Cork 2005
evropska kulturna prestolnica
Kibla, Slovenija
Art is all around

When I visited Ireland for the first time, I was on a trip through the whole of Europe. I took a night train from Maribor to Ljubljana and an hour later I was on the Austrian border showing my passport. It was late April 2004 and Slovenia was not a member of the European Union yet. I underwent the same procedure on the German border, where a control by criminal police took place, but everything was fine; only my sleep was distracted. I must admit it was a very busy night. The song Trans Europe Express by Kraftwerk was echoing restlessly in my head.

In the early morning I had an hour’s layover in Munich, where I had breakfast and bought a ticket to my final destination. It was Osnabrueck as I was invited to the European Media Art Festival (EMAF) to give a lecture Culture and New Media in Slovenia as a part of the programme Willkommen im Klub, on 24th of April, which was about EU accession countries. Lars von Trier’s Europa Europa movie was rolling in my sight.

The next day I was at the airport Düesseldorf-Weeze (Nieder-Rhein) taking a plane to London and immediately after landing I was on the train from London Euston to Liverpool, where I had a meeting concerning Virtual Centre Media Net, one of our Culture 2000 funded projects. With other co-producers and partners we met at the FACT (Foundation for Art and Creative Technology), where we were also a part of the Situationist Sim City event.

From John Lennon Airport, which has the verse "above us only sky" as a motto and where I saw mother appeasing her rompish children, "calm down, you know airports are for waiting", I took a plane to Dublin, where I visited Slovene ambassador Mrs. Helena Drnovšek Zorko, her daughter Špela and son Filip, and some friends. We expectedly waited for the solemn moment of the European enlargement, which was about for ceremony on the 1st of May. It was a hot and completely clear sunny day.

It started with a discussion and then proceeded with emailing and phoning with Mr. John X. Miller, director of The Vision Centre, Cork I hadn’t a clue into what we are immersing ourselves, when I was in Ireland again visiting Cork to see the space for the Enlargement programme of the Cork 2005 European Capital of Culture. We proposed our part in October 2003 and it was the kind of a situation in which you don’t know exactly what is going on, taking the past into the future.

Only a couple of weeks ago I became truly aware of the responsibility we have. For the first time in history Slovenia received the invitation to participate in this programme as a member state. The European City of Culture project was launched, at the initiative of Molina Mercouri, by the Council of Ministers on 13th of June 1985, designed to "contribute to bringing the peoples of Europe together". It is one of the oldest programs and has become ever more popular with the citizens of Europe and has seen its cultural and socioeconomic influence grow through the many visitors it has attracted. This year is the 20th anniversary of the launch, which took place in Athens. Who then cares after all, that Cork is the smallest European Capital of Culture in history and is the same size as Maribor, when art is all around...

Peter Tomaž Dobrila
Program Coordinator
Umetnost je povsod okoli

...
The selection of works by Slovene artists at the exhibition Eye Try reflects a variety of ideas and visions that co-exist in contemporary art. Today, art is very heterogeneous. The Eye Try unites and synthesizes various artistic approaches, from classical (paintings, statues) to the latest highly sophisticated technologies. Creative use of classical media is important for the enrichment of new media with subtle and tactile contents, and, at another extreme, with complex techno/logical contents. Eye Try is actually a reservoir of different artistic media which sometimes appear in interaction.

The paintings span from plastic representation to subtle organic abstract forms (Uršula Berlot, Natalija Šeruga, Marko Jakše, Andrej Brumen Čop). The material sculptural element ranges from simple classical statues on bases to enigmatic spacial installations (Boštjan Novak, Marko Črtnec and Magdalena Pederin). Classical intertwines with contemporary, individual with collective, unconsciousness with consciousness, separate with social, local with global, urban with nomadic and the spectacular with the intimate (son:DA, Intima, Matjaž Krvic and Žiga Koritnik.) Every choice is based on one common denominator: artistic visualisation, a try by the eye. Yes, just as you would cover one eye and try to gaze longer and differently in one eye blink.

Aleksandra Kostić
Director of visual art program Kibela

The visual art program in Kibla has existed since 1996. Gallery Kibela, a space for art, was established in January 1999 and this year celebrated its sixth anniversary. During this time more than 100 exhibitions, events and performances of Slovene and international artists took place. Artists in the current exhibition were a part of a regular annual program of the Kibela 2002 - 2004.
Izbor umetniških del slovenskih umetnikov na razstavi Eye Try odslikava različnost ideje in vizij, ki sobljajo v sodobni umetnosti. Ta je danes zelo heterogen. Eye Try združuje kar se da različne umetniške pristope slovenskih umetnikov, od klasičnih (silke, kipa) do uporabe najnovejših visokih sofisticiranih tehnologij. Ustvarjalnost s klasičnimi medijami plemeniti novejše medije z bogatejšimi subtilnimi in tektlinimi vsebinami in vice versa s tehnološkimi kompleksnimi vsebinami. Eye Try je torej dobesedno zbiralnik različnih umetniških medijev, ki se pojavljajo včasih kot seštevek, spet drugič pa kot interakcija medijev med seboj.

Razpon slikarskih del sega od plasticne figuralike do najsubitnejših organskih praform (Uršula Berlot, Natalija Šeruga, Marko Jakše, Andrej Brumen Čop). Materialni, kiparski del prehaja od preprostih klasičnih figur na podstavkih do enigmatičnih prostorskih namestitev (Boštjan Novak, Marko Črtanec in Magdalena Pederin). Klasično se prepieta s sodobnim, individualno s kolektivnim, nezavedno z zavednim, posamezno s socialnim, lokalno z globalnim, mestno z nomadskim in spektakelzko z intimnim (son:DA, Intima, Matjaž Križic in Žiga Koritnik) vse temelji na enem samem skupnem imenovalem: umetniški vizualizaciji, poskusu z očesom. Da, kot bi si pokrili oko in poskušali v enem, dolgem očesnem trenu videti stvari dlje in drugače.

Aleksandra Kostič
vodja umetniškega programa Kibela

Best wishes for a journey!

„Culture – this is what art is all about.“ A few years ago that was the slogan of one of the central Slovenian cultural institutions. Indeed: while speaking of culture we do not necessarily consider art, on the other hand we can not contemplate art without keeping culture in mind. Like in all other European countries both are flourishing in Slovenia; even though the abundance does not grow abundantly, culture and art have been until the independence in 1991 of the utmost importance to Slovenians, almost a crucial point of national identification. If art and culture have been nurturing Slovenians with much needed self esteem to provide them with the strength to survive as a nation (nevertheless the early scripts in Slovenian language are one of the oldest written monuments in Europe), now, with Slovenia joining the European Union, they have acquired another dimension: in the family of numerous and very different cultures, which are doing away with the rough geographical borders, they have become a clear point of identification even from abroad. Not only are they enriched by the colourful European cultural diversity, they too, small as they are, have the possibility to act as an integral part and to influence other European cultural milieus. As the most prominent Slovenian daily newspaper we are proud to contribute to the best of our ability at the presentation of our culture and art in this on-growing family of states, even more so because this year’s cultural capital, the Irish city of Cork, will be visited by a team of outstanding young artists.

Not to forget the fact that a lot of them have been publicly introduced for the first time through the articles in our newspaper which considers cultural pages as one of its constitutive parts (in addition to politics, economy and sports) and daily edits articles with cultural content. We are well aware that in the contemporary world, when media have crucial influence on all other realities and pragmatic aspects, this should not be ignored. As long as proverbially ephemeral newspaper pages keep score of, present and try to contemplate this segment of social life, as in that which is everlasting or at least larger than human life, there is no fear of culture losing its character as one of the most basic needs of the individual.

Good luck!

Darijan Košir,
Editor in chief, Delo newspaper
»Kultura – to je vsa umetnost,« se je pred leti glasil slogan osrednje slovenske kulturne ustanove. In res: če že lahko govorimo o kulturi in s tem ne mislimo nujno umetnosti, pa o umetnosti, ne da bi hkrati mislili kulturo, to ni mogoče. Slovenci imamo, kot vsi drugi evropski narodi in nacije, obojega v izobliju; čeprav to ne pomeni, da to izobijte tudi živi v izobliju, pa sta bili za Slovence kultura in umetnost vse do njene osamosvojitve leta 1991 izjemno pomembna, tako rekoč usodna točka narodne identifikacije. če sta pred tem obdobjem kultura in umetnost dajali Slovencem potrebno samozavest, da so se sploh lahko ohranili kot narod (ni nepomembno, da sodijo prvi zapisi v slovenščini med najstarejše ohranjene spomenike v Evropi ), pa sta z vstopom Slovenije v Evropsko unijo dobili še drugo dimenzijo: v družini mnogoterih in med seboj tudi slaj različnih kultur, ki brišejo geografske meje, sta postali tudi naša identifikacijska točka »navzven«. Ne le da ju oplaja pisani svet evropskega kulturnega kolorita, tudi sami, čeprav med najmanjšimi v Evropi, imata možnost, da sta njegov sestavni del in da nanj tudi vplivata. Kot osrednji slovenski dnevnik smo zato ponosni, da lahko po svojih močeh pomagamo pri predstavitvi naše kulture in z njo umetnosti v tej vse večji družini držav. Še posebno, ker ustvarjalno ekipo, ki odhaja v letošnjo evropsko kulturno prestolnico, irski Cork, sestavljajo vrhunski mladi umetniki. Pa tudi zato, ker smo marsikaterega od njih med prvimi predstavili javnosti prav na straneh našega časopisa, ki kulturi kot enemu od temeljnih segmentov časopisa (poleg politike, gospodarstva in športa) posveča vsak dan celoten snopč. Zavedamo se namreč, da v sodobnem svetu, kjer medijska realnost usodno vpliva na vse ostale, zelo realne in pragmatične partikularnosti, to nikakor ni nepomembno. Dokler bodo sicer po pravilu hitro mlinljive časopisne strani popisovale, predstavljale in skušale misliti tudi ta segment družbenega življenja, torej tisto, kar naj bi bilo mlinljivo ali pa vsaj precej trajnejše od enega človeškega življenja, toliko časa ni bojazni, da kultura ne bi še naprej ostala ena najprimernejših potreb posameznika.

Srečno!
Darijan Košir
odgovorni urednik Dela
»I want to make a statue as simple as possible yet still interesting for longer observing. A sculpted image has a meaning different to, for example, an image on a TV screen. That’s why I like to test myself on a margin between ideology and sentimentality. Besides, I’m interested in sculptural language itself and my sculpting is a mixture of all styles. That fact doesn’t bother me, because I think that no sculpting style has been exhausted, nor will our understanding of a statue ever be complete.«


»Želim si narediti čim bolj enostaven, vendar za daljše opazovanje zanimiv kip. Kiparska podoba ima drugačen pomen kot npr. podoba s televizijo. Zato se rad preizkušam na meji ideološkosti in sentimentalnosti. Poleg tega me zanima kiparski jezik sam zase in moje kiparstvo je zato mešanica vseh stilov. To me ne moti, ker mislim, da kiparske dobe niso zaključene in da nikoli do konca ne razumemo kipov.«


http://www.ljudmila.org/bnovak/
Božjan Novak
Slopes noz, 2005, keramika / Standing man, 2005, ceramic, 37 x 3 x 2 cm, 2 kg
Deko s torico, 2005, keramika / Girl with a bag, 2005 ceramic, 40 x 12 x 12 cm, 3 kg

MMC Kibla, Ul. Kneza Kocja 9, Maribor, www.kibla.org, tel: 02/ 2294012
He's in painting and painting is in him. Together they are lovers and a couple! They are going before the allstar. Meanwhile as She is arranging herself, He is embellishing her. With a gesture, which is far from the eyes but near to the ears. With melody. In heart and mind. In rhythm. Somewhere, there, where She found her place and would not leave, as She knows that only there is all so pure. Somewhere, there, where He had for the first time intercourse with her image, which revealed to him the wide world. Somewhere, there, where He later unveiled himself and they danced away their first dance. Then She told him everything. Sincerely. And now they are chatting and dancing and this music will never stop.

Marko Jakše (1959, Ljubljana) graduated from the Academy of Fine Arts in Ljubljana. Since then he has been living and working as a freelance artist. He has exhibited his paintings at many solo and group shows at home and abroad and has received acclaim and several domestic and international prizes for his work.


Natalija Šeruga draws softly on sewn canvas and builds the space of a painting in layers into translucent depth. «Everyday reality is solid, present - I want to catch another reality, which is fragile and fugitive. It exists in fugitive experiences, dimension comes with daylight in miraculous, but extremely fugitive moments. It falls apart easily, it slips through the fingers, I need to touch it as it would be a butterfly.»

Natalija Šeruga (1971, Maribor) completed studies at The Academy of Fine Arts in Ljubljana in 1999. She lives and works in Radenci.

Natalija Šeruga mehkobno riše na prišita platna in plasti slikovni prostor v prosojno globino. «Vsakdanja realnost je tista, ki je trdna, prisotna in jaz hočem loviti tisto drugo, ki je krhka in minljiva. Pojavlja se v minljivih izkustvih, v čudežnih, toda skrajno minljivih trenutkih pride skozi našo realnost na dan neka druga dimenzija. Ta zlahka razpade, spolzi skozi prste, z njo moram ravnati kot z motljem.»

Natalija Šeruga (1971, Maribor) je leta 1999 diplomirala na ALU, končala poddiplomski študij na isti akademiji. Živi in dela v Radencih.
Natalija Šeruga
In zmeraj mladca krponavija večni tek I, 2004, olje na platnu, 116 x 143 cm
And always fresh blood repeats eternal course, 2004, oil on canvas, 116 x 143 cm
Matjaž Krivic is a master of emotionally charged portrait and landscape nomadic photography. His computer programmed multivision is a persuasive personal confession of a global vision. The author uses technology to upgrade individual photographs into a spectacle of images and music, which are sometimes reminiscent of post-hippie «love, peace and harmony» ecstasy of the Rainbow festival type, since the author vibrates with social as well as with all other living entities. He believes the love of global paradise is the highest emotional and esthetic virtue.

Matjaž Krivic (1972, Ljubljana) The author has won recognition with numerous outstanding photos, which have appeared in all important printed media in Slovenia; he works for the French photo agency Sipa Press and for the Norwegian agency Millimeter Design. He has been awarded twice by Royal Geographic Society, having been named photographer of the year (2002 and 2003).

Matjaž Krivic je mojster emocionalno nabite nomadske fotografije, tako portretne, kot tudi krajinske. Računalniško sprogramirana multivizija je dramaturško prepričljiva osebna izpoved globalne vizije. Avtorju tehnologija odlično služi za nadgradnjo posameznih fotografij v spektakel podob in glasbe, ki mestoma odkrije koketira s posthippievsko »love, peace and harmony«, ekstazo tipa Rainbow festivala, saj avtor živahno vibrira tako s socialnimi, kakor tudi z vsemi ostalimi živimi entitetami. Ljubezen do globalnega paradiža spoznava kot najvišjo čustveno in estetsko vrednoto.

Matjaž Krivic
Masai, Masai Mara Kenia, 2001, fotografija / photography
del/part of Kaliyug, dvd, 2002-2004,
multivizijska projekcija z zvokom / multivision projection with sound
Uršula Berlot

Uršula Berlot is interested in elementary organic processes in nature, metamorphic states of light and matter and their analogies with mental phenomena within our perception. In her light objects she explores the relationships between material and immaterial, sensibility and intelligibility, transitional and eternal...


Avtoričin interes je usmerjen v elementarne organske procese v naravi, metamorfozna stanja svetlobe in materije ter njenih analogij s fenomeni in z našo zaznavo. V njenih svetlobnih objektih raziskuje odnose med materialnim in nematerialnim, senzibilnostjo in inteligibilnostjo, prehodnim in večnim...

Magdalena Pederin's enigmatic installation places the viewer in an aesthetic electronic continuum of ever changing numbers and letters. Using the 16 letters of the artist's name, the ASCII computer code is the device activated to create thousands of combinations anagrams. This endless reiteration of sound and image, the letter puzzle of anagrammatic combinations, has been arrested here, stopped as if by pressing the »still« button, by placing a wooden cube in the space. Looking into it is like looking into a bottomless well.

Magdalena Pederin (1968, Split, Hrvaska) completed studies at the Academy of Fine arts in Zagreb. In her work she explores exclusively urban connotations of electronic arts.


Magdalena Pederin
Moje ime je anagram (My name is an anagram), 2002
mešana tehnika / mixed media (box) 50 x 100 x 100 cm
instalacija s projekcijo in 5 kanalnim okoljskim zvokom
installation with projection and 5 channel surround sound
Marko Črtanec's intimate understanding of the wood itself is reflected in the design and execution of his works. His work incorporates simple inventiveness, unforced, a refined impression in space, and always a zen-like objectivity. The wooden objects often have multiple meanings, with several layers of message as hidden in the material itself as in a separate and compounded form.

Marko Črtanec, born 1953 in Ljubljana, where he lives and works today. Continuing a family tradition he has been designing and working wood for more than fifteen years.


Marko Črtanec (1953) živi in ustvarja v Ljubljani Les oblikuje in obdeluje že več kot petnajst let, kar je družinska tradicija.
Marko Črtanec
"ON EARTH AS IT IS IN HEAVEN", detail 2
Leš (akacija, evkalipt, javor, bukev, breza, oreh, črni gaber, beli gaber), steklo.
Wood (acacia, eucalyptus, maple, beech, birch, walnut, black beech, white beech), glass.
120 cm x 120 cm x 70 cm (Pyramid: 100 cm x 100 cm x 67 cm
Mirror: 120 cm x 120 cm)

On the mirror is standing a pyramid made from 1240 wooden elementary pieces.
“In the paintings of Brumen-Čop, the fragile beauty of the transitory and the loathsome speck of a fly have much in common. Both are inseparable parts of the human world, its fleeting quality, the physical inferiority of its inevitable decline. The fear of extinction is interwoven with the masochistic opening of wounds and the desire for exposure.”

(N. Zgonik)


son:DA's themes of drawings made with a computer mouse are fetishized details of the modern interior, such as sockets, distributors, cables, plugs, mobile phone chargers... These are installed on the walls in almost sacral manner, although satirical connotations of the technological world are obvious. The more monumental formats consist of 17th Century Dutch interiors (common people in everyday environments), transferred to the future. Allusions are made to paranoid visions of a trapped urban denizen, connected with cables to a traumatic social environment.

son:DA (Miha Horvat, 1976, Maribor and Metka Golec, 1972, Maribor) working together since 2000 with different media, different approach and different message.

son:DA motivi risb, narisanih z računalniško miško, so fetišizirani detalji sodobnega interierja, kot so vtičnica, vtikači, razdelilec, kabli, polnilec za mobitel... Ti so umeščeni že skoraj sakralno na stenah, čeprav je satirični podton tehničnega sveta očit. Na monumentainejših formatih so pravzaprav žanrske podobe tipa holandskih interierjev 17. stoletja (vsakdanji človek v vsakdanjem okolju pri vsakdanjih opravilih) le da je vse prestavljeno v sodobnost. Satirični podton preide v paranoidno vizijo vpetosti urbanega človeka, ki je s kabli vključen v travmatični socialni prostor preživetja.

son:DA (Miha Horvat, 1976, Maribor in Metka Golec, 1972, Maribor) skupaj delata od leta 2000 in sicer z različnimi medijami, drugačnim pristopom in sporocilom.
son:DA (Metka Golec & Miha Horvat)
son:DA, Lambda tisk / Lambda print, 127 x 177 cm, računalniška risba / computer drawing
son:DA (Metka Golec & Miha Horvat)
no title.psd, Lambda tisk / Lambda print, 150 x 90 cm,
računalska risba / computer drawing
Intima (Igor Šromajer in Brane Zorman): «Dancing an illegal wireless roboballet in the kitchen of the Teatro alla S.cala represented a big conceptual and strategic challenge to the Intima Virtual Base, therefore the preparations have been taken seriously, safety measures have been calculated, and the previous experience from the Bolshoi Theatre in Moscow has been very welcome.» Balleritikka Internettikka is an ongoing study of the internet guerrilla performance.

Igor Šromajer (1967, Maribor) is an intimate mobile communicator, multimedia communication artist. He works as the institution Intima Virtual Base, founded 1994 in Ljubljana. INTIMA is a noncommercial art label. Awards: Extension festival, Hamburg, Germany, 1997; for the project "0.HTML"; Trash ART festival, Moscow, Russia, 1999; for the project "ZVRST 3"; COMTECart 99 festival, Dresden, Germany, 1999; for the project "b.AL.T.ica"
Žiga Koritnik has a classic approach to Jazz photography. His work includes an extensive selection of B&W images of everyone from traditionalists such as Joe Henderson and Tito Puente to avant-gardists Mark Ribot and John Zorn, and provides numerous images of Eastern European jazz artists which powerfully demonstrate the universality of jazz.

Žiga Koritnik (1964, Ljubljana) is a free-lance photographer, TV and film cameraman. He is a member of The Jazz Journalists Association.


Žiga Koritnik (1964, Ljubljana) je svobodni fotograf, TV in filmski kamerman. Je član Jazz novinarskega društva.
I don't get it...

...but it must be cool.
THANKS

I give my thanks to all, who are, because you are, like you are, and to all, who sometimes were, in good and bad. Thanks to you all, who are not yet, but you’ll be, surely the future is yours, as we are bearing the present and the past is untouchable. Thanks to all nearest and also to all those a little less near, thanks to all farthers and those, with whom we are loving each other, were sometime loving each other or will be loving each other. Thanks to my family and to all nexts of kin, friends, acquaintances and collaborators as to all foes or at least they are thinking, they are those. Thanks also to all, with who we don’t like each other, even if we sometimes were loving each other, but obviously it has to be so, that our world is turning.

Thank you all for everything!
Peter Tomaž Dobrila

ZAHVALA

Zahvaljujem so vsem, ki ste, ker ste taki, kot ste, pa tudi vsem, ki ste kdaj bili in bile, v dobrem in v slabem. Hvala vsem vam, ki še niste, a boste, zagotovo je prihodnost vaša, saj mi nosimo sedanjost, preteklosti pa se ne da dotakniti. Hvala vsem najbližnjim in tudi tistim malo manj bližnjim, hvala vsem daljnjim in tistim, ki se imamo radi, smo se nekoč imeli in se še bomo imeli. Hvala moji družini in vsem sorodnicam in sorodnikom, prijateljicam in priateljem, znancam in znancem, sodelavcem in sodelavcem ter sovražnicam in sovražnikom, oziroma tistim, ki vsaj mislijo, da to so. Hvala tudi vsem, s katerimi se nimamo radi, četudi smo se mogoče nekoč imeli, a očitno tako že mora biti, da se vrti naš svet.

Hvala vsem za vsem!
Peter Tomaž Dobrila
Projekt:
Eye Try
Cork 2005, evropska kulturna pretolnica
razstava slovenske sodobne vizualne umetnosti v Cork Vision Centre

Kultorno izobraževalno društvo Kibla
Multimedijski center Kibla
Ul. knjize Kocja 9
2000 Maribor
Slovenija

tel.: +386 2 229 40 21
fax.: +386 2 229 40 20
www.kibla.org

http://cork2005.kibla.org

predsednica: Aleksandra Kostić
projektni vodja: Peter Tomaz Dobrila
marketing in promocija: Dejan Pestotnik
odnosi z javnostmi: Petra Simončič
art director: Uroš Lehner
spletne strani: Matej Viegle
računalniška administracija: Uroš Indihar
Poslovna podpora: komunikacijsko-informatična točka Kibla – KIT
Glasba: DJ Jure Avguštin

glavni mediji sponzor: Delo d.d., mediji sponzor: Mladina d.d.
sponsorja razstave: Pristop d.o.o., Altius d.o.o.


Project:
Eye Try
Cork2005, European Capital of Europe
exhibition of Slovenian contemporary visual art in the Cork Vision Centre

Association for Culture and Education Kibla
Multimedia Centre Kibla
Ul. knjize Kocja 9
2000 Maribor
Slovenia

tel.: +386 2 229 40 21
fax.: +386 2 229 40 20
www.kibla.org

President: Aleksandra Kostić
Project Manager: Peter Tomaz Dobrila
Marketing and Promotion: Dejan Pestotnik
Public Relations: Petra Simončič
Art director: Uroš Lehner
Web applications: Matej Viegle
Computer Administration: Uroš Indihar
Management support: Communication information point Kibla – KIT
Music provided by: DJ Jure Avguštin

General Media Sponzor: Delo d.d., Media Sponsor: Mladina d.d.
Exhibition Sponsors: Pristop d.o.o., Altius d.o.o.

Inspiration for the graphic design, Eye Try. Cork 2005 European Capital of Culture, was found by designer Uroš Lehner in the book Ivan Razbošek: Slovenian Ornamental Art (Mohorjeva družba, Celje, Slovenia, 1992).
Catalogue:


Katalog:
