropskem prostoru. Danes lahko že z gotovostjo trdimo, da vloga te, danes že tradicionalne prireditve ni le v skrbi za ohranjanje pomembnega segmenta klasične likovne umetnosti, ki deloma izhaja tudi iz lokalne tradicije obdelovanja gline, temveč je pomembna tudi za spodbujanje kiparjev, ki jim je svet male plastike blizu zaradi svoje posebne narave in govornice. Je mogoče dvomiti o tem, da je današnji, morda bolj kot kdaj koli prej v zgodovini osamljen in izgubljen posameznik, tako bistveno drugačen od svojega davnega prednika, ki si je z drobnimi, po vsebini, materialu ali pomenu dragocenimi kipci izpopolnil svoj daljši ali krajši življenjski vek?

Vasko Simoniti
minister za kulturo Republike Slovenije

Small scale sculpture has never enjoyed the same amount of attention as more monumental sculptures designed for sacral and secular venues; still, without it, the history of art would be lacking in intimate images of man's millenium-long creative striving to disclose crucial elements for comprehending the world. Ever since the moment our ancestor created his first sculpture to protect himself from evil, to ensure the grace of the gods and nature or just to make his life more interesting, a very rich and variegated creative activity in this field of sculpture has been there to be admired.

Small-scale sculpture, defined by its small dimensions, does not mean that it is about some reduced work or sketch which was drawn in preparation for subsequent large sculptures; on the contrary, it concerns the artist's own inner meanings and attitude, and it is no wonder that so many small statuettes from prehistoric times have been preserved in graves from earlier dates than when deceased persons began to be buried in sculpted sarcophagi or commemorated by huge monuments.

Small-scale sculptures preserve an intimate nature, more often than not only in the touch of its creator's hands in the literal sense of the word, but also in a directness, sentiment and eroticism which might otherwise be lost in representative images of heroes, gods and time periods frozen into earthly matter and elevated above petty human or even divine weaknesses. Irrespective of whether they have been placed indoors or out, their physical appearance can characterize crucially a place or even a broader landscape not only on a formal level, but also on a semantic one.

Both the 20th and, even more so, the 21st Century, favour installations and sculptures and, spreading into social environments, they both are losing their original sculptural language, although teams for the creative work of architects, sculptors, new media artists and experts of contemporary computer technology are taken for granted; but still, it is small-scale sculpture that remains within the scope of an individual perception of the world; what is more, it continues to enchant with the touch of a hand, the medium of the artist's inner eye.

Despite considering new and appropriate ways of expression and shapes and meanings characteristic

of the 21st Century, small-scale sculpture preserves directly the awareness of art as an individual gesture. Art as the ultimate expression of man's desire to change his immediate residential environment can still determine fatally a picture of the society in which it has come into existence, and even the most radical notions of the previous Century can not shake it.

Artefacts of small-scale sculptures still belong in a small and intimate micro-cosmos, quite often concealed from the rest of the world, and for this reason, they remain so very popular with the general public insofar as exhibitions of publicly unknown sculptures rare because their authors, for years on end, have subordinated those pieces to their better known works.

The organisers of the Murska Sobota Triennial have long understood the value of this, at first glance, modest sphere of creative artistic work, and they might have been surprised at the favourable response in the broader European cultural sphere. It can be maintained that the importance and purpose of this traditional artistic event lies not only in the preservation of an important segment of classical fine arts which, at least to some degree, originates from the local pottery tradition, but also in encouraging artists who feel that the world of small-scale sculptures, because of its special nature and artistic expression, is close to their hearts.

Can it be doubted that the individual of today, perhaps more lonely and lost than at any previous time, is so very different from his ancestor who, with the help of tiny, but as regards its material, content and significance, precious statuettes, was able to fulfill his shorter or longer life?

Vasko Simoniti
Minister of Culture, Republic of Slovenia

S pojmom umetnost razumem vse tisto, kar ljudje ustvarjamo z estetsko vrednostjo. Kiparstvo, in znotraj njega mala plastika, pa mi pomeni umetnost oblikovanja in modeliranja v različnih materialih.

Danes so postopki oblikovanja, tehnike, orodja ter materiali tako zelo različni in pestri, da bi jih še pred nekaj desetletji imeli za nepojmljive. Ne samo, da si jih ustvarjalci ne bi mogli zamisliti, morda jih niso niti poznali. Današnji čas je zaznamovan z mnogimi različnimi poskusi posameznikov, narediti nekaj novega, še neizrabljenega, še nevidenega. Umetnost je pravzaprav vedno iskala svoje poti izražanja, snov pa je črpala iz okolja in jo oblikovala, z večjo ali manjšo spretnostjo, črpajoč iz čustev in hotenj. Zato je umetniški izdelek zrcalo notranjega sveta ustvarjalca, pa tudi zunanjega sveta družbe, v kateri živi. Potreba po doživljanju sveta na svoj način je v umetnosti še bolj izražena, v današnjem času pa pričakovana, dopustna in celo zaželena.

Izumetničenost, kopiranje, popačenost, praznino ponavljanja je zamenjala nova barvitost, ujemanje, dopolnjevanje, prelivanje, izraznost ljubezni in ustvarjanja 21. stoletja. Zavedati se potrebe po raznolikosti in njeno spoštovanje, je enako kot živeti v svobodi in biti sprejet kot nepogrešljivi del celote, vreden svojega bistva življenja. Skladnost in kompozicija osebnosti v odnosu z drugimi ter posameznega umetniškega dela ob vseh tistih, že videnih ali ob šele nastajajočih, je lepota, ki ji je dovoljeno bivati v široko razgledanem, inteligentnem svetu, torej v našem odprtem evropskem prostoru.

Kaj je cenjeno, kaj ceneno, kaj umetnost, kaj kič, kaj umetniško delo, kaj eksperiment, kaj teorija, kaj praksa? Mnogo vprašanj, večno aktualnih in živih, v preteklosti in sedanosti.

Menim, da si sodobna umetnost ne more predstavljati razvoja brez institucij, ki ji to zagotavljajo. Ena takih je naša galerija, ki letos spet odpira vrata trienalu male plastike. Tako je ponudila začasni dom umetnosti produkciji kot predstavnicu neke države, dela njenega območja, regije ali mesta ter s tem njegove kulture. To so okoliščine, ki jih vzdržujemo na najboljši način, z njimi obveščamo javnost o kulturnem dogodku našega mesta, ki predstavlja razvoj in pot male plastike od zadnje predstavitve na evropskem trienalu v Murski Soboti

leta 2004. Razstava sama, naj bo bienale ali triennale ali katera koli druga razstava, pa je ena redkih priložnosti, ki omogoča pogled na umetnost v današnjem času in je že kot taka posebna dragocenost našega okolja. Je užitek, ki ga ohranjamo v našem mestu. Če je razstava produkt človeka v danih okoliščinah, pa je umetniško delo produkt umetnika, zato nas navdušuje ljubezen do ustvarjanja, ki nas skozi izbrano tehniko izražanja zadovoljuje, navduši, s tem, da preslikava ali rojeva nove podobe naše družbe, včasih šokira, včasih samo poskuša s kako oblikovno provokacijo opozoriti na dogajanje današnjega časa. Z velikim zadovoljstvom gostimo umetnike in njihova dela na letošnjem trienalu male plastike in jim odpiramo vrata z iskreno dobrodošlico. Ponosni smo, da smo lahko gostitelji številnim umetnikom iz različnih evropskih držav, tematski naslov letošnjega evropskega trienala Šala, satira, ironija in globlji pomen pa nas navdaja z veseljem in radovednim pričakovanjem.

Anton Štihec
župan Mestne občine Murska Sobota

To me art is everything that people create that has some aesthetic value. Sculpture, and small-scale sculpture within it, is the art of creating and modelling, using a variety of materials.

Nowadays the processes of modelling, the techniques, tools and materials, are so varied that only a few decades ago they would have been inconceivable, and artists would not have considered them because, perhaps, they might not even have known about them.

Our modern times are marked by many different individual efforts to create something new, something that has as yet to be seen and used. Art has always looked for its own way of expression, taking its themes from the environment and shaping them with greater or lesser skill that originated from feelings and volition. Thus, a work of art is not only a reflection of the artist's inner world but it also reflects the outer world of the society of which he is a part. Nowadays the need to experience the world in one's own manner in art is even more evident, for it is anticipated, admissible, and welcomed. Artificialness, copying, disfiguration and the void of repetition have been replaced by a new colouring and harmony, the supplementing, decantation and creative production of the 21st Century. To be aware of the need for variety and to respect this need is equal to living in freedom and to being accepted as an indispensable part of the whole, to being worthy of our own essence in life.

The harmony and composition of personality in relation to others as well as of individual works-of-art in relation to all those already seen or which are still being created is a beauty that has been allowed to exist in the well-educated and intelligent world of open European spaces. What is valuable, what is cheap, what is art, what is kitsch, what is a work of art, what is an experiment, what is theory, what is practice? These are numerous questions which have been current in both the past and the present. Contemporary art cannot hope to evolve without the help and support of those institutions that make its evolution possible.

Our gallery is such an institution, and this year it is hosting the triennial of small-scale sculpture once again, offering a temporary home to creative artistic output in a representational role for a country and its region, its town

and its culture. The town of Murska Sobota has tried its best to support this cultural event by informing the general public about it and the progress small-scale sculpture has made since its last presentation in the Murska Sobota triennial of 2004.

The exhibition itself, be it biennial or triennial, is a rare opportunity to provide insight into contemporary art and as such, is the special jewel our immediate environment can offer; it is a delight that the town is doing its best to preserve.

While an exhibition is the product of man in a given circumstance, works of art are the products of its artists, and their love of creativity brings us happiness, for through their chosen and well-balanced techniques of expression, artists can thrill us and make us enthusiastic about the way new images of society can be presented and, although they sometimes try to shock with some formal provocation, they attempt to draw our attention to the goings-on in our modern world and times.

It is with great pleasure that the town of Murska Sobota hosts the artists and their works at this year's triennial of small-scale sculpture, and the people of Murska Sobota bid them welcome. We are proud to have among us numerous artists from many European countries, and the theme of this year's triennial, Joke, Satire, Irony and Serious Meaning, fills us with joy and inquisitive expectation.

Anton Štihec
Mayor, Municipality of Murska Sobota

šala,
satira,
ironija in
globlji pomen

Thomas Deecke

Murska Sobota letos tretjič organizira svoj *Evropski triennale male plastike*, ki je nastal kot nadaljevanje trinajstih bienalov male plastike v letih med 1973 in 1997. V Evropi ta čas obstajata samo še dva mednarodno pomembna trienala sodobne male plastike: tu, v Murski Soboti in v Fellbachu (Baden Württemberg, Zvezna republika Nemčija). V zadnjih letih je bil mali plastiki že večkrat napovedan konec in nekateri izmed bienalov in trienalov so sledili nestanovitnemu *duhu časa (Zeitgeist)* in se vdali. Murska Sobota in Fellbach pa vedno znova dokazujeta, da je prav razglašeni za mrtve naklonjeno dolgo življenje. Iz jugoslovanskega bienala je nastal slovenski triennale z novo sodobno evropsko podobo, ki se sooča s spremenjeno umetniško situacijo poznega ali tako imenovanega postmodernizma. Za murskosoboški triennale je značilno, da evropsko malo plastiko vedno zbere pod skupnim naslovom, čeprav mala plastika izhaja iz izjemno raznolikih scen. Ob preoblikovanju bienala v triennale je Christoph Brockhaus, umetniški direktor prvih dveh trienalov, izbral male plastike iz tradicionalnih tematskih področij (*Arhitektura*, 2001, in *Preporod kipca*, 2004). Ob tem

se je, za čudo, izkazalo, da se umetniki in umetnice kljub klasičnim tematskim področjem male plastike niso vedno obnašali tradicionalno, ampak so se pogosto dokopali do neobičajnih likovnih formulacij. Eno je zagotovo: tudi mala plastika dandanes ni več to, za kar je v pretežni meri veljala prvotno: pomanjšana zgledna skulptura, majhni in pogosto tudi cenen potaknjenci velike skulpture. Ambivalentna ostaja njena občasno hemofroditska postavitev med formalno in vsebinsko določeno, kvazi-avtonomno majhno umetnino oziroma multiplom na eni strani in suvernejšem ali pa celo kičasto okrasno porcelanasto drobnarijo na drugi. Zaradi tega se mora vsak triennale tematsko na novo definirati in razkriti svoje izbirne kriterije, saj tudi tu gre za umetnost, čeprav za umetnost v majhnem. Treba je pritrditi amerškemu umetniku Adu Reinhardu – bil je sicer tudi odličen karikaturist in satirik načina zapisovanja umetnostne zgodovine –, ki je v petdesetih letih 20. stoletja zapisal postulat: »Umetnost je umetnost in vse drugo je drugo«. Toda pri tematskem področju, izbranem za leto 2007, gre tudi za nekaj drugega: ne le, da se meje likovnega, pa tudi formalnega, povsem zavestno postavijo pod vprašaj, ampak tudi presežejo. Vendar kljub vsemu velja, da prednostni položaj umetnosti ostane nespremenjen, kar je iz izbranih umetnin tudi razvidno. Pri tretjem trienalu sem se odločil, da bom predhodniku sledil po novih poteh in umetnike ter umetnice povabil k zelo aktualni temi, ki se je tako ali drugače pojavljala že na prejšnjih trienalih. Izbral sem naslov *Šala, satira, ironija in globlji pomen (Joke, Satire, Irony and Serious Meaning)*, kar je bil prvotno naslov danes zelo redko uprizarjane družbeno kritične komedije nemškega romantika Christiana Dietricha Grabbeja (1803–1836), ki jo je napisal leta 1823. Bil je sodobnik velikih preobratov, ko so se tako politične kot tudi družbene razmere spremenile in je individualno razmišljanje še vedno zadevalo ob težnje vztrajnosti, a je bilo na obzoru že videti novi način razmišljanja, ki je bil pozneje označen kot začetek obdobja modernizma. Veljalo je torej, da je bilo potrebno neznanemu novemu utreti pot med nepričakovanimi odpori, pod vprašaj postaviti tradicionalna pravila in jih, če je le mogoče, razveljaviti. V takšnih razmerah so akterji radi posegali po ironiji in satiri in seveda tudi po čisto enostavni šali, da bi se uprli tradicionalnim silam in da bi stara pravila privedli do absurda.

Če pogledamo z umetniškega stališča, pa ne le umetniškega, danes, ob koncu obdobja modernizma, ko še ni moč predvideti, v kaj se bo razvil postmodernizem, umetniki in umetnice spet radi posegajo po sredstvih ironičnega distanciranja in satiričnega zaostrovanja. Polnost likovnih materialov, nagnjenost k satiri je zahtevala razstavo, kjer bi bila dela zbrana po principu »pars pro toto« (del za celoto) in ponujena v javno razpravo. Besedna zveza *Šala, ironija in globlji pomen* je, vsaj na nemškem govornem območju, postala navedba in upam, da jo bodo tudi v drugih evropskih govornih območjih sprejeli kot razumljivo besedno zvezo, ki se nanaša na posebno umetniško situacijo, s katero označujemo še nedoločen vmesni prostor, v katerem se umetnost in življenje spreminjata med dvema skrajnostima, med šalo in resnostjo, in v katerem se umetniki kritično ukvarjajo s svojim lastnim časom in si prizadevajo predstaviti višjo resnico s sredstvi šale, ironije in satire. Grabbejeva besedna zveza se mi zdi pragmatična za situacijo, v kateri umetniki v prelomnem času - »vse je mogoče« in »vse je dovoljeno« - včasih tudi iz obupa in jeze iščejo nove vrednote in podobe, ki bi lahko vzcvetele iz ruševin starega.

Seveda se takšen spoprijem umetnikov in umetnic z izbrano temo ne omejuje zgolj na področje male skulpture. Večina povabljenecv ustvarja tudi na drugih področjih likovne umetnosti, nekateri celo slikajo. Meje med medialnimi področji likovnega so tako ali tako nejasne, kar lahko ugotovimo tudi na tej razstavi. Malo plastiko je torej moč razumeti tudi kot zgledno področje diskusije; po svoji materialni pojavnosti je sicer skromnejša, po svoji učinkovitosti pa pogosto toliko bolj subverzivna, primerljiva s političnim in družbeno kritičnim gledališčem ali kabarejem, s karikaturo ali šalo, ki prav v času preobrata razkrijejo svoje pogosto demonstrativne ali pa prav podtalno subverzivne učinke in lahko svoj prst demonstrativno uperijo v odprte ali pa še skrite rane. Pogosto je za jasno pojavnostjo resen namen (»serious meaning«), ki se je odel v plašček šale, da bi se lažje dokopal do središča dogajanja in zadel v živo. Razumevanje za šalo, satiro in ironijo vedno predpostavlja, da so znani »vzori ali pendantii« spora, na katerih se lahko sproži. Ironija in satira nikoli nista sami sebi namen, zato je njuno delovanje morda tudi časovno pogojeno in se ne odlikuje s trajnostjo, ampak delujeta

skladno, ali če rečem natančneje, v nasprotju z duhom časa (Zeitgeist). Šala, satira in ironija se lahko sprožijo in izpovedo samo na delih, vzorih in ustvarjanju predhodnikov, ki so bodisi umetniške narave ali pa zgodovinsko, družbeno ali pa celo politično pogojeni. Ustvarjajo torej iz druge roke, vendar pa sploh niso drugorazredni. Ampak: ali se tak odnos, ta odvisnost ne nanaša na celotno umetnost? Mar umetnost ne nastane vedno iz umetnosti oziroma iz ukvarjanja z njo, iz naklonjenosti do nje oziroma tudi iz obrambe pred njo? Tudi satiriki in ironiki ne nosijo svojih vzornikov na plečih; od njih se skušajo oddaljiti, a jim ti hkrati omogočajo nadaljnji pogled v nove horizonte.

»KAJ JE DOVOLJENO SATIRI?« »SATIRI JE DOVOLJENO VSE!« (KURT TUCHOLSKY)

V vrsti malih skulptur najdemo primere z enako mero igrivega kot tudi zlobnega humorja, pa tudi primere, polne političnih in družbeno kritičnih namigovanj; v oblikah tradicionalnih plastik, od spomenika do skulpture fontane, odkrijemo ironične spore s filozofijo, zgodovino književnosti in umetnostno zgodovino. Mala plastika komentira tudi do še pred nekaj desetletji avantgardistično minimalistično in konceptualistično umetnost, ki pa se je medtem že postarala in se izgarala na starih izmih, ki so postali nedotakljivi, in na nekoč vzornih individualnih delih. Umetniki pa uporabljajo tudi skrunilne vzore, kot so na primer neosurrealistične inštalacije, ki z otroškimi igračami, porcelanasto okrasno drobnarijo, modeli hiš in živali zganjajo svojo mnogopomensko in včasih tudi srhljivo igro. Pustimo se presenetiti z vsakodnevnimi predmeti, iztrganimi iz konteksta, katerih uporabne vrednosti umetniki postavljajo pod vprašaj, s kombinacijami v novih konstelacijah ali, čisto enostavno, s pomanjševanjem tako realne kot tudi irealne resničnosti. Soočeni smo z dekorativnimi, asociativnimi in včasih popolnoma erotičnimi konotacijami ali pa z navidez vsakdanjimi predmeti v nenavadnih stanjih ali na nepričakovanih mestih. Odkrijemo - kar sicer v obdobju elektronskih medijev ni nič nenavadnega - tako mehansko premikajoče se kot tudi virtualne male plastike, katerih obstoj se uresniči samo še v elektronski podobi. In vendar: Mar dandanes virtualnih elektronskih podob marsikdaj ne jemljejo za bolj resnične od resničnih podob? Nenazadnje obstajajo pri mali skulpturi tudi mejni

primeri, in to ne samo v konceptualnem, ampak tudi v dimenzionalnem smislu; majhno lahko občasno izpade tudi kot zelo veliko, veliko pa se lahko pojavi kot majhno. Torej se vprašanje razmejitve med skulpturo in malo skulpturo še enkrat zastavi na novo in dobi skrajno različne odgovore.

BIOGRAFIJE IN BIBLIOGRAFIJE

S podobno raznolikostjo in individualnostjo kot umetnine, zbrane na tej razstavi, se s svojimi biografijami predstavljajo tudi umetniki in umetnice; omejili smo jih samo glede na obseg, ne pa tudi glede na raznolikost predstavitev. V času interneta zlahka pridemo do izčrpnih informacij o ustvarjanju umetnikov in umetnic, zato moramo kratke biografske zaznamke razumeti zgolj kot napotke, kako si o njih pridobimo več informacij.

KURATORJI IN KURATORKE

V obdobju globalizma mi je bilo pomembno, da v ospredje postavim raznolikost idej iz skoraj vseh evropskih dežel; vendar ob skupnem številu enaintridesetih umetnikov tako ali tako ne bi mogle sodelovati vse dežele Evrope. Zaradi tega smo povabili umetnike in umetnice iz osmih evropskih dežel, da se v Murski Soboti predstavijo s po dvema deloma. Kuratorji in kuratorke, ki so s svojimi umetniškimi predlogi podprli idejo tega trienala, so prav tako iz osmih dežel:

dr. Tatjana Antošina (Moskva)
Katia Baudin-Reneau (Strasbourg)
prof. Bruno Corá (Firence/La Spezia)
prof. dr. Thomas Deecke (Berlin)
dr. Andreas Hapkemeyer (Bolzano)
dr. Ulrich Loock/Ricardo Nicolau (Porto)
Franc Obal (Murska Sobota)
David Thorp (London)
dr. Margit Zuckriegl (Salzburg)

ZAHVALA

Najprej gre pristrčna zahvala sodelujočim umetnikom in umetnicam. Ker so jim pogosto stale ob strani njihove galerije, se prav tako zahvaljujem tudi njim. Nadalje se zahvaljujem kuratorjem in kuratorkam, ki so mi dali na razpolago svoje znanje in svoje izkušnje in mi predstavili umetnike in umetnice svojega izbora, izmed katerih sem nato izbral povablence. Zahvaljujem se jim, zahvaljujem se tudi obema umetnikoma, ki sta iz pomembnih razlogov pisala o svojem ustvarjanju, za njuni kratki in natančni besedili, namenjeni razumevanju in posredovanju njihovih del. Tudi v primeru besedil smo, podobno kot pri biografijah, približno določili njihov obseg. Vsi pisci so se uspešno potrudili in pisali tudi za vas, dragi ljubitelji umetnosti, in ne samo za strokovnjake. Svojo zahvalo namenjam tudi vsem prijateljem in sopotnikom, ki so mi pomagali z napotki in s predlogi, da sem lahko v Murski Soboti podal čimbolj raznoliko, vendar niti slučajno popolno predstavitev scenerije evropske male skulpture. Francu Obalu se zahvaljujem za zaupanje, ki mi ga je izkazal, ko me je leta 2005 povabil, da tretji murskosoboški triennale male plastike usmerjam kot kurator, Robertu Inhofu se enako pristrčno zahvaljujem za redakcijo kataloga, prav tako tudi prevajalcem besedil Barbari Wolf, Vilku Šimonu, Marusji Uhernik in Sandru Kravanja iz nemškega, francoskega, italijanskega, ruskega, portugalskega in angleškega jezika. Več besedil je bilo potrebno prevesti v angleški jezik. In zdaj je na vas, dragi obiskovalci in drage obiskovalke, da se soočite s to umetnostjo.

Berlin, marca 2007

joke,
satire,
irony and
serious
meaning

Thomas Deecke

This year, Murska Sobota is hosting its third *European Triennial of Small-Scale Sculpture*, following the 13 preceding biennials of small-scale sculpture held between 1973 and 1997. Currently in Europe there are two important international triennials of contemporary small-scale sculpture: here in Murska Sobota / Slovenia and in Fellbach, Baden Wurttemberg Germany.

In recent years, the end of small-scale sculpture has often been proclaimed and several biennials and triennials followed this fickle *Zeitgeist* by giving up. Murska Sobota and Fellbach, however, have repeatedly proven that those proclaimed dead tend to have a long life. The Yugoslav biennial of Murska Sobota has evolved into a Slovenian triennial with a new, contemporary European profile, ready to confront the changing situation of the late, or so-called, postmodernism. Characteristically, the small-scale sculptures shown at the Murska Sobota Triennial reflect a selected theme chosen after observing the extremely varied small-scale sculpture scene.

When the biennial was transformed into a triennial, Christoph Brockhaus, artistic director of the first two triennials, decided to choose small-scale sculptures from fundamentally traditional thematic realms: *Architecture*,

2001 and *Renaissance of the Statuette*, 2004. Quite surprisingly, despite the classical themes, the artists did not necessarily adhere to a traditional approach, often creating unusually new formulations. One thing is certain, however: small-scale sculpture is far from what it originally was, i.e. a reduced pattern, a sort of small and quite often cheap version of the large sculpture. Small-scale sculpture often finds itself in an ambivalent position between a work defined by its formal content, a quasi-autonomous, small-scale work of art or multiple, on the one side, and souvenirs or cheap and kitschy trinkets on the other. For this reason each triennial theme has to be redefined and its selective criteria disclosed, because, however small the scale, it is about art. Thus, one cannot help but agree with American artist Ad Reinhard, who, by the way, was a superb caricaturist and satirist of art historical subject matter, when he maintained during the 1950s that »Art is art. Everything is everything else.« The chosen theme for the 2007 triennial is also about something else: artistic and formal boundaries are consciously called into question and even transgressed. Yet the primacy of art remains unwaveringly, as is evident in the selected works.

For this triennial, I have decided to follow my predecessor down new paths, inviting the artists to deal with a very current theme, one that has occasionally been discernible in earlier triennials. My chosen title, *Humor, Irony, Satire and Serious Meaning*, was originally the title of a sociocritical comedy by the German Romantic author, Christian Dietrich Grabbe (1801 - 1836), written in 1823, but seldom played these days. Grabbe was a contemporary during a very tumultuous epoch, in which political and social circumstances were rapidly changing, which meant that new, individual ways of thinking were feuding with the insistence on tradition; a new way of thinking was already on the horizon and was later recognized as the beginning of the modern age. This unknown new force had to forge its way through unexpected resistance and fight to question or possibly even overcome outdated rules. During such times protagonists have always used irony and satire and, of course, simple humor to resist the forces of insistence or to drive old rules to ad absurdum. Today, from an artistic point of view (and perhaps not only artistic - given that the development of the

post-modern age is unforeseeable – when viewed in hindsight), artists once again favor the use of ironical aloofness und satirical pointedness. The abundance of sculptural materials – the proneness to satire – demanded an exhibition of these works pars pro toto to incite public discussion.

The terms »Humor, Satire, Irony and Serious Meaning« have – at least in the German-speaking world – become household words. I can only hope that people in the rest of Europe will understand and adopt this as a comprehensible phrase referring to a specific artistic situation, a phrase which defines the, as yet, undefined borderline between art and life which constantly sway between the two extremes of humor and seriousness, a field in which artists critically come to terms with their own time by employing humor, irony and satire to attain a higher truth. Grabbe's phrase appears very pragmatic, where artists, in a situation in which »everything is allowed« and »everything is possible«, often out of anger and despair in times of turmoil, seek a new set of values and images that could flourish on the ruins of the old. It is clear that when dealing with the chosen theme, these artists do not solely focus on small-scale sculpture; most of the participants work in other fields of the fine arts as well, some of them even paint. The boundaries between the chosen media have become increasingly indistinct, as is evident in this exhibition. Small-scale sculpture also proves to be an exemplary field for contemplation. Its material presence may seem humble, but often is all the more subversive in impact – comparable to political cabaret or sociocritical theater, to caricature or to that sort of humor which unleashes itself during hard times, placing its demonstrative or subliminally subversive finger into an open wound or even one still festering under the surface. Behind most chipper appearances there often lies a serious meaning, guised in humour to facilitate a smooth passage towards hitting the nerve.

Ensuring that humor, satire or irony hits its mark demands that the target (object of ridicule) is thoroughly familiar to a wide audience. Irony or satire can by no means be an end in itself and although most potential power may possibly be limited to current issues and hence not of duration, it draws vivacity and acuteness by confronting the so-called Zeitgeist. Humor, satire and irony can only find nourishment to enflame and labor its tongue in the

works and deeds of predecessors, whether they are of creative, historical, social or even political nature. So in truth, they reap from second-hand, but are far from being second-class. But are not all forms of art dependent upon what has come before? In truth, all art evolves from other art, in that we study it, are drawn to or repelled from it. The satirists and ironists, too, stand on the shoulders of their subjects, of those they hope to distance themselves from, but who simultaneously may offer a chance to open up new horizons.

»WHAT IS SATIRE ALLOWED TO DO? SATIRE IS ALLOWED TO DO ANYTHING!« (KURT TUCHOLSKY)

Amongst these small-scale sculptures there are those that employ playful or even diabolical humor, and those full of political or social commentary. One can discover ironical analyses of philosophy, literature and art history, ranging from traditional monuments to fountain sculpture. There are comments on recently still avant-garde Minimal- or Concept Art, now a bit out-dated, and works that deconstruct former sacrosanct isms or once highly-revered original creations. Some artists create bizarre or neo-surrealistic installations, using children's toys, knick-knacks, scale-model houses or animals to play their equivocal and sometimes even eerie games. One can be surprised by everyday objects placed in new contexts (their practical value questioned by the artists), by combinations in novel constellations or simply (!) through a reduction in scale of real and surreal situations. One is confronted with associative, decorative and, at times, even erotic connotations, or seemingly everyday objects in astonishing conditions or in unusual settings. As could be expected in this mobile, media-crazed age, there are also mechanically moveable works and virtual sculptures, their existence dependent upon electronic confirmation. But nowadays, virtual images are often believed more real than life itself. And finally, there are those small-scale sculptures that move along the borderlines – not conceptually – but dimensionally: where the smallest can occasionally appear grand, and the largest suddenly quite small. Once again, one must question and constantly redefine where small-scale sculpture ends and large-scale sculpture begins.

BIOGRAPHIES AND BIBLIOGRAPHIES

The artists' biographies are equally diversified and individual as the exponents presented in this exhibition are. We limited the text length, but left content and form open, foregoing a homogenous presentation. In this internet-age, anyone can acquire in-depth information about these artists and their work. Therefore, short biographical notes are only meant to facilitate further discovery.

THE CURATORS

In our globalized world, it was more important for me to present a multitude of ideas and concepts than focus on the variety of all European countries. Inviting 31 artists to participate meant that all European countries could not possibly take part. This time, we invited artists from 8 European countries to come to Murska Sobota and present two works each. The curators from these 8 European countries were very supportive of this idea through their artistic proposals:

Dr. Tatiana Antoshina (Moscow),
Katia Baudin-Reneau (Strasbourg),
Prof. Bruno Corá (Florence/La Spezia),
Prof. Dr. Thomas Deecke (Berlin),
Dr. Andreas Hapkemeyer (Bozen),
Dr. Ulrich Loock / Ricardo Nicolau (Porto),
Mag. Franc Obal (Murska Sobota)
David Thorp (London),
Dr. Margit Zuckriegl (Salzburg).

ACKNOWLEDGEMENTS

First of all, our heartfelt thanks go to the participating artists. Many are supported by galleries, whom we also thank. Secondly, I thank the curators, whose professional expertise and knowledge in their choice of suggested artists, helped me focus on a list of final participants. Special thanks go to both participating artists who, for important reasons, chose to write a concise and illuminating text about their own work (and like the biographies, here, too, we limited the length). All were successful in their attempts to write for an art-loving public and not only for the art historian. Last but not least, I thank my friends and colleagues whose suggestions and contributions proved most helpful in my efforts to present a multi-faceted and by no means complete representation of the European small-scale sculpture scene here in Murska Sobota.

My sincere thanks to Franc Obal for the trust he placed in me, by inviting me in 2005 to curate the third Triennial of Small-Scale Sculpture in Murska Sobota and Robert Inhof for editing the triennial catalogue, as well as the translators Barbara Wolf, Vilko Šimon, Marusja Uhernik and Sandro Kravanja) who helped overcome the boundaries by translating texts from German, French, Italian, Russian, Portuguese and English into Slovenian and, where required, into English. Now it is up to you, dear visitors, to confront these works of art.

Berlin, March 2007

Katia Baudin-Reneau

Saădane Afif je francosko-alŹirskega rodu in pripada mladi generaciji vplivnih francoskih umetnikov imigrantskega ali meŹanega porekla. Podobno kot mnogi umetniki, na primer Abel Abdessemed, Majida Khattari ali Bruno Peinado, tudi Afif v svojem ustvarjanju najraje uveljavlja socioloŹsko kritiĉni pristop, vendar se ta sedemintridesetletni umetnik manj ekskluzivno osredotoĉa na etniĉne ali rasne napetosti, raje manipulira in se igra s kliŹeji in konvencijami vsakdanjega Źivljenja in druŹbe iz razliĉnih perspektiv.

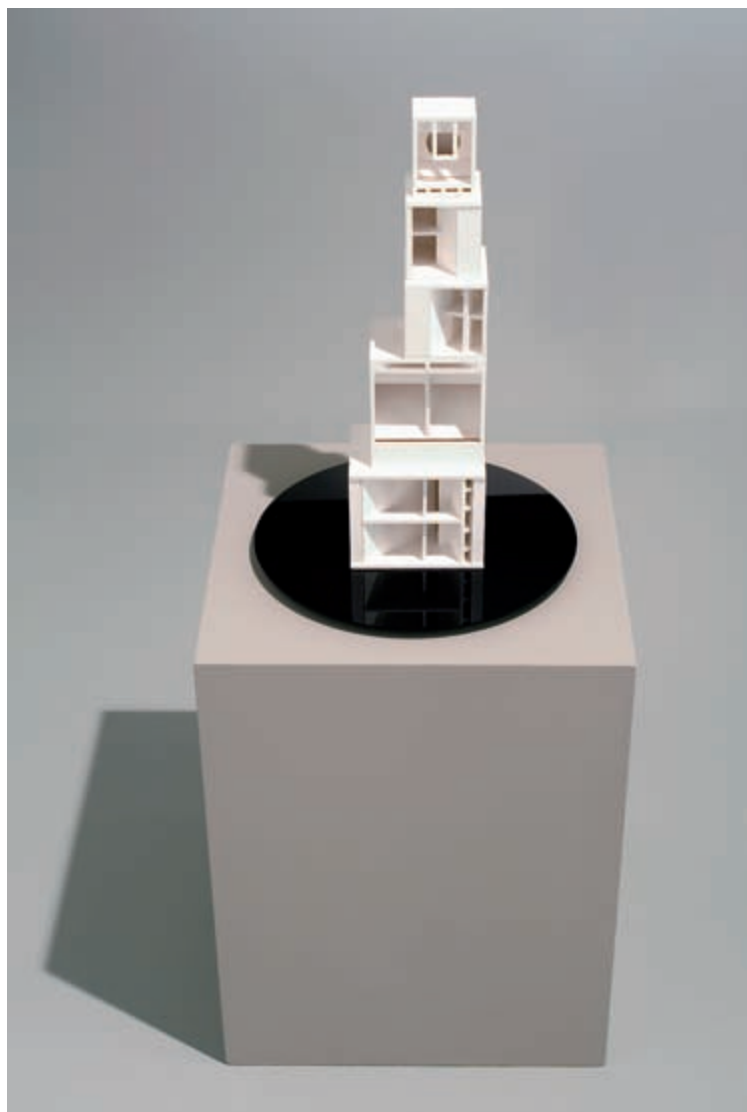
Za uspeŹno izraŹanje uporablja raznovrstne tehnike in pogosto tudi veĉ tehnik hkrati: skulpturo, fotografijo, besedilo, zvok, glasbo, svetlobo, inŹtalacijo, slikarstvo, ready-made predmete itd. Njegova dela so vizualno kompleksna, na prvi pogled skrivnostna, z raznolikostjo zgodovinskih, socialnih, politiĉnih, kulturnih in psiholoŹskih referenc. Njegovo ustvarjanje, polno nasprotij in napetosti, niha med preteklostjo in sedanostjo, likovno umetnostjo in uporabno umetnostjo, visoko umetnostjo in vsakdanjo umetnostjo, resniĉnostjo in fikcijo, optimizmom in pesimizmom.

Doloĉene reference se v njegovih delih ponavljajo, na primer lobanja, najdena v sedemnajstem ali osemnajstem stoletju, neĉimrni pejŹaŹi ali anamorfoze v Holbeinovi umetnini *Ambasadorji*. Afif se zanima tudi za pomanjŹane modele (makete), kakrŹne uporabljajo v vojaŹki strategiji: miniaturna verzija resniĉnosti ali, natanĉneje, deleŹ dejanske ali naĉrtovane (upane) resniĉnosti znotraj specifiĉnega okvira ĉasa in prostora.

Njegovi modeli zasmehujejo ta »naivni« namen, zaradi ĉesar poskuŹa ujeti nekaj, ĉesar ni moĉ kontrolirati, ocean, na primer, v nizu tridimenzionalnih izvedb oceanskih segmentov, zamrznjenih v svojem gibanju.

NovejŹa dela, izbrana za trienale, zdruŹujejo umetnikove interese. Kopica modelov, oblikovanih kot bele kocke, spominja na modernistiĉne arhitektonske prostore, skupaj z razstavnim prostorom »bele kocke«; postavljeni so na vinilno ploŹĉo, za katero se zdi, da posnema glasbeni element, ki je na njegovih razstavah pogosto prisoten. Za delo, postavljeno na beli podstavek, se zdi, da na subverziven naĉin izraŹa spoŹtovanje do natanĉnega in urejenega muzejskega sveta

SAĂDANE AFIF



Babilon (Napredek), 2006
karton, bela barva, osnova iz črnega pleksi stekla
42 x 30 x 30 cm
Privatna zbirka, Belgija
Z dovoljenjem
Mehdi Chouakri, Berlin

Babel (Progressive), 2006
cardboard, white, black round plexiglass plate
42 x 30 x 30 cm
Private Collection, Belgien
Courtesy
Mehdi Chouakri, Berlin

SAĀDANE AFIF

Of Franco-Algerian background, Saādane Afif is part of a young generation of influential French artists with immigrant or mixed backgrounds. Like many of these artists – such as Abel Abdessemed, Majida Khattari or Bruno Peinado –, Afif favors a socio-critical approach in his work. However, the 37-year-old artist focuses less exclusively on ethnic or racial tensions, preferring to manipulate and play with the clichés and conventions of everyday life and society from different perspectives. He employs a variety of techniques to make his point, often simultaneously: sculpture, photography, text, sound, music, light, installation, painting, »readymade« objects, etc. His works are visually complex and at first sight enigmatic, with a diversity of historical, social, political, cultural and psychological references. Full of contradictions and tensions, Afif's work oscillates between the past and the present, fine and applied art, high and low art, reality and fiction, optimism and pessimism.

Certain references are recurrent in his work, such as the skull found in 17th and 18th century, vain still life paintings or as an anamorphoses in Hans Holbein's *The Ambassadors*. Afif is also interested in the scale model (maquette) used in military strategy: a miniature version of reality, or more precisely a portion of actual or planned (hoped) reality in a specific time/space frame. Afif's models mock this »naive« objective; he tries, for example, to capture what cannot be controlled – the ocean – in a series of three-dimensional renditions of ocean segments, frozen in movement. The recent works chosen for the Triennial synthesize the artist's interests. A stack of white cube-shaped models – reminiscent of modernist architectural spaces and the »white cube« exhibition space – are placed on a vinyl record, that seems to echo the musical element often present in his exhibitions. Placed on a basic, white pedestal, this work seems to pay a subversive homage to a precise and orderly museum world.

Saādane Afif

Rojen leta 1970 v Vendômeu, živi in dela v Berlinu.

/ Born 1970 in Vendôme, lives and works in Berlin.

Nagrade / Awards

2005 - Prix de la Fondation Prince Pierre de Monaco, Monako/Monaco

Izbrane samostojne razstave / Selected solo exhibitions

2007 - Mehdi Chouakri, Berlin

2006 - *Power Chords*, Fondation Prince Pierre de Monaco,
Monako/Monaco

- *La Répétition*, Galleria Maze, Torino/Turin

2005 - *Lyrics*, Palais de Tokyo, Pariz/Paris

- *Hors-catégorie*, Galerie Michel Rein, Pariz/Paris

2004 - *Melancholic Beat*, Museum Folkwang, Essen

- *Prospectif*, Le Hall, galerie de l'École des Beaux-Arts de Lyon,
Lyon

2003 - *Memory Lost*, Villa Arson, Nica/Nizza

Izbrane skupinske razstave / Selected group exhibitions

2007 - *Half Square, Half Crazy, À Moitié Carré À Moitié Fou*,
Villa Arson, Nica/Nizza

- *Documenta 12*, Kasel/Kassel

2006 - *Notre Histoire...*, Palais de Tokyo, Pariz/Paris

2005 - Biennale de Lyon, Lyon

- Moscow Biennale, Lenin Museum, Moskva/Moscow

2004 - *Playlist*, Palais de Tokyo, Pariz/Paris

2003 - *Phalanstère*, Centre d'art contemporain, Bretigny-sur-Orge

- *Collections SANS Frontières*, GAM, Torino/Turin

2002 - *13 artistes de la collection du FRAC Centre*, FRAC Centre,
Orléans

- *Self/In material conscience*, Fondation Sandretto Re Rebaudengo,
Guarene

Thomas Deecke

Na prvi pogled gre za tradicionalno malo plastiko: več moških namaka noge v vodnjaku. Tudi v tem primeru, kot je sicer tako pogosto, nam do razumevanja pomaga naslov, saj je umetnica dogajanje v svoji likovni fantaziji postavila v kraj, ki bi v drugi polovici 19. stoletja skoraj postal kraj ruskih izgnancev. Baden Baden svojo posebnost kar dvakratno izraža v imenu, kot da bi bilo zdravilno kopanje v zdravilnih vrelih njegovo edino poslanstvo, čeprav vemo, nenazadnje tudi od ruskih avtorjev, da je imelo tudi igranje na srečo v znani igralnici tega mirnega kraja posebno, četudi ne vedno srečno vlogo.

Po dveh grozljivih svetovnih vojnah, po oktobrski revoluciji na začetku prejšnjega stoletja in propadu državnega socializma ob koncu stoletja, je Baden Baden spet postal priljubljen kraj, v katerem se zadržujejo premožni Rusi, kjer se kopajo in preskušajo svojo srečo v igralnici. Vendar pa ni gotovo, da gre spet za aristokrate ali ruske velikane svetovne književnosti, kot so svoje čase bili Nikolaj Gogolj, Lev Tolstoj, Fjodor Dostojevski in Ivan Turgenjev, ki je tam preživel skoraj sedem let. Dandanes zagotovo prihajajo v zdravilišče novodobni bogataši. S svojim vodnjakom umetnica znova opominja na skoraj izključno moški svet velike književne dobe svoje domovine v izgnanstvu in z zgodovino manipulira do te mere, da ob vodnjak postavi tudi Aleksandra Puškina in mu s tem naknadno izpolni sanje o potovanju v »rajski« (morda svobodnjaški) Baden Baden, kar mu car sicer ni privoščil. Z uporabo keramike kot materiala se umetnici ironično prikrađa tradicija kičaste dekorativne porcelanaste drobnarije, ki je bila v času državnega socializma enako popularna kot je dandanes pri premožnem meščanstvu novega političnega razreda.

Tatjana Antošina je po bivanju v Tibetu ustvarila avtoportret - skulpturo, sedečo na slonu, z zajcem in jerebico nad sabo. Postavi se na mesto opice, ki naj bi po tibetanski¹ budistični tradiciji spadala v skupino tibetanskih »bremenskih mestnih godcev«.²

¹ tibetanska živalska piramida, glej www2.bremen.de/info/nepal/Gallery-3/Misc/12-26/elephan-0.htm

² Bremer Stadtmusikanten (angl.) glej: www.fin.vcu.edu/grimm/bremeng.html



Rusi v zdravilišču, 2006
premer 57 cm, višina 30 cm
keramika

Russians at the Spa, 2006
diameter 57 cm, height 30 cm
ceramics

Tibetanski avtoportret, 2007
premer 24 cm, višina 45 cm
keramika

Tibetan Self-Portrait, 2007
diameter 24 cm, height 45 cm
ceramics

TATIANA ANTOSHINA

Thomas Deecke

At first glance her work consists of traditional small-sized sculptures; there are several men bathing their feet in a well, but in this case, like in many others, the title leads one further, for the artist has placed them, with the help of her fantasy, in what almost became the home of Russian exiles during the late 19th Century. Baden Baden's special feature is reflected twice in its name, as if curative bathing in its springs were its sole mission, although, as one is fully aware of, not only from Russian writers, gambling in the well-known casino of this quiet town also played a special, if not always happy, role. In the meantime, following the two horrible World Wars, the October Revolution in the early 20th Century and the decline of the last existing state socialism at the close of the same century, the city of Baden Baden was again the favourite place for well-off Russians who went there to bathe and gamble.

It is a question, however, of whether it is still the aristocrats who populate the spas these days or the great Russian writers of world literature like Nicolai Gogol, Leo Tolstoy, Fjodor Dostojevsky and Ivan Turgenev (who lived there for seven years); more likely it is the newly rich. With the help of her well, Antoshina points to the memory of the almost exclusively male world that, even in the days of her home country's great literary era, had often come into existence in exile. She even manipulates history to the point of putting Alexander Pushkin at the well, subsequently or posthumously satisfying his desire to travel to this »heavenly« (perhaps freedom-loving) city of Baden Baden, but was not permitted to by the Czar. Through her use of ceramics as the material for traditional kitsch, the kind of small, decorative objects that were as popular during the time of state socialism as they are now with the well-off bourgeoisie of the new political class came upon her surreptitiously.

After her stay in Tibet, Antoshina created a self-portrait sculpture where she is seated astride an elephant with a rabbit and a partridge hovering above her, thus putting herself in the place of an ape which, following Tibetan Buddhist tradition, belongs to the group of Tibetan¹ Bremen Town Musicians².

¹ Tibetan Bestial Pyramid, see www2.bremen.de/info/nepal/Gallery-3/Misc/12-26/elephan-0.htm

² Bremer Stadtmusikanten (Bremen Town Musicians), see www.fln.vcu.edu/grimm/bremereng.htm

Tatjana Antošina / Tatiana Antoshina

Rojena v Krasnojarsku, Sibirija, živi v Moskvi.
Ima doktorat iz likovne umetnosti moskovske industrijske univerze.

/ Born in Krasnoyarsk, Siberia; she lives in Moscow.
Holds her PhD in fine art from Industrial Academy (Stroganovskoe),
Moscow.

Njena dela so razstavljeni v: / Her work has been exhibited at:
Moderna Muzeet, Stockholm; Nationalgalerie Berlin, Hamburger Bahnhof,
Berlin; Ludwig Museum, Budapest; Jintai Art Museum, Beijing; Royal
Academy, London

Sodelovala je na / She participated
8th Triennale Kleinplastik, Fellbach, Nemčija/Germany
IV. Cetinjski Bijenale, Črna gora/Montenegro
1st Moscow Biennale of contemporary art
1st Biennale, San Francisco

Bila je dobitnica nagrade Silver Camera / She was prizewinner in Silver
Camera, The Museum Moskva/Moscow House of Photography,
Moskva/Moscow 2002, 2003
Modern Russia, Photo center, Moskva/Moscow
2001 - Magmart, Neapelj/Napoli, 2005
2005 - resident artist at Art Omi, NY, ZDA/USA
2001 - resident artist at Yaddo, NY, ZDA/USA

Zastopana je v zbirkah / Collections at:
Neues Museum Weserburg Bremen
State Russian Museum, St. Petersburg; National Collection
of contemporary art, Tretyakov Gallery, Moskva/Moscow;
National Museum of Women in the Arts, Washington DC,
Corcoran art Museum, Washington DC.
Her work has been reviewed in Tate, Modern Painters, Kunstforum,
Harper's and CVA.

MIRKO BRATUŠA

Mirko Bratuša združuje v svojih večpomenskih figurativnih plastikah zakrite vsebinske konotacije jedko satiričnih, posebej pa ostro ironičnih distanc, povezanih s slabomnostjo in izprijenostjo človeške narave. Z njimi obeležuje stanje človeškega duha. V njih je skrit pogled na fokus kultivirane ironije in provokacije (absurda), ki sta vsajeni, v skulpturi bivajoči »neplastični«, vendar organski prvini umetniško zastavljenega koncepta simbolnih pomenov figur in predmetov ter njihovih interpretacij skozi zgodovino. Za triennale je ustvaril novo prostorsko instalacijo figurativnih oblik, povezanih v koncept raztelesenega in v živalsko pozo skrčenega plezajočega človeka. Tri nasmejane, skorajda režeče se figure visijo na povodcih z raztegnjenimi ali v križ prepletenimi nogami in v zrak štrlečimi rokami ter ujeta pozicijo nog v trenutku plezanja po zidu. Obešene figure »golih glav« so marionete, lutke, ki se gibljejo po žici ali nitkah, ki jih vodi lutkar. Etimologija besede marioneta je vezana na ime Marie – prvotno ime biblijske Marije v srednjeveškem lutkovnem

misteriju, ki nas v konotativnem smislu takoj uvede v njihov mnogopomenski značaj. Razgolotene, manieristično oblikovane figurice z rokavicami na rokah in nogavicami na nogah ter nedoločljivimi maskami namesto obrazov na povodcih aludirajo na človeka brez svoje volje, na človeka, ki je orodje v tujih rokah. Razvejano križno kompozicijo, sestavljeno iz niza razpetih rok in nog ter različnih pozicij glav, zaznamuje ritmično občutena pozicija »gibljive« marionete, ki v razkoračenem počepu leže na drugo marioneto. Marionete so gole, oblečene le v preprosta ogrinjala, ki zakrivajo njihovo moškost. Pomenljivi so prsti rok, ki se oklepajo povodcev. So nekakšni razločevalni znaki, ki odkrivajo različne odnose »marionet do svojih vodnikov«, s katerimi so neločljivo povezane. Ponekod opazimo čvrst stisk in krčevito oprijemanje vrvi, drugod je vidna odprta dlan, skozi katero lahko drsi vrvica. Iztegnjeni kazalec opozarja na nekaj, kaže na določeno mesto in v določeno smer; drugič je sredinec iztegnjen navznoter v pozicijo, ki parafrazira rek »pojdi nekam« ali »kako sem te nategnil« s simbolnim pomenom povečevanja samega sebe in izključevanja drugega.

V drugem delu iz žabe poganjajo jeziki, ki se na koncu razdelijo v dve majhni glavici, cvetu podobni čašici, iz katerih spet zrastejo novi jeziki. Na ta način jeziki sestavljajo organsko formo, podobno celičnemu razrastu cvetov v bujno razraščanem cvetočem grmu. Asociativnost pomenov žaba-jezik, cvetovi-grm smemo šteti za kiparjevo satirično izraženo povezovanje produktivnih misli in pluralističnih dejanj, ki rodijo številne »cvetke« in frizirane resnice. Celota posameznih delov, ki rastejo iz skupnega telesa kipa v različnih višinskih in prostorskih koordinatah, odkriva ekspresivnost Bratuševe razpršeno delujoče vizualizacije arhitektonike tridimenzionalnega kiperskega telesa. Obe deli odkrivata Bratušev smisel za humor in vrednotenje duhovnih resnic umetnosti kot dela svojega Jaza, svojega življenja, za katerega je izjavil, da je »smešna smrtno resna stvar«. Z njima vzpostavlja osebno ekspresijo, značilno za val angleškega novega kiparstva v odnosu do samoreflektivnih struktur ameriškega minimalizma. Pri tem pa z novimi in dorečenimi povezavami različnih sestavin in materialov, na primer gladko in grobo obdelane površine bronu in križno prepletenih vrvi iz plastičnih materialov, širi področje svojega umetniškega izraza.



»Fuzzy logic«, 2007,
bron, 50 x 55 x 55 cm

/ »Fuzzy logic«, 2007,
bronzе, 50 x 55 x 55 cm

»ForčeK«, 2007,
bron, 60 x 55 x 15 cm

/ »ForčeK«, 2007,
bronzе, 60 x 55 x 15 cm

MIRKO BRATUŠA

In his multi-semantic, figurative small-size sculptures, Mirko Bratuša unites concealed semantic connotations of harshly satirical and sharply ironic distances with the ignorance and corruptness of the human mind. His works reflect the state of the human spirit. They also conceal a focus on cultivated irony and provocation (the absurd) which, though a bit »non-plastic«, are incorporated in his works. Nevertheless they are organic elements of an artistic concept of symbolic meanings in figures and objects and their interpretations throughout history. The artist has created a new spatial installation of figurative shapes for the Murska Sobota triennial, united in a concept of dissected men reduced to animal-like poses. Three smiling, almost grinning, figures are suspended from reins, their legs wide spread or criss-crossed and their arms protruding into the air as if their legs were caught while climbing a wall. The suspended figures of »naked heads« are marionettes, dolls, moving with the help of strings guided by a puppeteer. The etymology of the word *marionette* is linked with the name, Mariam, the original name of the biblical Mary of medieval mystery, and introduces one straight away to their multi-semantic nature. Bratuša's denuded,

manneristically-shaped small figures on reins, hands gloved, socks on their feet and indefinable masks instead of faces, allude to man without a will of his own, to man who is a tool in somebody else's hands. In the shape of a cross, the branched-out composition with its series of spread hands and legs and various head poses is characterised by the rhythmical position of a »mobile« puppet in a straddling crouch trying to get on top of another puppet. The marionettes are naked except for simple cloths hiding their manhood. Their fingers grasping the reins are significant, providing a kind of dividing sign that reflects the various relations of the »puppets to their puppeteers« with whom they are inseparably connected. Occasionally one notices a handshake and a spasmodic clinging to the rope, or an open palm with the string sliding through it ever so lightly; an extended index finger points to a specific place in a specific direction, hinting at something; a middle finger extends inwardly in a gesture that paraphrases the well-known saying, »go f... yourself«, suggesting a symbolic meaning of self praise.

The second part features frogs with tongues sticking out, the tips separating into two little heads or blossom-like calyciforms with more tongues sprouting from them. Thus, the tongues comprise an organic form, a cell-like ramification of a lushly intertwined flowering bush.

The associative nature of the meanings of frog-tongue and blossoms-flowering bush can be understood as the artist's satirically expressed links of productive notions and pluralistic actions which bring forth numerous »flowerings« and modified truths. The totality of the individual parts growing in various heights and spaces from the sculpture's common body coordinates it and discloses the expressive nature in the artist's dispersed visualization of the architectonics of its three-dimensional body.

Both works attest to the artist's sense of humour and his evaluation of spiritual truths in art as part of his own being, of his life, about which he is known to have said: »It is a funny, dead-serious thing«. With these two works, Bratuša presents a personal expression characteristic of new English sculptures in relation to the self-reflective structures of American Minimalism, and the artist broadens the sphere of his artistic expression with new and well-defined combinations of various component parts and materials such as smooth and rough bronze surfaces and intersected, intertwined plastic ropes.

Mirko Bratuša

- 1963 - Rojen v Negovi pri Gornji Radgoni
- Študiral na Akademiji za likovno umetnost v Ljubljani
pri profesorjih Dragu Tršarju, Slavku Tihcu in Luju Vodopivcu
- 1990-92 - Študiral na Akademiji likovnih umetnosti v Münchnu,
prof. L. Kornbrust
- 1993 - Študiral na Umetnostni akademiji v Düsseldorfu, prof. T. Cragg
- Zaključil podiplomski študij na ALU v Ljubljani, prof. Lujo Vodopivec
- 1997 - Predavatelj na Pedagoški fakulteti v Ljubljani
- 2006 - Prejel nagrado Prešernovega sklada
- / 1963 - born at Negova
- studies at Academy of Fine Arts, Ljubljana, with Drago Tršar,
Slavko Tihhec and Luj Vodopivec
- 1990-92 - studies at Academy of Fine Arts, Munich, with L. Kornbrust
- 1993 - studies at Academy of Arts, Dusseldorf, with T. Cragg
- completed post-graduate studies at Academy of Fine Arts,
Ljubljana, with Lujo Vodopivec
- 1997 - professor at Pedagogical Faculty, Ljubljana
- 2006 - recipient of reward of Prešeren's Foundation
- Samostojne razstave - izbor / Solo Exhibitions**
- 1989 - »Mirko Bratuša - kipi«, Galerija proširenih medija, Zagreb,
Hrvaška/Croatia
- 1991 - »Malo tihožitje«, Galerija Eurna, Ljubljana
- »Kiparska dela v vrtu«, Vila Katarina, Ljubljana
- 1992 - »To, kar ni simbol«, Mala galerija-Moderna galerija, Ljubljana
- 1993 - »Kipi«, Galerija Murska Sobota
- 1994 - »Iz umetnikovega ateljeja - Muzahornska«, Moderna galerija,
Ljubljana
- »Kipi mesečniki«, Galerija Eurna, Ljubljana
- 1996 - »Doktorji«, Mestna galerija, Piran
- »Kipi II«, Galerija A mas A, Madrid, Španija/Spain
- 1997 - »Vihar v glavi in souvenir«, galerija Anonimus, Ljubljana
- »Dirigenti«, Galerija Žula, Maribor
- 1998 - »Spomeniki«, Galerija Miklova hiša, Ribnica
- 2000 - »Spomeniki II«, Galerija ZDSLUI, Ljubljana
- »Living Room«, Galerija ZDSLUI, Ljubljana
- 2003 - »Navadni kipi I«, Galerija Murska Sobota
- »Navadni kipi II«, Galerija likovnih umetnosti, Slovenj Gradec
- 2004 - »Bežniki«, Mestna galerija, Piran
- 2005 - »Anónimus«, Círculo de Bellas Artes, Madrid, Španija/Spain
- 2006 - »Podobe predstav«, Galerija Glesia, Ljubljana

DOUG FISHBONE

Thomas Deecke

Včasih umetnost tudi boli! Koga boli? Poznamo suvenire iz tujih dežel, večinoma kičaste, včasih tudi lepe in za deželo značilne predmete, največkrat majhnega formata; eni in drugi nas spominjajo na lepe ure, dneve ali ponovno oživijo naš spomin na daljše bivanje. Včasih pa imajo suveniri posebne in resne namene. Moja prateta je s svojega potovanja v Sveto deželo v poznem 19. stoletju prinesla stekleničko z vodo iz reke Jordan in s to vodo smo bili krščeni vsi člani družine, tudi moja mama. Jaz sem bil zadnji, saj je kmalu zatem voda izginila v ognjenem viharju bombnega napada na moje rojstno mesto Lübeck. Je bila morda to kazen za nemško bombardiranje angleškega mesta Coventry? *Sic transit gloria mundi!*

Z gotovostjo lahko zanikam, da je kdo zaradi krsta z vodo iz Jordana postal boljši kristjan, vendar pa se vodi, s katero je Janez Krstnik krstil Kristusa, pripisuje poseben pomen. Metaforično rečeno, gre za vodo povzdignjenega ranga in ta posebnost izhaja iz njene zgodovine, ne iz njene materialnosti. Z vodo iz Jordana se godi podobno kot z umetnikovo ready made umetnino: šele smiselna povezava iz nje naredi nekaj posebnega, v našem primeru umetnino. Enako lahko ugotovimo za umetnino Douga Fishbonea: njegovo delo *Predmet po sebi (Thing In Itself)*, ki s svojo minimalistično pojavnostjo formalno sicer ne bi zbujalo pozornosti, postane umetnina, ko je predstavljeno na umetniški razstavi. Doug Fishbone uporabi še drug, enako priljubljeni in ceneni suvenir iz Izraela: fialo z zemljo Svete dežele, ki jo prodajajo skupaj z zemljevidom današnjega Izraela. Odločilen je njegov poseg, saj Fishbone suvenir spremeni tako, da se judovsko-krščanska religiozna zahteva poveže z nacionalno judovsko zahtevo po izključnem zastopstvu. V politično zelo aktualen suvenir in umetniški multipel, ki resnično nosi še drugo in do danes pogosto zanikano resničnost dolge zgodovine tega geografskega prostora, Fishbone pomeša izraelsko in palestinsko zemljo. S tem odločno poudari, da se prsti, podobno kot voda Jordana in drugih rek, med sabo ločita le po svojem obeležju. Umetnik naslovu doda besedo *redux*, in prav to obeležje predstavlja fundamentalno razliko. V multiplu Doug Fishbone prižge neke vrste upanje, ki ga je trenutno moč uresničiti samo z umetniškimi sredstvi, za katerega pa smemo upati, da se bo uresničilo tudi v politični resničnosti.



Predmet po sebi, 2002
 skulpturalni objekt mešane tehnike
 50 cm (premer) x 5 cm (višina)

Thing In Itself, 2002
 mixed media sculptural object
 50 cm in diameter x 5 cm high

Dežela Izraela/Redux, 2005
 mešana tehnika
 škatla s stekleničko s 100 g peska iz Izraela
 in Palestine
 14 x 14 cm

The Land Of Israel/Redux, 2005
 mixed media
 box with vial of 100 grams of sand from Israel
 and Palestinian territories
 14 x 14 cm

Thomas Deecke

special and meaningful purpose. From a trip to the Holy Land undertaken in the late 19th Century, a great-great-aunt of mine brought back a small bottle containing water from the river Jordan. It was with this water that all our subsequent family members were baptized, my mother and myself included. Unfortunately, I was the last to be baptized with it, for shortly after my baptism the water disappeared in the fire storm of an air raid on my hometown, Lübeck, which could have been punishment for the German air raid of the English town, Coventry.

Sic transit gloria mundi!

It is disputable whether or not, having been baptized with Jordan River water, one becomes a better Christian. Still, as regards the water used by John the Baptist to baptize Jesus Christ, there is a special meaning attached to it: from a metaphorical point of view, it is water of an elevated rank, and this special feature is due to its history, not to its material essence. The water of the river Jordan can be compared to the ready-made work of an artist, for it is the semantic context that makes it into something special, in the above case, into a work of art. The same applies to Doug Fishbone's *Thing In Itself*, whose minimalistic appearance would formally draw no further attention, and it turns into a work of art only when it is presented in an exhibition.

Doug Fishbone uses another popular and inexpensive souvenir from Israel, a phial containing soil from the Holy Land which, complete with a map of present-day Israel, is quite often purchased. Still, it is the intervention on the part of the artist that is crucial: Fishbone turns a souvenir that melts the Jewish Christian religious claim with the Jewish national claim into a politically very current souvenir and an artistic multiple which faithfully transports a different reality of this geographical area that has, to date, been quite often negated. The artist mixes Israeli and Palestinian soil, and it becomes quite clear that they, like the water of the river Jordan compared to the water of other rivers, differ from each other only through their respective connotation and nothing else. Thus, he adds only one word to the title of his work of art: *redux*. It is this connotation, however, that makes the fundamental difference. The multiple unleashes a kind of hope which, at present, can only be realised/reduced through artistic means, and one can only wish that hope could also be realised in political reality.

DOUG FISHBONE

Sometimes art can hurt! The point, however, is who does it hurt? One is familiar with all the souvenirs brought back from the Holy Land. They are mostly kitsch, but sometimes they are beautiful, small-size objects typical of the country, and they can remind one of pleasant hours, days or even longer visits. Off and on these souvenirs can be used to

Doug Fishbone

Je ameriški umetnik, ki živi in ustvarja v Londonu. Leta 2003 je na Goldsmiths College dosegel doktorski naziv iz likovne umetnosti, leta 2004 pa je prejel nagrado *Beck's Future Prize for Student Film and Video*. Verjetno je najbolj znan po svojem projektu 30.000 banan, pri čemer je šlo za visoko goro banan na londonskem trgu Trafalgar Square, ki so bile kasneje podarjene občinstvu. Njegovo ustvarjanje na področjih videa in performansa je bilo vključeno v lansko razstavo *British Art Show 6*, nacionalno potujočo razstavo, ki jo organizirajo vsakih pet let in prikazuje najboljša dela sodobne britanske umetnosti. Svoj prvi večji projekt je oktobra 2006 predstavil v londonski galeriji Gimpel Fils, v letošnjem letu pa se je predstavil v Hayward Gallery.

/ Doug Fishbone is an American artist living and working in London. He earned an MA in Fine Art degree at Goldsmiths College in 2003 and was awarded the *Beck's Futures Prize for Student Film and Video* in 2004. He is perhaps best known for his project 30,000 Bananas, a huge mountain of ripe bananas installed in the middle of London's Trafalgar Square and later given away free to the audience - in October 2004. Fishbone's video and performance work was included in the last years *British Art Show 6*, a national touring exhibition held every five years to feature the best in contemporary British art. He had his first major solo project at Gimpel Fils in London in October of 2006, and will be performing at the Hayward Gallery in February of this year.

LUTZ FRITSCH

Lutz Fritsch je verjetno ustvaril tako največjo kot tudi najmanjšo skulpturo, ki je bila kadarkoli razstavljena na razstavi male plastike; hkrati pa je bila to skulptura z nedoločljivo življenjsko dobo in jo je zaradi tega moč videti samo še virtualno na dveh ekranih.

V letih 2004/2005 je bil umetnik povabljen k sodelovanju v ekspediciji inštituta Alfred Wegener na nemško raziskovalno postajo Neumayer nemškega polarnega raziskovalnega

centra na Antarktiki. Med pripravljalnimi deli za medtem že uresničeno »Knjižnico v ledu«¹, ki je verjetno edina kulturna ustanova na Antarktiki, je Fritsch eksperimental s svojimi enostavnimi, barvnimi, po obliki steli podobnimi skulpturami in pri tem odkril, da v večni snežni puščavi vprašanje o dimenzioniranju, na primer velike ali majhne skulpture, postane povsem odveč v trenutku, ko se človek kot skoraj edina merodajna figura, če ne upoštevamo pingvinov, od njih oddalji. To je moralo zanimati umetnika, ki je vedno znova ustvarjal v skladu z merili in prostorsko določevalno in prostorsko definirajočo močjo najenostavnejših barvnih stel, plošč ali kubov.²

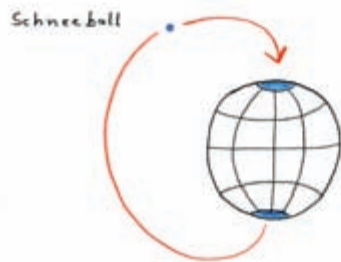
Drobčna, vendar v dejanskem življenju večinoma bela palica v dirigentovi roki premika stotine glasbenikov in skladbo strukturira v koncert, v sozvočje. Drobčna palica Lutzu Fritschu ljube signalno rdeče barve v roki umetnika je prav tako sposobna strukturirati prostor, tudi svobodo. Tako zelo narazen si umetnosti resnično niso.

Že leta 1993 je Fritsch ustvaril skulpturo *Raum-Fahrt* (Astronavtika) iz dveh delov, od katerih se eden nahaja v Bremnu, na obrežju reke Weser, drugi pa potuje okrog sveta na premcu raziskovalne ladje »Polarstern« (Polarna zvezda).

Na Antarktiki je umetnik 24. januarja 2005 na poziciji 70 stopinj 39 minut jug 8 stopinj 15 minut zahodno oblikoval snežno kepo (kar pri nizkih temperaturah sploh ni tako enostavno) in jo shranil v zamrzovalni skrinji raziskovalne ladje »Polarstern«; na ta način je kepa prišla nazaj v ladjino domače pristanišče Bremenhaven in od tam, med naslednjim raziskovalnim potovanjem, na Arktiko; ker se je Fritsch ni mogel udeležiti, je prosil biologinjo iz ladijske ekipe, da s snežno kepo stori to, za kar je bila pravzaprav narejena, da jo 3. septembra na Arktiki v visokem loku vrže na pozicijo 81 stopinj 35 minut severno in 6 stopinj 9 minut vzhodno. Zdaj se torej antarktična snežna kepa nahaja na Arktiki, vržena z enega pola na drugega, na drugi konec sveta. Verjetno gre za prvi sneg, ki je kadarkoli premagal to dolgo pot, če se zaradi zemljinega ogrevanja ni že davno stopil, in ki bo morda nekega dne kot dež padel na Mursko Soboto.

¹ Knjižnica v ledu: http://de.wikipedia.org/wiki/Bibliothek_im_Eis

² Katalog: Lutz Fritsch: *Das Eine und das Andere (Eno in drugo)*, izdal Neues Museum Weserburg Bremen, 2000



ARKTIS
81° 35' N 06° 03' E

ANTARKTIS
70° 35' S 08° 15' W

Der Schneeball wurde am 24. Januar 2005 aus der Antarktis in die Arktis geworfen.
Dort landete er am 3. September 2005.



Snežna kepa je bila 24. januarja 2005 vržena z Antarktike
na Arktiko, kjer je pristala 3. septembra 2005.
DVD, monitor

/ The snowball was thrown on January 24, 2005 from the Antarctic
to the Arctic where it landed on the 3rd of September 2005.
DVD, monitor

SMALL BALL, PRETTY BIG
Thomas Deecke

LUTZ FRITSCH

Lutz Fritsch has probably created the smallest, but also the largest sculpture that has been presented at an exhibition of small sculptures to date. At the same time, it was a sculpture of undeterminable lifespan, which is why it can only be seen virtually on two screens.

In the years 2004 and 2005, Lutz Fritsch was invited by Alfred-Wegener-Institute to take part in an expedition to the Neumayer research station of the German polar

research centre in the Antarctica. During preparations for the *Library in Ice*¹, which has been realized in the meantime and is probably the only cultural institute in the Antarctica, Fritsch experimented with his simple, coloured, stele-like sculptures, and he discovered that the question of dimension in the eternal snow desert, whether of large or small sculptures, becomes redundant the moment man, as the only dimension-giving figure except for the penguin, withdraws. This must have appealed to an artist who has dealt continuously with not only the questions of dimensions, measurements and standards but also with the space-defining force of the simplest coloured stelae, plates or cubes.²

A tiny baton, usually white, in the hand of a conductor, moves hundreds of musicians, structuring a composition into a concert, a concord. A tiny stick of Lutz Fritsch's favourite, distinctively red colour in the artist's hand is capable of structuring space, even freedom; the arts are not so very far apart from one another.

As early as 1993, Fritsch created the sculpture entitled *Space-Travel*. It consists of two component parts, one of which can be found on the banks of the Weser River in Bremen; the other travels around the world, fixed to the bow of the research vessel, »Polarstern« (Polar Star). On January 24th in the Antarctica, Fritsch formed a snowball at the position, 70° 39' South, 8° 15' West, and he stored it in the Polarstern's deep-freeze. The research ship traveled back to its home port, Bremerhaven, and then on to its next expedition, the Arctic. Unfortunately, the artist was unable to make the trip, so he asked a lady biologist on the ship's team of scientists to throw the snowball high into the air when the ship arrived at the Arctic, that is, at the position of 81° 35' North and 6° 9' East. That is where the Antarctic snowball is located at the moment, having been thrown from one pole to the other, from one end of the world to the other, which, most likely, makes it the first amount of snow to have traveled such a long way, unless, due to the planet's global warming, it has long since melted and might one day drop from the sky as rain to fall on the town of Murska Sobota.

¹ Library In Ice: http://de.wikipedia.org/wiki/Bibliothek_im_Eis

² Catalogue: Lutz Fritsch, *The One and the Other One*, published by Neues Museum Weserburg Bremen, 2000

Lutz Fritsch

Rojen leta 1955 v Kölnu, je postal znan s svojimi velikimi skulpturami *Renska oranža* na ustju reke Ren v Duisburgu ter s skulpturami *Stanje stvari* v Pforzheimu. Njegove skulpture so po simboliki zreducirane na najbolj bistveno, z visoko sijočimi barvnimi površinami delujejo imaterialno. Natančne postavitev na novo definirajo prostore, prezrto naredijo vidno, domače in dobro znano pa naredijo zavestno ter na tak način tvorijo nove kraje dogajanja.

Njegove prostorske raziskave so ga med leti 1995 in 2005 vodile na več ekspedicij na Arktiko in Antarktiko, prav tako pa se je ukvarjal tudi z odrsko scenografijo za gledališče. Njegove risbe odražajo razpoloženje doživetega prostora, medtem ko njegove fotografije usmerjajo pogled na kiparske pojave v prostoru. Leta 2005 je bila slavnostno odprta njegova Knjižnica v ledu pri nemški raziskovalni postaji »Neumayer« na Antarktiki.

/ Born 1955 in Cologne, Germany, has won recognition through his large sculptures *Rheinorange* at the mouth of the Rhein River in Duisburg, Germany and *State Of Affairs* in Pforzheim, Germany. Due to their high polished and shiny surfaces his sculptures which, as regards their form, are reduced to the essential, act immaterially. Their precise placement re-defines spaces, making the overlooked to be visible and the logn familiar to be conscious. They create new venues of occurrence. His research of space has led him, in the time period between 1995 and 2005, to take part in several expeditions to the Arctic and the Antarctic, apart from building stage sets for the theatre. His drawings reflect the notions of perceived space in that his photographs direct one's glance upon sculptural apparitions in space. In 2005 his *Library In Ice* have been open by the German research station »Neumayer« in the Antarctic.

Izbrane samostojne razstave / Solo Exhibitions (Selection)

2006 - *Räume und Welten*, Museum Ludwig Köln

2006 - *Eisraum Antarktis*, Jokohama/Yokohama

2003 - *In Sichtweite*, Kunstmuseum Bonn

2000/02 - *Das Eine und das Andere*, Weserburg Bremen, Museum Ludwig Koblenz

Publikacije (izbor) / Publications (Selection)

In Sichtweite, Bonn 2003

Das Eine und Andere, Bremen 2000

Nähe Weite Ferne Raum, Köln 1999

Thomas Deecke

ali dekličini, namerno razbiti porcelan dobro znamenje, saj je znano, da črepinje prinašajo srečo.

Kaj pa za umetnika?

Če se imenuje Dieter Froelich, iz razbitega porcelana nastane skulptura majhnih dimenzij/mala plastika. No ja, pri naštevanju možnosti smo pozabili omeniti popravilo, ki jo je pri posebej dragocenih in starih, kvazi-muzejskih kosih moč dati opraviti pri strokovnjakih, da nato lahko podedovani kos kajpada postavimo samo še v vitrino ali pa na razstavo.

Če pa se umetnik loti popravila porcelanske posode, ima pri tem v mislih povsem druge namene. Popravilo bo izvajal v svojem povsem banalnem kontekstu, kajti ne gre za posodo pomembnih izdelovalcev porcelana, ampak za vsakdanje potrošniško blago, ki mu ga ni treba preudarno definirati ali alocirati. Ostane pa odprto, ali bo poslala umetnost. Froelich sam se ustraši takšnega določevanja, mi pa smo se odločili za umetniški prostor in pri tem ne gre več za to, da kos ponovno naredimo primeren za uporabo, prav nasprotno. Od zdaj naprej bo v svoji ambivalentni pojavnosti kot nekaj poudarjeno nenavadnega v večpomenski podobi predstavljal tako nekdanji uporabni predmet kot tudi enkratnost na podstavek postavljenega lepega pojava/znamenja, podobno kot svoje čase na raven fontane povzdignjen pisoar Marchela Duchampa.

Dieter Froelich pa se, izhajajoč iz Duchampove konceptualne postavitve, posluži nadaljnjega izraznega obrazca iz zgodovine umetnosti in estetike, namreč lepote neskončnega oziroma torza. Njegove razbite in ponovno očitno namerno grobo zlepljene posode že kar demonstrativno izražajo svoj fragilni obstoj in svojo nekoristnost. Umetniku uspeva logiko obrniti: to, kar je zdravo, ostane banalno in vsakdanje, to, kar je polomljeno, pa kaže svoje rane in postane – skoraj bi se mi zapisalo sveto ... ampak da ohranimo hladno glavo, nezamenljiva pojava.

Tudi pri drugem delu gre Froelich po poti odtujitve, ko mandale, te s strani zahodnih ezoterikov pogosto zlorabljene kontemplacijske podobe iz daljne Azije, zloži iz kuhinjske posode in jih prikaže kot fotografije. Sveto, ki smo ga pravkar prečrtali, se ponovno pojavi v vsakdanjem, vendar pa z ustreznim kančkom ironije. Vse je pravzaprav odvisno od stališča gledalca.

DIETER FROELICH

V čem je razlika med ovalno skledico za omako, vazo ali posodo iz porcelana in razbito ovalno skledico za omako, vazo ali posodo? Odvisno je – kot se to pogosto dogaja – od stališča uporabnika. Za gospodinjo je razbiti kos neprijetna škoda, morda celo večja izguba, če gre za tako imenovani podedovani kos posode. Za trgovino s porcelanom pa gre za pridobitev, kajti izgubljeno je treba nadomestiti z novim nakupom. Za poročni par je na predvečer poroke, na tako imenovani fantovščini



o.T. (*Ovalna skledica za omako*), 2006
20 x 23 x 14 cm
porcelan, lepilo, les, lak

/ o.T. (*Oval Gravy Saucer*), 2006
20 x 23 x 14 cm
china, glue, wood, varnish

o.T. (*Mandala*), 2006
fotografija, 50 x 50 cm
naklada: 12 izvodov

/ o.T. (*Mandala*), 2006
photo, 50 x 50 cm
edition 12 copies

Thomas Deecke

omen, as it is widely known that pieces of broken earthenware bring good luck.

What about the artist? How does he feel about it?

If he is called Dieter Froelich, broken china is shaped into small-scale sculptures. By the way, when counting up the options, we failed to mention the mending which, in cases of very valuable, very old or quasi museum items, can be done by experts, after which the inherited pieces are only displayed in a glass case or at an exhibition.

If an artist tackles the job of mending china, he does it for very different reasons and purposes. He is bound to carry out the task within his own quite banal context, for the whole thing has nothing to do with the porcelain of renowned manufacturers, but rather, it concerns very common, everyday consumer goods that he does not have to deliberately define or allocate. It remains questionable whether or not the allocation can be treated as art. Froelich himself shuns all such allocations. We have reached a decision as to the showroom and no longer deal with making the piece fit for use again, quite the contrary. From now on, its ambivalent image is to represent something explicitly rare and irregular, not only the former object which was useable, but also the uniqueness of a beautiful apparition mounted on a stand, very much in the manner of the urinal Marchel Duchamp elevated to the level of fountain.

However, based on Duchamp's conceptual setting, Dieter Froelich has applied a further pattern for the art of history and aesthetics, the beauty of the infinite or the torso. Broken and obviously roughly and deliberately glued together, his vessels reflect their fragile existence and their uselessness in an almost demonstrative manner. The artist manages to turn upside down the logic that something healthy can remain banal and ordinary and something broken can reveal its wounds and turn into – it almost slipped from my tongue – the sacred ... but let's stay cool – into an unexchangeable image.

The artist follows the path of alienation in his second piece, too, when he assembles mandalas, the images of contemplation from far-off Asia which Western esoterics have so often abused, into kitchenware and shows them as photographs. The sacred, which has just been deleted, turns up again in the ordinary, although it features a proper tinge of irony. But then again, it all depends on the point of view of the spectator.

DIETER FROELICH

What is the difference between a small, oval-shaped gravy bowl, a vase or a china bowl and a broken small, oval-shaped gravy bowl, a vase or a china bowl? It all depends on – as is quite often the case – the consumer's point of view. The broken piece is annoying damage to a housewife, possibly an even greater loss if it is a so-called »inherited« piece of dishware. A porcelain store, however, would find it advantageous because the lost piece needs to be replaced by purchasing a new one. For a future couple on the eve of their wedding, deliberately smashed chinaware at a »stag party« or »girl shower« is a good

Dieter Froelich

- rojen leta 1959 v Walsrodeju
- študij likovne umetnosti in kuhanja kot umetnostne zvrsti, Städelschule, Frankfurt na Maini, izpopolnjevanje pri Michaelu Croissantu
- živi in ustvarja v Hannoveru
- 1994 - delovna štipendija fonda za kulturo, Bonn
- 1996 - Villa Massimo, štipendija, Rim
- 1998 - nagrada spodnjesaškega sklada za likovno umetnost
- 1999/2002 - nadomestni profesor za plastiko, Fachhochschule, Hannover
- 2003 - nagrada za projekt *pro visio*, ustanove Kulturregion Hannover za kuharski projekt *Restauration a.a.O.*

www.dieterfroelich.de

- / - born 1959 in Walsrode
- studies of fine art and cooking as art, Städelschule, Frankfurt am Main, post-graduate studies with Michael Croissant
- lives and works in Hannover
- 1994 - scholarship of art fund, Bonn
- 1996 - Villa Massimo, Scholarship, Rom
- 1998 - reward of fine art foundation, Niedersachsen
- 1999/2002 - guest professor for small-size sculpture, Fachhochschule Hannover
- 2003 - cultural prize *pro visio*, foundation of cultural region of Hannover for cooking project *Restauration a.a.O.*

www.dieterfroelich.de

David Thorp

NEIL HAMON

Neil Hamon uporablja fotografijo in skulpturo za raziskovanje medčloveških odnosov v primeru izgube. Njegov umetniški projekt je moč označiti kot jalov poskus, ne samo popraviti tisto, kar se človeku vedno izmika, ampak tudi spremenljivo spremeniti v nespremenljivo; gre torej za umetnikovo raziskovanje razumevanja neizbežnosti vseh človekovih prizadevanj, ki se na koncu koncev s pomanjkanjem verodostojnosti izrazijo v nezadovoljstvu, kar umetnika vzpodbuja pri njegovem ustvarjanju. Umetnik uporablja predstavivne tehnike, ki delujejo kot faksimile resničnosti. Potem ko je žival nekoč tekala in skakljala, v njegovih rokah postane nagačena, povešena in prisiljena, da umetno diha. Podobno kot v drugih vidikih njegovega ustvarjanja, ne izpolni tistega, kar na prvi pogled obeta. V novejšem nizu fotografij je umetnik prevzel vlogo dokumentarnega fotografa in subjekta, in sicer s podajanjem niza samomorilskih avtoportretov, osnovanih na fotografijah kraja zločina v Ameriki dvajsetih let prejšnjega stoletja. Potoval je po Veliki Britaniji in pikolovsko beležil zgodovinske ponovne uprizoritve in ljudi, ki so oblekli

kostume in v njih zaigrali. V ponovnih uprizoritvah je vse odvisno od podrobnosti, tako scenografija kot tudi dogajanje se mora čimbolj tesno navezovati na dejansko izvorno izkušnjo. Vendar pa se resničnost trivializira in izkušnja izniči, saj je faksimile zgolj spretno in zapleteno pripravljena kopija, brez resničnosti in vsebnosti originala. Hamonovo območje ustvarjanja se nahaja nekje med dokumentarcem in fikcijo, kjer se avtentičnost sooča s kritičnim povezovanjem podob in oblik. V njegovi predstavitvi hinavstva se pojavi drugačna vrsta resničnosti: s portretiranjem zunanjih slojev izkušnje in beleženjem pomanjkanja avtentičnosti umetnik ustvari neko drugačno vrsto izkušnje, in sicer takšno, ki je v paralelni povezavi. Umetnik uporablja iluzijo resničnosti, da bi odkril globljo resnico, ki je tesneje povezana s tragedijo človeškega bivanja. V svojem delu *Ponesrečeno razlitje* uporabi mizo in svetilko, na katero je postavljena lesena lobanja, pa tudi v smolo odlite stekleničke strupa, pri čemer je ena izmed njih ob boku lobanje. Vsi ti elementi so postavljeni v bazen s črno tekočino (spet gre za smolo), ki odteka z mize po eni izmed njenih nog. Za tekočino se zdi, da se spremeni v grozd klešč, ki se oklepajo noge mize in ki bodisi proizvedejo ali privabijo nekaj muh za muharjenje, kakršne uporabljajo ribiči. Muhe se pojavijo tudi pri delu, ki se sestoji iz starinske neonske žarnice (žareče rdeča krogla utripajoče svetlobe), pri čemer jo je moč razumeti kot neke vrste vabo, saj je obkrožena s stekleno kupolo; polica, na kateri je nameščena, ima luknje, tako da lahko muhe priletijo noter in nekaj teh muh že leži mrtvih na hrbtu pod svetilko. Podobno kot muhe so imitacije tudi vsi preostali elementi, iz katerih je delo sestavljeno. Delo izžareva mračno domačnost in predstavlja orodje, s katerim umetnik izrazi svoje misli o tem, kar muhe predstavljajo. Njegovo drugo delo, *Goljuf*, prav tako vključuje povečano muho za muharjenje; majhen nagačen kos predstavlja povečano inačico muhe za muharjenje, narejeno iz zajčjih ušes, vrabčevih kril in veвериčjega repa; to so osnovni materiali, ki se uporabljajo pri izdelavi muh za muharjenje. Vse to je po Hamonovih besedah namenjeno, da se »odkrije absurdnost v samem bistvu muhe za muharjenje: da se namreč deli ene živali uporabljajo z namenom, da se rekonstruira izgled neke druge živali, in to z namenom, da se tretjo žival zavede in ujame z njeno predstavitvijo.«



Muha, 2002
32 x 20 x 15 cm
jeklo, les in nagačenost
z dovoljenjem umetnika

Fly, 2002
32 x 20 x 15 cm
Steel, Wood and Taxidermy
Courtesy the artist.

Relikvija, 2002
5 x 8 x 18 cm, bron
privatna zbirka, London

Relic, 2002
5 x 8 x 18 cm, Bronze
Private collection, London

NEIL HAMON

Neil Hamon uses photography and sculpture to investigate human relationship with loss. His project as an artist might be described as a fruitless effort to fix that which is always slipping away, to make the mutable, immutable. It is Hamon's exploration of the notion of the inescapability of all human endeavour to ultimately result in dissatisfaction through lack of verity, that impels his practice. Hamon employs techniques of representation that act as facsimiles of reality. Where once an animal ran and jumped, in Hamon's hands it becomes stuffed, prone and made to breathe artificially. As in other aspects of his work it falls short of what is promised at first sight. In a recent series of photographs he has adopted the role of both documentary photographer and subject by presenting a series of suicide self-portraits based on crime scene photography in the 1920's America. Earlier, Hamon

David Thorp

travelled around the UK to meticulously document historical re-enactments and the people who dress up to take part in them. In re-enactment everything depends on the detail. The scene and the action must draw as closely as possible to the actual original experience. But, inevitably, the reality is trivialised and the experience nullified by the fact that the facsimile is only a cleverly and intricately prepared copy, devoid of the truth and the substance of the original. Hamon's territory exists somewhere between documentary and fiction where authenticity is challenged in a critical association of images and forms. In his fabrication of falsehood a different kind of reality emerges. By portraying the outer layers of experience and recording a lack of authenticity he establishes another kind of experience, one that is in parallel association. Hamon employs the illusion of reality to reveal a deeper truth, one that is more closely linked to the tragedy of the human condition. In his work *Spoilt Spill* Hamon incorporates a table and lamp upon which sit a wooden skull and some (resin cast) poison bottles one of which is on its side. All these elements are set into a black liquid pool (again in resin) which runs off the table and down one of the legs of the table. The liquid appears to turn into a cluster of barnacles that cling to the table leg and which either produce or attract some fishing flies, of the kind that anglers use. The flies also appear at the light bulb element of the work which consists of an antique neon bulb (a fiery red ball of flickering light), In some sense the bulb element can be seen as a type of trap as it is surrounded by a glass dome and the shelf on which it sits has holes in it to let in the flies, some of which lie dead on their backs beneath the light. Like the flies all the elements that make up the piece are imitations. The work exudes a macabre domesticity, a vehicle for Hamon to externalise his thoughts about what the flies represent. His second work, *Deceiver*, also incorporates an enlarged fishing fly. It is a small taxidermy piece which is an enlarged version of a fishing fly made from hare's ears, sparrow wings and a squirrels tail (all base materials which are used to make fishing flies). It is intended, in Hamon's words, 'to reveal the absurdity at the heart of fly fishing namely to the idea of using parts of one animal in order to reconstruct the appearance of another in an attempt to seduce and eventually through its representation, catch a third.'

Neil Hamon

Rojen 1975 v Jerseyu, Channel Islands

1995/98 - študij na Central Saint Martins College of Art and Design,
London; diplomira na oddelku za kiparstvo

2000/01 - podiplomski študij na Goldsmiths College, London

2001/02 - pridobi magisterij na Goldsmiths College, London

/ Born 1975, Jersey, Channel Islands

1995/1998 - Central Saint Martins College of Art and Design, London
Honours BA Fine Art (Sculpture)

2000/01 - Goldsmiths College, London. Postgraduate Diploma
in Fine Art

2001/02 - Goldsmiths College, London. MA in Fine Art

Izbrane razstave / Selected Exhibitions:

2007 - *52nd International Art Exhibition of La Biennale di Venezia*,

Curated by Robert Storr. Benetke/Venice, Italija/Italy

2006 - *Six Feet Under*, Fine Arts Museum, Bern/Berne, Švica/Switzerland

Neil Hamon - PhotoEspaña2006, Blanca Soto Gallery, Madrid,
Španija/Spain

Right On - Write Off, Chapman Fine Arts, London

Neil Hamon/Fernanda Chieco. Galeria Leme, Sao Paulo, Brazil

2005 - *Larry's Cocktails*, Gagosian Gallery, London

Portrait, Galeria Leme, Sao Paulo, Brazil

2004 - *Guy Allot, Neil Hamon, Claire Pestaille*

Curated by Soraya Rodriguez & David Thorp, 4 Davies Street,
London

After Life - Curated by Simon Morrissey, Bowes Museum, County
Durham. VB/UK

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Morrissey, Simon. "*After Life*", The Bowes Museum, 2004,
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ISBN 0-9538583-5-9.

DIRK DIETRICH HENNIG

Zgodovinsko naključje je v Ljubljani dobilo neslutene razsežnosti. Zgodba pesnika Viktorja N. Gasparija, sodobnika Franceta Prešerna, je bila oživiljena, ko so se lotili prenove njegove hiše v starem delu mesta. Viktor N. Gaspari se je rodil leta 1802 v Ljubljani. Na Dunaju je bil Prešernov študijski kolega, skupaj sta brala pomembna dela od antike do romantike, od Homerja do Boccaccia. Enega svojih prvih pesniških poskusov, neke vrste študentsko šalo z naslovom *Zarjovena divičica*, je Prešeren posvetil takrat nesrečno zaljubljenemu Viktorju Gaspariju, vendar so verzi zgrešili nameravani učinek, saj je bil Gaspari globoko užaljen zaradi javnega razkrinkanja in se je nekaj let kasneje Prešernu grdo maščeval: leta 1824, ko je delal kot učitelj na Klinkowström inštitutu, je denunciral Prešerna. Prešerna so odpustili in se je vrnil v Ljubljano. Nekdanja prijateljca sta izgubila stik. Gaspari je z nezaupanjem spremljal Prešernovo življenjsko pot in nenehno sumil, da mu Prešeren krade verze.

Leta 1833 se je Gaspari vrnil v Ljubljano in se nastanil v hiši svojih staršev. Na lastne stroške je objavil zbirko pesmi, katere naslov bi lahko prevedli kot *Poezija mladosti*. Knjigo je vodilni kritik raztrgal. Prešeren in Gaspari sta v Ljubljani pogosto naletela eden na drugega in šestega aprila leta 1833 je Gaspari spoznal, da Prešeren občuduje *Julijo Primic*, ki jo je oboževal tudi on. Julija je obema obrnila hrbet in to je pri Gaspariju povzročilo nepričakovan obrat. Njegovo pesnikovanje se je razcvetelo, kar je bilo najbolj jasno vidno v njegovi pesmi *Ponos*, katere zadnjo kitico je v spremenjeni obliki moč najti v Prešernovi *Zdravljici*. To je povzročilo spor med nekdanjimi prijateljema, med katerim je Gaspari zgrmel z Zmajskega mosta in utonil.

Leta 1894 so na hiši, v kateri je živela Julija Primic, namestili doprni kip, ki jo prikazuje, kako iz stiliziranega okna koprneče gleda na ulico. Dve leti pozneje je neznan umetnik na hišno steno narisal portret Viktorja Gasparija, ki skozi stilizirano okno gleda proti Juliji. Leta 1900 je slika izginila na skrivnosten način. Ko so leta 1905 na nekaj metrov oddaljenem trgu slavnostno odkrili kip Franceta Prešerna, je Julijin pogled veljal samo še Prešernovi trpeči ljubezni. Spomin na Viktorja Gasparija je utonil v pozabo skupaj z njegovo sliko. Leta 2006 je bil najden v neki ljubljanski kleti Gasparijev doprni kip in ustanova, ki nosi njegovo ime, si zdaj prizadeva, da bi ga namestili na prvotno mesto, na hišo, kjer je bivala Julija Primic, in na ta način počastili spomin na skoraj pozabljenega slovenskega pesnika.



Relief / Relief
 Viktor N. Gaspari, 2007, 110 x 67 x 30 cm
 mavec, les, šelak, barva, blato
 plaster, wood, shellac, colour, mud

DIRK DIETRICH HENNIG

A historical coincidence has grown undreamt of blossoms. It concerns the poet, Victor N. Gaspari, a contemporary of the greatest Slovenian poet, France Prešeren. Gaspari's revival can be credited to the restoration of an old house in the old part of Ljubljana, the Slovenian capital. Victor N. Gaspari was born in 1802 in Ljubljana and was Prešeren's student buddy. They read important works together, from the Age of Antiquity to Romanticism, from

Homer to Boccaccio. Prešeren dedicated one of his first attempts at poetry to the then lovelorn Victor Gaspari. It was a kind of student's joke entitled *Zarjovena divičica* (*Superannuated Spinster*); the verses, however, missed their mark because the public exposure hurt Gaspari deeply and a few years later he avenged himself on Prešeren in a somewhat less lenient manner. In 1824 he denounced Prešeren, who was working as a teacher at Klinkowström Institute. Prešeren was fired, and he returned to Ljubljana. The two former buddies lost touch with each other but, suspecting him of stealing his verses and using them in his own poetry, Gaspari monitored Prešeren's further life and work with distrust.

In 1833 Gaspari returned to Ljubljana to live in his parents' house. He published a collection of poems at his own expense, the title of which would translate as *The Poetry of Youth*, but it was torn to pieces by the leading literary critic. Living in the same town, Prešeren and Gaspari ran into each other now and then, and on April 6, 1833 Gaspari became aware of Prešeren's admiration for Julija Primic, who he himself adored. This bitter experience and the ensuing fights between the two men caused Julija to turn her back on both of them. This triggered an unexpected turn in Gaspari. His poetry writing began to flourish, which is best seen in his poem, *Ponos* (*Pride*), the last stanza of which can be found, but in a somewhat altered form, in Prešeren's poem, *Zdravljica* (*Toast*). This set off a feud between the former pals during which Gaspari dived off the Dragon Bridge and was drowned.

In 1894 a bust was mounted on a wall of the house where Julija lived, depicting her as looking yearningly out of a stylized window onto the street. Two years later, an unknown artist drew a portrait of Victor Gaspari on a wall of the house that showed him looking, also out of a stylized window, towards Julija. In 1900, however, the portrait disappeared mysteriously; thus, when a large statue of France Prešeren was unveiled just a few metres away in 1905, Julia's glance was meant only for Prešeren's tormented love for her, and the memory of Victor Gaspari slipped into oblivion. His bust was overtaken by history when it was found in 2006 in a Ljubljana basement. To pay tribute to the almost forgotten Slovenian poet, the *Gaspari Foundation* has been striving to have it returned to its original site, the wall of the house where Julija lived.

Dirk Dietrich Hennig

rojen leta 1967

1992 - študij svobodne umetnosti pri Lizi Bachhuber, Timu Ullrichsu,
Paulu Insenrathu in Guillaume Bijl, Münster

1998 - ustanovitev Cupere inštituta za zgodovinska posredovanja

»Muzej je zadnji branik resnice,« je leta 1895 zapisal Francois Leclerc;
vendar pa je resnica, ki jo posredujejo muzeji, resnica zmagovalcev
in grobozankasto-mrežni način pisanja zgodovine ne zabeleži vseh
dogodkov in biografije. Inštitut za zgodovinska posredovanja, ki ga je leta
1998 ustanovil Hennig, si je zadal nalogo, da bo raziskal te »luknje« in
jih zamašil. Kaj se zgodi, če se omaje verodostojnost »zadnjega branika
resnice«? Če se obstoječi zgodovinski kontekst dopolni s fiktivno
biografijo? Je zgodovinska resnica samo vsota zbranih spoznanj?
Se mar ta nova odkritja vsakodnevno ne postavljajo pod vprašaj?

/ Dirk Dietrich Hennig born in 1967

1992 - studies of free art with Liz Bachhuber, Tim Ullrichs, Paul Insenrath
and Guillaume Bijl, Münster

1998 - established Cupere Institute for Historic Provisions

»Museum is the last bastion of the truth« wrote Francois Leclerc in 1895.
The history as presented by victors and the rough-loop-net way of history
writing, however, do not record all the events and biographies and it
became the task of the Institute for Historic Provisions, established in 1998
by Hennig, to research these »holes« and to fill them. What happens if the
credibility of »last bastion of the truth« is shaken? When a current historic
context is complemented by a fictitious biography? Is the historic truth
a mere sum total of collected findings? Are these findings not being
put on dispute by new findings on a daily basis?

JAMES IRELAND

David Thorp

Čeprav je znal James Ireland ustvariti dovolj velike skulpturne inštalacije, da je zapolnil celotno galerijo, je najbolj znan po ustvarjanju skulptur majhnih dimenzij ob uporabi vsakdanjih domačih predmetov kot osnovnega materiala. Oglledala in vedra, odsev in vsebina igrajo pomembno vlogo na melišču, s katerim Ireland ustvarja svoje skulpture. Oglledalo vsebuje odsev, vedro vsebuje tekočo vodo; oboje je fluidno, pri čemer ogledalo poseduje magično lastnost, vedro pa svetovljanstvo, v katerem so v prozaičnosti zasidrani njegovi pejzaži in prav ta kombinacija estetičnega in banalnega definira umetnikovo razmerje z umetnostjo in naravo. Razmerje umetnika z naravo je v njegovi praksi resnično, lahko rečemo, da je umetnik, ki ustvarja v skladu z resnično angleško tradicijo pejzaža. Navkljub primerjavi z zgodovino angleške umetnosti pejzaža, na primer Turnerja in Constabla ali Longa in Fultona iz novejšje zgodovine, se Ireland odvrta od neposredne izkušnje na prostem in se obrača k domačnosti interierja, njegovo izražanje čudeža narave se dogaja v kuhinji ali jedilnici. Za to ne uporablja slikarskega platna in barve, ampak besedilo velikega formata ali izlet v oddaljeno pokrajino. Ireland svoje vire najde v trgovinah s sestavljivim blagom, med policami z gotovimi izdelki, nosilnimi vrečkami in betonskimi bloki, izdelki za električno napeljavo in plastičnimi cevmi in jih transformira v idilične umetnine, ki gledalčevemu razumu omogočijo stopiti v vizionarski svet. Irelandovi alkemični pomiki se zgodijo v gledalčevi zaznavi in v posameznih komponentah njegovih inštalacij. V duši gledalca se zgodi veličastnost sončnega zahoda ali osvežilni veter, ki pihlja prek odročnega barja, kar pokaže primerjava njegovih masovno narejenih predmetov. Četudi prepozna, kaj so v resnici ti sestavni deli, čarobnost ogledala ali zvok tekoče vode gledalca poneseta v romantični svet, kjer je predstava o pokrajini zaobjela domove in vrtove milijonov povojnih predmestnih gospodinjev in jih sprejela kot romantične klišeje narave, vrtnega ribnika, zvončkljajočih vodometov in notranjega dvorišča, očiščenega vsakega plevela. Irelandova umetnost ni samo proslavljanje veličastnosti pokrajine, ampak tudi proslavljanje vsakdanjega. Umetnikova varčna uporaba sredstev se odlikuje z domiselnostjo, ki priznava, da nadute in bombastične poteze dediščine pejzažnega slikarstva nimajo kaj iskati v vsakodnevnem poteku mestnega življenja, kar pa ne velja za poezijo in občutek za vzvišenost, ki ju je še vedno moč najti s pomočjo navdahnjene manipulacije mondenega v povezavi z odprtim srcem.



Ali kdaj pomisliš, da si šel predaleč
2004
jeklo, strani knjige, steklo z vinilnim tiskom, vejica
80 x 32 x 27,5 cm

/ Do You Ever Think You Have Gone Too Far
2004
Steel, book pages, glass with vinyl printing, twig
80 x 32 x 27.5 cm

JAMES IRELAND

David Thorp

Although James Ireland has made sculptural installations that fill a gallery, he is best known for making sculpture on a small scale employing domestic items as the basic material in his work. Mirrors and buckets, reflection and containment have a large part to play among the detritus Ireland manipulates to make his sculptures. The mirror contains the reflection, the bucket contains flowing water, Both are fluid but one, the mirror, has a magical property while the other, the bucket, a mundanity that anchors Ireland's mythical landscapes in the prosaic. It is this combination of the aesthetic and the banal that defines Ireland's relationship with art and also with nature. His relationship as an artist with the landscape is intrinsic to his practice. In fact Ireland can be defined as an artist working within a particularly English landscape tradition. But, compared to the history of English landscape art, that of Turner and Constable or, more recently, Long and Fulton, Ireland's relationship veers away from the direct experience of the outdoors into the domestic interior. It is in the kitchen or the dining room that Ireland's expression of the wonder of nature occurs. Employing as his means not canvas and oil paint, large scale text or a hike through a remote landscape, rather, instead, Ireland finds his sources in the DIY store, among the ready made shelves, carrier bags and concrete blocks, light fittings and plastic tubing. These he transforms into idyllic tableaux in which the mind of the spectator can enter into a visionary world. Ireland's alchemical shifts occur in the spectators' perception rather than in the component stuff of his installations. It is in our minds that the glory of a sunset or the bracing wind across a remote moor takes place as we examine the juxtaposition of his mass produced objects. And, although we recognize these component parts for what they are, the magic of the mirror or the sound of running water transports us into a romantic world where the notion of landscape saw the homes and gardens of a million post war suburban households embrace the romantic clichés of nature, the garden pond, the tinkling fountain and the weed free patio. For, while Ireland's art is a celebration of the grandeur of landscape, it is also a celebration of the ordinary. There is a wit in Ireland's economy of means that acknowledges that the grandiloquent gestures of heritage landscape art have no place in the daily workings of urban life but poetry and a sense of the sublime do and may still be discovered through the inspired manipulation of the mundane in association with an open mind.

James Ireland

- rojen leta 1977 v Veliki Britaniji
 - živi in dela v Londonu
 - 1999 diplomiral na Ruskin School of Fine Art, University of Oxford
- / - born UK, 1977
- lives and works in London, UK.
 - Ireland graduated from the Ruskin School of Fine Art, University of Oxford in 1999.

Razstave vključujejo / Exhibitions include

- 2007 - The Economist Building, London
- 2006 - *Uncanny Nature*, Australian Centre for Contemporary Art, Melbourne
- *Fantasy Island*, Metropole Galleries, Folkestone
- 2005 - *Straight Lines Are Curves From Very Large Circles*, f a projects, London
- *This Is A Test*, Angel Row Gallery, Nottingham
 - *Fabriques du Sublime*, La Galerie, Noisy-le-Sec
 - *Scape*, Contemporary Art Centre, Vilna/Vilnius, Litva/Lithuania
- 2004 - *Into My World: Recent British Sculpture*, The Aldrich Contemporary Art Museum, Ridgefield, Connecticut,
- *Collage*, Bloomberg Space, London
- 2003 - *Rough Typography*, Kavi Gupta, Chicago
- *All of the Known Universe*, Spike Island, Bristol, 2003
- 2000 - *Viewfinder*, Arnolfini, Bristol, 2002 and *New Contemporaries* 2000, Milton Keynes Gallery

Jamesa Irelanda zastopa f a projects, London, VB.

James Ireland is represented by f a projects, London, UK.

Priznanja / Acknowledgements

Umetnik in f a projects, London, VB

- / The artist and f a projects, London, UK.

JUNEAU PROJECTS PHILIP DUCKWORTH/BEN SADLER

David Thorp

Phil Duckworth in Ben Sadler na ta način ustvarjata že od leta 2001; delujeta po skupnim imenom Juneau/Projects/ in s pomočjo inštalacij in performansov od vsega začetka raziskujeta ideje o naravi in tehnologiji.

Kaj narava pomeni sodobnemu urbaniziranemu človeku? Podeželske skupnosti so v zatonu, podeželje je postalo privlačen zabavišni park, računalniška igra pa performans virtualne narave. Poteze punk rocka valovijo čez hribe in doline podeželske Anglije, medtem ko se naše dojemanje naravnega sveta interpretira s sintetično resničnostjo tehnologije.

Svet umetnikov Juneau/Projects/ je svet, kjer umetnost fiktivno pripoved jemlje kot osnovo odnosa do naravnega sveta in poskuša artikulirati problem človekove odtujenosti, tako od narave kot tudi od tehnologije.

Njuno delo *Pod podom gozda, praznim gozdnim prostorom, praznim prostorom* iz leta 2006 vključuje niz interaktivnih delovnih postaj, kjer lahko igralci igrajo na besedilu osnovane računalniške igre, kar vključuje potovanja skozi različne pokrajine in srečanja s številnimi značaji. Ko je ustvarjanje umetnikov Juneau/Projects/ predstavljeno občinstvu kot javni performans, lahko le-to sodeluje in usmerja osrednji lik skozi cel gozd izzivov. Spet drugič sta umetnika Juneau/Projects/ vzela v naravo simbole tehnologije, kot so mobilni telefoni, računalniki, televizorji in kasetniki, in jih ritualno uničila. Ker sta proces nenehno beležila kot dvojni poskus uničevalnega dejanja, sta ob svojem razmerju ljubezen/sovrašvo z uporabljenimi orodji dejansko zabeležila pomik umetnega esteticizma naravnega sveta. Dejanje uničenja, kjer se, na primer, walkman, ki igra Richarda Straussa, potopi v jezero ali ko se kontaktni mikrofoni, pritrjeni na lesene dele, priključijo na stroj za drobljenje lesa, iz razvalin tehnološko dominiranega sveta ustvarja nove umetnine, ki kljub vsemu še vedno odražajo idealiziran in romantični pogled na svet. V zgodnjem delu *Zalezovalec* (2001) sta umetnika Juneau/Projects/ uporabila ostrostrelca, ki je ujel v gozdu skrito video kamero; v video posnetku se lovec pojavi v kadru in strelja na kamero, tako da kamera posname svoje lastno uničenje.

Ustvarjanje umetnikov Juneau/Projects/ obravnava razmerje med nasprotji, ljubezen do tehnologije in hripavo prisotnost rock glasbe, vzvišenost narave in zunajzemeljsko nedolžnost spretnosti, vse skupaj zavito v etos navdahnjenega amaterja.

Za umetnike, ki ustvarjajo v parih, kot so na primer Fischli in Weiss ali Gilbert in George, brezhibnost njihovega razmerja pomeni, da je težko določiti, roka katerega izmed obeh umetnikov deluje na kaki točki njenega skupnega dela, saj ne gre za sodelovanje, ampak za človeka, ki delujeta kot en umetnik.



Bom še kdaj videl kakšno avtocesto, 2005
pobarvano motorno kolo
100 x 64 x 52 cm
z dovoljenjem umetnikov in f a projects, London

/ Will I See Another Highway, 2005
Painted motorbike
100 x 64 x 52 cm
Courtesy the artists and f a projects, London

Kraljevska lepota, 2004
video inštalacija s pokrajinsko televizijo, drobilec lesa
in nameščeni transducer-mikrofoni
spremenljive dimenzije
z dovoljenjem umetnikov in f a projects, London

/ The Beauty Royale, 2004
Video installation with landscaped TV, woodchipper
and dowel-mounted transducer microphones
Dimensions variable
Courtesy the artists and f a projects, London

JUNEAU PROJECTS PHILIP DUCKWORTH/BEN SADLER

David Thorp

name of Juneau/Projects/ and have been exploring ideas about nature and technology through their performances and installations since they began working together. What does nature mean to the modern urbanite? Rural communities are in decline, the countryside has become a beautiful theme park, the computer game a performance for virtual nature. The strains of punk rock billow across the hills and vales of rural England as our experience of the natural world is interpreted through the synthetic reality of technology. The world of Juneau/Projects/ is a world in which art takes in a fictional narrative as the basis of a relationship with the natural world that attempts to articulate the problem of man's alienation from both nature and technology. In one work *Beneath the Roorboards of the forest, empty space forest, empty space* from 2006, incorporates a series of interactive work stations, where players can engage with a text-based computer game that involves journeys through various landscapes and meetings with a range of characters. When presented by Juneau/Projects/ as a public performance the audience can participate and direct the central character through a forest of challenges. At other times Juneau/Projects/ have taken symbols of technology such as mobile telephones, computers, televisions and cassette tape recorders out into the landscape and ritually destroyed them. Recording the process all the time as a double take on the act of destruction and their love/hate relationship with the very tools they use to record the shifting artificial aestheticising of the natural world. The act of destruction in which, for example, a Walkman playing Richard Strauss is lowered into a lake or another where contact microphones attached to pieces of wood are fed into a wood chipping machine, create new works of art out of the debris of a technologically dominated world that still has an idealized and romantic view of nature. In an earlier work *Stalker* (2001) Juneau/Projects/ employed a marksman to hunt down a video camera hidden in a forest. As the video develops, the hunter comes into view taking shots at the camera as it records its own destruction. The work of Juneau/Projects/ is about a relationship of opposites, the love of technology and the raucous presence of rock music, the sublimity of nature and an otherworldly innocence of craft encapsulated together in the ethos of the inspired amateur.

For those artists working in pairs like Fischli and Weiss or Gilbert & George the seamlessness of their relationship means that it is impossible to determine which artist's hand is operating at which juncture in the work. These are not collaborations but two people functioning as one artist. Phil Duckworth and Ben Sadler have been making work in this way since 2001. They operate under the collective

JUNEAU/PROJECTS

Philip Duckworth
rojen 1976

Ben Sadler
rojen 1977

oba živita in ustvarjata v Birminghamu, Velika Britanija. Duckworth je leta 1999 diplomiral na Coventry School of Art and Design. Sadler je diplomiral leta 1999 na Ruskin School of Fine Art, University of Oxford in leta 2004 doktoriral iz likovne umetnosti na Royal College of Art v Londonu.

/ Philip Duckworth
Born in 1976

Ben Sadler
Born in 1977

Phillip Duckworth and Ben Sadler both live and work in Birmingham, UK. Duckworth graduated from the Coventry School of Art and Design in 1999. Sadler graduated from the Ruskin School of Fine Art, University of Oxford in 1999, and completed an MA in Fine Art at the Royal College of Art, London in 2004.

Razstave vključujejo / Exhibitions include

2007 - *Woodcraft Folk*, f a projects, London

2006/07 - *The Black Moss*, IKON Gallery, Birmingham, touring to FACT, Liverpool; Wysing Arts, Bourn; Model Arts, Slygo, Ireland and Glynn Vivian Art Gallery, Swansea

2006 - *Reckless Behaviour*, at The J. Paul Getty Museum, Los Angeles

- *Filmperformance*, Modern Art, Oxford, 2006

- Echigo-Tsunari Triennial, Japonska/Japan

2005 - *British Art Show 6*, a Hayward Gallery Touring exhibition

- *Will I See Another Highway*, Blackpool Museum of Contemporary Art

- *motherf**king nature*, The Showroom, London

2004 - *Romantic Detachment*, at P.S.1, New York and Chapter, Cardiff

- *Emergency*, Aspex, Portsmouth

Juneau/Projects/ zastopa f a projects, London, VB.

/ Juneau/Projects/ are represented by f a projects, London, UK.

Priznanja / Acknowledgements

Umetnik in f a projects, London, VB.

/ The artist and f a projects, London, UK.

David Thorp

Popolnoma primerno se zdi, da Ian Kiaer razstavlja na trienalu male plastike, saj se njegova senzibilnost giblje znotraj lestvice, ki zmanjšuje pomembne tematike zgodovine kulture do mikrokozmične zbirke kratkotrajne materije. Njegove inštalacije so sestavljene iz zbirki majhnih najdenih predmetov in materialov, ki so razvrščeni po stenah in tleh galerije in na ta način ustvarjajo okolje. Kiaerjeve kombinacije obujajo spomin na miniaturne svetove, katerih razgledi izhajajo iz melišča modernega življenja, podobno kot če bi gledalec opazoval otroško igro. Skrbno in specifično postavljeni eden ob drugem, Kiaerjevi objekti v inventivni narativnosti kombinirajo inštalacije kot žive slike, ki portretirajo pomembne trenutke ali domiselne asociacije iz zgodovine umetnosti in kulture. Vendar pa subtilnost umetnikovega pristopa ne uspe poudariti pomembnosti njegove vsebine, ki se atmosfersko obudi s pomočjo nesorazmerne asociacije njegove poetične tematike suhoparne narave materiala, ki ga izbira. Kiaerjevi predmeti, pogosto najdeni na ulici ali na potepanju, so reciklirani in v transformaciji obsega (da lahko, na primer, majhen blok polistirena postane s snegom pokrito polje ali pa plastična posoda za smeti postane strmo skalno pobočje) se spreminja narava in pomen materiala, ki ga umetnik uporablja. Sintetična narava nekaterih materialov, kot so polistiren, stiropor, plastika in akrili, se v njegovem procesu izbire in kontekstualizacije esteticira in njihove neprijetne lastnosti se spremenijo v nekaj lepega. Vendar pa Kiaer ni umetnik, ki ureja življenjski nered z namenom, da bi mu vsiljeval urejenost in lepoto. Njegove inštalacije vključujejo prefinjeno risbo in sliko, ki delom potihoma vdahneta dodatno dimenzijo, pri njegovih delih gre za skromnost in zavestno zmerno prikazovanje, ki v spomin nežno priključijo pomembno tematiko. Umetnikove zadržane asociacije lahko povezujejo raznorodne teme, da bi poživil pripovedovanje določene zgodbe. V preteklosti je združil italijanskega pesnika Curzia Malaparteja s slikarjem Pietrom Breughlom ali pa avantgardnega nemško-ameriškega dizajnerja in arhitekta dvajsetega stoletja Friedricha Kieslerja s francoskim arhitektom Nicholasom Ladouxom iz sedemnajstega stoletja. Kiaer izdeluje majhne modele, ki so vključeni v celotni scenarij, in ti modeli, podobno kot risbe in slike, odsevajo krhkost, ki je značilna za celotno njegovo ustvarjanje. V njegovih rokah celo masivni kos pisarniškega pohištva izgubi robustnost, ko igra vlogo v pripovedi, za katero se zdi, da nima nobenih fizičnih omejitev in da obstaja samo v fragmentarnem trenutku.



Projekt Neskončni Teater / stadij (kabinet), 2004
 Karton
 Dimenzije postavitve spremenljive
 Z dovoljenjem galerije Alison Jacques, London

Endless Theatre project / stadium (cabinet), 2004
 Cardboard
 Installation dimension variable
 Courtesy of Alison Jacques Gallery, London

Projekt Neskončna hiša (rožnata), 2004
 Vinil, svetleča barva, polistiren, karton, plastika
 Dimenzije postavitve spremenljive
 Z dovoljenjem galerije Alison Jacques, London

Endless House project / (pink), 2004
 Vinyl and gloss paint on canvas, polystyrene, cardboard, plastic
 Installation dimensions variable
 Courtesy of Alison Jacques Gallery, London

IAN KIAER

David Thorp

It seems entirely appropriate that Ian Kiaer should be exhibiting in a triennial of small sculpture because his sensibility operates on a scale that reduces the great themes of cultural history down to a microcosmic assemblage of ephemeral matter. Kiaer's installations consist of collections of small found objects and materials that are spread across the walls and floor of the gallery to create environments. As if the spectator was looking at a child's play, Kiaer's combination of objects evoke miniature worlds in which vistas emerge out of the detritus of modern life. Juxtaposed carefully and specifically with one another, Kiaer's objects combine in invented narrative installations as tableaux that portray significant moments or imaginative associations in the history of art and culture. The subtlety of Kiaer's approach belies the importance of his content that is atmospherically evoked through the incongruous association of his poetic themes and the prosaic nature of the material he chooses. Often found in the street or in skips, Kiaer's objects are recycled and in their transformation of scale (wherein for example a small block of polystyrene may become a snow covered field or a plastic rubbish bin a cliff face) the nature and meaning of the stuff he uses is transformed. The synthetic nature of some of the material Kiaer utilises like polystyrene and styrofoam, plastic and acrylics are aestheticised by his process of selection and contextualising so that their somewhat offensive characteristics are transformed into something beautiful. But Kiaer is not merely an artist who sorts through the clutter of life in an attempt to impose order and beauty upon it. His installations include delicate drawing and painting that quietly breathes an additional dimension into his works. There is a modesty and understatement about these installations that gently evoke great themes. Kiaer's restrained associations may connect unlikely subjects to enhance the telling of a particular tale. In the past he has united the Italian poet Curzio Malaparte with the painter Peter Breughel, or the twentieth century avant-garde German-American theatre designer and architect Friederick Kiesler with the seventeenth century French architect Nicholas Ledoux. Sometimes Kiaer makes little models to play a part in the overall scenario he is establishing. They, like his drawing and painting, have a fragility that is a characteristic of all his work. Even a solid piece of office furniture loses its robustness in Kiaer's hands as it plays its role in a narrative that seems to have no physical boundaries and only exists in fragmentary moment.

Ian Kiaer

- 1971 - rojen v Londonu, kjer živi in ustvarja
- / 1971 - born in London. Lives and works in London

Samostojne razstave / Solo Exhibitions

- 2006 - Galleria Massimo de Carlo, Milano/Milan
- 2005 - *The Gray Cloth*, Tanya Bonakdar Gallery, New York
 - Art Statements, Alison Jacques Gallery, Art Basel
 - Galleria Massimo de Carlo
- 2004 - Alison Jacques Gallery, London
- 2003 - *Art now (young artist project)*, Tate Britain, London
 - Art Statements, Art Basel, Miami Beach
 - *Endless Theatre Project*, Tanya Bonakdar Gallery, New York
 - *Ian Kiaer & Jeff Ono*, aspreyjacques, London
 - *Interstice/Double Impact*, W139, Amsterdam
- 2001 - aspreyjacques, London

Izbrane skupinske razstave / Selected Group Exhibitions

- 2006 - 4th Berlin Biennale of Contemporary Art
- 2005 - *Universal Experience: Art, Life and the Tourist*, Hayward Gallery, London
 - *Contained*, Tanya Bonakdar Gallery, New York
 - *The Way We Work Now*, Camden Arts Centre, London
 - *Ordering the Ordinary*, Timothy Taylor Gallery, London
 - *(In) Tension*, Hoet Bekaert Hallery Gent/Ghent
 - *The Hardest Thing to Draw is a Kiss*, The Gallery Wimbeldon School of Art, London
 - *New Monastery*, St. Paul's Church Gallery, London
 - *Fiction in Contemporary Art*, Hatton Gallery University Newcastle upon Tyne
- 2004 - *Material as Metaphor*, Tanya Bonakdar Gallery
 - *Wilder Than the Sky*, 117 Commercial Street, London
 - XS, FA Projects, London
 - *Wild-Eyed boy from Freecloud*, Galleria Comunale Contemporanea, Bologna
- 2003 - *Invite #8*, Klosterfelde Gallery, Berlin
 - *Into the Grey*, Cover Up, London

Andreas Hapkemeyer

blokom, ki je, če ga gledamo od spredaj, podoben poštni razglednici ali televizorju. Najdene kose lesa umetnik fotografira in kombinira z arhitektonskimi *en miniature* elementi, tako da vse skupaj daje vtis gorate pokrajine s hotelom ali razgledno ploščadjo. Zaboje nadnaravne velikosti z majhno režo omogoča vpogled v osupljivo naturalistično posneman planinski svet z morjem oblakov. Druga skulptura se sestoji iz potovalnega kovčka. V njegovi notranjosti je v dva dela razstavljena sprehajalna palica, opremljena z nalepkami številnih planinskih koč, ki je podobna dragocenemu instrumentu in leži na barvni, oblaženi podlagi.

Hubert Kostner živi v mestu Kastelruth am Schern, eni izmed trdnjav turizma, ki predstavlja največji vir dohodka južnotirolskega gospodarstva. Na tisočih slikah, bodisi da gre za poštno razglednico, knjige s slikami ali filmske posnetke, je kraj s svojo okolico predstavljen v navidez nedotaknjeni lepoti in nikjer ni videti, da dejansko gre za preračunljivo turistično panogo.

Kastelruth in njegova okolica sta resnično prelepa in vsako leto privabita veliko število turistov; problem je v tem, da se avtentična lepota in avtentično doživetje povezuje s slikami, ki so jih razširili oglaševalci in jih je komaj mogoče prepoznati. Pristno videnje in doživetje je pokvarjeno s projekti, ki jih posreduje oglaševanje. In s tem smo v središču Kostnerjeve tematike, kar pomeni, da nismo več v Kastelruthu ali na Seiserski planini, ampak v središču spraševanja, ki je enako aktualno tudi za piramide v Gizi, Grand Canyon, Pariz in Benetke ali Petrov trg v Rimu. Kostner se opre na tisto, kar najbolje pozna in kjer lahko najbolje loči med napačnimi in pravilnimi toni. Vse to je tragično, pravi umetnik, in v svojih delih vedno znova poudarja komične strani razvoja. Na prvi pogled se nam dela morda zdijo klišejska in šele ob natančnejšem pregledu postanejo vidna nasprotja in gledalec se prav zaradi ironičnih dimenzij lahko poglobi v kritično spraševanje. Zagotovo hoče umetnik kritizirati, opozoriti na nekaj, kar ga prestraši in odvrta. Vprašljivo je sicer, ali verjame, da lahko s svojimi deli stvari spremeni, vendar pa upa, da bo s potujitvijo posredoval vpogled in pri njegovi obliki potujitve ima bistveno vlogo komika, ki pa ni nujno spravljiva. Od Friedricha Dürrenmatta vemo, da komika problematike ne omili, ampak jo lahko še bolj zaostri; pri njem komično zaradi komičnega izgubi svoje dostojanstvo.

HUBERT KOSTNER

Hubert Kostner pri oblikovanju skulptur majhnega formata in tudi pri slikanju izhaja iz pokrajine svojega neposrednega okolja, ki ga odtuji na zelo različne načine. Pod ironičnim naslovom *Posta Prioritaria*, na primer, predstavi v lesen blok izrezljane in rumeno lakirane pejsaže. Tradicionalni siže, heroični pejsaž, izražen v maniri poštno razglednice, in tehnika lokalnih rezbarjev madone se soočata z enovito rumeno lakiranim



Ljubezenski prizor, 2006
mešana tehnika, 118 x 80 x 80 cm

Scene d'amour, 2006
mixed media, 118 x 80 x 80 cm



Hans ima srečo, 2006
mešana tehnika, 65 x 45 x 20 cm

Hans Is In Luck, 2006
mixed media, 65 x 45 x 20 cm

Andreas Hapkemeyer

HUBERT KOSTNER

In his mostly small sculptures and paintings, Hubert Kostner proceeds from the landscapes of his immediate environment and deviates from them in many different ways. For example, the ironic title, *Posta Prioritaria*, offers several landscapes carved in a wooden block and varnished yellow. The traditional heroic landscape and the technique of a local madonna-carver realised in a postcard-like manner are contrasted on a wooden block with a uniform yellow varnish that, when seen frontally, bear similarities to postcards or a television set. The artist often takes photographs of found pieces of wood and combines them with *en miniature* architectonic elements to give the impression of mountain scenes with a hotel or a belvedere. A tiny cleft in a larger-than-life box provides

a view of a mountainous world with a sea of clouds, and with the help of wood and cotton wool, imitates with amazing naturalism. Another sculpture is comprised of a suitcase holding a walking cane. It is fitted out with labels of numerous mountain cottages and placed on a coloured, padded rag.

Hubert Kostner lives in Kastelruth am Schlern, a bastion of tourism that is, by a great margin, the biggest source of revenue for the economy of Südtirol. Thousands of photographs, from postcards to travel guides with photographs, and films, introduce the town and its environs as a seemingly untouched beauty without revealing that it is really nothing more than a calculated tourist industry.

Not that Kastelruth and its environs are not beautiful, quite the opposite, and it is not surprising that countless tourists are attracted there every year. The problem, however, lies in the fact that authentic beauty and authentic experience are brought together through photographs featured in advertising campaigns in a hard-to-cope-with manner, for genuine sight and experience are corrupted by the projections the advertising campaigns impose. Which brings us to the heart of Hubert Kostner's themes where one is no longer in Kastelruth, or on the Seiser Mountain, but right in the middle of a dilemma that also concerns the Pyramids of Giza, the Grand Canyon, Paris, Venice or St. Peter's Square in Rome. Kostner emphasizes the point with which he is most familiar, making it possible for him to tell the wrong sounds from the right ones.

All that is tragic, says the artist; however, he repeatedly lays stress on the comical features of this development.

A glance focuses on works whose presentation may seem quite cliché-like; a second glance reveals contrasts and ruptures. This ironic dimension may then induce the spectator to indulge in a critical dilemma. Surely the artist wants to criticize, to draw attention to a certain situation that scares him and puts him off. Disputable, however, is whether or not he believes he can bring about a change, although he seems to be hoping that alienation could facilitate an insight. Comicality, his manner of alienation, plays a vital role and is not necessarily reconciliatory. Friedrich Dürrenmatt has made it clear that comicality does not inevitably alleviate problems; quite the reverse, it can render them even more pressing. Comicality also deprives the tragic of its dignity.

Hubert Kostner

Rojen leta 1971 v Brixnu. Diplomiral na Akademiji upodablajočih umetnosti v Münchnu.

Živi in dela v Kastelruthu/Castelrotto v Italiji. Živel je v Münchnu, Madridu in Bejingju.

/ Born in 1971 at Brixen/Bressanone, graduated at the Academy of Fine Arts in Munich.

He lives in Kastelruth/Castelrotto, Italy. Lived in Munich, Madrid and Beijing.

Izbrane razstave / Selected exhibitions

2007 - *Summit Book on Eurac Tower*, Museion & Eurac, Bozen/Bolzano [solo]

- *Passo Sella*, Mam Mario Mauroner Contemporary Art Vienna

2006 - *Grüsse aus Bozen / Saluti da Bolzano*, Galerie Goethe2, Bozen/Bolzano [solo, catalogue]

2005 - *Land(e)scaping*, Galerie Agripas 12, Jerusalem, Israel [DVD]

- Palais Liechtenstein, Feldkirch, Avstrija/Austria

2004 - *rtu_ms*, Galerie Goethe2, Bozen/Bolzano [solo, catalogue]

2003 - *A parasite showing*, Jachtclub Puerto Madero, Buenos Aires, Argentina [catalogue]

- *Panorama 03*, Junge Kunst Südtirol, Bozen/Bolzano [catalogue]

2001/02 - *Circuitos*, four places in Spain und France [catalogue]

Publikacije / Publications

2006 - *Grüsse aus Südtirol / Saluti dall'Alto Adige*, privat_verlag, Italija/Italy

2004 - *rtu_ms*, privat_verlag, Italy

- *A parasite showing*, Revolver Verlag, Frankfurt na Majni/Frankfurt am Main, Nemčija/Germany

2003 - *Panorama 03*, Folio Verlag, Italija/Italy / Avstrija/Austria

2001 - *Circuitos 2001*, Edita Comunidad de Madrid, Španija/Spain

MARKO A. KOVAČIČ

Za dela Marka A. Kovačiča velja, da brez ironije in šaljivega pogleda na pretekla zgodovinska obdobja, na ideologijo totalitarnih sistemov fašizma in komunizma, sploh ne morejo učinkovati. Avtor je za triennale sestavil prostorsko instalacijo s posebej izdelano in »ideološko« obravnavano mizansceno, postavljeno v prazno televizijsko škatlo, ki vpeljuje misel o pomenu spektakla kot promotorja in »spiritus agensa« delovanja naše civilizacije. Prostorsko instalacijo sestavljajo udoben fotelj še iz časa jugoslovskega samoupravnega socializma 70. in 80. let 20. stoletja in mizica ter star televizijski monitor oziroma prazen sprejemnik, škatla. V škatlo ali prizorišče je umetnik postavil, razvrstil, vtaknil, razstavil, na ogled postavil najrazličnejše predmete, stvari, ki na svojstven način zrcalijo avtorjev notranje občuteni odnos do starega sistema in z njim povezanega življenja v zgodovinskem obdobju »Titove« Jugoslavije. V teh ostalinah časa dominirajo pomensko večplastne vizualne podobe ikon revolucije - zvezde, napisi, pamfleti, parole, plakati ..., povezane v sklop različnih prostorskih postavitev, in razporeditve akterjev, igralcev, ujetih v trenutku uprizoritve umetniškega dogodka. Znotraj njih nas umetnik nagovarja s številnimi asociativnimi postavitvami figur in tipologijo predmetov, ki že s svojim zunanjim videzom in predimenzioniranjem nedvoumno razkrivajo kiparjev osebni odnos do obravnavane tematike. Tako je na primer vzpostavil dialog med veliko steklenico, opremljeno z vizualnimi oznakami socialistične provenience, in majhno

človeško figurico. Tovrstna primerjava nas uvede v svet razmišljanja o simbolnih pomenih velikosti in majhnosti, s katerima kipar parafrazira poveličevanje sistema in majhnosti človeka v družbenem sistemu, ki je človeško osebnost in individualnost potiskal na stran in jo podrejal v primerjavi z močjo množic. Domneva, da je v steklenici pijača, alkohol, nas napeljuje v pomenoslovje metafore »utapljanja skrbi, tegob in žalosti v alkoholu.«

Med usedlinami, ostanki nekdanjega socialističnega sistema lahko odkrijemo tudi različne revitalizirane podobe izrodov, bastardov, monstrov, duhovnih spak, ki so ostali tudi v novem sistemu nosilci družbeno političnega življenja. Umetnik jih označi kot *Plastose*, neke vrste mešanico ljudi, žrtve najrazličnejših civilizacij, sestavljenih iz predelanih lutk in opremljenih z mehanskimi deli ter ročno izdelanimi telesnimi deli.

Gledanje skozi »Kovačičevo televizijsko škatlo« nam odkriva vpogled v stigmatizirano podobo sodobnega sveta. Televizija je namreč prevzela vlogo nadomestka najrazličnejšim ideologijam, med drugim vlogo prižnice, tabernaklja obreda, maše, javne tribune, odra političnega nagovora ... skratka, dogajanja, ki nas nagovarja, sugerira, vsiljuje ali celo zahteva od nas poslušnost in izvrševanje zahtev »svete resnice«, ki nas osvobajajo vseh težav in podeljuje želeni blagoslov.

Kovačič v svoji prostorski inscenaciji govori o moralnih, etičnih vrednotah človeka, na katere ne bi smela vplivati nobena ideologija, najmanj pa totalitarna. V prvi vrsti nas nagovarja kot sočutni ustvarjalec domiselnih tridimenzionalnih stvaritev, polnih humorističnih, v sebi globoko ironičnih izpovedi in pripovedi. Njihov globlji pomen razberemo znotraj človeškega, humanistično naravnane in blagohotno občutenega sporočila, vezanega na zaupanje in vero v dobrohotnost človeškega bitja. Tega po umetnikovem globokem prepričanju vodita vendarle razum in prava mera objektivne razsodnosti. Dokaz za uresničenje prave duhovne spolnitve človeštva predstavlja prazen fotelj, ki čaka, da ga zasede Nekdo, ki bo izpolnil pričakovano poslanstvo novega sveta. Ali kakor je izjavil sam avtor: »Z odvzemanjem in dodajanjem likovnih prvin in elementov na sami podobi zvezde sem poskušal preseči prvotno sporočilnost pop ikone vzhodnega bloka z mammo Rusijo kot nosilko izkušnje revolucije. Če nas je izdala zgodovina, nam ravno tak odpor omogoča preživetje...« (z razstave v Galeriji Alkatraz, Metelkova mesto, Ljubljana, 1998)



Deveti krog, 2006
Instalacija, TV ekran, les, kovina, plastika, steklo, tekstil, akril

The Ninth Gate, 2006
Installation, TV Screen, wood, iron, glass, acrylic

It can be said of Marko A. Kovačič's works that they cannot function at all without irony and a view of past historical times, without the ideology of fascist and communistic totalitarian regimes. The artist created a spatial installation for Murska Sobota's triennial with a specially made and »ideologically« coloured *mise-en-scene*,

MARKO A. KOVAČIČ

placed in an empty television set, introducing the notion of the importance of a spectacle as promoter and *spiritus agens* for the functioning of our civilisation.

The spatial installation is comprised of a comfortable armchair from Yugoslav self-management socialism of the seventies and eighties (of the 20th Century), a coffee table and an old TV monitor, that is, an empty TV set. Inside the box, the venue, the artist has arranged, placed, exhibited, put on show, a number of the most varied objects which uniquely reflect his innermost attitude towards the old political system and its way of life during »Tito's Yugoslavia«. Thus, semantically multi-layered visual images of the revolution's icons, like stars, inscriptions, pamphlets, slogans and posters, dominate inside the TV box, and, in this case, are joined into a complex of various spatial presentations and arrangements of actors shown at the moment of staging an artistic event. One is confronted with not only numerous associative placements of figures in these presentations, but also with a typology of objects whose external appearance and exaggerated dimensions reveal how the sculptor approaches those themes. For instance, Marko Kovačič establishes a dialogue between a big bottle fitted with visual insignia of socialist provenance and a small human figure. A comparison of this kind introduces one to a world of deliberations on the symbolic meaning of largeness and smallness with which the sculptor paraphrases the glorification of the system and the smallness of the individual in a social

system that trivialized man's personality and subjected it to the power of the masses. The assumption that there is booze in the bottle reflects the semantics of the metaphor: »to drown one's cares, anxieties and grief in alcohol...«

Among the relics of the former socialist system one discovers various revitalised images of freaks, bastards, monsters and spiritually deformed creatures who remained the carriers of political life in the new system. The artist calls them *Plastoses*, a mixture made from assorted people, victims of a variety of civilisations, comprised of remodelled dolls and fitted with mechanical and hand-made body parts.

A glance through his »TV set« reveals insight into a stigmatized image of the modern world. Television has adopted the role of substitute for various ideologies, including not only those of the pulpit, tabernacle and religious services but also of public round tables and stages for party-politics ... in short, the role of any event which addresses people, makes suggestions or imposes upon them, or that even demands obedience and the fulfilment of such demands of »holy truth« that are supposed to deliver them from worries and bestow blessings.

In his spatial productions, the artist speaks about man's morals and ethical values which should not be influenced by any ideology, least of all, by a totalitarian one. Above all, as a sympathetic creator of ingenious, three-dimensional works of art that burst with humorous, in-depth, ironic confessions and fables, he addresses the public with deeper meanings readily detected within man's humanistically-aimed and benevolent message which human beings link to trust and faith. The artist strongly believes that human beings are guided by reason and a good portion of common sense. The empty armchair waiting to be used by someone who will carry out the long-awaited New World mission represents proof that true spiritual fulfilment will be realized. Or, as the artist himself has put it: »Through the addition and subtraction of artistic elements in the image of the star itself, I have tried to surpass the original message of the pop icon in the Eastern block whose carrier of the revolutionary experience was Mother Russia. If history has betrayed us, it is resistance of this kind that makes our survival possible ... (from an exhibition at Alkatraz Gallery, Metelkova mesto, Ljubljana, 1998)

Marko A. Kovačič

Rojen 1956 v Ljubljani. Diplomiral je na Akademiji za likovno umetnost v Ljubljani in leta 1988 končal podiplomski študij kiparstva. Je ustanovni član Gledališča Ane Monro (1981 - 1991) in skupine R IRWIN S (1983 - 1985). Kot samostojni polimedijski in interdisciplinarni umetnik se ukvarja s performansom, skulpturo, z instalacijami, videom, glasbo, s filmom in teatrom.

/ Born 1956 in Ljubljana, graduated from Academy of Fine Arts of Ljubljana in 1998; finished his post-graduate studies of sculpture; founding member of Anna Monro Theatre (1981 - 1991) and R Irwin S Group (1983 - 1985).

Izbrane samostojne razstave / Selected Solo Exhibitions

- 2006 - *Ljubeči pogled*, Mestna galerija, Ljubljana
- 2004 - *Nazaj v prihodnost*, Galerija Ivana Groharja, Škofja Loka;
Plastoratorij, Galerija Kapelica, Ljubljana
- 2005 - *Flash Back*, Kibla, Kibela, Maribor
- 2003 - *Dosje 83:03*, Likovni salon, Celje; Galerija Studentskog centra, Zagreb, Hrvaška/Croatia
- 2002 - *Civilizacija plastosov*, Narodni muzej, Ljubljana
- 2001 - *Plastos: Paleontopološki muzej*, Ljubljana, Galerija Kapelica
- 1999 - *Preživelo mesto*, Ljubljana, Galerija Kapelica
- *Katastropolis 2227*, ARTileria, Kluže; City Gallery of Art, Limerick, 2000
- 1998 - *Fiziognomika plastosa*, Ljubljana, Informacijski center
Moderne galerije
- 1997 - *Izgubljeni horizont*, Galerija Kapelica, Ljubljana
- *Fragmenti pozabe*, Galerija Ivana Groharja, Škofja Loka
- 1996 - *For Your Eyes Only*, Varšava, The Centre for Contemporary Art,
Ujazdowski Castle
- *Zatišje pred viharjem*, Bežigrajska galerija, Ljubljana
- 1995 - *Laterna magica*, Mala galerija, Ljubljana
- *Katastropolis 2227*, Galerija Loža, Koper
- 1994 - *Naprej v preteklost*, Galerija Škuc, Ljubljana; Galerija sodobne
umetnosti, Celje; Razstavní salon Rotovž, Maribor

ALEGORIJA KOLEKTIVNEGA POČITKA
Volker März

- Povejte mi, zakaj se imenujete *Alegorija kolektivnega miru*?
- Zato, ker smo postali povsem mirni, ker se več ne zbiramo na ulici, ker je bil komunizem dokončno premagan in ker se zavojevalne vojne vodijo v imenu demokracije; poleg tega smo pobarvane glinaste figure. Volker März pravi, da smo zabubljena nova človeška rasa, ker smo vsaj enkrat šli skozi ogenj, pa tudi zato, ker smo zlomljivi in ker smo naprodaj.

VOLKER MÄRZ

- Koliko stanete?
- Vsak od nas stane tisoč evrov.
- Tisoč evrov? ... In zakaj ste potemtakem tako majhni?
- No ja, saj nismo samo majhni. To je zavajajoče. Če se nam čisto približate, vam en sam član našega kolektiva zapre pogled na celotna pogorja. Volker März pravi, da je velikost vprašanje distance.
- Aha, in Milošević, je bil tudi on samo vprašanje distance?
- No, mi, figure, ne moremo presojati, ali je bil zares velik ali pa majhen. Ko je prijateljica Volkerja März v Haagu v živo doživela Miloševića, se ji je porodil dvom o enostranski podobi demona Miloševića. V Haagu naj bi bil edini, ki je lahko govoril kolikor toliko suvereno, rekla je: »Bil je najbolj zvit v celotni dvorani, kar naj bi spremenilo vtis demona; ampak ko je vedno znova želel za razbremenilne priče povabiti premiere, kanclerje ali predsednike posameznih evropskih držav in Združenih držav Amerike, saj se jim je med svojim vladanjem leta udingal, je postajalo vedno bolj negotovo.«
Ker se na koncu nobeden izmed demokratičnih vladarjev ni prikazal, je moja prijateljica ostala zelo negotova o svoji poprej ustvarjeni sliki Miloševića.
- Kaj meniš, zakaj se nobeden od vladarjev ni prikazal?
- No ja, bilo jih je strah.
- Česa?
- Ja kdo pa bi sploh želel pred sodiščem skupaj videti vse te mogočneže? V takšnem primeru se običajnemu

državljanu zelo hitro porodi dvom, in to bi ga lahko vznemirilo.

- Potemtakem je namen takšnega sodišča, da se utrdi lepa podoba pri vernikih, ki so jim vseč televizijske nadaljevanke, kot je na primer *Plemenito človeštvo si išče super pošast*?
- Da, predvsem to.
- In sodišče na ta način vzpodbuja kolektivni mir?
- Ne naš mir, ampak mir kolektivnega enotnega mnenja, kolektivno enotno moralo in kolektivno sovraštvo ...
- Podobno kot leta 1933 v nemškem rajhu?
- Da, kot v nemškem rajhu ... samo drugače ...
- Torej je bilo tudi nürnberško sodišče samo predstava za nesamostojno rit?
- Da.
- ... in proces proti Eichmannu v Jeruzalemu, pa prizor s Sadamom Huseinom v otroški stajici in ... ?
- Ne bi hoteli primerjati posameznih predstav: v bistvu so vse samo reklamne prireditve za utrditev posameznih patriotizmov; gre za to, da ljudsko maso naredimo dostopno in vodljivo. Brez državne predstavitve sovražnikove podobe, brez predočenja zla si slabič ne more pridobiti lastne pozitivne identitete in sam sebi reči: jaz sem dober.
- Aha, in vi niste patriotski?
- Ne, smo sicer bili, toda Volker März je rekel, da je nacionalni ponos primeren samo za opice, predvsem za človeške opice.

O tem zdaj preišljujemo, odtod naš mir.

(pavza)

- Ponosne človeške opice?
- Ponosne človeške opice.
- Naslednje vprašanje: Zakaj nosite črna krila?
- Zato, ker poprej nismo bili samo patriotski, ampak tudi verni. Sram nas je naše nesamostojnosti.
- Katero vero ste sprejeli?
- Vse mogoče, vendar je to brezpredmetno, vse religije so enake.
- Zares vse?
- Mislím, da. Funkcionirajo podobno kot patriotizem: verjamejo v zlo, v vsemogočnost, in poskušajo izbrisati druge religije.
- Kaj pa budizem?
- No ja, ta izbrisuje sam sebe.



Alegorija kolektivnega počitka, 2002-2007
žgana glina, poslikana, pozlačena
120-delna / variira z ozirom na predstavitev
posamezne figure 12 cm-50 cm

Allegory Of Collective Rest, 2002-2007
terra cotta, painted and gold-plated
altogether 120 pieces/varied according to presentation
individual figures, 12 cm-50 cm

ALLEGORY OF COLLECTIVE REST
Volker März

- Do tell me, why do you call yourselves Allegory of Collective Rest?
- Because we have become quite silent; we do not gather in the streets any more because communism has definitely been defeated, and conquering wars are now being fought in the name of democracy. What's more, we have become coloured clay figures. Volker März maintains that we are the pupation of a new human race, for we have gone through

VOLKER MÄRZ

fire at least once, and we are fragile and purchasable.

- So, how much do you cost?
- Each and every one of us costs 1000 €
- One thousand Euro? ... then so why are you so small?
- Well, we are not merely small; that's deceiving. If one looks at us very closely, by looking at only one member of our collective, one can lose sight of an entire mountain range. According to Volker März, size is merely a question of distance.
- Oh, all right. What about Milošević; was he a question of distance, too?
- Well, we, the figures, cannot say whether or not he really was great or small. But a - friend of Volker März's was in Den Haag and she saw Milošević in person and she grew suspicious of the one-sided view of the demon, Milošević. He was supposed to be the only person in Den Haag who, to some extent, was able to speak freely, or at least she said that he had been the most cunning person in the hall, which seemed to change his greatness as a demon. She grew progressively skeptical - when he persisted in inviting prime ministers, chancellors or presidents of individual European countries and the USA to appear as witnesses for his defence, since they had served him well for years on end. (they had collaborated?)...
- Finally, since none of the democratic leaders showed up, März's friend was quite irritated about her previously former view of Milošević.
- Why do you think none of the world leaders showed up?
- Well, I think they were scared.

- Scared of what?
 - Well, who would want to see all those powerful people standing in court side by side; an average citizen might develop doubts rather quickly; and that could indeed be rather irritating.
 - So, the function of such a tribunal is nothing but confirmation of a positive memory of the believers who like to watch TV series like Noble mankind is looking for its super-monster?
 - I guess that's what it is primarily about
 - So, such a tribunal promotes a collective rest in this way?
 - Well, not our rest, but the rest of a collective opinion, collective morals and collective hate ...
 - Just like in the Third Reich in 1933?
 - Yes, like the Third Reich ... but in a different way. Similar to the Third Reich, but inverted.
 - So, the Nuremberg Tribunal was also a show for the average schmuck?
 - Yes.
 - ... as were the Eichmann processes in Jerusalem and the stunt with Saddam Hussein in a playpen, and ... ?
 - Well, without comparing those individual shows, they were basically commercials to strengthen the respective patriotism, or to be precise, to make the masses available and easy to guide and manipulate. Without the enemy produced by the state, without a presentation of evil, a weak person cannot establish a positive identity and that says: I am good.
 - Right. And aren't you patriotic?
 - No, we used to be patriotic but Volker März told us that patriotism is only good enough for apes, especially primates.
- This is what we're thinking about at the moment, this is where our silence comes from.
- (pause)
- Proud primates?
 - Yes, proud primates.
 - Next question: why are you wearing black skirts?
 - since we weren't only patriotic but also religious, and we are ashamed of this tremendous form of dependence.
 - So, which religion have you adopted?
 - Every possible one. But it makes no difference; all religions are the same.
 - All of them, really?
 - Yes, I think so. They work like patriotism: one believes in evil, in omnipotence, plus they try to obliterate all other religions.
 - What about Buddhism?
 - Well, it obliterates itself.

Volker März

Rojen leta 1957 v Mannheimu, živi in ustvarja v Berlinu.

/ Born 1957 in Mannheim, lives and works in Berlin.

Izbrane razstave / Selected Exhibitions

- 2007 - *Wozzeck/Bühnenbild*, Nationaloper Korea - Galerie Tammen, Berlin
- 2006 - *Das Lachen der Hannah Arendt*, Berlin
 - *Hannah Arendt/Denkraum* ehem. Jüd. Mädchenschule, Berlin
 - *Menschenparkarena/Theaterstück* Sophiensäle, Berlin
 - *Macht und Sinn*, Performance Patras, Grčija/Greece
 - *Meister der Welt* Performace Magdeburg/Mannheim /open air
- 2005 - *Rundlederwelten* / Martin-Gropius-Bau, Berlin
 - *Vom Sein und Machen was man ist* Deutsches Hygiene-Museum, Dresden (cat.) -
- 2004 - *Auratransfer* Walter Benjamin, Haus am Waldsee, Berlin
 - *All I want is space for me* DNA Galerie, Berlin
 - *Herrn L's Neue Weltgesellschaft für Glück, ...* Theater-Spektakel Zürich
 - *s' käthchenschmeissen/Performance* Neuer Berliner Kunstverein
 - *Ersatzmensch* Museum Heilbronn (cat.)
- 2002/04 - *lonelinesstraining/Performance*(mit Andrew Morrish)
Internationales Tanzfestival Hannover, Theater Heilbronn,
Theater-Spektakel Zürich
- 2002/2003 - *Hirnsetzungen* u.a. Einsteinturm Potsdam, Museum
für Kommunikation Berlin, Uluru Australien, Charité Berlin
- 2001 - *Scham* / Theaterstück (mit dem Gravity Recherche Institut), Sydney
- 2000 - *Nietzsche-Giordano.Bruno*, Nietzsche-Haus / Naumburg

www.maerzwerke.de / www.unosunited.de

EVA MARISALDI

»Zelo napredne storitve za ljudi«¹

Asociacije na lutkovno igro in lutkovno gledališče so na razstavah male plastike precej pogoste, skorajda prepogoste; začudimo pa se lahko ob spoznanju, da le redki umetniki in umetnice izkoristijo te sorodnosti z miniaturnim svetom.

Eva Marisaldi izpolni željo »otroka v človeku« in gledalca postavi v vlogo strmečega otroka, čeprav mu odkloni vlogo soigralca. Eden izmed njenih gledaliških strojev, na primer, okrog sebe meče konfete kot idealen stroj za zabavo, *machines that party for you*.² Drug stroj prenaša v navidezno resnem delu – podobno kot tekoči trak – stvari z enega mesta na drugo, ne da bi lahko ugotovili, zakaj to počne.³ Spominjajo me na Charlieja Chaplina, ki mu je v filmu *Modern Times* kljub nesmiselni in monotoni vnemi za vijačenje na tekočem traku že davno pošel vsak smisel njegovega nepretrganega početja, in tudi sam mutira v avtomat in operira z dvema francoskima ključema tudi tam, kjer to nima prav nikakršnega, niti

prikritega smisla, za katerega bi človek domneval, da ga je izumitelj tekočega traka vsekakor načrtoval. Umetničini stroji vdrejo v svet miniaturizirane igre, vendar otrokom odvzame igračo. V liliputanski deželi Eve Marisaldi se vse dogaja enako resno in, če je le mogoče, neprosto-voljno komično kot v resničnem življenju.

»Stroji imajo manj problemov. Želel bi biti stroj. Vi ne?« je nekoč rekel Andy Warhol in s tem spregovoril o sanjah umetnika, da bi začasno pobegnil iz nuje po nenehni inovaciji. Marisaldijeva problem reši tako, da sama ustvari navidezno kreativne stroje v mnogih variantah in na ta način nadvse jasno predstavi nasprotje med življenjem in ustvarjalno rutino. Giblje se torej – kot vsi dobri umetniki – povsem namerno na mejnih področjih likovnega, znotraj umetelnega in umetnega sveta. Sanje o tem, da bi premikala gore, se uresničijo v metafori majhne umetnine, začinjene s ščepcem absurdnega chaplinskega humorja. Medialni transport delujočega stroja na monitorju gledalca posreduje kvazitelevizijsko sliko, za katero se zdi, da uniči nasprotujoče dimenzioniranje med veliko zahtevo in majhno resničnostjo, podobno kot že dolgo ni več mogoče razlikovati resničnosti in medijske neresničnosti na televiziji (še zlasti v italijanskih televizijskih hišah). Pri Evi Marisaldi je gledalec v prednosti, saj vzrok (vneto delujoči umetniški stroj in njegov učinek) vidi tako, da lahko umetniško resničnost loči od njene popačene medijske podobe. Naslov njenega drugega dela je *Dežela pikslov*.

Na prvi pogled gre za konfete, ki jih človek na zabavi meče naokrog, da bi izrazil veselje. Vendar pa naslov, ki ga je umetnica dodelila porcelanastim (trdim) konfetkom, opozarja na ironično povezavo konfetov in pikslov; iz slednjih so sestavljena besedila in slike na računalniku. Umetnica sama v zvezi s tem poudari: »Konfeti so majhne barvne točke, podobno kot piksli. V našem svetu je 'resnica' narejena iz pikslov. Konfeti se nanašajo na zabave, vendar pa po mojem mnenju gre za to, da se v medijih odvija 'velika zabava' in človek dejansko ne ve, ali je to, kar vidi, resnično ali ne ...« In temu ni kaj dodati.

¹ Eva Marisaldi v pismu avtorju tega članka

² Eva Marisaldi o »stroju zabave«, ki je bil razstavljen na Frankfurtskem umetniškem sejmu (Frankfurter Kunstmesse)

³ »stroji, ki okrog tvojega doma prenašajo kamne (zato ker jaz ne morem premikati gor...)«



Iperfluo, 2005
 100 x 50 x 140 cm
 kamni, les, tkanina, avdio CD plošča, basovski zvočnik,
 računalnik, servo-motor, mikro-fotografski aparat, monitor
 zvok in programiranje: Enrico Serotti

/ *Iperfluo*, 2005
 100 x 50 x 140 cm
 stones, wood, fabric, audio CD, subwoofer, computer,
 servo-motor, micro-camera, monitor
 sound and programming by Enrico Serotti

Dežela pikslov, 2006
 porcelan, barvni pigment
 dimenzije spremenljive

/ *Pixelland*, 2006
 porcelain, coloured pigment
 Dimensions variable

EVA MARISALDI

*»very advanced services for people«*¹

In an exhibition of small sculptures, allusions to puppet theatre and puppet shows are quite obvious, one could almost say they are too obvious. Therefore, it is surprising that very few artists take advantage of this affinity to present us with a miniaturized world.

Eva Marisaldi, however, is able to satisfy the desire of »child in man« and to transpose the spectator into the role of astonished child by withholding the role of playfellow. For instance, one of her theatre machines, ideal for parties, throws confetti around, a »machine that parties for you«². Another one tidies up in an apparently serious effort – very much like an assembly line – to carry stones from one spot to another, although one fails to determine why it is doing what it is doing³. They remind me of Charlie Chaplin in his film, »Modern Times« where his nonsensical, monotonous eagerness for screwdriving on an assembly line has long since become meaningless, and he has mutated into an automaton, using both of his monkey wrenches even where there is no purpose, not even the hidden one we could assume the inventor incorporated into the assembly line. Eva Marisladi's machines break into the world of minturized games where the toy has been taken away from the child.

Things happen seriously in her Land of Lilliput, and are possibly as involuntarily ridiculous as in real life. »Machines have less problems. I would like to be a machine, wouldn't you?« Andy Warhol once said, thereby expressing the artist's dream to be free, at least temporarily, of commitment to permanent innovation. Marisaldi solves the problem by making a wide range of apparently creative machines with which she demonstrates the contrast between life and creative routine. She moves like any good artist on the verge of fine arts, in a world which is not only artificial but also artistic. The dream of moving mountains emerges within the metaphor of a small-scale work of art, seasoned with a pinch of absurd, chaplinesque humour. The medial transporting of an operating machine onto a monitor interposes a kind of television image which seems to abolish the contradictory dimensions between comprehensive claims and trivial reality, very much so because in television, the difference between reality and mass media unreality (which is very true to an even greater extent on Italian TV stations), has not been apparent for quite some time. Eva Marisaldi, however, gives the spectator the advantage of detecting the reason (the lively operating machine) and its impact (the medial image) immediately, thus distinguishing artistic reality from its distorted mass media image.

Pixelland is the title of Marisaldi's second work. At first glance, it pertains to confetti, which people love to throw at parties to express their joy. The title the artist has bestowed upon her hardware-confetti, made from porcelain, draws attention to the ironic connection between confetti and the pixels that make up the texts and images on computers. The artist says: »Confetti are small coloured dots like pixels are. In our world the 'truth' is made from pixels. Confetti have to do with parties, and also, in my opinion, in the media there's a 'big party' going on in which you don't really know if what you see is real or not...«⁴ Amen to that!

¹ Eva Marisaldi in her letter to the author of the above essay

² Eva Marisaldi on »Party machine« that was exhibited at the Frankfurter Kunstmesse

³ »Machines that carry stones around your home (since I cannot move mountains..)«

⁴ see above nr. 1

Eva Marisaldi

Rojena leta 1966, živi in dela v Bologni.

/ Born in Bologna in 1966, lives and works in Bologna.

Samostojne razstave / Recent solo exhibitions:

- 2007 - Eva Marisaldi, De Carlo, Milan/Milano
- 2006 - *Parties 2*, Galerie Michael Zink, München/Munich
 - Eva Marisaldi, International Animation Film Festival, Annecy
 - *Parties 3*, Art positions, Art Basel Miami, Miami
- 2005 - *Living rooms*, Galerie Meert - Rihoux, Bruselj/Bruxelles
 - *Iperfluo*, S.A.L.E.S., Rim/Rome
 - Eva Marisaldi, Festival del Cinema italiano, Annecy
 - Eva Marisaldi, Museo Carlo Zauli, Faenza
- 2004 - *Parties*, Zink-Gegner Galerie, München/Munich
 - *No hope*, Massimo Minini, Brescia
- 2003 - *Storyboard*, MAMCO, Ženeva/Geneve
 - Eva Marisaldi, Art Unlimited, Art Basel

Izbrane skupinske razstave / Recent selected group exhibitions

- 2006 - Italian artists of 20th century, NAMOC, Bei-Jing, Kitajska/China
 - *Idea* - Palazzo Fontana di Trevi, Rim/Rome
 - *L'immagine del vuoto*, Museo cantonale d'Arte, Lugano
 - *Costruttori - il corpo del lavoro* - Castel Sismondo - Rimini
 - Airè Arienti Marisaldi, Galleria Minini, Brescia
- 2005 - *The giving person*, Pan, Neapelj/Napoli
 - *La miniatura* - Dal settecento al video d'artista, Castagneto Po, To
 - *Fragile*, Analix, Ženeva/Geneve
 - XIV Quadriennale, Galleria Nazionale d'Arte Moderna, Rim/Rome
- 2004 - *Les enfants terribles*, Museo cantonale d'Arte, Lugano
 - Sevilla Biennale, Sevilla
 - Gwangju Biennale, Gwangju, Južna Koreja/Sud Korea
 - *Lei*, Fondazione Sandretto, Torino/Turin
 - *Unclosed stories*, Art unlimited, Atene/Athens
- 2003 - *Focus*, Museo nacional Reina Sofia, Madrid
 - *Accrochage VI*, Meert-Rihoux, Bruselj/Bruxelles
 - *Happiness*, Mori Art Museum, Tokio/Tokyo
 - Biennale d'art contemporain de Lyon
 - *Movies without cinema*, Brno house of arts, Brno
 - G3, Vira
 - *Impakt 2003*, Utrecht,
 - *Fragments d'un discours italien*, MAMCO, Ženeva/Geneve
 - *Videozone*, Tel Aviv
 - *Group show*, Corvi Mora, London
 - *Tuscia Electa*, Radda in Chianti (Fi)

Thomas Deecke

»Pontifex Maximus« je eden izmed papeževih nazivov in dobesedno pomeni graditelj mostov. Ker pa je naziv veliko starejši kot papeštvo, saj so se z njim hvalili že najvišji svečeniki in kasneje rimski cesarji, zagotovo ne pomeni le mostov med veroizpovedmi, kot bi dandanes pričakovali, ampak mostove med človekom in bogom. Gre torej za posrednikov naziv. In kateri umetnik ni posrednik ali spremljevalec v čudoviti svet umetnosti? Skulpturo *Most Ise* Melsheimer bi človek lahko - zlasti na razstavi, ki se ukvarja z ironijo in satiro v moderni umetnosti - označil z izrazom *Pontificula*, graditeljica majhnih mostov, pri čemer naj zaenkrat ostane odprto, koga ali kaj povezuje s svojim majhnim mostom in kdo je odgovoren za prepad, prek katerega niha s svojim blagim, toda energičnim lokom. Očitno gre za most, zgrajen iz majhnih vej in delov vej, morda za provizorij, ki v naši upodobitvi povezuje banalni umivalnik in razgledno ploščad na oknu. Ko sem pisal to besedilo, še ni bilo določeno, kaj bo izhodišče mostu na razstavi v murskosoboški galeriji, prepad pa bo vsekakor ostal, to je zanesljivo, saj prepadi zagotovo obstajajo tudi v Murski Soboti!

V vsakem primeru pa je treba nekaj premostiti, da bi prišli do razgledne ploščadi. Človek se mora v svoji domišljiji podati čez zibajočo se konstrukcijo, saj se šele tam odpre pogled na široka in nova obzorja, morda na kraje, kjer bi bila mogoča višja spoznanja. Spoznanja o čem?

O umetnosti videnja, v katero nas v vlogi duševne spremljevalke napeljuje umetnica, četudi zgolj v majhnem? V umetnost videnja v domišljiji, ki ga spodbudi prav s pomanjšanimi predmeti? Spomnite se, drage gledalke in dragi gledalci, na sobico z lutko ali na miniaturno železnico, na popolne miniaturne svetove in na fascinacije, ki so izhajale iz majhnih reči, ki so izšle iz dobro znanih dimenzij v liliputanski svet, pri čemer pa so kljub vsemu lahko podelile fokusiran vpogled v resnično življenje ali vsaj v boljši in lepše urejeni svet.

V vsakem primeru pa se pomaknemo iz vzročne povezave dimenzioniranja, da bi dali prostor domišljiji, četudi samo za nekaj trenutkov.

In kako bi bilo, če bi se hotelska neonska reklama osamosvojila in se kar prižgala, ne glede na svojo prvotno funkcijo? Bi to imelo smisel? Katero kraljico bi lahko predstavljal neonski napis, če bi kar pobegnil? *Queens Hotel heißt jetzt Best Western* se je imenovala razstava v galeriji Barbara Wien v Berlinu, za katero je bila umetnina ustvarjena.

Koliko bolj dvomno pa deluje v Sloveniji?



Most, 1999
 veje, les, furnirana vezana plošča
 cca 30 x 70 x 30 cm

Bridge, 1999
 branches, wood, veneered plywood
 cca 30 x 70 x 30 cm

Queens Hotel, 2006
 pleksi steklo, les, tri vrečke s peskom
 40 x 220 x 25 cm

Queens Hotel, 2006
 perspex, wood, three sandbags
 40 x 220 x 25 cm

Thomas Deecke

Isa Melsheimer's sculpture, *The Bridge*, could be deemed the work of a »pontificula«, a builder of small bridges, especially in an exhibition dealing, among other things, with irony and satire in contemporary art. For the time being, however, to whom or to what the *pontificula* connects with the bridge, and also who is responsible for the precipice that the bridge overcomes with a gentle but energetic arc, should remain open. Quite obviously, it concerns a self-built bridge composed of saplings and parts of branches, or, perhaps, a makeshift, suggesting the image of a banal washbowl and a lovely spot on a window. While this article was being written, it had not yet been decided what the starting point of the bridge should be at the exhibition in the Gallery Murska Sobota. The precipice is to be preserved, however, for I am sure there are precipices in the town of Murska Sobota as well.

In any case, something must be overcome to reach an actual beauty spot. One must cross the swinging construction in fantasy, for only then, perhaps, new and far horizons of places can be seen where higher perceptions might be possible. Perceptions of what? Perceptions of the art of vision that an artist, in the role of psychopompos, a mental companion, tries to entice one toward, even in the miniscule? Of the art of fantasy visions triggered by diminished objects? Can you recall, dear spectator of either sex, your childhood doll's chamber or your model railroad, perfect miniature worlds and the fascination originating from small things which entered the Lilliputian sphere from familiar dimensions, nonetheless having been able to grant a focused insight into real life, or at least into a better and well-regulated world? Nevertheless, one is able to move from the causal context of granting a dimension, maybe for only a few moments, to give fantasy abundant space and to speculate: »what would happen if... ?«

Right. And what would happen if the neon signs of a hotel were to become independent and flare up on their own with no reference to their original function? Would that make any sense? Which queen would one have in mind other than the *four-star hotel whose neon signs made themselves independent? Queens Hotel heißt jetzt Best Western* was the name of the exhibition in the Barbara Wien Gallery of Berlin for which this work was created. How much more ambiguously can it function in Slovenia?

ISA MELSHEIMER

»Pontifex Maximus« is one of the Pope's titles and translates as the »greatest builder of bridges«. This title, much older than the pontificate, was bestowed on the highest priests and later on the emperors of Rome. It does not necessarily mean bridges between confessions or even religions, as one might assume today, but bridges between man and God. Hence, it belongs to the mediator, and which artist is not a mediator or a companion in the wonderful world of art?

Isa Melsheimer

- 1968 - rojena v Neussu, Nemčija
1991/97 - študij na HdK Berlin pri Georgu Baselitzu
2005 - štipendija Chinati Foundation, Marfa, Texas
- štipendija Civitella Ranieri Foundation, Umbertide, Italija
2007 - štipendija Vila Aurora, Los Angeles
- štipendija za tujino Berlinskega senata, za Istanbul
- / 1968 - geb. in Neuss / born in Neuss, Germany
1991/97 - studies at HdK Berlin with Georg Baselitz
2005 - Stipendium Chinati Foundation, Marfa, Texas / Artist
in Residence Program, Marfa, Texas
- Stipendium Civitella Ranieri Foundation, Umbertide, Italien
/ Artist in Residence Program, Umbertide, Italia
- Arbeitsstipendium der Senatsverwaltung für Wissenschaft,
Forschung und Kultur, Berlin
2007 - Stipendium Villa Aurora, Los Angeles / Artist in Residence Villa
Aurora, Los Angeles
- Foreign scholarship of Berliner Senats für Istanbul
- Samostojne razstave / Solo exhibitions**
2007 - Galerie Jocelyn Wolff, Pariz/Paris
- Mönchehaus-Museum, Goslar
2006 - *Das Queens Hotel heißt jetzt Best Western*, Galerie Barbara
Wien, Berlin
- *Dépendance*, Bruselj/Bruxelles
- *Art Basel Statements*, Galerie Barbara Wien, Berlin
2005 - *Geliehene Landschaften*, Projektraum Galerie Nächst
St. Stephan, Dunaj/Vienna
- Galerie Jocelyn Wolff, Pariz/Paris
- The Chinati Foundation, Marfa Texas
2004 - *corridors*, Bonnefanten Museum, Maastricht

Katia Baudin-Reneau

Kaj se je zgodilo s plemenitimi sanjami in vizijo, da bi avantgarda gojila umetnost in vzgajala družbo? Umetniško ustvarjanje Mathieuja Mercierja z duhovitostjo in ironijo kaže na prepad med utopičnimi ideali in modernizmom zaradi njihovih manj kot ustreznih aplikacij v resničnem svetu.

Mercier pogosto navaja gibanji *Bauhaus* in *De Stijl*. Ob tem, da ponavlja, kako se je *Le Corbusierjev* humanistični koncept »unite d'habitation« sprevrgel v gradnjo serijsko standardiziranih stanovanjskih stolpnic za manj premožne v predmestjih velemest, je Mercier razstavil enega ob drugem beli stol Rietveld in zelo preprost standardiziran plastičen vrtni stol. S takšnimi primerjavami pravzaprav niti ne napada svojih sodobnikov, gre za to, da hoče prikazati povezave med modernističnimi modeli in njihovimi cenenimi, masovnimi dvojniki, pri čemer priznava svoje mesto v takšni družbi in kot umetnik sprejema rokodelski pristop. Orodja in materiale pogosto kupuje v trgovskih verigah s sestavljančkami, kot so Castorama, in za svoje ustvarjanje izbira samo najbolj osnovne, resne in standardizirane elemente, deske iz melamina, na primer. Mercier prav tako opozarja na vlogo umetnika v družbi. Raziskovala jo je avantgarda, ki je izbrisala ali obrnila tradicionalne meje in hierarhije med likovno umetnostjo in uporabno umetnostjo. Njegovi nizi polic a la Mondrian, sestavljeni iz enostavnih standardiziranih enot, cenениh industrijsko izdelanih plastičnih predmetov osnovnih barv, so v tem pogledu pikri in subverzivni, saj predstavljajo sodoben odgovor na Duchampovo polico za steklenice (*porte-bouteilles*), kupljeno v BHV.

V svojem delu *Več* (2005) poveže zavojčke cigaret in ustvari enigmatično skulpturalno kompozicijo, za katero se na prvi pogled zdi, da se poklanja potrošništvu, pop artu in Brillo škatlam Andyja Warhola; a če jo analiziramo iz povsem formalne perspektive, ugotovimo, da postane povsem očitno namigovanje na *De Stijl*: rdeče-bela kompozicija, konstruirana okrog vodoravnih in navpičnih oblik, ki so ji dinamiko podelile diagonalne linije na zavojčkih samih.

Od dela *Okras je zločin* (Adolf Loos) do dela *Oblika izvira iz funkcije* (Henri Sullivan) Mercier najdeva dovolj razlogov, da napada modernistična gesla in ideale z obilno mero pristojnosti pa tudi nesramnosti.



Boben in bas (narejeno v Nemčiji), 2002
stenske police, rdeče plastično vedro,
plava posoda za smeti, rumen dežni plašč
225,5 x 269,6 x 33 cm

/ Drum and Bass (Made in Germany), 2002
wall shelves, red plastic, bucket blue dustbin,
yellow trenchcoat
225,5 x 269,6 x 33 cm

Več, 2005
10 cigaretnih škatlic in lepilo
12,5 x 18,5 x 16,6 cm

/ More, 2005
10 cigarette packets and glue
12,5 x 18,5 x 16,6 cm

Katia Baudin-Reneau

MATHIEU MERCIER

that separates the utopian ideals of modernism with their less than adequate applications in the real world. He often cites the Bauhaus, the De Stijl movement and Constructivism to make his point. Echoing how Le Corbusier's humanistic *unité d'habitation* concept was perverted into serially standardized lower income housing »towers« in city outskirts, Mercier has exhibited, for example, side by side a white Rietveld chair and a basic, standardized white plastic garden chair. Through such comparisons, Mercier does not so much aim at attacking his contemporaries, as at showing links between the modernist models and their cheap, mass produced counterparts. He himself acknowledges his part in this society, adopting as an artist, a handyman attitude. He often chooses to purchase his tools and materials at do-it-yourself retail chains like Castorama, preferring only the most basic, no-nonsense, standardized elements – such as melamine planks –, for his work.

Mercier also refers to the role of the artist in society as explored by the avant-garde, in which the traditional boundaries and hierarchies between the fine and the applied arts were obliterated or inverted. His series of shelves à la Mondrian – composed of basic standardized shelving units which carry cheap, industrially produced plastic objects in primary colors – are particularly incisive and subversive in this respect, and form a contemporary response to Duchamp's BHV purchased, industrially manufactured »porte-bouteilles« (bottle rack).

In another work shown in the Triennial, »More«, Mercier creates a sculptural composition from cigarette packs. While he seems at first glance to pay homage to Pop Art and Warhol's Brillo Boxes, the artist in reality directly cites a spatial construction by Rodchenko. With his characteristic incisive irony, Mercier seems to point out how the Russian Constructivist's compositional devices – the use of red, white and typography – originally used to promote a utopian vision for society, have since been adopted by consumer brands. »More« is part of a series of works composed of product packages with brand names which, according to the artist, seem to decree consumer happiness: Glad, Aim, Good and Plenty, etc. From Adolf Loos' *Ornament is a crime* to Louis Henri Sullivan's *Form Follows Function*, Mathieu Mercier succeeds in attacking modernism's slogans and ideals with much (im)pertinence.

What happened to the noble dream and vision for art and society nurtured by the avant-garde? Mathieu Mercier's creative work points out with much wit and irony, the gap

Mathieu Mercier

Rojen leta 1970 v Conflans-Sainte-Honorine. Živi in dela v Parizu.

/ Born 1970 in Conflans-Sainte-Honorine, lives und works in Paris.

Nagrade / Awards

2003 - Prix-Marcel-Duchamp, Pariz/Paris

Izbrane samostojne razstave / Selected Solo Exhibitions

2006 - Galerie Chez Valentin, Pariz/Paris

- Mehdi Chouakri, Berlin

- FRAC Pays de la Loire, Carquefou

2005 - A.N.X., Espace d'Art Contemporain, Ženeva/Geneve

2004 - La Verrière Hermes, Bruselj/Bruxelles

- Künstlerhaus Bethanien, Berlin

- Galleria Massimo Minini, Brescia

2003 - *Prix Marcel Duchamp 2003*, Centre Pompidou, Pariz/Paris

- Jack Hanley Gallery, San Francisco

Izbrane skupinske razstave / Selected Group Exhibitions

2007 - *Half Square, Half Crazy, A Moitié Carré A Moitié Fou*, Villa Arson, Nica/Nizza

2006 - *Lichtkunst aus Kunstlicht*, ZKM, Karlsruhe

- *Notre Histoire...*, Palais de Tokyo, Pariz/Paris

2005 - *See History 2005, Der private Blick*, Kunsthalle zu Kiel, Kiel

2004 - *Photography, Video, Mixed Media II*, Sammlung Daimler Chrysler Contemporary, Berlin

2003 - *Traversées*, Musée d'Art Moderne de la Ville de Paris, Pariz/Paris

- *Absolut Generations, 50. Biennale Venedig*, Palazzo Zenobio, Benetke/Venezia

- *Form specific*, Musée d'art moderne, Ljubjana

2002 - *Manifesta IV*, Frankfurter Kunstverein, Frankfurt na Majni

/Frankfurt am Main

JONATHAN MONK

Prastara tema umetnostne zgodovine je umetnost nad umetnostjo. Umetniki so se vedno poskušali osvoboditi vpliva mojstrov ali vzornikov, ne samo s prilaščanjem, komentiranjem in prirejanjem, ampak tudi z ironijo, in na ta način skušali iz starih ognjev zvabiti nove iskre. Po drugi strani pa se vsak umetnik pojavi s prizadevanjem, da je našel dokončno rešitev, zunaj katere ni mogoč noben razvoj več. K sreči te fantazije o popolnosti vedno znova vodijo v absurd, ne da bi bili pomeni in umetnostno-zgodovinske pozicije teh »dokončnih« mojestrovin oškodovane. Prav takšne apodiktične in puristične pozicije, kot so jih v šestdesetih in sedemdesetih

letih dvajsetega stoletja vzpostavile minimalistična umetnost, konceptna umetnost in deloma tudi arte povera, so zvale poznejše generacije v protislovje. Jonathan Monk je za murskosoboško razstavo ustvaril delo, za katerega se zdi, da sprejema likovni način razmišljanja minimalistične umetnosti, vendar pa jo hkrati konceptualno ironično spodkopava. Z vzornimi deli umetnikov, kot so Carl Andre, Donald Judd ali Sol LeWitt, mu je skupna enostavnost oblike, tudi banalnost surovine ter končnega izdelka iz trgovine oziroma tovarne. Šele ko umetnik združi te surovine in končne izdelke v povezavi z umetnostjo (muzej ali razstavni prostor), demonstrativno postanejo umetnina.

Monk za svoje umetnine uporablja ravne in ukrivljene bakrene cevi, kakršne inštalaterji uporabljajo pri grelnih napravah in opremi kopalnic. Za izdelavo večje količine enakih delov je umetnik zadolžil murskosoboškega inštalaterja. Vendar so se sprožile asociacije, ne da bi bile mišljene *expressis verbis*, sploh pa ne s strani umetnika, ki se je izločil iz ustvarjalnega procesa. V tem primeru Monk sledi pobudam konceptne umetnosti, pri čemer presega trditve minimalističnih umetnikov, ki so – ne glede na to, kako enostavna so bila videti njihova dela – natančno določili njihovo dokončno obliko, tudi če je sami niso uresničili. Stephan Berg Monkovo ravnanje imenuje »demistifikacijo dogem čistosti šestdesetih in sedemdesetih let in njihovo osebno obarvano in s tem produktivno onesnaženo revitalizacijo«.¹

Monk postavi pod vprašaj razmerje med ustvarjalnim jazom in enkratnostjo umetnine s tem, da izvedbo in predstavitev »svoje« umetnine da v roke drugim in s tem s humorističnim in ironičnim priokusom zastavi tudi vprašanje o izvornem značaju umetnine v dvojnem pomenu besede: originalnost kot značilnost inovativne enkratnosti (original/genuine) ali originalnost kot variantno bogati proizvod (original/ingenious). Na ravnanje vzornikov gleda z naklonjenostjo; sorodno je delu glasbenika, ki izvorno skladbo občudovanega skladatelja reproducira »na svoj način«.

¹ Stephan Berg: Re-produkcija v: Katalog Jonathan Monk, včeraj-danes-jutri, itd. Kunstverein Hannover, Kunstmuseum St.Gallen, Kunsthalle Nürnberg, Frankfurt a.M. 2006, st. 18



Del moje desne roke, 2007

bakrena cev s povezovalnimi deli enakih dimenzij,
sestavljenimi s strani lokalnega kleparja
različne dimenzije

Z dovoljenjem umetnika, galerije Meyer Riegger, Karlsruhe,
in galerije Galleria Estrany-de la Mota, Barcelona

/ My Right Arm Piece, 2007

copper pipe with connecting pieces of equal dimensions,
joined together in different ways by a local plumber
variable dimensions

Courtesy of the artist, Gallery Meyer Riegger, Karlsruhe
and Galleria Estrany-de la Mota, Barcelona

Thomas Deecke

JONATHAN MONK

Art for art's sake is an age-old topic in the history of art. Time and again artists have tried to break free from masters or role models through appropriation, comments and adaptations, to strike new sparks from old flames. Alternatively, however, every artist comes up with the assertion that he/she has found the ultimate solution which makes no further development possible. Luckily the followers of such phantasies of perfection have been reduced to the absurd repeatedly, although the importance and positions of those »ultimate« works-of-art have suffered no harm from it. Quite the contrary, those apodeictic and puristic positions, as were presented by Minimal art, Concept art and, partially, Arte Povera of the late sixties and seventies, have stimulated generations of much younger artists into contradiction. Jonathan Monk created a work for the Murska Sobota

exhibition that seems to incorporate the artistic notion of Minimal art and, at the same time, it undermines the above-mentioned notion in a conceptual and ironic way. What it shares with the exemplary works of, for instance, Carl Andre, Donald Judd or Sol LeWitt, is a simplicity of shape, the banality of raw material, the end product of a store or factory, and it is only after it has been assembled by the artist and with reference to art (museum or show-room) that, in a demonstrative way, it becomes a work of art. Jonathan Monk uses numerous copper pipes in his works, straight or bent pieces, very much like those a plumber uses for heating and bathroom installations. He has commissioned a plumber from Murska Sobota to make a series of small sculptures, employing a number of similar parts which the artist will exhibit as his own works of art. They may trigger an association of ideas in the spectator, although they might not be meant *expressis verbis*, at least not on the part of the artist, for he was absent from the actual creative process. He follows the incentive of Concept art in this respect, exceeding the ascertions of minimalistic artists who have, regardless of how simple their works may appear, defined their shapes very precisely even in cases where they have not actually made them. Stephan Berg calls Monk's manner of creating a »demistification of the purity dogmas of the sixties and seventies and their personally coloured, and thus productively polluted, revitalization«.¹

Monk makes the relation between the creative me and the uniqueness of the piece questionable when he entrusts somebody else with the realisation and presentation of »his« sculpture, posing, with a humorous and ironic aftertaste, the question the original character of work-of-art in the double meaning of the word: originality of innovative uniqueness (original/genuine) or originality as a product with an abundance of variants (original/ingenious). His criticism of the way his role models got things done, however, features affection, very much like a musician who reproduces the original works of worshipped composers »in his own way«.

¹ Stephan Berg, Re-Produktion, catalogue, Jonathan Monk, yesterday-today-tomorrow, etc. Kunstverein Hannover, Kunstmuseum St.Gallen, Kunsthalle Nürnberg, Frankfurt a.M. 2006, p. 18

Jonathan Monk

1969 - rojen v Leicesterju, VB. Živi in dela v Berlinu, Nemčija.

/ 1969 - born in Leicester, UK. Lives and works in Berlin, Germany.

Izbrane samostojne razstave / Selected Solo Exhibitions

2006 - *yesterday today tomorrow etc*, Kunstverein Hannover, Kunstmuseum St. Gallen, Kunsthalle Nürnberg, Haus am Waldsee, Berlin

2005 - *Continuous Project Altered Daily*, ICA London *Florida Calls*, The Moore Space, Miami

2003 - *small fires burning (after Ed Ruscha after Bruce Nauman after)*, Grazer Kunstverein, Gradec/Graz
YES/NO/MAYBE, Programa Arts Centre, Mexico City

2002 - *Roundabout, Present Tense*, Art Gallery of Ontario, Toronto, ON, CA

2001 - *our trip out west*, CAC, Vilna/Vilnius

2000 - *Anything by the Smiths*, Centre D'Art Neuchatel

1995 - *A Brush with Death, Tramway*, Glasgow (K)

1992 - *On the Cheap*, CCA, Glasgow

Izbrane skupinske razstave / Selected Group Shows

2006 - *New Photography 2006*, MoMa, New York

2005 - *Dedicated to you, but you weren't listening*, The Power Plant, Toronto
Archive in Motion, 50 Jahre documenta, Kunsthalle Fridericianum, Kassel

2004 - *Small: The Object in FilmVideo and Slide Installation*, Whitney Museum of American Art, New York
Formalismus. Moderne Kunst, heute, Kunstverein in Hamburg
Five Billion Years, The Swiss Institute, New York

2003 - *Adorno. Die Möglichkeit des Unmöglichen*, Kunstverein Frankfurt (K)

2002 - *Tableau Vivants*, Kunsthalle Wien (K)
Kunst nach Kunst, Neues Museum Weserburg Bremen (K)

2001 - *bb2*, Berlin Biennale (K)

2000 - *Au-delà du spectacle*, Centre Georges Pompidou, Pariz/Paris (K)

1997 - *It always jumps back and finds a way*, De Appel, Kopenhagen / Amsterdam

1998 - *Transmission*, Globe, Kopenhagen/Copenhagen

PETER NIEMANN

Ob koncu dvajsetega stoletja je bilo na novo zgrajenih in odprtih skoraj toliko muzejev kot v vseh dvesto letih evropsko-ameriške muzejske tradicije prej, in tej muzejski konjunkturi, če upoštevamo še Kitajsko, ni videti konca. Peter Niemann se je tematike lotil z ironično distanco¹ in je svoje muzeje, bodisi iz betona ali iz navznoter obrnjenih slikarskih platen, ustvaril v formatu pasjih ut. Zakaj ne bi imel »vsak svojega muzeja«? Zakaj bi samo javni in v zadnjem času tudi privatni zbiralci umetnin zaradi prestiža gradili svoje lastne muzeje? Mar nima vsakdo pravice, da muzealizira svoja dela in zbirke? Mar ne premore vsakdo česa, kar je vredno shranitve? Saj ne gre vedno le za umetnost, ampak za vse, za kar se kakorkoli zdi, da je staro, redko in vredno ogleda, od

pisemskih znamk do škatlic za vžigalice, od podstavkov za pivski kozarec do avtomobilov, od žlic do čokolade itd. Se morda ne zavedamo dovolj večne vrednosti naših aktualnih evokacij duha in rokodelstva, da bi se nam zdelo potrebno shraniti vse, kar je staro. Ali pa so – in pri tem spet naletimo na področje upodabljajoče umetnosti, slike in skulpture – video posnetki in inštalacije povsem mladih umetnikov, ki dandanes že pri svojih tridesetih letih prirejajo prvo retrospektivo, vredni muzeja, da bi bili za večno shranjeni in prikazovani? Kaj pa, če bodo imeli v nekaj letih svojo prihodnost že za sabo?

Ali pa se Peter Niemann morda nekoliko kritično spoprijema s sodobnimi muzejskimi arhitekturami, ki očitno pogosteje rabijo samopredstavitvi arhitektov kot svoji dejanski nalogi, da bi namreč bile kraj zbiranja, shranjevanja, raziskovanja in predstavitve?² Vedno pogosteje so neuporabne za dejanski namen: biti prostor, kjer bi lahko umetnine razgrnile svojo auro. Izjeme žal tudi v tem primeru samo potrjujejo pravilo!

Peter Niemann pa se ukvarja tudi z vsakdanjimi neprepričljivostmi, z zahrbtnostmi predmetov, bodisi da gre za iskanje parkirnega prostora umetniško ambicioznega človeka, ko mu v roko da avtomobilsko nalepko z napisom »Če tukaj parkiram, je to umetnost«, kar lahko privede do absurdnosti in metaforike življenjske konceptualne umetnosti z nalepko z napisom »Prava umetnost je šele, če ne parkiram tukaj«.³ V tem primeru gre za kritični duh, ki ne postavi pod vprašaj navidezno določene resnice in pravila vsakdanjega prometa, ampak zastavi tudi vprašanja o delujočem muzeju in na ironičen način tudi vprašanje o nalogah muzeja.

Kdo ne bi pritrtil dejstvu, da v stavku »Zdi se mi, da je vedno, ko pridem v mesnico, nekaj narobe z rezalnikom« tiči enako globoka, če ne tudi morda dosti bolj praktična resnica kot v kategoričnem imperativu?⁴

¹ O muzej, moj muzej, Neues Museum Weserburg Bremen

² Muzejske naloge, kot jih je bil formuliral UNESCO

³ Edicija Muzeja za moderno umetnost, München, v sodelovanju z Artist Kunstmagazin, nalepka za avto iz številke 49 časopisa Artist, Bremen 1998; skupaj z drugimi nalepkami, kot n.pr. »Pravzaprav sem obupan«, »Dragi zbiratelj, zbiraj mene« in »Art Angles Germany«

⁴ Immanuel Kant, »Ravnaj le v skladu s tistimi maksimami, za katere želiš, da postanejo splošen zakon«

Zdi se mi, da je vedno, ko pridem v mesnico, nekaj narobe z rezalnikom · Peter Niemann



Mir scheint, immer wenn ich zur Wursttheke komme, iss was mit der Aufschnittmaschine · Peter Niemann

Prva krogla, 2002
gravirana medenina,
16 cm premer

/ Sphere, 2002
brass, engraved
16 cm diameter

Muzej slik, 2003
poslikan okvir za napenjanje platna
80 x 85 x 90 cm

/ Museum of Paintings, 2003
stretched canvas, pain
80 x 85 x 90 cm

PETER NIEMANN

The end of the 20th Century saw as many newly erected and opened museums as the two centuries of European-American museum tradition that went before, and there is no end to the museum boom, even if one considers China. Peter Niemann, however, has dealt with the theme from an ironic distance¹, having created his own museums in the form of dog kennels, from either concrete or inwardly-turned canvas. Why not a »museum for everybody«? Why should only public, though lately also private, art collectors be building their museums for prestige? Is not everybody entitled to a museum for storing their own works and collections? Doesn't everybody have something to show, something which is well worth being stored in a museum? It is not always about art; it is about everything that seems to be old enough or rare enough or worth being seen, from postage stamps to matchboxes to beer mats and cars, from spoons to chocolate, etc. Is it possible that one does not have enough awareness of the eternal value of one's current evocation of spirit and handicraft to feel the need to store everything that is old? Or, and this brings us back to the field of fine arts, are the paintings and sculptures,

video spots and installations of mostly young artists who, already in their mid-thirties, feel the need to present their first retrospective exhibitions, so very well worth being kept in museums that they should be stored and displayed for ever and ever? What if, a few years from now, their future will already be behind them?

Could it be that Peter Niemann is a bit critical in dealing with contemporary museum architecture that, quite obviously, is meant to present the architect rather than serve the original purpose of collecting, preserving, researching and presenting?² More and more frequently, they cannot be used for their original purpose, to store works of art, that is, to allow the works to spread their aura. Unfortunately, in this case, too, it is an exception that proves the rule.

On the other hand, Peter Niemann also deals with everyday non-persuasiveness, with the perfidy of objects. Take the example of an artistically ambitious man in search of a parking space who has been given a car sticker reading: »It is art if I park here«³, which he can drive to an absurdity and metaphor of vital Conceptual Art by applying a sticker himself which reads: »It is true art if I do not park here«⁴, which depicts a critical mind that questions not only the seemingly defined truths and regulations of everyday traffic, but also questions the workings of a museum and, in an ironic way, its functions. Who would want to question the fact that the sentence, »It seems to me that whenever I enter a butcher's shop, something is the matter with the mincer«, contains an equally deep, if not an even more practical, truth than the categorical imperative?⁵

¹ Oh, Museum, My Museum, Neues Museum Weserburg, Bremen

² Functions of a museum as formulated by UNESCO

³ Wenn ich hier parke, ist das Kunst

⁴ Wenn ich hier nicht parke, ist es erst recht Kunst. Edition: Museum für Moderne Kunst Munich, in collaboration with Artist Kunstmagazin, Autoaufkleber aus Heft 49, der Zeitschrift Artist; Bremen 1998, complete with other car stickers, e.g. »Eigentlich bin ich verzweifelt«, »Lieber Sammler, sammle mich!« and ART ANGELS GERMANY, presented by Artist and Peter Niemann, 1 Jahr Neues Museum Weserburg Bremen.

⁵ Immanuel Kant, »Act only according to that maxim whereby you can at the same time will that it should become a universal law.«

Peter Niemann

Rojen leta 1957 v Kielu, Nemčija.

/ Born 1957 in Kiel, Germany.

Izbrane razstave / Selected Exhibitions

- 2007 - *Kleinplastik Triennale*, Murska Sobota
- *Zimmer mit Aussicht*, Hamburg
- 2006 - *Rostocker Satelliten*, Kunsthalle Rostock
- *Meine Museen*, Hamburger Architektur Sommer
- 2005 - *artgames*, Forum Ludwig, Aachen, Katalog
- *Neuer Konstruktivismus*, Kunstraum Aschach blaubau, Kunsthalle zu Kiel
- 2004 - *Geh ins Museum mit Boris Groys und Johan van Geluwe*, ARTIS Buch Kunstmuseum RD, NORD-ART, Büdelsdorf
- 2003 - ZET, Rendsburg
- NORD-ART 2003, Büdelsdorf
- 2002 - *Flaschenpost*, Kunsthalle zu Kiel
- Mannheimer Kunstverein mit Katja Klussmann, Kat.
- *Beichtstuhl*, Museum der bildenden Künste, Leipzig
- *Oh Museum, mein Museum*, Neues Museum Weserburg Bremen (NMWB), Kat.
- 2001 - Galerie Tumulka, München belichtet, Gruppenausstellung, Ahrensburg
- Galeria Sztuki Sopot, Poljska/Polen
- Norge I Tyskland, ZET, Rendsburg
- *Traumhaus*, Kunstverein Mannheim
- *Chances Possible*, Kiel, Kat.
- *Stop and Go*, Stadtgalerie Kiel, Kat.
- *Check Out*, Passau
- *Photographien*, Galerie Gehrke, Hamburg
- *Beichtstuhl*, Kunsthalle zu Kiel
- *Transport 1:1* mit C. Hinsch, M. Lehmann, S. Meyer, NMWB
- 2000 - *Formen der Leere*, Brunswiker Pavillion, Kiel
- *art frankfurt*, Museum für Moderne Kunst München
- *Hochzeit zu Kana*, im ProVi, Nürtingen
- *Wenn Sie jetzt bremsen, ist das Kunst*, NMWB
- *Bild und Funktion*, MfMK, München, in der Hamburger Kunsthalle
- *Wenn Sie jetzt bremsen, ist das Kunst*, Kunstbunker Tumulka, München
- 1999 - *Originale echt/falsch*, NMWB, Kat.
- [*dualität*], Rendsburg / Odense (DK), Kat.
- *Lüpertz gewinnt immer*, Kunsthalle zu Kiel
- 1998 - *Traumhaus*, Kunsthalle zu Kiel
- Orangerie-Benrath, Düsseldorf
- *alles fließt*, Aktion Flaschenpost, Friedrich-Naumann-Stiftung, Lauenburg
- *verbotene Städte*, Kiel + Folkwang-Hochschule, Essen, Kat.
- *der Mensch*, Kunstverein Schloß Plön,
- 1997 - *Meine Seismographen*, Altes Ballhaus der Stadt Düsseldorf, Kat.
- *Stadt*, KV. Schloß Plön, Folder
- *3 Angebote*, von der Heydt-Museum, Wuppertal, Kat.
- *Alt & Jung*, Deutsches Hygiene-Museum, Dresden, Katalog, danach Kassel, München, Köln
- 1996 - *Landschaft*, KV. Schloß Plön, Kat.
- *Roadstories*, Galerie Kunst & Co, Flensburg, Katalog
- 1995 - *Learning from the Titanic*, Galerie PRIMA KUNST, Kiel
- *Kunst in Kastelen*, Schloß Sypestyn, Hilversum, NL, Kat.
- 1994 - *Kreuze - Symbole und Zeichen*, Galerie Schloßgarten, Eutin, 1994
- Galerie Jensen, Hamburg
- Künstlerbund Rendsburg, Dr. Bamberger Haus, Rendsburg
- Solidaritätsausstellung Lübecker Synagoge
- 1993 - *Art Multiple*, Düsseldorf
- 1992 - Galerie PRIMA KUNST, Kiel, mit Triloff, Kat.

Franc Obal

BOŠTJAN NOVAK

Boštjan Novak pravi, da je vprašanje »Kdo sem?« neplodno, sporočilno je vprašanje »Kako opazujem in kaj me zanima?« Nanj lahko dam veliko odgovorov in se primerjam z drugimi. Njegova figuralna, realistično izvedena dela v bleščeče obarvani terakoti so polna satiričnih in ironičnih pogledov na klasično-sakralno in sodobno-posvetno mitologijo človeške narave, posebej z vidika ritma »duha časa«. V njih ironizira banalnost na glavo obrnjenih moralno-etičnih načel, pehanje za

uspehom, do katerega se lahko pride tudi – in predvsem – z lažjo, prevaro, samopoveličevanjem, puhlostjo idr. Simboliko konceptualno zasnovanih tridimenzionalnih kompozicij lahko pozicioniramo v sfero človeških sprenevedanj in aktualnih moralnih deviacij akterjev današnjega materializiranega potrošniškega sveta. Za triennale je pripravil dve kompoziciji podob: »sodobnega preroka« in »lažnega kitarista«, ki ga spremljata ptici, preoblikovani v zebri.

Prvo delo, *Razsvetljenje*, kritizira filozofijo sodobnega preroka, zagovornika in privrženca instant duhovnosti, ki obljublja, da bodo ljudje hitro prišli do uspeha. Sijaj živo obarvanih skulptur iz žgane gline zrcali privlačnost in ljubkost podobe, za katero se skriva pokvarjen človeški značaj, udejanjen v pehanju za dobrinami, bogastvom in materialnim svetom, ki zanemarija duhovno rast in trdo dolgotrajno delo. Zagledanost vase, ki izvira iz grškega mita o Narcisu, je še kako aktualna v današnjem svetu. Večpomensko dinamično občuteno kompozicijo spleta figur v obliki renesančne *serpentine* lahko povežemo z aktualno podobo prenapolnjenih, bogato okrašenih izložb blagovnic in supermarketov, kjer prihaja do veljave embalaža in ne prava notranja vsebina. Druga kompozicija je sestavljena. Transformacija ptic v zebri, vidni v prepoznavnosti ptic s kljuni in progasto obarvanimi površinami, podobnimi zebri, zgovorno ponazarjajo zamenjavo prave resnice z lažjo, s ponaredkom, s fiktivno adekvatnostjo izgleda površine z vsebino in negiranjem prave funkcije ptice-pevke in zebre-cestnega prehoda. Globlji pomen odkrivamo v paradoksalnosti misli »postati nekaj, kar ne moreš«, »biti nekaj, kar nisi«.

Prav tako zgovorna je preobrazba pevca v pop zvezdo, v idol današnje mladine, ki ga obvezno spremlja lepo mlado dekle ljubečega objema in nedolžnega pogleda. V njej odkrivamo ironijo personifikacije namišljenega sveta udeležencev glasbene estrade, ki pa to v resnici niso. Pomenljiva je dinamična, trikotno občutena sakralna kompozicija, ki jo tvorita v horizontali ob straneh ptici-zebri in na vrhu glavi dekleta in kvazi rokerja. Njen globlji pomen tiči v vidnem dojetju koncepta piramidalne lestvice vrednot današnjega sveta, razvrščenih v vrednostne pomene predmetov in figur, ki dosežejo vrhunec v glavah obeh lažnih protagonistov sodobne mitologije popularne glasbe.



Preobrazbe, 2006
Keramika, 41 x 45 x 29 cm

Transformations, 2006
Ceramics, 41 x 45 x 29 cm

Razsvetljenje, 2006
Keramika, 45 x 70 x 49 cm

Enlightenment, 2006
Ceramics, 45 x 70 x 49 cm

BOŠTJAN NOVAK

Boštjan Novak claims that the question, »Who am I? is futile«; what should be asked is: »How do I observe and what am I interested in because I can give a lot of answers to that and compare myself to others«. Boštjan Novak creates his figural works in a realistic manner, employing a glittering terra cotta, and it bristles with satirical and ironical opinions of not only classical, sacral mythology but also of the contemporary, secular mythology of human nature, especially from a standpoint set to the rhythm of »the spirit of the times«. He mocks the banality of topsy-turvy moral and ethical principles and the drive for success reached, above all, through lies, deceit, presumption, vanity, etc. The symbolism of his conceptual, three-dimensional compositions can be placed not only within the sphere of man's ignorance and pretending but also within the scope of today's movers of the materialistic consumer world and their current moral deviations.

Franc Obal

He prepared two compositions for the Murska Sobota triennial, the images of »a contemporary prophet« and »a false guitarist«, accompanied by two birds transformed into zebras.

Entitled *Enlightening*, his first work criticises the philosophy of the contemporary prophet, the advocate and partisan of instant spirituality who promises quick and easy success. The glitter of the lively coloured terra cotta sculptures reflects the attractiveness and sweetness of the images in which corrupt human nature hides and is realised in the push for consumer goods and fortune in a material world that neglects spiritual growth and lasting hard work. Originating from the Greek myth of Narcissus, being in love with oneself is ever present in our contemporary world. The multi-semantic and dynamic composition of entangled figures in the form of a Renaissance serpentine can be associated with current images of packed and richly ornamented department store shop-windows and supermarkets where packaging instead of inner content is of the essence.

His second work, a compound composition, depicts the transformation of birds into zebras, recognizable in the beaks of the birds and the band-like, coloured surfaces that resemble zebras, and they illustrate quite graphically that real truth has been replaced by lies and fakes, by the fictitious equality of outward appearances offered in a surface and its contents, as well as by the negation of the true functions of songbirds and zebra stripes.

The paradoxical notion, »to be what you cannot be« or »to be what you are not«, reveals a deeper meaning. Equally eloquent is the transformation of a singer into a pop star, the idol of today's youth, always accompanied by an innocent looking, beautiful young girl who holds him in her arms. One discovers in this pretty young girl the irony of personification in the fictitious world of members belonging to music show business who are not really what they appear to be.

What is significant here is the dynamic, triangular, sacral composition made up of two bird-zebras located laterally in a horizontal line, two girls' heads and the semi-rockers at the top. Its deeper meaning lies in a visual conception of pyramidal scale concerning the values of today's world arranged in the semantic values of objects and figures which find their climax in the heads of both false protagonists of popular music's contemporary mythology.

Boštjan Novak

1966 - rojen v Ljubljani

1984 - končal srednjo šolo za oblikovanje in fotografijo

1992 - končal Akademijo za likovno umetnost v Ljubljani
(prof. Slavko Tihec).

Živi in dela v Ljubljani.

/ 1966 - born in Ljubljana

1984 - graduated from secondary school of design
and photography

1992 - graduated from Academy of Fine Arts of Ljubljana
(Prof. Slavko Tihec)

Samostojne razstave / Solo Exhibitions

2007 - *So-bivanje*, Galerija Feniks, Ljubljana

2006 - *Innsbruck-Ljubljana*, Grubarjeva galerija (na prostem)

2003 - *Nespremenljivo*, Galerija Eqrna, Ljubljana; Grad Podsreda,
Podsreda

2001 - Galerija Loterija Slovenije, Ljubljana

- Galerija KIBLA, Maribor

- Galerija Meduza, Koper

- Galerija Eqrna, Ljubljana

1999 - Mala galerija, Sežana

1998 - Galerija KRKA, Ljubljana

1997 - Galerija Francoskega inštituta, Solun, Grčija/Greece

1996 - Galerija ŠKUC, Ljubljana

1995 - Galerija 34, Ljubljana; Galerija Iskra-sistemi, Ljubljana

1994 - Galerija 4, Rogaška Slatina

1990 - Galerija Feniks, Ljubljana

PAZI!
Ricardo Nicolau

Rodrigo Oliveira (Sintra, 1978) je umetnik z relativno kratko kariero in nepopravljivo individualnim obsegom ustvarjenih del. Pomemben del njegovega ustvarjalnega delovanja se ukvarja z demistifikacijo ali z reduciranjem nenavadnih puhlosti umetnosti in načinov njihove predstavitve. V ta namen je umetnik rigorozno analiziral orodje ter razvil projekte, s katerimi ne preverja le vloge umetnika in institucije, ampak tudi okoliščine in

RODRIGO OLIVEIRA

pričakovanja, ki zaznamujejo tako razstave kot tudi umetnine. Tako ni naključje, da smo v mnogih njegovih delih soočeni s sredstvi, kot so stene, podstavki in muzejske klopi, ki jih uporablja, da bi zagotovil spretno upravljanje z našimi upi ali z našo domnevno pravico, da umetnost opazujemo in se ji približamo, pri čemer gre za procese, ki namerno izzovejo zgodovinski precedens »institucionalne kritike« in preverjanja ne samo prostorov in procesov komunikacije, ampak tudi okoliščin, v katerih se gledalec nahaja.

Da bi odkril ideološke in kulturne opore, ki so omogočile vzpon sodobnih kulturnih ustanov, Oliveira replicira strategije in metodologije, ki so tipične za moderno kulturo, kar ga seveda vodi v kritično preverjanje arhitekture in neuspeha političnih, socialnih in estetskih utopij, ki so kulminirale v absurdnosti našega vsakdanjega življenja: slabšanja javne sfere in družbenega vzajemnega delovanja.

Oliveira je obseden z načinom, kako arhitekturni prostor vpliva na naše gibe in jih kontrolira, pri čemer gre za preverjanje, ki v ospredje postavlja različne stopnje lažne lagodnosti in umetnega zaupanja (nekateri njegovi projekti obravnavajo arhitekturne tipologije, ki se navezujejo na idejo o hiši v mestu kot svojem izhodišču). Umetnika zanima prostor v vseh različnih manifestacijah, tako socialnih, političnih in fizičnih kot tudi psiholoških in zgodovinskih. Njegove skulpture in inštalacije v svoji otrplosti, formalni eleganci in očitni neposrednosti vedno skrivajo kompleksno pomensko večplastnost, razen tega pa so vedno predstavljene s precejšnje mero humorja, ki je pogosto jedek in odkrito kritičen.

Paradoksi in skrivnosti modernega življenja, načini, kako uresničujemo naše razmerje s prostori in predmeti, se v njegovih delih kritično odražajo in predstavljajo konstanto, ki jo pogosto povezuje z revizijo velike tradicije, skoraj mesijansko ilustriranega projekta modernistične arhitekture.

Pogosto se neposredno navezuje na zaščitniške figure Le Corbusierja in Miesa van der Roheja, da bi nas opozoril na kontradiktorne rezultate in številne razpoke v projektu modernizma, tako v arhitekturnem kot tudi umetniškem in filozofskem smislu.

V zvezi z njegovim ustvarjanjem je zanimiv način, kako svoje poglobljanje v arhitekturo povezuje z določenimi oblikami in protokoli, ki spominjajo na minimalizem, katerega se je moderna umetnost ponovno navzela, in sicer z namenom, da odkrije, kako je vsak ideal, vsaka ideja o čistosti in nevtralnosti, premagana v hipu, ko je soočena z družbenim, zgodovinskim ali narativnim redom; drugače rečeno, s sklicevanjem na modernistično arhitekturo, Oliveira cilje minimalizma podredi dejanskim okoliščinam, s čimer oteži njegovo nameravano transparentnost.

Materiali, ki jih uporablja, zelo pogosto brez intervencije, prav tako prispevajo k prej omenjenim zapletom in težavam; zanimajo ga dvoumni in nejasni materiali, surovi in tudi simbolični; čeprav spadajo v vsakdanjost, so kljub temu prežeti z mnogimi pomeni.

Ko uporablja, na primer, širok obseg ograj in preprek, kot v delu *Parcour (Acesso Restrito)*, 2001-2003, to ne pomeni samo, da omejuje gledalčevo gibanje v prostoru; če so nekateri predmeti teniške mreže, bazenske ograje in prepreke, nas nagovarja, da razmislimo o razmerju med temi indikacijami in športnimi aktivnostmi, ki jih povezujemo z elito, ki živi v mestnih hišah.

Nadaljnji primer je njegova uporaba potencialno nevarnih materialov, na primer, »vnetljivih skulptur«, modelov modernističnih bivalnih enot, narejenih iz več tisoč vžigalic, kar ustvarja že vse od leta 2004. Te skulpture so podvržene neizbežni katastrofi; deloma so že pogorele, zato so pogosto predstavljene v razpadajočem stanju. Podobno kot v nizu zaplenjenih gradbišč iz strganega in zlepljenega kartona umetnik sooča polom, razkroj in kontingenco z idejami o čistosti in nevtralnosti. Ob zavedanju, da nevarnost privlači ljudi, je umetnik ta element vključil v mnoga svoja dela, ki gledalcu omogočajo, da prvič zazna vlogo prostora, in sicer v psihološkem smislu: ko gledalec pride v stik z nevarnostjo, postane previdnejši, premišljuje in občuti bolj intenzivno. Pazi!



Razsulo, (vnetljiva skulptura št. 2), 2005
 Model pisarniške zgradbe,
 narejen iz škatlic za vžigalice, uporabljene vžigalice, zažgani
 vnetljivi materiali, pepel, karton, prah iz gasilnega aparata,
 pobarvan lesen podstavek
 200 x 100 x 120 cm
 Zbirka Pedra Cabarita Reisa

/ Collapse, (inflammable sculpture N° 2), 2005
 Sculpture
 Model of an office building made with match boxes, burned
 matches, burned inflammable materials, ashes, cardboard, fire
 extinguisher dust, painted wood support.
 200 x 100 x 120 cm
 Pedro Cabarito Reis Collection

Bela slika št. 1 (omejen dostop), 2002
 jeklena omarica na ključ,
 beli obroči ključa z besedilom na papirju
 52,5 x 31,5 x 5 cm
 Zbirka Galerije Filomena Soares

/ White Painting N° 1 (Restricted Access), 2002
 Gauge steel key cabinet, white key rings with
 text on paper
 52,5 x 31,5 x 5 cm
 Filomena Soares Gallery Collection

LOOK OUT!
Ricardo Nicolau

Rodrigo Oliveira (Sintra, 1978) is an artist with a relatively recent career and an irreducibly singular body of work. An important part of his production deals with the demystification, or the reduction to the absurd, of particular commonplaces of art and its models of presentation. To this effect, Oliveira has rigorously analyzed the artistic apparatus, developing projects where he examines the role of the artist

RODRIGO OLIVEIRA

and institution, but also the circumstances and expectations that envelop exhibitions and works of art. It is not by chance that in several of his pieces, we are confronted with devices such as walls, pedestals, museum benches, which he employs to ensure the deft administration of our hopes or our supposed right to viewing and accessing art – processes that intentionally evoke the historical precedent of »institutional critique« and the examination of spaces and processes of communication, as well as the conditions of the spectator. In order to reveal the ideological and cultural underpinnings that gave rise to contemporary art institutions, Rodrigo Oliveira replicates strategies and methodologies that typify modern culture. This has naturally lead him to the critical examination of architecture and the failure of political, social and aesthetic utopias, which culminated in the absurdity of our everyday lives, namely the waning of the public sphere and social interaction. Rodrigo Oliveira is an artist who is obsessed with the ways in which architectural space influences and controls our movements – a control which does not contradict, but to the contrary, asserts various stages of false comfort and artificial assurance (several of his projects take architectural typologies related to the idea of the town house as their point of departure). Oliveira is interested in space in its various manifestations: social, political, physical, psychological, historical. His sculptures and installations, in their rigor, formal elegance and apparent frontality, always hide a complex layering of meaning, and are always served with a substantial dose of humor, which is frequently corrosive and openly critical. The paradoxes and mysteries of modern life – namely the

ways we choose to inhabit, our relationship with spaces, with objects – are critically reflected and a constant in his work, which he often connects to the revision of the grand tradition, the almost messianic illustrated project of modernist architecture. Very often, he refers directly to the tutelary figures of Le Corbusier and Mies van der Rohe to confront us with the contradictory results and multiple fissures of the project of modernity, in both architectural, but also artistic and philosophical terms.

The interesting thing in his work is how this preoccupation with architecture links up with certain forms and protocols that we immediately associate with minimalism, which has been revisited by contemporary art precisely with the intention of revealing how every ideal, any idea of purity or neutrality, is defeated as soon as it is confronted with a social, historic or narrative order; that is to say, by referring to modernist architecture, Oliveira submits the objectives of minimalism to the conditions of reality, complicating its intended transparency. The material he uses, very often without intervention, also contributes towards this complication: Oliveira is interested in ambiguous materials which can be symbolic and raw at once, which can belong to the realm of the everyday but can also be drenched with multiple meanings. When he uses, say, a wide range of fences and barriers – as in *Parcour (Acesso Restrito)*, 2001–2003 – he is not only conditioning the spectator's movement through space: if some objects are tennis nets, pool fences and hurdles, Rodrigo Oliveira is asking us to think about the relationship that exists between these indications of right of way and the sports activities we associate to elites living in town houses. Another example is his use of potentially dangerous material, for instance his »inflammable sculptures«, modernist model housing units, made from thousands of matches, which he has been producing since 2004. Subject to imminent disaster, after having partially burnt down, these sculptures are frequently presented in a ruinous state. Here, as with the series of embargoed construction sites, made of torn, glued pressed cardboard, which Oliveira has also come to present, he counterposes collapse, dissolution, entropy and contingency with ideas of purity and neutrality. Aware of how people are drawn to danger, he has incorporated this element into many of his works, which enables spectators to perceive the role that space occupies for the first time – psychologically, when we come into contact with danger, we become more alert, we think and feel much more intensely. Look out!

Rodrigo Oliveira

Rojen leta 1978 v Sintri, študiral na lizbonski Šoli za likovno umetnost in na lizbonski Maumas šoli za vizualne umetnosti; prejemnik štipendije Erasmus programa za študij na Universität der Künste v Berlinu; leta 2006 je doktoriral iz likovne umetnosti na Chelsea College of Art & Design v Londonu.

Mešane tehnike uporablja na različne načine, odvisno od tematike, in na ta način poskuša ustvariti nekakšen značilen portret ali pa analizo določenega prostora, v kolikor gre za specifične posege v prostor in kontekst. Del njegovih raziskav se materializira v objektih in inštalacijah, s čemer začenja s pristopom do umetniških konceptov, kot so dematerializacija, praznina in transformacijski ciklusi.

Živi in ustvarja v Lizboni/Portugalska.

- / Rodrigo Oliveira, born in Sintra (1978), studied at the Lisbon School of Fine Arts and at Maumaus school of visual arts Independent study programme, both in Lisbon, and received an Erasmus programme grant at UDK, Universität der Künste Berlin, Germany, during the same period. He also did an MA in Fine Arts at Chelsea College of Art & Design, London, England, concluded on 2006.

He applies mixed media in different ways depending on the subject matter, trying to create some kind of specific portrait or analyses of the particular space in case of site and context specific interventions. Part of his researches is materialized in objects and installations and began with approach to concepts in art such as dematerialization, emptiness and transformation cycles.

Sodeloval je na mnogih skupinskih in samostojnih razstavah

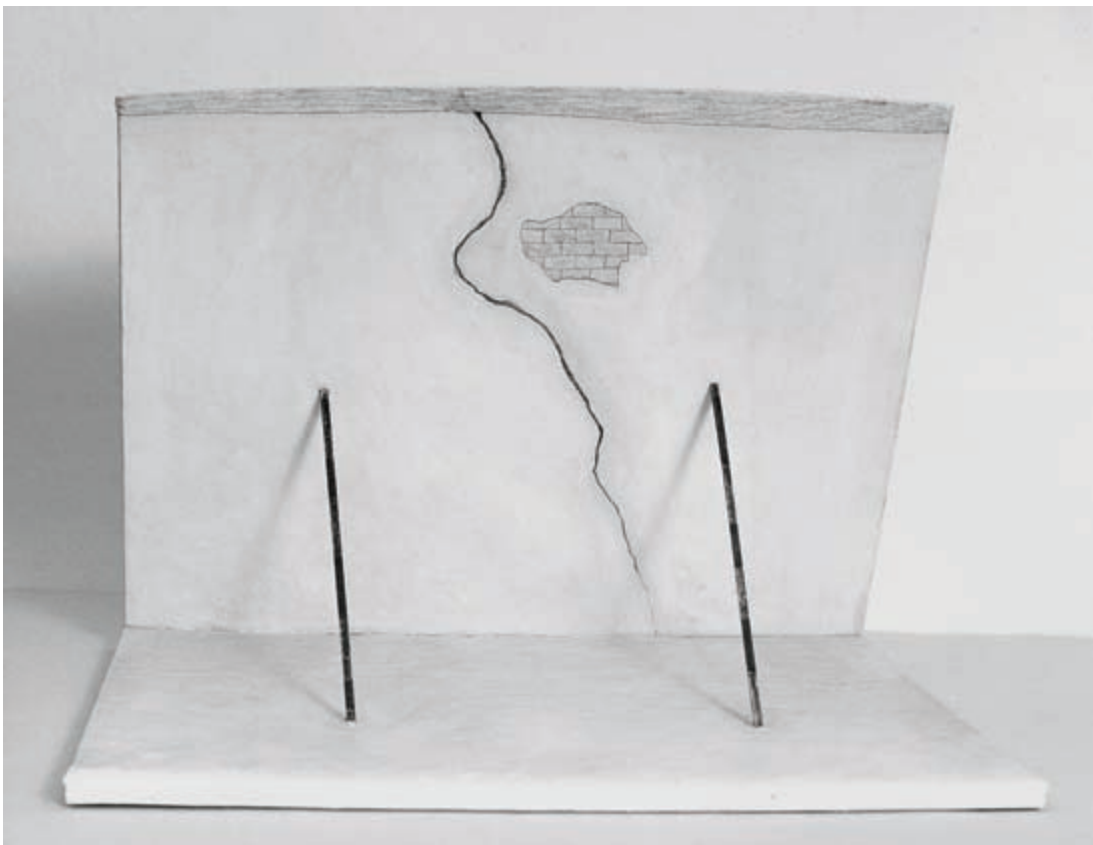
- / He participate in several group and solo shows including:
At First Sight, Project room at Filomena Soares gallery Lisbon, *Festival Portugais*, Point Éphemere, Pariz/Paris, *7/10 (Octobers Seven Artists)*, CAM Calouste Gulbenkian Foundation, Lizbona/Lisbon, *There's no place like home: and other site-specificities*, Homestead gallery, London and *Extended Platforms: Susak Expo*, Otok Susak/Susak Island, Hrvaška/Croatia.

Rodrigo Oliveira lives and works in Lisbon, Portugal.

RENATO RANALDI

Dela Renata Ranaldija zahtevajo od opazovalca mobilnost in mnogokratni zorni kot, kompleksno logiko in predpostavke, ki presenečajo. Zavedno in nezavedno se prekrijeta in se srečno razveljavljata ena z drugo. Dotaknil se bom nekaj intuicij v zvezi z umetnostjo Ranaldija. Prva ima njegovo celotno delo za razčlenjen,

a edinstven vizualni in pesniški sistem, ki sloni na nekaterih bistvenih načelih, druga pa privzema postulat, da je na temelju celotnega sistema vizualizacije njegovih del dejavnost, ki je dolgotrajna in katere temelj je risba. Dodaten premislek razkrije, da se nekateri elementi v smislu »likov« ponavljajo v celotnem delu, že od vsega začetka: spiralne praoblake, boksarska rokavica, rog izobilja, lestev, čevelj, lijak, zaprte oči, itd. Drugo urejevalno in neurejevalno načelo, ki je dokaj pogosto v delih Ranaldija, je želja po »čezmernosti«, ki je dosežena, tudi če se mora umetnik poslužiti najmračnejše tradicije. Umetnik se lahko izraža s pretiranimi oblikami, s skrajnostmi ali s hibami katerihkoli vidikov običajnega in normativnega stanja. Primer te pesniške pogostnosti je delo *Podpiranje zidu, ki se ruši* (1973), realizirano z lesom, platnenim kartonom in grafitom. Temelj zamisli celotne umetniške stvaritve Ranaldija je trdovratna in nepovezana linearnost njegove risbe. Ta praksa ni povezana z običajno aktivnostjo, ki jo vsak slikar ali kipar pripisuje svojemu delu. Kvečjemu ravno nasprotno, biti »izpolnjen in uresničen« dogodek risbe, se v aktivnosti Ranaldija razporeja kot rudnik, iz katerega je mogoče pridobivati elemente za plastična dela, ki po prostem določanju umetnika izhajajo in so v veliki meri podobne risbam ali pa se mu včasih oddaljujejo po nekaterih podrobnostih. Na začetku 80. let se sistematično pojavi volja po preoblikovanju intuicije, ki se je porajala iz risbe v skulpture, z uporabo kovin, zelo pogosto pa z uporabo tradicionalne tehnike vlijanja bronu. Iz teh predelav se tudi razvija vedno bolj sofisticirano zanimanje za nekatere materiale, kot so les, medenina, cink, kositer, baker v nitkastih in laminarnih stvaritvah, pri katerih opazuje reakcije in plastičen izplen, ko jih obremenjuje pri določenih pogojih zato, da sporočijo nepredvideno fenomenologijo. V tem pa išče razgibanost okoljske in prostorske entitete. Temu kontekstu pripada *Delček vsega* (1991) v bronu in medenini. Dvoumnost, ki je lastna vsaki obliki, skupaj z že stotič ponovljeno trditvijo komutativnega načela, ki ga je sprejel Ranaldi in ki pravi, da je vsaka stvar *tudi druga stvar*, sili umetnika v zadnjem času v smeri semiotično paroksistične meje, ki je designifikantna latituda umetniškega dela. S samokritično vrednostjo, ki združuje komičnost in tragičnost, nerazdružljivo prepleteni kot dve plati ene iste medalje.



Podpiranje zidu, ki se ruši, 1973
grafit, les, karton
32 x 45 x 34 cm

Supporting the Crumbling Wall, 1973
graphite, wood, cardboard
32 x 45 x 34 cm

Delček vsega, 1991
bronca, medenina
50 x 50 x 107 cm

A Little Bit of Everything, 1991
bronze, brass
50 x 50 x 107 cm

THE INHERENT AMBIGUITY OF SHAPES
Bruno Corá

RENATO RANALDI

The works of Renato Ranaldi require a mobility from the spectator that is at least analogous to them: a multiple point of view, a complex logic, presumptions, which take their assumptions by surprise. Consciousness and unconsciousness become interwoven and are then happily separated.

Essentially, I intend to touch upon a bit of intuition regarding Renato Ranaldi's art. The first considers his entire work as a dissected, but unique, visual and poetical system resting upon several fundamental principles. The second adopts the postulate that the foundation of the entire system of visualization in his works is a lasting

activity based on drawing. Further deliberation reveals that a few elements, as well as some »images«, are repetitive and constant in their entirety from the very beginning: primal spiral shapes, boxing gloves, the horn of plenty, ladder, shoe, funnel, closed eyes, etc. The second regulative and non-regulative principle appearing quite often in Ranaldi's works is the desire for »extravagance«, and the artist attains it, even if he has to make use of the darkest traditions. It can be expressed through exaggerated shapes, extremes or defects of any kind in connection with the ordinary normative state. An example of this poetical prevalence in his work *Supporting the Crumbling Wall* (1973), is realised in wood, linen cardboard and graphite.

The basic conception of Ranaldi's entire artistic creativity is the persistent and disconnected linear element of his drawings. That practice is not a quality linked to the ordinary activity every painter or sculptor ascribes to his or her art. Quite the opposite, being a »fulfilled and realized« drawing arranges itself in Ranaldi's activities like a mine from which it is possible to extract elements for plastic works that arise from the artist's free decisions and to a large degree, resemble drawings or, perhaps, are occasionally digressed from them in some details. In the early eighties, the wish appeared systematically to transform the intuition that had originated in his drawings into sculptures through the use of metals, although very often also with the traditional technique of bronze casting. An increasingly sophisticated interest developed from those productions in such materials as wooden frameworks, brass, zinc, tin, and copper in thread-like and laminated pieces and the reaction and plastic advantage with which they are burdened under certain conditions can be observed in them, consequently unleashing unexpected phenomenology, and here Ranaldi seeks the motion of environmental and spatial entities. *A Little Bit of Everything* (1991), in bronze and brass, fits into this context. An extensive ambiguity, belonging to any shape, along with the incessantly-repeated assertion of the interchangeable principle which Ranaldi has accepted, that each thing is also *another thing*, has forced him in the direction of a semiotical, paroxysmal boundary in recent years and is the insignificant latitude of an artistic work with a self-critical value uniting the comical and the tragic, inseparably intertwined like both sides of the same medal.

Renato Ranaldi

Rojen leta 1941 v Firencah.

Renato Rinaldi se je v šestdesetih letih osredotočil na zbirko del, ki so zunaj akademskih shem. Vseobsegajoča izkušnja v gledališču *Musicale Integrale* in izkušnja filma izhaja iz let 1969/70. Med leti 1979/80 izvede prvo stapljanje arhetipa. Potem ko je razstavljal v evropskih Galerijah (Galleria Vita; Firenze, Konsthalle; Malmö), je bil leta 1988 povabljen na XLVIII bienale v Benetke, kjer se je predstavil v lastni sobi. Ostale njegove razstave vključujejo: Pinacoteca Comunale; Firenze, Galleria Gentili, Perugia; Opera, Pistoia; Convention Center, San Francisco; Grand Palais, Pariz.

/ Renato Ranaldi born 1941 in Florence, Italy.

During the sixties he focused on a series of works which lie beyond academic schemes. An all-inclusive experience at the theatre, *Musicale integrale*, and film experience from 1969 and 1970 brought about the first merging of archetypes.

Having exhibited his works in European galleries (Galleria Vita, Florence; Konsthalle, Malmö), he was invited (in 1988) to the XLVIII Biennial of Venice where he introduced his creative works in a showroom of his own. His other exhibits include: Pinacoteca Comunale, Florence; Galleria Gentili, Perugia; Opera, Pistoia; Convention Center, San Francisco; Grand Palais, Paris

GIOVANNI RIZZOLI

Dela Giovannija Rizzolija, tako risana kakor plastična, se pojavljajo z osupljivo neposrednostjo. Njihova nedolžnost in elementarnost se lahko pojmujeja kot sad dolgoletne izkušnosti umetnika. Rizzoli namreč ustvarja že približno petnajst let, vendar je njegov opus še vedno relativno »neznan«, čeprav je bil večkrat »razlagan« z različnimi

razlagalnimi ključi. Njegovo delo izkazuje določeno raznoterost, ki se ne kaže kot eklekticizem, temveč kot svoboda grafičnega ali plastičnega izražanja. Ob natančnem preučevanju Rizzolijevega opusa lahko govorimo najprej o njegovem risanju, ki osvetli njegov interes: na primer ženski obraz, ki ga tvori oval in nekaj obraznih potez, profil torza in dve dojki, zleknjena postava. V posameznih primerih element razkriva, da se medij sestoji iz morskih alg, nabranih v beneški laguni, kjer Rizzoli živi. Rastlinski ostanki, ki v drobnih delcih ostajajo na papirju, predstavljajo indic njegovega najglobljega interesa: torej ne le podoba, temveč tudi tisto, kar nam podoba razkriva.

V *Portretih* (1991-93) se zadržuje na delu telesa, ki ga je najbolj pritegnil, četudi med tistimi risbami ni niti ene, ki bi jo lahko razumeli kot mimetično. Prej gre za portrete »situacij«, kjer se fiziognomije subjektov izigravajo, zato da bi zadostili zahtevi želja ali idealnosti. Ciklus *Angeli* (1994) predstavljajo dela, narisana na steklu s prahom, ki izvira iz opek »cotto« iz rimske dobe. Ta ciklus je emblematičen glede elementarnosti in oslabitve, prah se sreča z masivnimi okvirji iz temnega lesa, ki zaklepajo in dopolnjujejo delo s strogostjo, ki je nasprotje lahkotnosti prizorov.

Poseben diskurz bi moral potekati o seriji *Vasi provvisori*, saj v njej zasledimo prehod iz risbe v plastično izražanje. *Vasi provvisori* je omembe vreden ciklus, ki ga odlikujejo predvsem prefinjeni in ironični ulitki iz aluminija. V delih *Predlogi* (1992) in *Slika* (1992) je dobesednost razvidna v ospredju, kajti slikarstvo je za Rizzolija tisto, ki se odraža brez njegovega neposrednega posega. »Infuzije« so nameščene visoko na stenah, barve kapljajo prosto in enakomerno. Barve, ki impregnirajo oblo plastiko *Damasco veneziano* ali pa tudi *Dormeuse* (1991), kjer namigujoča receptivnost veje do take mere, da postanejo melanholično dramatične. *Damaschi veneziani* (1991) so razkošni in polni nerealnega izraza, tolmačijo heraldiko, ki je fantazijska in si dovoljuje preživeti v imenu avtonomne »lepote«. Zdi se, da je s to anarhično lastnostjo prepredeno celotno delo Rizzolija. To ga osvobaja in mu dodeljuje mesto med tistimi umetniki, ki so se pojavili na koncu osemdesetih let in se dolgo počutili »post-moderno«. Lastne intuicije pa so omogočale takojšnje razumevanje dejstva, da obstajajo tudi druge ambicije in predvsem druge rahločutnosti ter druga usoda.



Metafizična glava, 2002
steklo
25 x 40 x 70 cm

/ Metaphysical Head, 2002
glass
25 x 40 x 70 cm

Prijetna bolečina, 2003
pihano steklo
18 x 20 x 32 c

/ Pleasurepain, 2003
blown glass
18 x 20 x 32 cm

GIOVANNI RIZZOLI

Giovanni Rizzoli's works, those drawn as well as sculpted, appear with a stunning directness, and their innocence and essence can be ascribed to extensive experience. Namely, Rizzoli has been a creative artist for about fifteen years, but still his opus is relatively »unknown«, although it has been »explained« on numerous occasions with the help of various interpretative tools, for it has shown a certain variety which, nevertheless, does not display eclecticism, but, rather, a free graphic or plastic expression.

In a thorough analysis of Rizzoli's opus, we may first of all speak of his drawings that, without digression, bring his interests to light. For instance, a female face formed from an oval and a few facial features; a torso in profile and two breasts, and a stretched shape; in some cases an element reveals that the medium is comprised of sea algae, gathered from a lagoon in Venice where the artist lives. The vegetal residue remaining in tiny particles on the paper represents indications of his deepest interests: i.e. not only an image, but also what the image discloses.

His *Portraits* (1991–93) dwell upon those parts of the human body that are most appealing to him, although among his sketches not even one is mimetic. They are »situation« portraits where, to satisfy the desire for ideality, he circumvents the valency of the subject's physiognomy. The cycle, *Angels* (1994), painted on glass with dry pigment from »cotto« bricks of the Roman Era, is emblematic in the fundamentality of its elements and weaknesses and where the massive framework of dark wood meets, severely constraining and supplementing the work, it is in contrast to the lightness of the scene.

A special discussion should be undertaken about the series, *Vasi Provvisori*, for in it, a drawing might transmigrate into sculptural expression. In Rizzoli's plastic art, *Vasi Provvisori* represents a mentionable cycle distinguished by refined and ironic aluminum casts. In *Suggestions* (1992) and *Painting* (1992), literalness is placed in the foreground because to Rizzoli painting is that which can be expressed without his immediate intervention. His »Infusions«, placed high up on the wall, equally colored, drip freely, impregnating the round sculpture, *Damasco Veneziano*, or also, *Dormeuse* (1991), whose suggestive receptivity branches out to such an extent that it becomes melancholically dramatic. *Damaschi Veneziani* (1991), rampant and packed with surrealist expression, comments on a heraldry that is as dreamy as it is implausible, but which, nevertheless, takes the liberty, in a poetical limbo, of surviving in the name of autonomous »beauty«. It would seem that this anarchistic character impregnates Rizzoli's entire work; it frees him and grants him a place among those who appeared at the end of the 1980s and who felt the »post modern« classification for a long while; in the meantime, their personal intuition made possible the understanding that other ambitions and, above all, other sensitiveness and other fates exist.

Giovanni Rizzoli

Rojen v Benetkah leta 1963.

Živi in ustvarja v Milanu.

1984/85 - obiskoval Works of the Art Corse of Southesby's
v Londonu

1985/87 - obiskoval društvo arhitektov v Londonu

1999 - diplomira iz umetnostne zgodovine na univerzi v Benetkah

Od leta 1997 sodeluje z univerzo v New Yorku

/ Born 1963, Venice, Italy.

Lives and works in Milan.

1984/85 - studies at Works of the Art Corse of Southesby's
in London

1985/87 - studies at Architects Society

1999 - degree in history of art from University of Venice

From 1997 collaborates with University of New York

Izbrane samostojne razstave / Selected solo exhibitions

2006 - annex plus of white box & ethan cohen projects, New York

2005 - Gall. Poggiali e Forconi, Firenze, *pleasurepain*, a cura
di Achille Bonito Oliva

2004 - Gall. Alessandra Bonomo, Rim/Roma, *to keep a drowsy emperor
awake*, a cura di A. B. Oliva

2000 - Esso Gallery, New York, *everything flows*

1996 - Städtische Galerie, Göppingen (D), *Verlorene Paradiese*,
a cura di Werner Meyer

1994 - Galleria Unimedia, Genova

1992 - Ars Futura Galerie, Zürich (CH), *la vie en rose*

1990 - Galleria Pinta, Genova

Izbrane skupinske razstave / group exhibitions (selected)

2006 - Triennale di Scultura di Carrara, a cura di Bruno Corá

2002 - Castel dell'Ovo, Napoli, *last supper*, Villa Frank, Ludwisburger
Kunstverein (D), a cura di Agnes Kohlmeyer

2001 - Museo d'Arte Contemporanea di Villa Croce, Genova, 2000
Museo Pecci, Prato *furama arte in italia 2000*, a cura di B. Corá

1999 - 48. Biennale di Venezia, *d'apertutto*, a cura di Harald Szeeman

1998 - Klein Skulpturen Triennale, Fellbach / Stuttgart (D), a cura di
W. Meyer

1997 - Museo Reggia di Caserta, *gamblers*

1996 - Museo del Maschio Angioino, Neapeli/Napoli, *mutoidi*, a cura
di Massimo Sgroi

1990 - Studio Corrado Levi, Milano/Milan

FRANCK SCURTI

Ko se prvič srečamo z delom Francka Scurtija, smo presenečeni nad veliko raznolikostjo pristopov in tehnik; francoski umetnik skače od inštalacije in skulpture do videa in fotografije, od komičnih stripov in animiranih filmov do stenskih poslikav in posterjev. Kot kameleon je in zgleda, da stile menjava enako pogosto kot tehnike, pri čemer je v nekaterih svojih delih inspiriran s strani Broodthaersa in Manzoniya, medtem ko odkrito kopira Roberta Crumba, Osvalda Cavandolija in druge. Seveda pa se za to očitno raznolikostjo skriva umetnik, ki se je povsem zavestno odločil proti temu, da bi sprejel samo en specifičen ali karakterističen stil in je v zvezi s tem nedavno izjavil: »Nikoli nisem čutil potrebe, da bi ustvarjal s spoznavno obliko ali tehniko, da bi na ta način legitimiral svoje ustvarjanje ... ideja je tista, ki me pripravi do tega, da uporabim določene oblike, materiale in tehnike, in ne obratno«. ¹

V obdobju, ko je umetnost postala uporabno blago kot katerikoli drugi proizvod in v katerem je umetnikov stil moč asimilirati v logotip, si je Scurti zadal nalogo, da bo podvomil v »okoliščine umetnika v dobi MC sveta«. ² Scurti svoje ustvarjanje osredotoča okrog, kakor jim on pravi, »podružabljenih« elementov – že obdelanih citatov,

izvlečkov, predmetov in podob iz vsakdanjega sveta, medijev in masovne kulture – pri čemer gre za znake, ki jih združuje in na ta način ustvari frazo. Strinja se z modernizmom, da lahko umetnost pomaga spremeniti svet in naš pogled nanj. »Poskušam destabilizirati vse, kar se vsiljuje kot avtoriteta, poskušam povezati družbene kode in umetniške oblike in podobam podeliti težo, ki jih nimajo, po drugi strani pa podobam, ki imajo preveč pomembnosti, le-to odvzeti. Predmet ali podobo razglasiti za nekaj umetniškega zato, ker se je umetnik tako odločil, pomeni sprejeti svet takšen, kot je, medtem ko bi ga bilo bolje spremeniti in mu podeliti izraz«. ³

Obe deli, izbrani za triennale, sta tipični za umetnikov pristop. V delu *Socializem ali smrt* (2002) umetnik kombinira pobarvano reprodukcijo političnega posterja – ki razglaša razvpiti slogan Fidela Castra, ki je, ironično, izpisan z enako tipografijo kot Coca Cola – z logotipom lokalne Tropicole. Goba, postavljena pred poster, simbolizira tako poroznost kot tudi zavračanje kulturnih znakov. Na podoben način v drugem delu, *Od otoka do otoka* (2006), umetnik zakoplje pločevinko brezalkoholne pijače v središče asfaltne kupa. Obe deli sta značilni za umetnikov poskus, da bi prikazal ne samo povezave in nasprotja med kulturami in znaki, ampak tudi nenehno iskanje, zlasti v urbanih skupnostih, da bi se našlo ravnotežje med lokalno tradicijo in globalno, s strani zahoda in Amerike dominirano kulturo.

Scurti meni, da ima umetnik v družbi bistveno vlogo: »Strukturalno gledano je umetnost zadnje svobodomiselno področje v družbi. Dandanes sta lokalno in globalno mišljenje v umetnikovem ustvarjanju hkratni in vprašanja se manj ukvarjajo z mestom ali podeželjem, kjer umetnik živi, kot pa z načinom, kako se giblje in niha med tema sferama«. ⁴

¹ Franck Scurti, v intervjuju z Anaidom Damerjem, *Le Journal des Arts*, Paris, No. 179, okt. 24, 2003

² Franck Scurti, *Conditions de l'artiste à l'ère du MC World'*, okt 2001. objavljeno v *Trouble*, št. 1, zima-pomlad 2002

³ *Tractatus Logico-Economicus*: Intervju s Franckom Scurtijem, ki ga je imela Sabine Schaschl-Cooper, v kat: *Before and After: Franck Scurti*, Palais de Tokyo, Paris, Centre national de la photographie, Paris, Kunsthau Baselland, Basel, p. 40.

⁴ Franck Scurti, »*Conditions de l'artiste à l'ère du MC World*«, op. cit.



Socializem ali smrt, 2002
pobarvan karton, jeklo, pleksi steklo,
43 x 51 x 15 cm

Socialismo o Muerte, 2002
Painted cardboard, steel, Plexiglass,
43 x 51 x 15 cm

Otok v otoku, 2006
asfalt, konzerva,
ø 38 cm.

Island in Island, 2006
Asphalt, Can,
ø 38 cm.

FRANCK SCURTI

When one first comes upon the work of Franck Scurti, one is surprised by the great diversity of approaches and techniques. The French artist jumps from installation and sculpture to video and photography, from comic strips and animation films to wall drawings and posters. Like a chameleon, he seems to change styles as often as techniques, inspired by Broodthaers and Manzoni in some works, while blatantly copying Robert Crumb and Osvaldo Cavandoli in others. Needless to say, behind this apparent diversity, lies an artist who very consciously has decided against adopting one specific or characteristic style. As he recently explained, »I never felt the need of working with an identifiable form or technique to legitimize my activity (...) It's the idea which brings me to employ certain forms, materials and techniques, and not the other way around«.¹

In an age in which art has become as much a commodity as any other product, in which an artist's style can be assimilated to a logo, Franck Scurti has made it his mission to question »The conditions of the artist in the MC World era«.² Scurti builds his work around what he calls »socialized« elements – already processed citations, excerpts, objects, and images from everyday life, the

media, and mass culture – signs which he brings together to create a phrase. Scurti shares with Modernism the belief that art can help change the world and our view of it. »I am looking to destabilize everything that passes for authority, connect social codes and artistic forms, lend weight to images that don't have any, and take away some of that heft from those that have too much. To declare an object or an image to be something artistic because the artist or the institution has decided to is in a way to accept the world as it is, whereas it would be better to try and change it, give it a voice«.³

The two works chosen for the Triennial are exemplary of the artist's approach. In *Socialismo o Muerte* (2002), the artist combines a painted reproduction of a political poster proclaiming Fidel Castro's infamous slogan »Socialism or Death« ironically written in the same typography as Coca Cola – banned in Cuba –, with the local Tropi-Cola logo. The sponge placed in front of the poster symbolizes both the porosity and rejection of cultural signs. In a similar fashion, in *Island-to-Island* (2006), Scurti buries a soda can in the middle of a pile of asphalt. Both works are characteristic of the artist's attempt to capture links and contradictions between cultures and signs, as well as the constant quest, especially in urban communities, to find an equilibrium between local tradition and global, western- (American-) dominated culture.

For Franck Scurti, the artist plays an essential role in society: »Structurally, art is the last libertarian terrain in society. Today, local and global thought are simultaneous in the work of artists and the questions deal less with the city or the country in which the artist lives, than with the manner in which he circulates and oscillates between these spheres«.⁴

¹ Franck Scurti interviewed by Anaïd Demir, *Le Journal des Arts*, Paris, n° 179, Oct. 24, 2003.

² Franck Scurti, »Conditions de l'artiste à l'ère du MC World«, Oct. 2001, published in *Trouble*, n° 1, Winter-Spring 2002.

³ »Tractatus Logico-Economicus: Interview with Franck Scurti by Sabine Schaschl-Cooper«, in cat. *Before and After: Franck Scurti*, Palais de Tokyo, Paris, Centre national de la photographie, Paris, Kunsthau Baselland, Basel, p. 40.

⁴ Franck Scurti, »Conditions de l'artiste à l'ère du MC World«, op.cit.

Franck Scurti

Rojen leta 1965 v Lyonu. Živi in dela v Parizu.

/ Born in Lyon in 1965. Lives and Works in Paris.
www.franckscurti.net

Samostojne razstave / Solo Exhibitions

- 2007 - What is public sculpture?, Magasin CNAC, Grenoble, Francija/France
- 2005 - Who? What? Why? How? When? Where?, Galerie Anne de Villepoix, Pariz/Paris, Francija/France
- 2003 - Before and After, Kunsthaus Baselland, MuttENZ/Basel, Švica/Switzerland
 - Trottoir gris / mur blanc, Galerie Jacky Strenz, Berlin, Nemčija/Germany
- 2002 - Before and After, Palais de Tokyo, Pariz/Paris, Francija/France

Skupinske razstave / Group Exhibitions

- 2006 - Yvonne's Window, Kopenhagen/Copenhagen, Danska/Danemark
 - Peintures/Malerei, Martin-Gropius-Bau, Berlin, Nemčija/Germany.
 - Capolavoro, Palazzo di Primavera, Terni, Italija/Italy
 - Confini-boundaries, MAN_ Museo d'Arte Provincia di Nuoro, Italija/Italy
 - Fußball goes artkunsthalle Wien, Avstrija/Austria

JULIE SIX

Mala plastika še vedno stimulira novo generacijo umetnikov, ki ji pripada na primer Julie Six.

Petindvajsetletna Francozinja z globino pa tudi lahkoto postavlja pod vprašaj tako predstavo o predmetu kot tudi njegovo vlogo v moderni umetnosti in družbi, pri čemer ni nikoli brez humorja in ironije. Med sabo meša *ready-made* proizvode dandanašnje potrošniške družbe in na ta način ustvari kalupe priljubljenih igrač, v katere vliva svoja dela, ki so – podobno kot originali – pogosto v neomejenih količinah. Njena umetnost je dejansko produkt

dobe tehnološke reproduktivnosti, kakršno je pred skoraj stotimi leti analiziral Walter Benjamin. Njen izbor tematike, pa tudi tehnike, še daleč ni nedolžen, saj je eno pogosto v nasprotju z drugim, kar poudarja predrznost njenih multiplov.

Mlada umetnica se osredotoči na frenetično porabo umetnosti, in sicer tako, da kombinira reference visoke in nizke kulture v serijo umetnin za vsakdanjo uporabo, kot so na primer lutke Barbie iz temne čokolade, jagodne in vanilija lučke v obliki možganov, v pištolo oblikovano milo, ki diši po jasmínu, ter sveče, oblikovane v podobi vojščakov. Ta navidez igrivo oblikovana dela kot zaušnica razkrijejo in točno določijo sistem vrednot in obnašanja, ki ga posredujejo popularne otroške igrače. Z užitnimi deli, ki so bila ustvarjena, da bi se vedno znova naredila in porabila, umetnica dvomi o vrednosti umetnosti v času, ko se umetnine nekaterih sodobnikov prodajajo za šest-ali sedemštevilične vsote denarja. S tem, da so primerni tako za prodajne avtomate kot tudi za »belo kocko« muzeja, se njeni potrošniški multipli sprašujejo tudi o tem, kje in kako bi naj bila umetnost predstavljena. Njeno delo *Etape (Oder)*, izbrano za predstavitev na trienalu, je ključni primer njenega ustvarjanja. V tej diskretni talni inštalaciji osemdeset avtomobilčkov predstavlja nasprotna vozna pasova, ki vodita od ene mišje luknje do druge. Umetnica je avtomobilčke izdelala iz voska, s čimer morda ironično opozarja na razvpit, a izgubljen postopek voskanja, ki se je uporabljal pri vlivanju nekaterih najboljših bronastih skulptur v zgodovini umetnosti.

V drugih delih umetnica uporabi svoje mojstrstvo tradicionalnih tehnik, kot sta steklo in keramika, ki si ga je pridobila med študijem na akademiji v Strasbourgu, in naredi dragocene izvedbe svojih igračkastih predmetov, ki pogosto izžarevajo čudno in grozljivo občutje, kot, na primer, človeškemu zarodku podobna obešena kristalna otroška punčka.

Njeno delo *Modele aux 1000 visages (Model tisoč obrazov, 2006)*, ki je predstavljeno na murskosoboški razstavi, je sestavljeno iz tisoč porcelanastih odlitkov Barbikine glave, ki so prikazani kot zbirka metuljev ali *cabinet de curiosite*, pri čemer je samo nekaj glav nedotaknjenih, večinoma so okrušene ali poškodovane, s čimer aludira na resnični svet, v katerem v naravi le redko srečamo stereotipski ideal lepote, saj je tako krhek in kratkotrajen.



Oder, 2006
 inštalacija osemdesetih avtomobilčkov iz voska,
 dolžine okrog 4 m

/ *Etape (Stage)*, 2006
 installation of 80 soft wax cars,
 about 4 meters long

Model tisoč obrazov, 2006
 inštalacija tisoč porcelanskih predmetov, velikost 2-5 cm

/ *Modèle aux 1000 visages (Model Of 1000 Faces)*, 2006
 installation of 1000 pieces in porcelain, 2-5 cm each

JULIE SIX

Katia Baudin-Reneau

churns the duchampian Ready Made through today's consumer society, by making moulds of popular toys from which she casts her works, which like the originals are often unlimited editions. Her art is truly the product of the age of technological reproducibility as analyzed by Walter Benjamin nearly a century ago. Her choice of subjects and techniques are far from innocent and they often contradict each other, adding to the impertinence of her multiples.

The young artist pinpoints the frenetic consumption of art, mixing references to high and low culture in a series of works-of-art made to be consumed, such as dark chocolate Barbie dolls, vanilla and strawberry flavored brain-shaped lollipops, jasmine-scented gun-shaped soap, and candles shaped in the form of soldiers. These seemingly playful works are like a slap in the face, unraveling and pinpointing the value system and behavior conveyed by popular childhood toys. Through these edible works made to be used and produced again and again, Julie Six questions the value of art at a time in which works by certain contemporaries sell at six or seven digit dollar figures. As much at home in a vending machine as in the »white cube« of a museum, the young artist's consumable multiples also question how and where art is shown. »Etape« (Stage, 2005-7), chosen for the Triennial, is a key example of the artist's work. In this discrete floor installation, eighty tiny cars form two opposing traffic lanes that lead from one mouse hole to another. The artist chose to make the cars out of wax, perhaps referring ironically to the infamous lost wax process, which was used to cast some of the finest bronze sculptures in the history of art.

In other works, Julie Six uses her mastery of traditional techniques - such as glass and ceramics - acquired during her studies at the Strasbourg Academy, to make precious renditions of her toy subjects. These often give off a strange, eerie feeling, such as her suspended crystal baby doll, resembling a human fetus. The installation *Modèle aux 1000 visages* (2006), shown in Murska Sobota, is composed of one thousand porcelain casts of a Barbie doll head, shown like a butterfly collection or a »cabinet de curiosité«. Few heads are intact, most are chipped or damaged, echoing the real world in which the stereotypical ideal of beauty is rarely obtained (one might add, naturally), and is both fragile and ephemeral.

Small-scale sculpture continues to stimulate a new generation of artists, such as Julie Six. The twenty-five year old French artist questions the notion and the role of the object in contemporary art and society with both depth and lightness, never devoid of humor and irony. She

Julie Six

Rojena leta 1982 v Severni Franciji. Leta 2006 je diplomirala na Ecole Supérieure des Arts Décoratifs de Strasbourg. Specializirala se je v steklu (Oddelek za objekte). Leta 2007 bo razstavljalna v Musée-Atelier du Verre de Sars-Poteries.

/ Born in 1982 in northern France. She graduated from the Ecole Supérieure des Arts Décoratifs de Strasbourg in 2006, specializing in glass (Object Department). In 2007, her work will be shown at the Musée-Atelier du Verre de Sars-Poteries, following her residency in this important French contemporary glass center.

Katalog/Catalogue: Diplomes 06, École supérieure des arts décoratifs, Strasbourg 2006, S. 108f, 410

ANDREAS SLOMINSKI

Thomas Deecke

V predgovoru je mogoče prebrati, da je definicija male plastike zelo težavna, če že ne skoraj nemogoča oziroma jo je nemogoče dokončno določiti. Zaradi tega smo se zedinili, da kot malo plastiko definiramo vse, kar je manjše od naravne velikosti, da torej postavimo zgornjo mejo. Ko pa skulptura, tako kot zložljivi meter Andreasa Slominskega, izpolnjuje oba kriterija, imamo opraviti s povsem posebno skulpturo, ne glede na to, da gre pravzaprav za povsem vsakdanji predmet. Šele skozi konfrontacijo z njegovima ekstremnima oblikama se spremeni v umetnino s pomočjo pogosto zastavljenega vprašanja: »Kaj pa pravzaprav je umetnina?« Medtem pa je, že od definicije Marcela Duchampa dalje, postala pogrošna umetnostno zgodovinska resnica, da je umetnina vse, kar umetnik razglasi za umetnino in kar predstavi v umetniškem kontekstu, na primer na razstavi.¹ Kdo naj bi sicer odločal o tem, neodvisno od tega, ali gledalec zadevo sprejme ali ne. Slominski je znan po tem, da izbrani predmet, svojo skulpturo, spremeni s posebno obdelavo, in sicer pred predstavitvijo na razstavi, kar pa ne pomeni, da spremeni njeno obliko. Vendar pa je nekaj drugega, če zložljivi meter pošljemo v zloženem (zaprt) stanju ali pa ga damo na pošto v dva metra dolgi in precej nerodni obliki. Nenadoma dobi povsem individualno zgodovino, postane enkratno, podobno kot se človek od drugega razlikuje po svojem poreklu in življenjski zgodbi. Koder pesnika Franceta Prešerna, na primer, se prav tako bistveno razlikuje od vseh drugih kodrov, ne po svoji materialni substanci, ampak zgolj po dejstvu, da izvira s pesnikove glave, četudi o tem ne moremo biti povsem prepričani. Lahko naredimo še korak naprej. Mar vendarle zadostuje že domneva ustvarjalca umetnine, da jo lahko povzdignemo iz vsakdanjosti? So bili potemtakem gumbi na srčici Andreasa Slominskega zares odparani in ponovno prišiti? Bi se zaradi tega in s pomočjo našega vedenja v zvezi z uveljavljenim dejstvom kaj spremenilo?

Zložljivi meter je moč odložiti v vsak zabojček za orodje ali v hlačni žep, kjer je takoj na razpolago. Ko pa ga človek razpriira, da bi z njim meril, kar je daljše od 21 cm, postaja z vsakim razklopom vedno daljši, pa tudi vedno tanjši, vse do dokončne dolžine dveh metrov, ko je daljši od višine večine ljudi.

¹ Leta 1917 je na razstavi društva Society of Independent Artists Inc v galeriji Grand Central Gallery v New Yorku Marcel Duchamp pod imenom (izdelovalca) R. Muttu na podstavku postavil pisoar pod naslovom *Fontana* in ga ta na način razglasil za skulpturo. Skulptura je bila - v nasprotju s pravili - s strani žirije zavrnjena, bila je tudi zavržena, vendar je kljub temu prišla v zgodovino umetnosti.



Zložljivi meter, 1999, se sestoji iz razprtega zložljivega metra, ovojnega valja z dvema poklopcema (valj: premer 5,8 cm, dolžina 205 cm), certifikata za 'zložljivi meter', napis s pisalnim strojem na DIN A4 listu papirja s prstnim odtisom (29,7 x 21 cm)
 mere zloženega metra: 1,7 x 24,2 x 2,9 cm
 iz umetnikove zbirke



Folding Rule, 1999, comprised of a stretched folding ruler cylinder casing with two lids (cylinder: diameter 5.8 cm, length 205 cm), certificate of »folding ruler«, typewritten inscription on DIN A4 paper featuring a fingerprint (29.7 x 21 cm)
 dimension of folding ruler: 1.7 x 24.2 x 2.9 cm
 from the artist's private collection

Brez naslova, 2004
 (vsi gumbi vaše srajce so bili odstranjeni in nato ponovno prišiti)
 bombaž, svila za šivanje, gumbi iz biserovine
 edicija besedil o umetnosti
 37 x 26,6 x 6 cm
 sposojeno iz privatne zbirke

Untitled, 2004
 (all the buttons were removed from your shirt
 and then were sewed back on)
 cotton, silk thread, pearl-shell buttons
 37 x 26.6 x 6 cm
 borrowed from a private collection

ANDREAS SLOMINSKI

If a folding ruler is held in the hand, it appears small and can be stored in any toolbox or even in a trousers' pocket where it is readily available. If, however, one unfolds it to measure something which exceeds twenty-one centimetres, every step of the unfolding process makes it not only longer but also thinner, up to its ultimate length of two metres, when it becomes longer than most people. In the final analysis, as is evident from the above, the so-called »small-scale sculpture« is very difficult, if not nearly impossible, or at least hard, to define ultimately. In general, the understanding that any work smaller than life-size is called a small-scale sculpture has been reached

and this sets an ultimate upper limit. If it should occur that a sculpture like Andreas Slominski's folding ruler meets that criteria, it is apparent that a special sculptural work is being dealt with, regardless of the fact that it is actually a very common, everyday object. It is only in confronting both of its extreme shapes that turns it into a work of art, with the help of the often repeated question: »what, actually, is a work of art?«

Meanwhile, ever since Marcel Duchamp's definition, a dubious truth of history of art has been accepted that a work of art is everything an artist not only declares to be one, but which he also presents in an artistic context, i.e. at an exhibition¹ But then again, in spite of whether the beholder accepts it or not, who is entitled to decide? Slominski has been known to change his chosen object, his sculpture, by processing it in a specific way or by re-working it, though keeping to its essence, and he does this prior to its presentation at an exhibition. However, that does not mean he changes its shape. It is, of course, a different matter when a folding ruler, like any other folding object, is mailed in its folded (closed) state as opposed to its being mailed in a two-metre long, and therefore pretty awkward, position. It suddenly adopts an entirely individual history, becoming one of a kind, very much in the way people differ from one another through their descent and life story. A lock of hair from the poet, France Prešeren, for instance, differs intensely from other locks of hair, not just in its material substance but, mainly, because it originates from the poet's head, although one cannot be quite sure about that.

This can even be taken a step further. It might be possible that a mere surmise on the part of the creator of a work-of-art is reason enough for it to be elevated beyond triviality. Have the buttons really been removed from Andreas Slominski's shirt and then sewed back on? With the help of our knowledge of it and in view of an established fact, would that lead to any changes?

¹ In 1917, using the name (of the manufacturer) R. Mutt, Marcel Duchamp put a urinal on a stand under the title, »Fountain« and presented it at an exhibition organised by the Society of Independent Artists Inc. at Grand Central Gallery of New York, declaring it to be a sculpture. However, and against the rules, it was rejected by the jury of the exhibition and was thrown away, but the incident made art history.

Andreas Slominski

Rojen leta 1959 v Meppenu, Nemčija. Živi in dela v Hamburgu, Nemčija.

1995 - Gostujoči profesor na Staatlichen Hochschule für Bildende Künste - Städelschule, Frankfurt na Majni

1997-2004 - Profesor na Staatlichen Hochschule der Bildende Künste, Karlsruhe

Od 2004 - Profesor na Hochschule für die Bildende Kunst Hamburg

/ Born 1959 in Meppen, Germany; lives and works in Hamburg, Germany

1995 - Visiting professor at the State College of Fine Art, Frankfurt am Main

1997-2004 - Professor at the State College of Fine Art, Karlsruhe

Since 2004 - Professor at the College of Fine Art, Hamburg

Nagrade / Awards and Grants

2004 - Kunstpreis der Stadt Aachen, Ahen/Aachen

2000 - Edwin-Scharff-Preis des Hamburger Senats, Hamburg

1995 - Sprengel-Preis, Hannover Katalogpreis der Alfred Krupp von Bohlen und Halbach-Stiftung

1994 - Kunstpreis der Adolf-Luther-Stiftung, Krefeld Kunstpreis des Landes Bremen, Bremen

1991 - Karl-Ströher-Preis, Frankfurt na Majni/Frankfurt am Main

1990 - Elisabeth-Schneider-Preis, Freiburg

ROSTAN TAVASIEV

Tatjana Antošina

Rostan Tavasiev je bil najmlajši udeleženec prvega Moskvskega bienala sodobne umetnosti leta 2004. Za razliko od upornikov in radikalcev s konca 20. stoletja Tavasiev ni nasilno vdrl na moskovsko artistsko sceno, ampak je tiho nastopil z obrazom žalostnega Pierrota. Sama bi njegovo delo označila z izrazom naivni konceptualizem.

Inštalacije Tavasieva so po pravilu skoraj brez izjeme iz plišastih medvedkov in zajčkov (čeprav so bili videni tudi slon, prašiček, celo zeleno drevo na kolesih). Rožnati zajci se preoblačijo, gledajo filme, potujejo po veselju; zajčja popsja stoje kot antični junaki ... Umetnik ustvarja svojo mitologijo – svet, v katerem ljudi zamenjajo igrače, infantilni in zaprti svet otroštva. Včasih se te lutkaste osebe zlijejo v idiotsko in agresivno tolpo in spominjajo na nesmiselne tolpe v supermarketih ali celo na ekstremistične skupine. Drugič spet so žalostne, naivne, nemočne. Okolje je v odnosu do umetnika skoraj vedno represivno, še posebej ob prelomnih zgodovinskih trenutkih. Ruski umetniki so na različne načine izražali ta pritisk. Saša Brener je tekal po dvoranih jubilejne razstave v galeriji Marata Geljmana in uničeval tuja dela, besno vprašujoč: »Zakaj mene niso vzeli na razstavo?« Kot osamljen udeleženec stavke je Jurij Leiderman stal ob tablici z napisom »Žalijo«. Liričnemu junaku umetnika Tavasieva – raztrganemu plišastemu medvedu – odleti bela vatasta duša. Ne izgleda le samoironično in smešno, ampak žalostno, klavrno in ganljivo. Človek se spomni »malega človeka«, tako priljubljenega v ruski literaturi 19. stoletja ... Toda zunanja dela Tavasieva bolj spominjajo na pop art mladih ameriških umetnikov – vesel, predrzen in življenjsko veder kič ali prefinjeni in jasni japonski komiksi. Konceptualna sestavna estetika izgleda preobilna v primerjavi s podobno estetiko, toda to neravnovesje ustvarja avtorsko pisavo umetnika. Tu je kritika glamurja – glamur, sentimentalnost in ironija hkrati.



Proti svetlobi, 2005
krzno, sintipon, marmor
50 x 20 x 20 cm

Toward Light, 2005
fur, sintypon, marble
50 x 20 x 20 cm

Krzneni plašč, 2006
krzno, marmor
50 x 30 x 15 cm

Fur coat, 2006
fur, marble
50 x 30 x 15 cm

ROSTAN TAVASIEV

Tatiana Antoshina

Rostan Tavasiev was the youngest participant at the first *Moscow Biennial of Contemporary Art*. Unlike the rebels and radicals of the late 20th Century, Rostan had not invaded the Moscow art scene; he entered peacefully, wearing the face of a sad Pierrot.

I would call his creative work Naive Conceptualism. His installations are, as a rule, almost always made from plushy teddy-bears and bunnies although an elephant, a piglet, even a green tree on a bicycle can pop up. Pink bunnies change their clothes, watch films, travel through space; bunny busts stand proudly like heroes from Antiquity.

The artist creates his own mythology, a world where people are replaced by toys, an infantile and closed world of childhood. Sporadically, these puppet-like persons melt into idiotic and aggressive gangs, reminiscent of an absurd gang in a supermarket, or even a group of extremists. Then again, they can be sad, naive and helpless.

The attitude of the environment is almost always aggressive toward the artist, especially during historical turmoils, and Russian artists tend to express this pressure in many different ways. For instance, fuming with rage, Saša Brener would run through the showrooms of the jubilee exhibition at the *Marat Geljman Gallery*, destroying exhibits, and repeatedly asking the same question: »Why am I not included in the exhibition?« Inversely, Jurij Leiderman would stand like a lonesome striker wearing a sign that read: »I am being insulted«. Tavasiev's lyrical hero, a ragged, plushy teddy-bear deprived of its white cotton-wool soul looks not only ironic and sad but also ridiculous, morose and heart-stirring, making one think of the man in the street so often featured in 19th Century Russian literature.

To a great extent, Tavasiev's recent works are reminiscent either of the *Pop Art* of young American artists, featuring jolly, insolent and vivacious kitsch, or refined and crystal-clear Japanese comic books. The conceptual aesthetics of their component parts seem to be overabundant as compared to contemporary aesthetics, but it is this imbalance which defines the artist's very own signature. It is his criticism of glamour, the way he seems to feel, which is sentimental and ironic at the same time.

Rostan Tavasiev

Rojen leta 1976 v Moskvi.

- 1998 - diplomiral na strokovnem liceju za umetnost in obrt št. 332 imenovanem po Carlu Fabergeju, specialnost - draguljar širokega obsega
- 2000 - vpis na moskovsko državno umetniško in industrijsko šolo imenovano po Stroganovu, fakulteta za grafični dizajn

/ Born in 1976 in Moscow.

- 1998 - graduated at the Professional Liceum of Arts and Crafts No. 332 named after Carl Faberge on a speciality - The Jeweller of wide structure
- 2000 - entered the Moscow State Art-Industrial University named after Stroganov on faculty of Graphic Design

Samostojne razstave / Solo Exhibitions

- 2006 - *Poppycock*, Aidan Gallery, Moskva/Moscow, Rusija/Russia
- 2005 - *Sinthepon (synthetic winterize)*, v okvirih 1. moskovskega bienala sodobne umetnosti/in the frameworks of 1.st. Moscow Biennale of Contemporary Art, Aidan Gallery, Moskva/Moscow, Rusija/Russia
- 2004 - *The Wall*, State Tretyakov's Gallery, Moskva/Moscow, Rusija/Russia
- 2003 - *Svintus*, Lisa P. Gallery, Moskva/Moscow, Rusija/Russia
 - *Through Thorns To the Stars*, S-art Gallery, Moskva/Moscow, Rusija/Russia
 - *Ageing of a Dream*, Project OGI, Moskva/Moscow, Rusija/Russia
- 2002 - *Hyper comics*, Project OGI, Moskva/Moscow, Rusija/Russia
- 2001 - *Light*, Club Dom, Moskva/Moscow, Rusija/Russia
- 2000 - *Fences*, Pushkin Club, Moskva/Moscow, Rusija/Russia

Skupinske razstave / Group Exhibitions

- 2006 - *ARTFIELD Technology*, Zelenograd, Rusija/Russia
- 2005 - *Russian POP-ART*, State Tretyakov's Gallery, Moskva/Moscow, Rusija/Russia
 - *ARTFIELD*, Open Air Exhibition, Moskva/Moscow, Rusija/Russia

Andreas Hapkemeyer

CHRISTIAN TINKHAUSER-THURNER

Jasno se spomnim vtisa, ki ga je name naredilo prvo srečanje z deli Christiana Thurner-Tinkhauserja. Serija z naslovom *Motorino za vsakogar* je nastala sredi devetdesetih let. Med drugim je razstavil otroške sanke s pravim majhnim bencinskim motorjem, montiranim na zadnji strani sani; nadalje, zločljiv vrtni ležalnik ali povsem običajno jedilno mizo, oboje opremljeno s pravim

motorjem itd. Čeprav sem sicer skeptičen do umetnin, katerih namen bi naj bila zabava, saj mi šala kot vsebina večinoma ne zadostuje, so me ta dela takoj očarala s svojo očitno absurdnostjo.

Beseda »motorino« se v italijanščini uporablja za vsa lahka motorna kolesa, ki jih v Italiji smejo voziti od štirinajstega leta starosti naprej in preplavljajo vsako italijansko mesto. Hkrati je to pomanjševalnica za besedo motor in torej označuje majhen motor. Všeč mi je bilo nesmiselno prizadevanje, da avtor povsem vsakdanje predmete opremi z motorčkom, zlasti ko gre za predmete, ki v nobeni obliki niso predvideni za premikanje v prostoru. Razen tega pa je pri naši dandanašnji ekološki zavesti še toliko bolj problematična predstava, da se bencinski motor uporabi v zaprtem prostoru, saj izpušča strupen ogljikov monoksid. Zaradi te okoliščine se takšno delo zelo redko spravi v pogon. Kljub tej tako rekoč »politično nekorektni« lastnosti – ali pa morda prav zaradi nje – me je Tinkhauser-Thurnerjeva domisljica prepričala o tem, da je njen dejanski smisel zgolj v tem, da se povsem nesenacionalen predmet na skoraj surrealističen način spremeni v nenavaden predmet, vreden naše pozornosti. Se mi pa postavlja vprašanje, ali ni včasih – podobno kot pri lepoti – čista absurdnost morda estetska vrednota sama po sebi.

Princip, ki smo ga spoznali z umetnino *Motorino za vsakogar*, je moč najti tudi v novejših umetnikovih delih. Na svečniku so tri roke upognjene navzdol, tako da se ustvari slika treh senčnikov svetilke; v te navzdol obrnjene senčnike so vstavljene sveče, tako da njihov plamen vijuga po telesu sveče navzgor in ga požira. Nadaljnji primer je par črnih moških čevljev, pri čemer sta čevlja zašita eden na drugega, tako da se ustvari predstava človeka, ki stoji s prsti, obrnjenimi navznoter. V obeh primerih Thurner-Tinkhauser z objektoma postavi na glavo svojo lastno logiko in jo uperi proti predmetu samemu, s čimer doseže nerešljiv konflikt: čevlja, ki bi naj služila premikanju, postaneta neuporabna, ko sta sešita skupaj; sveča se uporabi kot žarnica in je s tem prisiljena v samouničujoče obnašanje. Po mojem mnenju gre za to, da Thurner-Tinkhauser tako v svojih starejših kot tudi novejših delih ne izpusti iz oči zelo tanke črte, ki poceni trik oziroma šegavost loči od resnične šale ali ironije, ki lahko – kot se je nekoč izrazil Grabbe – na težko razločljiv način pridobi »globlji pomen«.



Svečnik
kromirana medenina
ca. 50 x 50 x 50 cm

/ Candlelight
brass, chrome-plated
ca. 50 x 50 x 50 cm

Čevlji
velikost 42,
ročno šivano

/ Shoes
Size 42,
hand-sewn

Andreas Hapkemeyer

CHRISTIAN TINKHAUSER-THURNER

Even today I can recall clearly the impression my first encounter with the works of Christian Tinkhauser-Thurner made upon me. The series entitled *Motorino for Everybody* was created during the nineties. Among other things, it depicted a children's sledge with a real petrol engine fitted to its rear. Further on there was a folding deck chair and a quite ordinary dining table, each one also supplied with a petrol engine. In spite of my usual skepticism about works of art that deliberately attempt to be funny, for joke

as content does not make me happy, I was immediately enchanted by the obvious absurdity of those pieces. The word *motorino*, stands for any lightweight motorcycle in Italian, and since any person beyond the age of fourteen is permitted to ride such motorcycles in Italy, they flood every Italian city. At the same time, the word is also a diminutive of *motor*, indicating a small one. I liked the absurdity of outfitting very common, everyday objects with a small motor, especially objects whose forms are not intended to be used for motion in space. What's more, given current ecological awareness, the idea of using a petrol engine in a confined space is even more problematic because it actually does release toxic carbon monoxide into environment. Owing to this circumstance, such works are rarely put into operation, but despite that feature, which is »politically incorrect«, or perhaps precisely because of it, the idea Tinkhauser-Thurner reflects in his works has made me realize that its true purpose lies within the fact that a completely un-sensational object - in an almost surrealistic way - is turned into a strange object worthy of attention. Nevertheless, I am faced with the question of whether - like in the case of beauty - mere absurdity is not an aesthetic value *per se*.

The principle introduced briefly in *Motorino for Everybody* can be found in other recent works of this artist, e.g. a candlestick with three hands that are bent downward to create the image of three lampshades, fitted into which are three candles pointing downward; thus their flames twist and turn upward along the body of the candle, consuming it. A further example is a pair of black men's shoes stitched one on top of the other, creating the illusion of a standing human figure with toes pointing inwards. The artist manages to contradict his own logic in both of these examples, using it against the object itself and creating an unsolvable conflict: the shoes which are supposed to support a forward motion have been rendered useless by having been stitched together. The candle is used as a light bulb, forcing it into self-destructive behaviour. The way I see it, Tinkhauser-Thurner, in early works as well as in recent ones, has never ceased to consider the very thin line between a cheap trick and a true joke or irony, both of which can - as Grabbe has stated - adopt some »profound meaning« in a very-hard-to-explain way.

Christian Tinkhauser-Thurner

Rojen leta 1969 v Brixnu.

1983 - 1990 trgovska šola, umetniški licej, hkrati uk za drogista

1991 - 2001 Visoka šola za uporabno umetnost

Od leta 2001 je svobodni umetnik, kreativni direktor in 3d strokovnjak

/ Born 1969 in Brixen.

1983 - 1990 School of Commerce, Lyceum of Art

1991 - 2001 College of Applied Arts, Vienna

Since 2001 freelance artist, creative director, three-dimensional visual specialist
Lives and works in Vienna/Mödling

Izbrane samostojne razstave / Selected Solo Exhibition

2003 - Panorama 03 Junge Kunst, Južna Tirolska/Südtirol

- Südtiroler Skulpturenwanderweg

2002 - Das absurde Bekannte - Phoenix Art Sammlung Falkenberg,
Hamburg

- Als Ob - Fiktiver Funktionalismus - Haus 10, München/Munich

- Art Position - Messe junger Kunst, Dunaj/Vienna

2001 - Movin Out - Museum Moderner Kunst Wien, Dunaj/Vienna

- Fallobst - Sammlung Essl, Klosterneuburg

2000 - Schöner Leben - Landesgalerie Burgenland

- Poetische del quotidiano - Stadtgalerie Bozen,
Južna Tirolska/Südtirol

1999 - Große Kunstausstellung - Haus der Kunst München

- Schöner Leben - Galerie der Stadt Wels

1998 - Motorino for everyone - Južna Tirolska/Dunaj, Südtirol/Vienna

1997 - Bestenfalls erfinden wir die Sehnsucht - Volksbank Galerie Meran

1992/94 - Div. Ausstellungen mit der Meisterklasse Hutter im In-
und Ausland

BALTAZAR TORRES

Vsako ukvarjanje z deli portugalskega umetnika Baltazarja Torresa implicira ukvarjanje s podobo našega sveta in samo po sebi umevno je, da je ta slika sveta križišče različnih svetov, različnih prostorov in različnih časov. Nič v umetnem svetu Baltazarja Torresa ni enostavno ali linearno, vse je kompleksno in izžareva v različne smeri. Naš svet vidne sfere zaznavnega (Jean Baudrillard) zoperstavi svetu imanentnih katastrof in malone apokalips; scene, figure in dejanja svojega sveta etablira v

miniaturiziranem obsegu – kot punčke leseni hlapci sekajo v svoje hlode, kot figurine se pisarniški ljudje oklepajo svojih pisarniških celic, kot igračkaste hišice se stanovanjski moduli grmadijo v »pleten panj« (naslov ene izmed delovnih skupin iz leta 2004). To, kar človeka najprej osupne in povzroči zbežanost, je za umetnika sredstvo komunikacije. »Komunikacija lahko funkcionira s pomočjo vizualnega vidika, s pomočjo formalnega, s pomočjo vsebinskega,« trdi umetnik.

»Umetnost je zmeraj komunikacija, lahko spremeni ideje, posreduje lahko spoznanja in s kontrastiranjem lahko povzroči spremembe.« In pretese lahko temelje naših vsakdanjih izkušenj, kot na primer, njegov komplet *Prozac*, in sicer tako, da se izpostavi opica kot opazovalec različnih medialnih resničnosti.

Kar zadeva tematiko, umetnik z uporabo predmetov iz vsakdanjega, skorajda brezobzirnega sveta skozi kritično in komično pojavno obliko formulira bizarne situacije: vojno, imperializem, nemoč posameznika, podvrženost posameznika v svetovih, ki so zanj »preveliki«. Območje sivine kot druga stran komičnega¹ se nahaja prav blizu komičnih in grotesknih situacij Torresovih slikovnih svetov. Prikazuje apokaliptične mini-trilerje, ki se takoj prevesijo v katastrofo, ne da bi karkoli razlagali ali pa poskušali biti sprejemljivi. Svet, okolje, naš ambient prevladajo in izzovejo malega človeka: smešnost tovrstne prepletene situacije je hkrati tudi srhljiva.

V tem smislu je inštalacija *Humanitarna pomoč* politična izjava o hkratnosti neizmernega strahu in psevdodobrodelnega svetohlinstva.

Umetnik pripoveduje zgodbe s pomočjo humorja in s precejšnjo mero ironije,² s čimer skicira goyevske scene sveta odtujitve in izobčenja. V svojih inštalacijah tematizira nasprotje med močjo in nemočjo ter pri gledalcu sproži neke vrste gomazečo ploho groze³, pri čemer te slike izpostavi kot alegorije katastrofalnega stanja našega sveta⁴ in jih predstavi poudarjeno in vsiljivo.

¹ Wilhelm Fraenger, *Formen des Komischen*, Dresden, 1995

² Prevedeno po: David Barro, v: Baltazar Torres, *El crimen perfecto*, Lizbona, 2006

³ »angenehmes Grauen«, vgl. Konrad Paul Liessmann, *Reitz und Rührung*, Dunaj, 2004

⁴ Citirano po, Baltasar Torres, *A tutto Gas*, Razstava v galeriji Cesare Manzo, Rim, 8.2. - 15.3. 2007



Humanitarna pomoč, 2005
220 x 280 cm (spremenljivo)
mešani materiali

Humanitarian Aid, 2005
220 x 280 cm (variable)
mixed materials

Prozac, 2004
45 x 35 x 30 cm
mešana tehnika

Prozac, 2004
45 x 35 x 30 cm
mixed media

BALTAZAR TORRES

In dealing with the works of the Portuguese artist, Baltazar Torres, one actually encounters one's own image of the world, and quite naturally, that image becomes a crossing of different worlds, different spaces and different times. Nothing in the artificial domain of Baltazar Torres is simple or linear; everything is complex, radiating in various directions. The artist contrasts our universe of perceived visual spheres (Jean Baudrillard) with one of imminent catastrophes of almost apocalyptic magnitude, and tries to establish its scenes, figures and actions in a miniature range – wooden farmhands chop their logs like puppets; office clerks cling to their office cells like

figurines; dwelling modules are piled into a »beehive« like toy houses (the title of one of his work groups from 2004). The artist's means of communication are astonishing and puzzling. »Communication can function with the help of visual aspects, with the help of the formal, with the help of semantics«, claims the artist. »Art is always a way of communication; it can transform ideas, it can mediate cognition and through contrasts it can bring about changes.« Thus it can shake the very foundations of our everyday experiences, like, for example, his ensemble, *Prozac*, that depicts a monkey as the beholder of various medial realities.

Thematically, using quite basic objects from our everyday, almost desperate, existence, the artist formulates bizarre situations through reproachful and comical phenomena: wars, imperialism, human helplessness, subjection of the individual in worlds that are 'too big' for him. A realm of greyness as the reverse side of comical¹ is placed beside images of absurd and grotesque situations. He presents apocalyptic mini-thrillers that immediately pass into catastrophes without trying to explain anything and without trying to be acceptable. The Earth, the environment, the ambience, tend to prevail and challenge the little man; the ridiculousness of such an entanglement is also a thrill.

In the light of the above said, his installation, *Humanitarian Aid*, inclines toward a political statement that concerns the simultaneousness of immense fear and pseudo-charitable hypocrisy.

Torres tells his tales with humour and wit, enriched by a huge measure of irony² in sketches of Goyesque scenes describing global alienation and banishment. The themes of his installations deal with the contrast between power and weakness³, and exposing these images emphatically and intrusively as allegories of the catastrophic state of our world⁴, he evokes in the spectator a bursting shower of dismay.

¹ Wilhelm Fraenger, *Formen des Komischen*, Dresden, 1995

² Translated: David Barro, in: Baltazar Torres, *El crimen perfecto*, Lissabon, 2006

³ »angenehmens Grauen«, vgl. Konrad Paul Liessmann, *Reiz und Rührung*, Vienna, 2004

⁴ Quoted: Baltazar Torres, *A tutto gas*, Exhibition in Cesare Manzo Gallery, Roma, 8.2. – 15.3.2007

Baltazar Torres

Rojen leta 1961. Živi in dela v Oporto na Portugalskem.

/ Born in 1961. Lives and works in Oporto, Portugal.

Solo exhibitions

2007 - *Space Invasion*, Seilerstätte Off Space Project Riemergasse

- *Daily Stories*, Mario Mauroner Contemporary Art Vienna

2006 - *Spring Sounds*, Galeria Magda Bellotti, Madrid
(Španija/Spain)

- *Subsuelo*, Museu Barjola, Gijón (Španija/Spain)

- *Dr Freud*, Stock House - MCO Arte Contemporânea,
Porto (Portugalska/Portugal)

- *Día y medio en el bosque*, Galeria Xavier Fiol, Palma
de Maiorca (Španija/Spain)

- *Trabajando noche y día*, Carlos Carvalho Arte
Contemporânea, Lisbon (Portugalska/Portugal)

- *Cronstruyendo el futuro*, Galeria Bores & Mallo,
Caceres, (Španija/Spain)

2005 - *Its Mine*, Fundacion Ars TEOR/ éTica, San José
(Kostarika/Costa Rica)

- *The World Belongs to me*, Galerie Academia & Mario
Mauroner Contemporary Art, Salzburg (Avstrija/Austria)

- *Hierbas Dañinas*, Centro Nacional de Fotografía,
Torrelavega (Španija/Spain)

- *Hierbas Dañinas*, Palacio de Almudi, Murcia
(Španija/Spain)

2004 - *Hierbas Dañinas*, CAC Málaga. (Španija/Spain)

- *Escenas de un Mundo Perfecto*, Museo de Navarra,
Pamplona (Španija/Spain)

2003 - *Where am I?* Galeria Xavier Fiol, Palma de Maiorca
(Španija/Spain)

- *Crying*, Caja Luzan, Zaragoza (Španija/Spain)

- *Ça Va*, Galeria Magda Bellotti, Madrid Španija/Spain)

2002 - *Sunny Days*, Galeria Filomena Soares, Lizbona/Lisboa
(Portugalska/Portugal)

2001 - *Can You Draw a New World ?* Galeria Artinprogress,
Berlin (Nemčija/Germany)

- *You are Here You Live Here*, Galeria Bores & Mallo,
Cáceres (Španija/Spain)

2000 - *Can you live twice?*, Galeria Mário Sequeira, Braga
(Portugalska/Portugal)

1999 - *Antinomia da Paisagem / The Real Face of Landscape*,
Galeria Quadrado Azul, Porto (Portugalska/Portugal)

1998 - *Landscape*, Galeria JM/Gomes Alves, Guimarães
(Portugalska/Portugal)

1997 - *Logo Urban Power*, CAPC, Coimbra
(Portugalska/Portugal)

- *Logo Urban Power*, Museu Nogueira da Silva, Braga
(Portugalska/Portugal)

1996 - *If you see a policeman don't ask anything, run away*,
Galeria JM/Gomes Alves, Guimarães
(Portugalska/Portugal)

1994 - *Weekend News*, CAPC, Coimbra (Portugalska/Portugal)

1991 - *Galeria Módulo*, Lisboa (Portugalska/Portugal)

- *Biblioteca Nacional*, Lisboa (Portugalska/Portugal)

1990 - *Galeria JM/Gomes Alves*, Guimarães (Portugalska
/Portugal)

- *Galeria Módulo*, Lisboa (Portugalska/Portugal)

- *Galeria Módulo*, Porto (Portugalska/Portugal)

Nagrade / Awards

Prémio Eng. António de Almeida 1989/90

Prémio aquisição Encontros de Arte Jovem, Chaves

ELEGANTNA ZLORABA
Margit Zuckriegl

GEROLD TUSCH

Osnovna zasnova umetniške prakse Gerolda Tuscha je prilagajanje materialov in kretenj drugim nenavadnim pojavnim načinom. Za doseganje cilja si postavi nekoliko manj popularni žanr umetne obrti, in sicer keramiko in dekoracijo, in njene zakonitosti in potenciale spelje v povsem drugače definirane kontekste. Oblike in formacije, ki so tako rekoč vedno zavzemale stransko prizorišče umetnostne zgodovine, v nekakšnem procesu osvoboditve

pridobijo povečano, akutno pozornost. Razmerje med njihovo genezo in emancipacijo pri gledalcu povzroči omahovanje med neugodjem in uživaštvom: izropane, zlorabljene oblike, kot so na primer školčevje, arabeske, različne oblike pokalov in vaz, očarljive porcelanaste okrasne drobnarije in romantična ničvredna šara, z novim predznakom osvojijo nove bivanjske prostore. S tem, da so bile izpuščene iz konteksta suženjske dekoracije in ustrežljive uslužnosti, dosežejo nepričakovano in presenetljivo notranjo monumentalnost in protislovno samobitnost. Tej nadležni prisotnosti se postavlja nasproti navidez tako zelo nenevarna eleganca formalne virtuoznosti: porcelanu podobni okrasni vzorci prevlečejo celotne stenske površine, drobceni okrasni predmeti presenečajo z dvoumnimi konotacijami – mar ta oblika vaze ne spominja na nekaj faličnega, mar ta par hlačk ne vsebuje nekaj ženske erotičnega?

To, kar najprej zaznamo kot nekaj posebej lepega, harmoničnega in elegantnega, se izkaže kot predrzna zloraba, ko se približamo: gladke površine, srebrne oblačkaste oblike, ornamentalno zaokrožene vitičaste linije, bohotna telesa vaz in nabito polne rožne glavice, zavihani votli prostori in gube samo za silo skrivajo svojo podobnost z lascivnimi in seksualno nabitimi oblikami. Fundus za umetnikove oblikovne prilagoditve je v plitvinah zgodovine umetnosti. Na njenih plitvih robovih se izdatno bohotijo groteske, kartuše, hrustančne in vitičaste oblike. Njegova navezna točka so dekorativne faze, kot sta rokoko in historicizem, ne gre pa prezreti tudi njegovega navdušenja nad gotskim krogovičjem in srednjeveškim knjižnim slikarstvom, ki sta povsem prikrito – ob tem sta zvito in poželjivo obšla cerkveno razsodbo – v bogato opremo inkunabel, oltarje in okenska uokvirjanja integrirala erotične scene in namigovanja.

Umetnik predstavi gestus prisvojitve, ki pa gre v procesu njegove umetniške prakse z roko v roki z ironičnim potencialom namerno zlorabljene uporabe, vendar pa ne ostane zgolj pri izolaciji oblik iz njihovih kontekstov in novih adaptacij v drugačne kontekste.

Medtem ko se umetnik s pozornostjo in presvetlitvenim pogledom posveti dekorativnemu delu ali stilu, že pride do približevanja in transformacije, ki se ne zgodita le na način samorazkrinkanja, ampak tudi zabavno; gledalec se z razkolom med elegantno pojavnostjo in dvomljivim namigovanjem znajde pred prevaro.



Predmeti poželenja, 2003
glazirana keramika
dolžina 14 - 29 cm
na oblazinjeni stenski konzoli, dolžina 147 cm
zadaj polja iz penastih strukturnih tapet

Objects de desir, 2003
glazed ceramics
length 14 - 29 cm
on padded wall brackets, length 147 cm
behind it, fields of flocked wallpaper

Srebrni oblăčki III, 2002
keramika, prevleka iz aluminijastih lističev
95 x 67 cm

Silvery Cloudlets III, 2002
ceramic, aluminum leaf overlay
95 x 67 cm

SMART ABUSE
Margit Zuckriegel

GEROLD TUSCH

The basic principle of Gerold Tusch's artistic practice is to adapt materials and gestures to different, uncommon appearances. He endorses a genre of arts and crafts that has become quite rare, i.e. ceramics and decorations, and he lures their rules and potentials into completely re-defined contexts. His forms and formations have adopted a side show of history of art, and, as if in a process of

liberation, they are granted a high-level of shrewd attention. The discrepancy between genesis and emancipation brings about a kind of oscillation between discomfort and sybaritism, so that, under new signs, pillaged, abused forms like Rocaille arabesques, various types of cups and vases, charming, inexpensive china jewellery and cheap, romantic trinkets acquire new spaces of existence. Having been released from the context of slavish decoration and servility, they take on an unexpected and amazing inner, monumental feature and a contradictory independence.

This provocative presence is contrasted with the seemingly innocent grace of formal virtuosity: china-like patterns of ornamental lines cover entire wall surfaces, delicate ornamental objects take us by surprise with their ambiguous connotations – the form of this vase, isn't it a bit phallus-like, and these panties, aren't they a bit feminine and sexy?

What might be perceived at first glance as beautiful, harmonious and graceful proves to be daringly abusive when it is approached more closely: smooth surfaces, silvery cloudy shapes, ornamental tendrills, exuberant vase bodies and full flower capitulum, inverted hollow spaces and creases cannot fully disguise their similarity to lascivious and sexually-charged shapes.

His appropriation of shapes are based on the shoals of history of art on whose shallow edges there are plenty of gristle, tendrill and the grotesque. The artist's points of departure are the decorative phases of Rococo and Historicism, and his enthusiasm for Gothic globosity and Medieval book painting must not be overlooked, both of which had cunningly eluded the verdict of the Roman Catholic Church on the sly, incorporating erotic scenes and burlesque allusions into rich fittings of incunabula, altars and window frames.

During the process of his artistic practice, however, Tusch's introduction of an appropriation gesture goes hand in hand with the ironic potential of a deliberately abusive implementation that does not stop at the isolation of shapes from their context and an adaptation and adjustment into new ones. While the artist is still addressing decoration or style, familiarization is already in progress, a transformation that exposes and amuses, and the results make fun of the spectator through a split between smart appearances and ambiguous allusions.

Gerold Tusch

Rojen 1969 v Beljaku, Avstrija.

1987/92 - študij na univerzi Mozarteum, Salzburg

1992/94 - študij na Gerrit Rietveld Akademie, Amsterdam

Od 1994 ustvarja v ateljeju v Salzburgu.

/ Born in 1969, Villach, Austria.

1987/92 - studies at Mozarteum University, Salzburg

1992/94 - studies at Gerrit Rietveld Akademie, Amsterdam

Since 1994 he has worked in his studio in Salzburg.

Izbor samostojnih razstav / Selected Solo Exhibitions

2006 - *hortus deliciarum*, Emmanuel Walderdorff Galerie/Schloss
Molsberg, N/D

- *kindred with Julie Hayward*, Kunstverein Kärnten, Celovec/Klagenfurt

- *decorum*, Galerie Curtze, Dunaj/Vienna

2004 - *home & garden*, U.B.R.Galerie/Salzburg

2003 - *mon petit poudrier*, Galerie Hafemann/Wiesbaden

- *avec plaisir, nexus*/Saalfelden

2001 - *Reine Lust Objekte*, Rupertinum/Salzburg

1999 - *S-Kurven & C.Schwünge*, Galerie Altnöder/Salzburg

1997 - *Keramik/Objekte*, Galerie Eboran/Salzburg

NEUSPEŠNI POSKUSI
Margit Zuckriegel

VERONIKA VEIT

Leta 1968 v Münchnu rojena umetnica gleda na »resničnost« vsakdanjega življenja z drugačnimi očmi. V svojih fotografskih in kiparskih delih se že vrsto let ukvarja z zlorabo in absurdnostjo predmetov iz našega banalnega predmetnega sveta, ki običajne parametre povsem postavijo na glavo, ko se enkrat zbudijo v samostojno življenje. V svojih novih video-inštalacijah kombinira sekundarno prisotnost medijskih slik s primarno neposrednostjo kiparskega oblikovanja in s tem tematizira razlikovanje stopenj resničnosti najrazličnejših objektov. Na film posnete scene naletijo na predmete iz resničnega življenja – slika vodne kapljice na monitorju se neposredno kontrastira z resnično posteljo kot tridimenzionalnim objektom, figura indolentno postavljenega mladeniča se naslanja na televizor z videofilmom psa ovčarja. Kaj je bolj resnično, slika objekta ali skulptura v realnem ambientu?

To medsebojno trenje različnih nivojev resničnosti vsebuje ne samo element ironičnega, ampak tudi element dramatično-komične situacije neuspešnosti. Prijazno se ponujajoči pes, ki se, mahajoč z repom in postavljajoč se na noge, obrača na svojega prostodušnega gospodarja, simbolizira ta neuspešni impetus – srepe strmeči mladenič predstavlja neomajnost obstoja, ki se nanaša na samega sebe. Zajedljiva satira neuspešnosti, v kateri zanimanje in odprtost naletita na zaprtost in nezainteresiranost, se umešča v zlobnosti in irealnosti, kakršne so nam poznane iz zgodb Karla Valentina: legendarni, četudi neuspešen poskus, iti po knjigo, orkester, ki obupano poskuša v partituro vnešeno »pavzo« korektno odigrati – nekaj neobstoječega pušča svoje sledi in nerazumljive interpunkcije. Tam, kjer resničnost postane predmet vprašljive resničnosti, se odpre maneverski prostor absurdnega; tu kreira tisti, ki stvari jemlje dobesedno, lastni sistem poševnih referenc.

V tem je tudi moč opaziti stlačenega človeka v umetničinem delu *Vmes (In Between)*, ki je v brezizhodnosti svoje situacije postal del neke samoizbrane nelagodnosti, ki se ji ne more z ničemer upreti in kateri tudi ubežati ne more. Veronika Veit ustvarja vzdolž brezen zoprnega, vulgarnega in irealnega; njeni scenariji so polni ponorelosti in zahrbtnine globine, ki fundamentalno postavljajo pod vprašaj razmerje med prostorskimi povezavami, človeškimi identitetami in običajnimi resničnostnimi izkušnjami.



Vmes, 2006
cca 87 x 56 x 93 cm
les, steklo, kovina, plastika, papir, akril, blago

In Between, 2006
cca 87 x 56 x 93 cm
wood, glass, metal, plastic paper, acrylic paint, cloth

Človek s psom, 2006
cca 60 x 40 x 42 cm
plastika, papir, akril, blago, monitor z računalniško animacijo

Man and Dog, 2006
cca 60 x 40 x 42 cm
plastic, paper, acrylic paint, cloth, monitor with computer simulation

VERONICA VEIT

ABORTIVE ATTEMPTS *Margit Zuckriegl*

Born in 1968 in Munich, Veronica Veit looks upon the »reality« of everyday life with different eyes. For years on end, in photographic works and sculptures, she has dealt with the abuse and absurdity of our world's banal objects which, once they have been awakened into a life of their own, turn our ordinary parameters completely upside down. In her recent video-installations she combines the secondary presence of media images with the primary immediateness of creative sculptural works, thus treating a theme that contrasts differing levels of the reality of various objects. The scene, recorded on film, depicts objects from real life – a photographed drop of water on a monitor is contrasted directly to a real bed as a three-dimensional object; a figure of an indolently-positioned young man leaning on a TV set with a video film of a sheepdog. What is more real, a picture of an object or a sculpture in real environment?

The mutual friction of reality's different levels contains not only elements of the ironic but also dramatic-comical situations of inefficiency. The benevolent dog that, wagging its tail and trying to stand on its hind legs, turns to its artless master, symbolizes an abortive impetus – the glassy stare of the young man reflects the steadiness of an existence that refers to himself. The sarcastic satire of inadequacy where interest and openness must face reticence and lack of interest is invested with malice and unreality very much like the tales of Karl Valentin: the legendary, if abortive, effort to fetch a book; an orchestra desperately trying to play correctly the »pauses« inserted into a sheet of music – a nonexistent something leaves tracks and incomprehensible interpunctuation. Reality becomes questionable when ample space for the absurd is available; he who does not take things at face value creates a very unique system of parallel references. It is here that one can spot the compressed man in her work, *In Between*, who, having found no way out of his situation, has become a part of some self-related, self-appointed uneasiness against which he has nothing to fight with but from which he cannot escape. Veronica Veit creates on the brink of the precipice, of the repulsive, the vulgar, the unreal; her scenarios abound in craziness and a malicious depth which quite fundamentally question the relationship between reality's spatial links, human identities and ordinary experiences.

Veronika Veit

Rojena leta 1968 v Münchnu, kjer živi in dela

1989/97 - študij na Akademie der Bildende Künste, München

/ Born 1968 in Munich, lives and works there

1989/97 - Akademie der Bildenden Künste Munich

Izbrane samostojne razstave / Selected Solo Exhibitions

2007 - *Wake-Up Call*, upstairs berlin, Berlin

2005 - *Substitute*, upstairs berlin, Berlin

2003 - *transform I - III*, Galerie ZAGREUS projekt, Berlin

Izbrane skupinske razstave / Selected Group Exhibitions

2007 - *Triennale der Kleinplastik: Scherz, Satire, Ironie und tiefere Bedeutung*, Murska Sobota, Slovenia

- *Stipendiaten des Else-Heiliger-Fonds (EHF)*, Konrad-Adenauer-Stiftung, Berlin

- *Bayerischer Kunstförderpreis 06*, BBK (Berufsverband Bildender Künstler) München/Munich

2006 - *Veronika Veit, Frank Halmans*, Galerie Van den Berge, Goes, Nizozemska/Netherlands

- *The New View Indicator #2*, Galerie Van den Berge, Goes, Nizozemska/Netherlands

2005 - *Winterzauber*, upstairs berlin, Berlin

- *24 h*, Verein für Originalradierung München/Munich

- *Hinter der Stille*, Galerie Katja Ried, München/Munich

- *Translocation of virtual reality*, Galerie IN SITU, Aalst, Belgija/Belgium

Nagrade in štipendije / Awards and Scholarships

2007 - Else-Heiliger-Fonds (EHF), Konrad-Adenauer-Stiftung e.V., Berlin

2006 - Bavarian State Prize for Fine Art

2004 - Scholarship awarded by the Kunstfonds e.V., Bonn

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Evropski triennale male plastike Murska Sobota 2007
Šala, satira, ironija in globlji pomen
10. oktober 2007 - 10. februar 2008

European Triennial of Small-scale Sculpture Murska Sobota 2007
Joke, Satire, Irony and Serious Meaning
10 October 2007 through 10 February 2008

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