

Martina Marenčič (1980) studied graphic design at the Secondary School of Design and Photography before earning her degree in Sculpture from the Academy of Fine Arts and Design in Ljubljana under the mentorship of Professor Matjaž Počivavšek and Assistant Professor Jure Smole, MFA. As an independent artist, she has worked across sculpture, prop making, and set design for theater, film, and television, as well as in functional ceramics. She currently lives and works in Kranj.

Ema Maznik Antić (1998) is a visual artist working in sculpture, spatial interventions, and site-specific practices. Her work examines the relationships between materiality, space, and perception, with a particular focus on industrial ruins, degraded environments, and their affective dimensions. Bridging physical and digital media, her recent practice has also incorporated sound. She has exhibited at Aksioma, DobraVaga Gallery, MoTA LAB, and in numerous group exhibitions in Slovenia and abroad.

Tejka Pezdirc (1985) graduated in sculpture from the Academy of Fine Arts and Design in Ljubljana in 2011. During her third year of study, she attended the Faculty of Fine Arts in Altea, Spain, where she enrolled in the Spatial Installation program and focused on sculptural space and conceptual art. She received the Academy of Fine Arts and Design's award for outstanding achievement for the 2008–2009 academic year and the Rihard Jakopič Recognition Award in 2025 for her artistic practice over the previous five years. She has presented her work in solo and group exhibitions in Slovenia and internationally. She lives and works between Bela krajina and Ljubljana.

Neja Zorzut (1992) develops a practice centered on the investigation of hyperobjects, with a particular focus on the porous exchange between the body and its environment. Her work asks how landscape and atmosphere shape embodied experience and examines their potential to transform shared spaces into instruments of manipulation or even weapons. She has presented her work in solo exhibitions at the Museum of Contemporary Art Metelkova, Ravnika Gallery, Equrna Gallery, and The New Post Office in Ljubljana, as well as at the 10th U3 Triennial of Contemporary Slovenian Art, the 34th Ljubljana Biennale of Graphic Arts, the 36th Youth Salon in Zagreb, New Jörg in Vienna, KS Contemporary in Kornberg, SLUG Gallery in Leipzig, and Kunsthalle Bratislava.

Lara Žagar (1993) works across installation, video, photography, light, and sound. Her long-term research projects weave together biomedical practices, field research, and new media approaches. Her work explores environmental, social, and geopolitical transformations and their impact on imaginaries of the future. She has exhibited at Aksioma, Osmo/za, Kino Šiška, the Ljubljana Biennale of Graphic Arts, and in exhibitions throughout Slovenia and internationally.

Non-Form, group sculpture exhibition
14 August–25 September 2026
KIBLA PORTAL

KIBLA PORTAL, Valvasorjeva 40, 2nd floor, Maribor
Opening hours: Monday–Friday from 3 to 5 p.m. or by prior appointment (kibla@kibla.org)

Galerija TKALKa, Tkalski prehod 4, Maribor
21. 8., 28. 8. and 4. 9. 2026
4 to 7 p.m.
or by prior appointment: info@tkalka.gallery

Non-Form group sculpture exhibition

14 August–25 September 2026
KIBLA PORTAL

Artists: **Katja Bogataj, Živa Božičnik Rebec, Samra Buljić, Enej Gala, Anja Kranjc, Miha Majes, Martina Marenčič, Ema Maznik Antić, Tejka Pezdirc, Neja Zorzut, Lara Žagar**

Curators: Tina Gerlec, Sara Nuša Golob Grabner, Peter Tomaž Dobrila

New World of Sculpture

Non-Form is conceived as a selective survey of contemporary Slovenian sculpture. Its title refers to the central research question explored by the curators, who invited emerging and mid-career artists working at the intersection of sculpture, installation, experimental materials, new media, and spatial interventions.

The participating artists approach material and form as tools for speculating on the present, the future, and imaginary realities, as extensions of the transformation of an idea into an autonomous entity – one that builds its own environment and functions as an active, reciprocal agent of conceptual inquiry rather than a static object of representation.

For years, younger and mid-career Slovenian sculptors have been challenging the boundaries between object, process, and concept. Their works reflect on the role of materials, social dynamics, and the human psyche, while showing how art actively reflects and responds to the complexities of contemporary society by resisting fixed definitions of what was once known and readily identifiable.

Contemporary sculpture increasingly rests on the understanding that material is not a neutral substance but carries histories of its own. Material is invariably embedded within broader technological, economic, infrastructural, and ecological systems that shape how it is produced, used, and circulated. Within this context, the field of sculpture has expanded far beyond traditional materials and processes. Today, almost anything can become sculptural material: an industrial object, a synthetic compound, sound, light, a digital process, a biological substance, or an existing piece of infrastructure.

This understanding only deepens a material's significance. What comes to the fore is not just what the material is, but what it brings with it and what processes it unlocks. This is precisely where one of the key shifts in contemporary sculpture becomes visible: material is no longer merely a means of making an object, but an active agent in its own right, driving processes and transformations that artistic practice engages in dialogue with.

In contemporary sculpture, the central question is no longer what shape an object takes, but how material organizes itself and what processes it sets in motion. The object is no longer understood as a self-contained whole, but as a moment in which these processes become

materially present for a time. This also changes how we look at sculpture: we no longer ask only what is before us, but also *everything that had to be at work for it to become present in the first place*.

Non-Form brings together a range of materials, mostly recycled, that connect the space and simultaneously invite eleven sculptors – nine women and two men – to define their concepts, consider composition, select and layer materials, experiment with media, and present another side of sculpture: flattened, minimized, mounted on the wall or floor, or choreographed. The works converse as artists converse, weaving together the subtle messages of their vocabularies and communicating both through deeply personal, intimate thematic premises and through a diverse yet coherent formal language.

In preparing this group exhibition, we opened ourselves to the broad diversity of Slovenian sculpture. It became a unique experiment as we immersed ourselves in a world where searching is a constant impulse. We focused our selection on younger artists and those less represented in exhibition spaces. In its own way, **Non-Form** may be a distinctive generational project, one that brings together “young Slovenian sculpture” – or at least a part of it. The local landscape is far richer than this. References are certainly present, but the originality of each exhibited work is entirely its own: singular and unrepeatable. We sense their sensitivity, their immediacy, their touch.

This immediacy can be felt in the wooden “recycled furniture” of Enej Gala’s work *Heirs*, in the marionette miniature in the video *The Actor*, and in Anja Kranjc’s *Forest at Night*, brought together by the “plastic shamans” of Miha Majes’ spatial installation *Post-mortem Autolysis* and Neja Zorzut’s sculptural and painterly installation *Stubble Field*. Katja Bogataj’s sound installation *I Dream of You*, the sculpture *Been-Beans*, and the photograph *μ-Mrk7* further complement the ensemble. In eleven collages and eight assemblages under the title *Eclipse*, Martina Marenčič sculpturally distills the layering of paper and the structuring of space within “frames.” Floor-based works by Lara Žagar, Samra Buljić, and Ema Maznik Antić continue this exploration: in *Static Relic*, Žagar anchors a sense of familiarity in a domestic arrangement of “blinds” and stools onto which she places furred “spare parts”; in the “painting” *Micropredator*, Buljić explores imprint as a mode of producing form; and in *Backpacker*, Maznik Antić presents a fragmented figure that is one manifestation of her ongoing exploration of ways of entering landscapes in the process of decay. Tejka Pezdirc mischievously stages *Re-collect Your Luggage – The Conveyor Body*, placing us on a conveyor belt familiar from airports and reflecting on the interconnection of the artistic and the technological, or the human and the material. In her installation spanning PORTAL and Tkalka Gallery, Živa Božičnik Remec disperses her work across the two spaces, while *STRATA 9.073 (Nuclear Processing)* becomes as her act of remembering materiality in distant geological locations. The work poses a fundamental question about the everyday structures shaped by computer-mediated lives and exploitative digital technologies, embodied in infrastructures of life that exist in immediate, unfiltered proximity to, and in relation with, a state at war and its pollution.

The works in the exhibition are especially relevant to the present moment, not least because most were made this year or within the past few years, and all were created in the twenty-first century. Welcome to our “new world of sculpture”.

– Sara Nuša Golob Grabner
– Tina Gerlec
– Peter Tomaž Dobrila

BIOGRAPHIES

Katja Bogataj (1983), known professionally as Unique Venus, is an independent visual artist. She graduated in sculpture from the Academy of Fine Arts and Design in Ljubljana in 2015. During her studies, she received the Academy’s award for outstanding artistic achievement and the Student Prešeren Award for the collaborative project *The Waiting*. She continued her MA studies in sculpture at the Faculty of Fine Arts (Belas-Artes) in Lisbon. Her practice combines traditional iron and bronze sculpture with video, photography, video installation, and performance. She lives and works in Žiri.

Živa Božičnik Rebec (1991) develops a speculative, object-oriented artistic practice that investigates materiality, technologies, and their transformations in the context of environmental, infrastructural, and planetary change. Her work explores relationships between the human and the nonhuman, ecological processes, and the shifting conditions of contemporary existence. She has exhibited widely in Slovenia and internationally, including at Aksioma, the Museum of Contemporary Art Metelkova, and the 34th Ljubljana Biennale of Graphic Arts.

Samra Buljić (1999) explores the expanded field of drawing, printmaking, and installation through processes of formal transformation and material change. Her work draws on morphology, biological analogies, and speculative reflections on the autonomy of materials. She earned her bachelor’s degree from the Academy of Fine Arts and Design in Ljubljana, where she is currently pursuing an MFA in sculpture. She has exhibited at Aksioma, Maribor Art Gallery, Equrna Gallery, and in numerous contemporary group exhibitions.

Enej Gala (1990) lives and works between London, Venice, and Nova Gorica. In 2014, he participated in an exchange program at the Willem de Kooning Academy in Rotterdam. He earned his BFA in painting in 2013 and his MFA in painting in 2015, both from the Academy of Fine Arts in Venice, and completed a postgraduate program at the Royal Academy Schools in London in 2023. Since 2019, he has directed Studio Tridol in Dolanci, where contemporary art, musical improvisation, puppetry and film come together to create unpredictable scenarios

Anja Kranjc (1982) studied sculpture at the Academy of Fine Arts and Design in Ljubljana under Professor Matjaž Počivavšek, graduating with honors in 2008. She went on to earn her MFA in sculpture there in 2011 under the mentorship of Professor Matjaž Počivavšek and Assistant Professor Dr. Igor Škamperle of the Faculty of Arts, University of Ljubljana. In 2006, she received the Student Prešeren Award. She lives and works in Vrhopolje.

Miha Majes (1993) is a visual artist working across painting, printmaking, digital media, and installation. Through a multimedia practice that appropriates imagery from everyday life, virtual spaces, mass media, and fiction, he explores contemporary social phenomena and the ideological landscape of contemporary capitalism. By deconstructing familiar visual aesthetics, he critically examines the moral frameworks of consumer society and the power relations embedded in social structures. He earned his BFA in painting in 2019 and his MFA in painting in 2023 from the Academy of Fine Arts and Design at the University of Ljubljana, where he is currently pursuing an interdisciplinary doctoral degree. He has participated in numerous exhibitions, art projects, and international residencies in Slovenia and abroad.