

exhibitions

2017



exhibitions

2017

ACE KIBLA
Maribor, 2018

Exhibitions – 2017

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KIBELA
MMC KIBLA





Marko Jakše
Blind across the Deaf-Mute
KiBela
13 January–11 February 2017



Marko Jakše

13 January 2017 – 11 February 2017

KiBela, space for art
MMC KIBLA, Maribor

ARCHAIC NOMADISM IN THE TIMELESS

Jakše's paintings are a vivid anthology of visual skills and approaches: *trompe l'oeil*, perspectivic illusionism, optical geometrical constructions, visual anagrams, anamorphoses, magnifications and minimizations, lucid transformations of retinal perceptions into visual artistic structures, atmospheric surfaces and depths, the fusion of absurd forms, distorted shapes, vehement and compact compositions, color harmonies and disharmonies, three-dimensional modeling, thematic color gradation, *grisaille*... in short, an anthology of old-school fine art inventions.

Grisaille mastered by a master, the rabbit...

He is equally dedicated to the conception of large paintings as he is to the most minute details within the painting. Large-scale canvases, like those with the surface of about three square meters, could be cut up into square decimeters, and still each of the pieces would function perfectly well on its own. Like memory game cards for Alice in Wonderland.

The detail of the eye. Eyes are one of the most beautiful things to be found both in the animal, as well as the human world. Or even in the world of plants. Jakše's eyes are tremendous, they ooze character, a myriad of attributes and sensations; tired, suffering, staring, cunning, evil, cruel, kind, gentle, disappointed, sad... a stereoscopic fountain of emotions and feelings. A manifestation of suffering and deadness in the constricted pupils, the cloudy colorful irises, and the bleary, watery scleras. Purity within the impure.

Jakše's depictions are a serious game; matured fruits of accurate, piercing, hedonistically lethargic, multiple long-lasting observations of nature. Wonderment. The painstaking and pleasure of mimesis, the fundamental task of painting as such; then a few turns to the side, a couple of swings forward and circling, submersion, a leap ahead and – a strange meta-fusion is created, combining something entirely partial and universal at the same time; unique blends of playful imagery, of extrovert emotions and complex, unfathomable mental images; trippy lush voyages from the here-and-now to the archaic once-upon-a-time, onwards to a microscopic orgasmogram and backwards into the disappearing, zero-horizon points of meta-romantic glades.

“...the green-carpeted river banks, the golden rock riverbeds and white pebble shorelines; a pair of herons in a luxuriously slow-motion flight; a couple of buzzards high above; gliding ducks and grebes sleighing under the surface; lascivious, slippery, twinkling, yellow-spotted huchen; a scruffy old wolf pattering solitary under the cupola of the embankment; tiny purple dragonflies sipping at the sweet bug-world...”

There, inside an old boat, two figures, soaked by the soft, warm, sprinkling rain and from wading through cold water. Vindiana and Mezlem are paddling in an unsteady rhythm across the seemingly light, yet very heavy structure of the vast, restrained waters, intoxicating and covered with the still warm mist of the grayish air on that last August day...” — Saša Belina

Nature is complete co-dependence; an a priori connectivity of the individual into the collective, or the divisibility of the collective into the individual. Like a shaman, Jakše translates to us the forgotten laws of nature, like they used to be understood and abided by men, and vice versa, he projects into nature the spectral fusions of human emotion and mental onanism.

Social satirist George Carlin said: *“Whenever I look into somebody’s eyes, I see a wonderful unique individual. As soon as they form packs, they become ugly.”* The instrumentalized social pack analyzes, demolishes, differentiates, establishes rules followed by new rules, to the benefit of the ruler; plunders, and kills.

Jakše’s herd is a community of solitary individuals. They are together and yet they are alone. Tamers of the beast. The latter rests inside us. Sometimes, he is an all-accepting masochist. Like a doormat, a carpet, or a coat. Warm and protective. The archetype of mother. At other times she snarls at us, wildly aggressive, in an agony of fear...

... to be continued.

Aleksandra Kostič

Marko Jakše is a painter. The visions in his works are integral. This means he is also a dramaturge, a carver, a choreographer, a screenwriter, a set designer, an aquaphile, a jutigrapher, a colorophile, an architect and urbanist, a demographer, a psychologist, a sociologist, a philosopher, a poet, a humanist, a gerontophile, a biologist, a naturalist, a fashion designer, a zoologist, a tripper, a slovenophile, an individualist, an underling to flies, mosquitoes and other insects, a brother antagonist, a narcissistic protagonist, an emphatic escapist...

Translated by Helena Fošnar. Proofreading by Cameron Bobro.
Translation of titles to Hungarian by Ruth Hrelja.

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The exhibition will be showing until 11 February 2017.

Opening 13 January 2016, at 7 p. m.

KiBela / MMC KIBLA, Maribor

KiBela, space for art, is open on weekdays between 9am and 10pm and
Saturdays between 4pm and 10pm (closed on Sundays)



Bojan Šumonja

There is nothing higher than offering yourself to the infinite

KiBela

17 February–4 March 2017

Bojan Šumonja

There is nothing higher than offering yourself to the infinite

17 February 2017–04 March 2017

KiBela, space for art
MMC KIBLA, Maribor

Bojan Šumonja is a leading Croatian painter, whose typical Istrian canvases have been occupying gallery spaces since the 1980's onward. His début exhibition in this region, at the Multimedia center KIBLA in Maribor, features a solo exhibition covering a very condensed overview of his creative efforts, from existentialist, Mediterranean paintings, to expressionist, mythological works; from politically committed to the more intimate individual motifs; from existentialistically personal to socially historical stories. One of his typical features is the use of an extensive color palette, which often emphasizes the selected color scheme depending on the story it conveys, and weaves it into the composition.

We can thus make a distinction between his individual painting periods in terms of blue (which he emphasizes very often), yellow, red ... The material aspect of his works could be further defined by the use of bitumen, which he incorporates in various ways, by weaving it with the color into the integral visual contour, which results in a raised-relief surface, a paste-like quality of the material, and a certain kind of "proper blackness", with an appealing fragrance radiating from such an oil-based mixture. In quite a few works he plays with the idea of a painting inside a painting, where the outer edge is at the same time part of the painting, and a frame, which takes the story forward to some kind of an extended reality, as if he wanted to juxtapose it on a different level.

To Bojan Šumonja, the perpetuation of a proper artistic expression is both an experiment, and a search for new possibilities offered by the selected motif, once he places it inside a different context and alters its color palette. We could say more or less the same about his more recent works, which perhaps cannot be simply linked to the earlier paintings, although we certainly recognize his stroke. The color scheme is more modest, with white, blue and black prevailing. Their message is much more straightforward, it can be entirely political, and it differs from the earlier, more covert narratives in the sense of responding to current events.

The first exhibition of Bojan Šumonja in Maribor features an overview of his more recent works, created within the time span of the past decade, and including the latest works as well. The emphasis is on the not so colorful paintings, as most of the selected works evolve around a blue-white-black color scheme, while the multi-colored pieces are – much like the next phase, again – in the minority. It is as if his initial practice in terms of style, the use of different materials, color layers and painting backgrounds, followed by a play of the contents, i.e. of the various, yet emblematic themes typical of his environment, has become upgraded – by experimenting with the forms; by placing a painting inside a painting by means of mimicry, mimesis, or narrative; by intertwining motifs from reality, history, and mythology – to the point of using less colors and conveying more message, like in his two cycles, Tiepolo's Sons and Sheep.

While the former is characterized by an air of (art) history, in Sheep we cannot overlook the direct political, and, of course, social connotations. Only superheroes can save us, the artist would add, as he spices up this integral display of his recent works by a selection of small-scale formats, which reveal to us his specific feel for details, and disclose the last corner of his (spiritual) atelier, which we were invited to visit.

Peter Tomaž Dobrila

Bojan Šumonja graduated from the School of Applied Arts in Pula, Croatia. He then continued his studies at the Academy of Fine Arts in Venice, department of sculpture, class of prof. Gianfranco Tramontin and graduated in 1984. In 1985 he took an additional class in graphic design in Milan, Italy. He has exhibited in over 200 group exhibitions and over 100 solo shows in Croatia and abroad. He lives and works in Pula, Croatia, where he also runs the Poola Gallery.

More: <http://bojansumonja.net/>

The exhibition is supported by the Ministry of Culture of the Republic of Slovenia, the Municipality of Maribor, and the Ministry of Labor, Family, Social Affairs and Equal Opportunities.

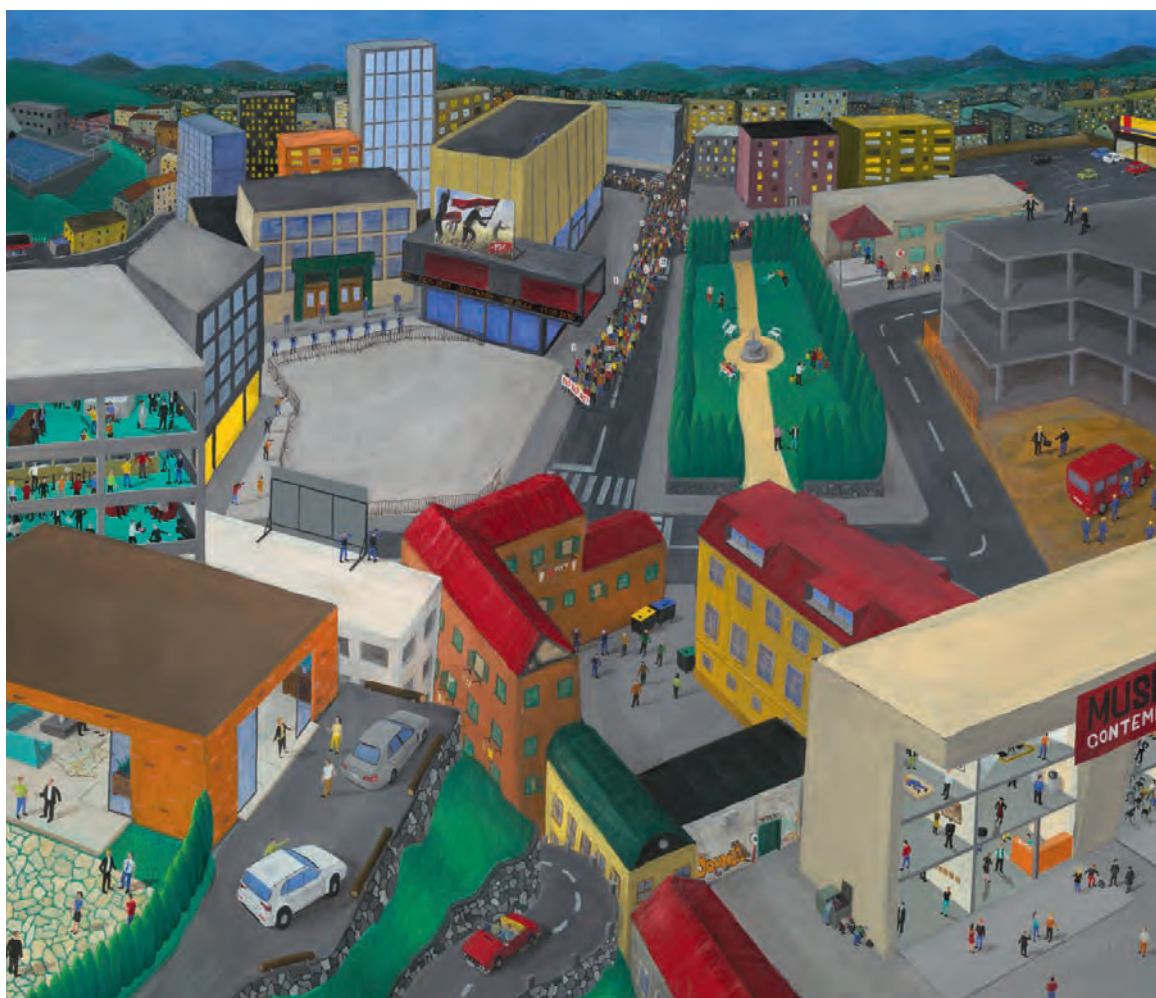
The exhibition will be showing until 4 March 2017.

Opening 17 February 2017, at 8pm.

KiBela / MMC KIBLA Maribor, Slovenia

KiBela, space for art,

is open on weekdays between 9am and 10pm and Saturdays between 4pm and 10pm.



Staš Kleindienst
Lost Space
KiBela
8 March–25 March 2017

Staš Kleindienst

Lost Space

8 March–25 March 2017

KiBela, Space for Art

MMC KIBLA, Maribor

Lost in Space and Time

Lost Space recapitulates the idea of a depoliticized space, which appears in the works of Staš Kleindienst. This is an actualized space, which has lost the power of antagonism and only remains in service of the ideology of capitalism; a space, where mutual relationships have become ritualized and controlled, yet devoid of any kind of potentiality and political manifestation.

Staš Kleindienst has been depicting spaces since 2013, when he returned to the idea of “traditional” painting. His works lean against the tradition of Slovenian naive painting, and the period of American realism from the beginning of the 20th century. Especially the latter has had a powerful influence on the artist’s work: American realism has marked the world of art with a socially critical undertone, stemming from the times when the USA was undergoing a new transformation. Massive migration flows, industrialization, and urbanization were underway, transfiguring the very foundations of the society – these were the beginnings of establishing capitalism. It has now been over 25 years since Slovenia’s independence, but it pushed us into an even greater precariat: the social differences have escalated immensely, affecting mostly the middle class.

This situation only rekindles the memory of socialist ideology in the minds of Slovenian people, regardless of the fact that we are living – ironically – in the so much desired capitalism. In socialist times the worker was privileged, while today he is out there on the market, only beginning to realize that competition is a necessary evil. Meanwhile, the world overtakes him on the inside. We have entered an era that could be called ‘Slovenian social capitalism’: on one hand we are smothered by the demand for equality, and on the other by the desire for capitalist success. The society turns negative, passive, and ultimately apathetic – and apathy has been considered as the most contemptible of human traits already since the times of Dante.

The visual content of Kleindienst’s works thoroughly portrays precisely this apathetic state of mind: with enough empathy, we should have no problem feeling it. He achieves this by painting from a bird’s-eye view, which creates an effect of a seemingly remote space, full of people and events, but these are so distant that they cause the feeling they don’t concern us. Much is *too-much*, we would say. The artist adds to this effect by using large-scale formats, thus gaining a fundamental distance between the viewer and the object, which places him in the position of an *ex machina*: the scope of the visible horizon – deliberately – reminds us of a CCTV camera recording. The space is so distant from us that it simply fails to connect us with the people, who act only as marionettes; instead we see only *lost* spaces, packed with events and people we don’t know, which is why they do not evoke an emotional, social, spiritual, philosophical, or physical sense of concern with life and the world – we are apathetic; it is none of our concern; *CCTV in operation*.

Staš Kleindienst belongs to a generation that was raised according to the values of the socialist regime – he probably still remembers the (Yugoslavian) Pioneer pledge “...to study and work diligently, respect parents and my seniors, and be a loyal and honest friend who honors his word...” A melancholy of the values of respect, honesty, and hard work, for which it seems that today’s generation does not know them anymore. The situational paradox, however, is that the 1980’s generation are now parents, who fight for their children’s rights by being ready – in search for responsibility – to pin the blame on the present-day school system, which has replaced the “retrogressive”, i. e. the socialist one.

If we compare Kleindienst to Slovenian naive painters, we can observe a connection in the depictions of numerous spaces with an almost over-crowded visual content. Naive artists created without being familiar with the rules of the syntax of visual signs, of proportions and perspective and other fine art laws, though of course for Kleindienst, with a master's degree in painting, and having received the Prešeren Student Award as well as the OHO Group Award, this does not apply. His intention is quite the opposite: by portraying the over-saturation of space (and thereby of time) in the technique of naive painting, he tries to vanish the border between the artificial and the created, between the non-living and the living, between form and content. Direct opposition also lies in the fact that naive painters idealized painting idyllic countryside scenes, while Staš Kleindienst lives in the capital, and paints scenes from urban life, where people are not "merry as ever in the true countryside spirit", but rather apathetic inside an urban environment.

Another influence that can be attributed to Kleindienst's painting is that of Slovenian "too-modern" painters, which is reflected mostly in his use of the color palette and free painting style. Members of the too-modern movement reject the elitism of academically trained artists, and consciously profanize art in all its aspects, in the creative practice, and in forms of institutional life. Content always comes before the stylistic and technical laws of an artwork. The motifs are often figural, there is plenty of realistic stylization, which enables the artists to communicate the narrative in a visual manner, wherein a too-modern work of art must contain a certain amount of bizarreness, irony, sarcasm, and humor – which is indeed evident in Kleindienst's works.

In his career, Staš Kleindienst has reached the point of artistic freedom that reflects his unique painting style, which is undoubtedly also a reflection of the modern-day world. In the depicted floods of people, events, and information, which is but virtual, and which we can, at the end of the day, put to no use, it is really about focusing on the social reality and social changes from the perspective of the discourse of power and the role of authority. In this context, the artist attempts to form dystopian social fiction scenarios, which are nonetheless based on existing ideological, economic, and political coordinates, which should lean against the idea of imagination as a tool for developing a potentially different way of thinking, rather than just a literal interpretation of the current social phenomena.

Nina Jeza

Staš Kleindienst (born 1979) completed his MA in fine arts in 2009 at the Academy of Fine Arts and Design in Ljubljana. In 2007 he received the Prešeren Student Award. During his study years he became part of the Leban/Kleindienst duo, which has been more or less intensely active for nearly a decade, their production covering a variety of media. Later Kleindienst joined the collective Rearticulation and founded the eponymous journal. After an intense period of working inside collectives, the artist turned once again to the traditional artistic media, working mostly in painting, drawing, and video. In 2014 he won the OHO Group Award, the central nationwide visual arts award for young artists. He participated in numerous solo and group exhibitions home and abroad. He lives and works in Ljubljana.

The exhibition is supported by the Ministry of Culture of the Republic of Slovenia, the Municipality of Maribor, and the Ministry of Labor, Family, Social Affairs and Equal Opportunities.

The exhibition will be showing until 25 March 2017.

Opening 8 March 2017, at 7pm.

KiBela / MMC KIBLA Maribor, Slovenia

KiBela, space for art,

is open on weekdays between 9am and 10pm and Saturdays between 4pm and 10pm.



Joni Zakonjšek
Blissfully Yours
KiBela
31 March–26 April 2017

Joni Zakonjšek

BLISSFULLY YOURS

31 March–26 April 2017

KiBela, Space for Art
MMC KIBLA, Maribor

“All of the paintings have already been exhibited before, but will appear in Maribor arranged in a new constellation: seas, meadows, cosmic cores in their alluvium, a small composition of new circles-watercolors, and a large painting from the process that allows a peak under the skin of the painting. The latter, like all the others, features a powerful, very colorful space explosion, through which, like through a ritual, I enter into the painting. All the others are covered by the facet of a painting with a very lengthy meditative process, so that it can condense and sew up all this tapestry into a new kind of immensity, and the myriad of strokes into timelessness, while the background remains hidden, known only to the painting itself. This is the first time I want to exhibit the painting so naked, so stripped to the core, because the little paintings on rice paper, exposing a strange dance, the presence of dervishes, are sewn onto felt fabric; I see them on pillars, creating a space of some kind of ecstasy, bliss, which is known very well to all the paintings. But in terms of structure and color, these small-sized paintings are exactly the same as the paintings in their backgrounds...”

— Joni Zakonjšek during exhibition set-up

Nature in the painting, a painting in nature. A painter of nature, who is nature herself. She is one inside nature, like all of us are. We are together, naturally connected into oneness. We are one. Everything is one. The whole is a part. And one is everything. A part is a whole. Though empty, and to some imperfect, we are perfect with nature. We reside in nature and nature dwells in us. When somebody screams “it’s in my nature”, they disclose this (un)intentionally. It is only in the perception and acceptance of this that we can live. See, listen, smell, taste, feel each other not only like one another, but intuitively perceiving everything inside us, so that we weave a common fabric, which does not let anybody go. It captures and embraces the perceptible and the imperceptible. Occasionally one of the threads, thin like silk but flexible, will snap, it is ruptured, but silkworms will soon be there to heal it. Joni’s paintings are this kind of world, our world, which she paints and unveils on her canvases. It appears mysterious, but once we catch sight of it, it will inspire us, it will absorb us, just like nectar is absorbed by a butterfly to quench its thirst, and just like the waves of a tide embrace the rock to bathe it. Like windows to nature, they become doors that lead to us. Let’s try not just opening them, but also stepping through them. And we will be there and here, inside ourselves and with anyone, anytime, anywhere we wish to be. We will be together.

— Peter Tomaž Dobrila

Joni Zakonjšek was born on 22 September 1974 in Koper. After finishing gymnasium she spent two years in London, obtaining a degree from the Foundation Course of Art at the White Chapel Art School. In 1996 she began studying at the Academy of Fine Arts in Ljubljana, graduating in 2003 under Professors Emerik Bernard and Marko Uršič, and later completed her specialization studies under the mentorship of Gustav Gnamuš. From 2004 she acts as an independent visual artist, entering the Slovenian fine art scene with a solo exhibition at the Praetorian Palace in Koper in 2002. Since then, her works have been showcased in numerous solo exhibitions at established exhibition spaces, as well as in group exhibitions both home and abroad. Originally from the Primorska region of Slovenia, she lives and works in Bela Krajina, where she devotes herself entirely to painting. She has received several awards in recognition of her work.

Opening: Friday, 31 March 2017, at 7 p. m.

Showing until 26 April 2017

Space for Art KiBela / MMC KIBLA, Ul. kneza Koclja 9, Maribor, www.kibla.org

Open on weekdays between 9 a. m. and 10 p. m., Saturdays between 4 p. m. and 10 p. m.

ACE KIBLA is supported by the Ministry of Culture of the Republic of Slovenia, the Municipality of Maribor, and the Ministry of Labor, Family, Social Affairs and Equal Opportunities.

Project RISK CHANGE (2016–2020) is co-funded by the Creative Europe Program of the European Union.



Gregor Pratneker
Light, Wind and Sky
KiBela
5 May–3 June 2017

Gregor Pratneker

Light, Wind and Sky

5 May–3 June 2017

KiBela, Space for Art

MMC KIBLA, Maribor

"My paintings are landscapes that twist and turn and are tossed about and split apart. Sometimes they merge into sky or water, or disappear off the edge of a cliff. Flooding is a regular occurrence. I view the painting process as a portal to my inner world, a response to environmental and global events; it has evolved out of a deep fascination with the metaphor of landscape and the extensive possibilities of oil paint. By moving the paint over and around a surface, weather and geological processes become agents of change, acting on landforms that are repositories of memory and accumulated experience. I meander through a landscape versus describing it, and capture not a moment but a process – forms, elements and events, moving and changing over time."

—Gregor Pratneker

Gregor Pratneker is inspired by joys of nature through the human doctrine of compassion, affection, and respect. His motifs concentrate around postmodernistically depicted landscapes, which means simply that he embraces a classic artistic style and the legacy of modern European art, while at the same time, committed and uninhibited, he transcends the mere metaphoric restraints of the themes typically associated with landscape painting.

The dynamics of strokes in his paintings establish a relationship with the viewer and create a scenography for a game, which we must become part of, if we wish to truly feel the work – at least in the way it is perceived by the artist. With an exceptional feel for modeling the light, Pratneker also adds a hint of personal impression and subjectivized expressionism to the paintings. The artist's leitmotif is landscape, portrayed with a subjectivity of the shades of light, which complement the visual character of this subtle landscape painter, and express his personal relation not only towards the moment in time, which happened in the painting "by chance", but mostly towards the natural processes that stand behind it, serving as a mirror. Pratneker's works exhibit a certain kind of *adapted* realism, though never in a cultural-historical sense, for which Pratneker has a distinct disinterest, or even less in terms of some topographical tradition. His painting expression is highly individual, deliberately refusing to follow modern painting tendencies. In terms of style, he is perhaps closest to post-impressionism, to which he constantly adds an expressionist tone. The artist indulges in creative intuition that leans against his theoretical knowledge of the fine arts, gained through the study of painting, and undoubtedly highlights the expressiveness of the sensibility to light effects. Full-toned colors coupled with the artist's overall sophisticated mastery of painting techniques make it appear as though the landscape meanders through the observer, enforcing upon them its own dynamics and a proper rhythm, which, from an esthetic point of view, is quite irresistible.

The selection of exhibited paintings features motifs of forest landscapes painted to capture the light dispersed between trees. Occasionally, water motifs occur as well, in the form of a small stream, a big river, sometimes a lake. At times, the landscapes also include a

figure or a group of people, however, they always only act as symbolic details, implying the smallness of man compared to the mightiness of nature. The snowbound winter landscapes are blurred, because the foreground and the focus is painted with snowflakes, while the background lets us perceive only a blurry bustle of the people that are being pushed mercilessly by the winter landscape into the long shot and into some kind of cold background. This is where Pratneker's painting technique is at its best: a masterly depiction of the winter atmosphere truly does make us feel as though the cold is oozing from the painting. By using a post-impressionist color palette, the artist defines the season in the painting, so that we can feel the fall, winter, spring, or summer veduta of the depicted landscape. We know that each season has its perfect moment, and the paintings of Gregor Pratneker seek to re-create that moment, that subjectivized, and thus personal impression.

The artistic style as such is of no importance to Pratneker, as he builds upon a proper knowledge of the fine arts, and a personally developed sense of esthetics, while all the while staying true to himself. His body of work is extensive; this is an artist who constantly creates, learns, and remains faithful exclusively to oil painting, which is, of course, much "slower" and technically much more challenging than its modern counterpart using acrylic paint. Thus, Pratneker stays true to a classic approach to painting and the use of traditional techniques.

—Nina Jeza

Gregor Pratneker (1973) began painting in the 1990's. He lives and works in Maribor. He paints exclusively in the oil painting technique. In 2006, he graduated from the Department of Fine Arts at the Faculty of Education in Maribor with his thesis titled "The painting vedutas of Maribor" (mentors Marjeta Ciglencčki, Anka Krašna). Between 2007 and 2012 he was a post-graduate student at the Academy of Fine arts and Design in Ljubljana, receiving his MA with the thesis "Abstracting and form deformations in my painting". His works have been shown in several solo exhibitions both home and abroad, as well as in numerous group exhibitions and art colonies.

In 2013 he received the May Salon Award and the Maribor Fine Artists' Society (DLUM) Prize. His painting *Zimsko jutro* (*Winter Morning*) was presented at the legendary Autumn Salon in Paris in 2014. In 2015, he participated at the Salon of French Art at the Grand Palais in Paris, and in 2017 at the group exhibition The Project Room at the Bruno Massa Gallery in New York.

KiBela / MMC KIBLA

Opening on Friday, 5 May 2017, at 7 p. m.

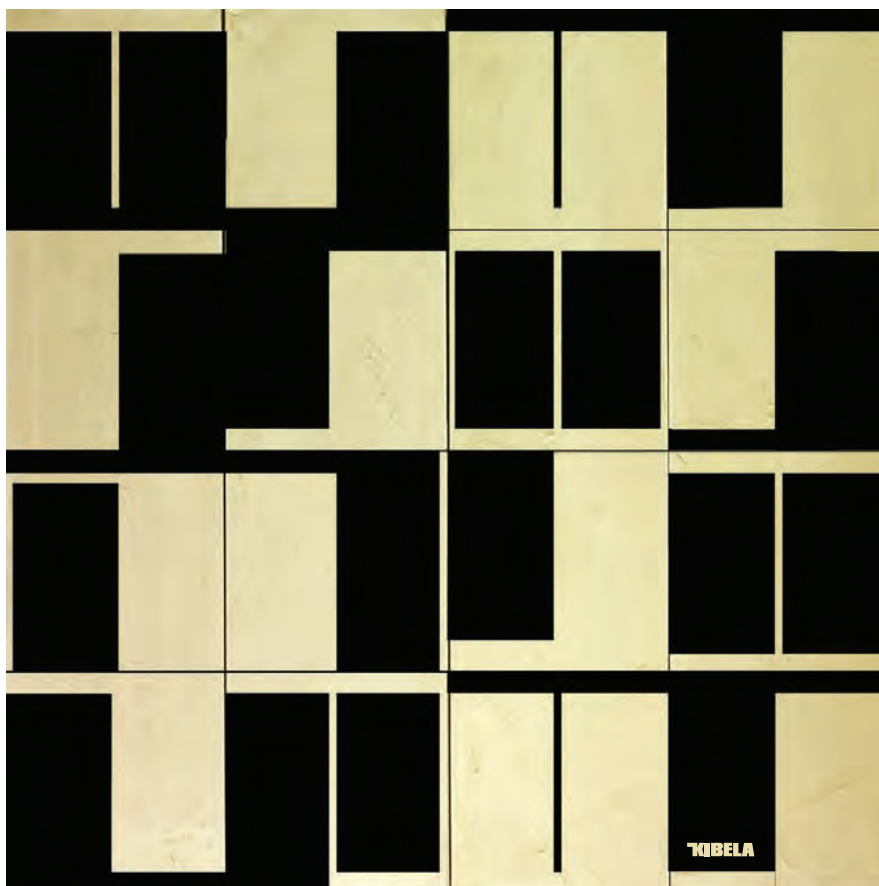
Showing until 3 June 2017.

Space for art KiBela / MMC KIBLA, Ul. kneza Koclja 9, Maribor

Open on weekdays between 9 a. m. and 10 p. m., Saturdays between 4 p. m. and 10 p. m.

KIBLA

ACE KIBLA is supported by the Ministry of Culture of the Republic of Slovenia, the Municipality of Maribor, and the Ministry of Labor, Family, Social Affairs and Equal Opportunities. Project RISK CHANGE (2016–2020) is co-funded by the Creative Europe Program of the European Union.



Duša Jesih
Módus vivéendi
KiBela
9 June–15 July 2017

Duša Jesih

Módus Vivéndi

9 June – 15 July 2017

KiBela, Space for Art
MMC KIBLA, Maribor

The Soul of a Painting: Modus Vivendi

Within the realm of fine arts in Slovenia, the paintings of Duša Jesih belong to the genre of geometric abstraction, characterized by visual composition of an art work by means of geometric forms, elements, or structures on a two-dimensional canvas, according to previously defined mathematical rules, which appear to be in accordance with the “scientific” rules of nature. Geometric abstraction is no novelty in Slovene fine arts’ production, it has been topical for over a century, from the time it was still called (and considered) avant-garde. But the scope of Duša Jesih’s paintings reaches far beyond the influence of geometric abstraction, touching upon almost all of the 20th century -isms.

In translation, the phrase ‘módus vivéndi’ means an arrangement or agreement that enables a peaceful coexistence. Duša Jesih uses the painting medium to construct geometrical forms into a syntax of horizontal and vertical shapes, creating the effect of architectural quality on a two-dimensional canvas. The artist’s distinctive feature is maintaining an explicit distance to the past and the limitations of the past, and not letting herself be trapped by any kind of direction or movement. The period of modern art, as well as art movements of the 20th and 21st centuries in general, share a common feature: the point is not to understand an art work, but to contemplate one.

In a manner entirely her own, Duša Jesih incorporates the avant-garde and neo-avant-garde 20th century genres, creating an entirely new, contemporary art work of the 21st century. Through the subjective – her spontaneity, and the objective – her knowledge and skill, she builds a peculiar artistic expression. Her monochrome paintings reflect hues of black-and-white quadrates, reminiscent of suprematism, which really means clarity of perception. This is pure conceptualism of immaterial forms without any back-up in physical objects from reality. An esthetics based on surface forms, purely geometric forms, created on the basis of a metaphysical “feeling”, rather than juxtaposition – the latter is actually established post festum.

In other words, módus vivéndi, as an arrangement that allows to transcend what is seemingly incompatible, can only ever exist temporarily, as part of a consensus. In order to overcome oppositions, natural or political or structural or meaningful, different types of organic models need to be formalized, each carrying its own substance, and essentially existing because of this natural disparity: the difference that separates them from any other. This is what lies at the core of the symbiosis, which the author so confidently, yet unobtrusively, re-creates as architecture in the medium of painting. Surface, and its reduction, the line, as two fundamental expressive objects, can exist separately, but each time only at a precise moment and at a precise point in space. Duša Jesih’s módus vivéndi is established only when she exposes a basic geometrical figure against its counterpart. The compositional symmetry of co-existence, which emerges through the emphasizing of universal difference, is, however, ultimately formalized only by including the observer’s view.

Duša Jesih takes one step further: her geometric animation contains the element of surprise. The artist uses computer digitalization to alter the patterns of meshes, employing animation to add energy to the painting, and advancing it to a controlled chaos. There are no coincidences, it is all about the artist's spontaneity in creation, which is also the ultimate, most powerful virtue of beauty in art. The digitalization of this painting dialog adds further to the re-creation of the endless rhythm of individual 'modules' or building blocks, whereby the artist transcends the commonness of materiality. The view discloses, but without really revealing anything. Duša Jesih strips the sight of its vanguard decision-making position, in fact, she does more than that: the eye is exposed as entirely subjectivized and is allowed only the benefit of observation.

The cycle *Modus Vivendi* addresses something that could be called a "universal art work". There is no representation here, only pure lyrical truth; there is also no significance as to the colors or images, which are all unified. Duša Jesih reforms the painting into a meditation. Her intention is not to depict objects of reality, moreover, it is neither symbolic nor representative, but rather distinctly purist, clean, entirely open to contemplations about pure art. The perspective of color stands for a minimalist reduction; the rhythm of abstraction establishes the conceptuality of the work, thus upgrading it to something different, at worst; to a work that wants to be part of a spiritual harmony, and provide the same chance to the viewer.

The Object is no more. But there comes Duša, carrying a Sign.

—Nina Jeza & Artists&Poor's

Duša Jesih (b. 1977, Ljubljana) graduated in 2003 at the Arthouse – College of Visual Arts, Ljubljana, and in 2006 completed a specialized course in painting at the same institution. She participated in numerous exhibitions, colonies, residency programs, and projects. Between 2006 and 2007 she attended expert and research advanced studies in Paris, at the Cite Internationale des Arts. Since 2008 she operates as a self-employed person in the field of culture. In 2012, she began her MA degree studies at the Academy of Fine arts and Design in Ljubljana. In 2015 she received the Prešeren Award for Students. She lives and works in Ljubljana.

KiBela / MMC KIBLA

Opening on Friday, 9 June 2017, at 7 p. m.

Showing until 15 July 2017.

KiBela, Space for Art / MMC KIBLA, Ul. kneza Koclja 9, Maribor

Open on weekdays between 9 a. m. and 10 p. m., Saturdays between 4 p. m. and 10 p. m.

KIBLA

ACE KIBLA is supported by the Ministry of Culture of the Republic of Slovenia, the Municipality of Maribor, and the Ministry of Labor, Family, Social Affairs and Equal Opportunities.

Project RISK CHANGE (2016–2020) is co-funded by the Creative Europe Program of the European Union.



Sandi Červek
Intermezzo – Aleksander Červek trio
KiBela
18 August–9 September 2017



intermezzo
ALEKSANDER
ČERVEK
TRIO

18 August–9 September 2017

KiBela, Space for Art
MMC KIBLA, Maribor

As the title *Intermezzo* – Aleksander Červek Trio wittily implies, *trio* represents the “Trinitarian” potential of the artist, who, with a lyrical creative interplay, stops for a moment at the divergence of creativity’s ultimate principles: between the rational and the emotional, to be able to capture the moment, which is known in music or the theater as inter-play. The inter-play in Červek’s creative context, therefore, necessarily means exactly the same: a subject caught between the before and the after inhibits genuine existence, and reduces it to a suspense, to enable the viewer an insight into the object’s interior, which is actually only in the process of being created. In an *intermezzo*.

Intermezzo by Aleksander Červek Trio is a presentational installation, a three-dimensional organic artwork, which connects and sublimates different media to shed light on the artist’s approach to the creation of a work of art. The present exhibition features four large-size black canvases, recognizable symbols that have marked Červek as a master of “black paintings”. The opportunity, one certainly seized by *Intermezzo*, enables an upgrade of the basic Rothkian concept of ‘mere’ emotion-provoking painting: the Červek-Trio also displays drawings and color paintings, which are thematically linked to black nylon stockings, pulled over the canvases, representing sublime femininity and subverted masculinity, Hegel’s thesis and antithesis, synthesized in each and every instance of man’s unique being. Červek breathes life into recycled materials, or ready-made objects: by means of the simplest visual gestures, he paints eyes to the object, through which the latter now sees, is personified, and becomes a subject. The visual creation of an opposite between the rational and the emotional, between the living and the non-living, between object and subject, transforms these art objects into listeners, viewers, arbiters, and critics – into one of us.

The artist’s large black paintings have placed him at the very top of contemporary Slovenian painting, as one of the most radical painters who started out on his creative path in the second half of the nineteen-eighties, a period pervaded in Slovenian painting mostly by a modernist note, with the majority of artists creating abstract works. Sandi Červek has entirely exhausted and reduced the idea of painting: into a black groundwork surface he chiseled a black spiral, which expresses a controlled psychotic condition – despite technical precision, the art remains primarily meditative, and this should apply to the audience as well. The painting is an icon that absorbs us, which makes us feel rapture, a Eucharistic moment, since in its blackness it depends distinctly on the source of light, and is therefore mysterious, mystical, or even divine.

The present exhibition by Sandi Červek is not the first opus in his creative career. He had painted in a modernist manner of color abstractionism and art informel long before stepping into black painting, and passed through a figurative phase in between. *Intermezzo* stands for an intermediate link in the artist's modality: his painting opus, marked by an absolute abandonment of colors, in the form of monochromatic black canvases, is revealed on this occasion in a different, more relaxed light. Communication with the drawing, the ready-made objects, and the nylon-embellished works, enables the viewer a look behind the scenes of something that the artists usually cover up: an insight into the process of creation, which does not exist only in its final form, which is being displayed, but stands for the combination of equivalent phases, which co-exist between, and because of, each other. The artist, therefore, creates a unique organic set-up in a specific time and space. The color palette is varied, even the still lifes are depicted *en vivo*: they are not mirror images of dead nature, but rather accentuate the vividness of the depicted objects. The same is true of the drawings, which appear as studies, but are entertaining and, above all, positive, due to the 'revived' still lifes and the accompanying titles.

Intermezzo is a unique moment in Červek's creative work, a freeze in current time and space, which employs a combination of techniques and topics to transcend the traditional curatorial set-up, upgrading it to a site-specific installation. In terms of style, Červek remains part of postmodern abstract colorism and new informel – emphasizing an informal art without rules or forms, for which the black tulip may not be black enough, but Červek's *noir* is all the more optimistic.

— Nina Jeza & Artists&Poor's

Sandi Červek (1960), MFA, lives and works as a freelance artist in Murska Sobota. He began his study of painting at the Ljubljana Academy of Fine Arts in 1980-1981 and graduated from the class led by Prof. Gustav Gnamuš in 1985. He works in painting, drawing, graphics, illustration, and design. In the second part of the 1980s he made his debut on the art scene as a member of a generation that turned directly to abstract art and the tradition of modernism. A major part of his work is dedicated to studies of optical effects and complete color reduction, which are manifested in monochromatic surfaces, where light creates an effect of incredible depth and reveals a variety of patterns through accurately applied color layers.

More:

<http://museums.si/sl/author/details/62/sandi-cervek>

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Petra Kapš (alias OR poiesis)
Flux hortus (paradise#1)
1–16 September 2017 – KIBLIX 2017 Pre-event
9–16 November 2017 – KIBLIX 2017 Festival
Leon Štukelj Square, Maribor, Slovenia

Petra Kapš (alias OR poiesis)

Flux hortus (paradise#1)

— intermedia sound installation

1–16 September 2017

MMC KIBLA / Trg Leona Štuklja (Leon Štukelj Square), Maribor, Slovenia

radio aporee ::: miniatures for mobiles

*when drops of night
submerge forever into
the shadow of sleep*

Flux hortus is an aural water garden, a timeless book in space, a library of rivers, designed for listening in motion. It seeks inspiration in the manifestation of a sonopoetic variation on a cosmic garden, and wonders what paradise sounds like. Paradise, *pairi-daeza*, an enclosing wall, a detachment of a piece of landscape for various purposes.

Flux hortus explores relations between concepts and models of the garden as the idealized form of experimenting with living environments, with an emphasis on audio perception. Rivers. Water is the ultimate available matter of all living beings; it is even much more than man's pure freedom. Corporate control over water stands for the ultimate destruction of man as a free being – human bodies are composed of around three-fourths of water – privatizing water supplies literally stands for a comprehensive privatization of human beings. As well as all other beings. Moving water sharpens the hearing, then confuses it; it evokes premonitions and auditory hallucinations, and wakes up the body's memory.

River hydrosonography is set within an interaction with the production regimes of the post-contemporary world. Liquidity constitutes the reality of the everyday from behind the garden's »walls«, in the »outside«, that is, in a concrete-monetary landscape, which is hostile to the same extent as the outsides have always been threatening.

Liquidity is also the basic principle of a water garden. The radio aporee ::: app upgrades the user's mobile phone into a digital ear for listening to and experiencing the cosmic garden. Whoever has ears, let them hear!

The garden is fuelled by the author's field recordings of the rivers of north, south, east, and west, with wired rivers as a special addition. *Flux hortus* is an invisible garden. The way to immerse in it is through one's ears. It is an endless garden of the future, a paradise of constant presence. The concreteness of the past resounds through fragmented sediments and chips of sound. With digital hearing, it eliminates the time- and space-based perception. The spatial book of rivers sings, when we walk through it.

Flux hortus develops the practice of, and creates the time-space for poetry sonor. It constructs a sphere of acousmatic sonic entity. The etherial aural setting actualizes the arts of memory. The spacialized sonography explores the memory of the body, the poetic inside the technological. The digital space flattens temporality down to asynchronic aspatiality.

access/use:

= download the radio aporee ::: app (free) on your mobile phone (Android 4.x or newer, iOS 6.x or newer) and plug in earphones. Play Flux hortus (paradise#1) on the location of Trg Leona Štuklja, Maribor. The app transforms your mobile device into a digital ear. By moving across the square, you create your own sonic choreography of a hydrosonic cosmic garden composition.

= to listen to the sounds of the water garden, you can also borrow a mobile device with the installed app at the MMC KIBLA.

Petra Kapš (alias OR poiesis): Flux hortus (paradise#1)

intermedia sound installation in the city square, digital sound/radio book in space

1–16 September 2017

Opening: Friday, 1 September, 7 p. m., MMC KIBLA

Flux hortus – a walk with the artist: Wednesday, 6 September, 7 p. m.

Petra Kapš alias **OR poiesis** (b. 1975, Slovenia) weaves her work between the art of sound, radio, chrono-space poetry, poetic performance, books and reflection. Aside from the ethereal features of sound, she focuses on the physical presence of the body. She extends the word, her core medium, with sonic spheres of sonorous poetry. Kapš is interested in aural memory and the deep time of the body. Incorporating an (a)syntemporal presence through the digital sphere, she researches the possibilities of intimate radio and is concerned with the void ear of the internet listener. Her sound/radio/book works are located solitudes.

web page: <http://orpoiesis.blogspot.com/>

Latest sound/radio/performative pieces: *Fluxor beton*, 8-channel sound installation in public space, Sonoretum, Kapelica Gallery, Ljubljana // *Transluce, moonlight into porcelain cup*, wolfMoon radioCona // *Walking piece ... Golden Walls*, Kunstradio, Vienna // *Sladkost jutra*, visual poetry, Dobra vaga, Maribor Art Gallery // *Ohr in den Gärten der Stille, Seitengassen ... Maribor*, artist's book; sound performance, Salon für Kunstbuch 21er Haus, Vienna // *Aural memory, time vortex_flux* (radioCona, Centralna Postaja Maribor) // *Berliner Luft, Sonopoetic paths Berlin*, sound/radio performance, (radio aporee ProjektRaum Berlin) // etc.

radio aporee ::: miniatures for mobiles is a platform for augmented aur(e)ality projects in public space

Petra Kapš (alias OR poiesis): concept & performance Flux hortus (paradise#1)

Udo Noll: platform radio aporee ::: miniature for mobiles in radio aporee ::: app

<http://aporee.org/mfm/>

Flux hortus (paradise#1) – Pre-event of the KIBLIX 2017 festival. Produced by: ACE KIBLA

KIBLA

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Stojan Grauf

Očividci / Eyewitnesses



Stojan Grauf
Eyewitnesses
KiBela
15 September–7 October 2017

Stojan Grauf is presented on this occasion as a trans-disciplinary bio-artist: the exhibited works are entirely ecological, painted with natural pigments made by the artist himself. In KiBela Gallery, Grauf sets up his own portion of nature by revitalizing a segment of the once active, but today almost forgotten Betnava Park, where the cycle of *biological* paintings entitled *Eyewitnesses* was created.

Upon his graduation from the Academy of Fine Arts and Design in 1984, in a time when artists in Maribor were mobilized (yet again) to revitalize the Betnava estate and park, Stojan Grauf was the first to showcase his works in the Betnava Park with his first solo exhibition, which included elements of nature in the set-up of the show. Unfortunately, today the Betnava Mansion and the surrounding park are abandoned. On a symbolic level, StojanGrauf is the only true, "real" eyewitness to this decay, as he has been tracking its ruin for over thirty years. Every summer to this day, the artist moves his studio to the Betnava Park, or, better yet, to the overgrown forest inside which the park was left to fade away. Even the stream that once ran around the mansion and used to be full of fish, has now dried out.

Grauf is a recognizable artist, who draws inspiration solely from nature, merging with it, and constantly re-creating the symbiosis that ties humans to their environment. A genuine bio-artist; not in the sense of interdisciplinary, research-oriented art, which hopes to create living matter out of the artificial, but rather as a testimony to the natural decay, an eyewitness to the ruin, which he tries to elevate, through active re-animation and a constant "returning of the same", to the point of an immanent, even absolute re-cycling of that, which has always been circling in nature, and which has been extrapolated by man.

From this perspective, Grauf's paintings are entirely ecological, created in nature and made from natural materials. The only commercially acquired product is the watercolor paper, other materials used are plant-based bio-pigments, made from greens found in the Betnava Park. The charcoal, too, was self-made by the artist from willow tree branches growing in spring-time by the Drava River; the color pigments from soil, grass, nettles, dandelions, violets and other flowers, and fruits of the forest, such as blackberries or strawberries, all of which can be found in the Betnava Park. Bark collected from trees, such as the tulip tree, sycamores, lindens, oaks, or hornbeams, was used as a coating for the paper before applying natural hand-made pigments made from various plants' residue to paint. *Eyewitnesses*, or, as the artist himself puts it, co-authors of his works, are also snails, ants, earthworms, spiders and other insects, companions to the artist's creative process, which sometimes even climb up onto and across the canvas, leaving behind a trace. Stojan Grauf retains originality in his artistic work partly by returning to the past: as he goes about the entire time-consuming process of preparing the pigments, he tackles the tradition of classic painters, who insisted on the importance of authorship even regarding the preparation and mixing of the colors to be used, let alone the idea of abandoning

studio-based painting practices, and strengthening a Rousseauian "return to nature". Thus, the holistic message behind Stojan Grauf's entire artistic oeuvre is a way for him to express and display not only his respect, but first and foremost his remarkable and unconditional love of nature.

À votre service, monde. Love, Stojan.

— Nina Jeza

Stojan Grauf, a graduate of the Academy of Fine Arts and Design in Ljubljana, is a well-known local artist from Maribor, known especially as a master of drawing – the primal virtue of any art work. This middle-generation artist has always been closely tied to the city of Maribor, where he continues to live and work. Some of the most fundamental impulses behind his inspiration are related to primal nature and all-natural materials. Stojan Grauf has been self-employed in the field of culture since 1987, working in painting, restoration, murals, graphic design, and the development of indoor and outdoor planning and design concepts. His works have been shown in numerous solo and group exhibitions home and abroad, winning a number of awards and prizes.

Asja Grauf is an academically trained flute player. She plays in various ensembles, including electro-acoustic and improvised music genres. She has (co-) created musical pieces for puppet shows, fairy-tale and storytelling performances, and painting exhibitions. She also works as an educator, teaching flute in music schools and organizing workshops, through which she connects music to other expressive fields, such as dance and the fine arts.

Stojan Grauf, *Eyewitnesses*

Kurated by Nina Jeza

Opening: Friday 15 September 2017, at 7 p. m.

The opening ceremony accompanied by a performance by Asja Grauf (flute).

On display until 7 October, 2017

KiBela, Space for Art / MMC KIBLA, Ulica kneza Koclja 9, Maribor, Slovenia

Monday–Friday: 9:00–22:00 / Saturday: 16:00–22:00

KIBLA

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ACE KIBLA is a member of M3C, Multimedia Centers Network of Slovenia; International Platform X-OP eXchange of Operators and Producers; and McRU, Network of Slovenian Arts Research Centers.

The Betnava Heritage and Eyewitnesses

Klemen Brvar

We live in an increasingly amnesic time and space. The dictate of the self-eroding scientific/technological apparatus is too powerful and does not allow roots to nourish, or heritage to deepen, man's understanding of the world around us. Instead of monuments and messages of yesteryear that have been washed ashore, or better yet, forged through time, the present integrates the past in an increasingly arbitrary and twisted manner. Of course, all this can be hidden under a coat of any kind of autonomy, freedom of choice, sovereignty, and thereby equality of opinion, perspective, or expression. And yet, as the past is manifested and interpreted into the here and now, more and more through spectacle, shock, false commitment, and other yellowed impulses, a sense of insipidity and bereavement cannot be shaken off.

The lengthening shadow of content devaluation and pragmatic encroachment upon the essence of things stretches across many areas. It can be found quite nearby, in many local stories. Thus the Betnava Mansion (*Betnavski dvorec*), one of the most beautiful Baroque mansions in Slovenia, originally built in the Renaissance style, which shows today Janus' face of glory and banal elemental forces, is perceived in the wider public mainly as a synonym for a political affair and (justifiable) outrage. Is such a single-layered perception in an age, which (at least indirectly) allows influence and participation in decision-making, enough for the negative feelings and emotions of this symptomatic transition tale to be channeled towards constructive solutions? Probably not. But what most certainly sets us on this track is the knowledge about what kind of heritage we are dealing with: the Betnava Mansion and its nearby surroundings have an exceptionally rich legacy, which places this manor on the outskirts of the city at the center of attention in many a perspective.

Undoubtedly, the most evident is its architectural and landscape heritage. The ambitious restoration plans for »Maribor's Schönbrunn«, designed by the new millennium and the new-old owner, have assumed, if one is familiar with the first patronage of the Lavantine/Maribor diocese between the years 1863 and 1941, a return to the golden age. In the second half of the 20th century, namely, the estate was nationalized, its management was passed on to the Maribor agricultural cooperative, and commercial and farming outbuildings were erected. For some time the mansion served as a housing facility, and in

the transitional 1990s, even as a furniture showroom. Its condition today, however – with missing gutters, humidity, the consequences of a fire, the abandoned construction site, the bared excavations, the overgrown park and the pond whose water supply is cut off when needed – is in an even greater disharmony with the now long-gone past. The latter is witnessed by the fact that the archbishop's summer residency employed a special manager with an assistant and a also gardener, who took care of the already beautifully nurtured surroundings with gardens, alleys, and exotic trees. Another testimony to the mansion's relevance is a list of its past owners including the noble families of Auersperg, Szekely, Herberstein, Khiessl, and Brandis, who were among the most powerful worthies and landowners in the wider area, each in their own time. The Brandis family, for example, is credited for the late baroque appearance of the manor house as we know it today; in the middle of the 18th century, a still unknown master of architecture rebuilt the mansion and its chapel in Florentine style, after the fashion of Vienna castle architecture of the time.

With its new look, Betnava lost its Early-Renaissance appearance of a fortified residence from the late 16th century, defined by the quadrilateral basis with stocky corner towers and the defensive moat with a drawbridge. At that time, from 1587 onwards, the existing owners – the Herbersteins, who were adherents of the new Protestant religion themselves, made it possible for the growing local community of evangelicals to design a religious-educational complex next to the mansion. A prayer room, a school, the pastor's office, and the cemetery have placed Betnava on the map as an important Reformation center for some time. After 1600, the holy wrath of the Counter-Reformation was to blame for the fact that all of the buildings, including the cemetery, were demolished. In their place, gallows were erected.

The distant history of the mansion is extremely interesting as well, and places Betnava in a broader context. The first mention of the estate with the mansion in written sources dates back to 1313, when it was owned by the Maribor townsman Rudolf, a former city judge and the Styrian state scribe. In 1375 his descendants, who were also important function holders in the town, sold their family house in Main Square (*Glavni trg*), and adopted the name of Betnava three years later.

The roots, however, reach further back, to ancient times. Natural characteristics, and especially the road connecting the Roman town of Celeia (*Celje*) to Flavia Solva (the Austrian *Leibnitz*) was the main reason for the existence of a waystation on this location, which is not far from another important Roman traffic road between Petoviono (*Ptuj*), and Virnum on the Zollfeld Plain. The very probable existence of such a station is suggested by an altar to Epona, the Celtic-Roman protector of horses, found not far from the mansion. Another sign of Roman colonization, which typically occurred alongside roads during the 2nd and 4th centuries, is a series of countryside villas' remains (*villae rusticae*) under the south-east edge of the Pohorje Hills, between the settlements of Razvanje and Hoče. The Betnava villa foundations with their typical hypocaust, i.e. a system of central heating, were hiding, among other things, a considerable number of Roman coins. That an important trade and transportation route ran through this area is further supported by altars to Mercury, the Roman god of trade, found near Pivola, and to Mithra, an oriental mystery cult, which was worshipped, apart from soldiers and slaves, especially by the tradesmen of that period, and which is embedded today in the crypt of the Church of St George in Hoče. We must not neglect to mention Poštela, a fortified elevated settlement that holds a special place in the district's ancient history. This strategic point, from which a large part of the Drava Plain can be seen, was a refuge for local inhabitants from the lowlands in those insecure and troubled times. Poštela, with its mighty trenches still visible to this day, was populated in several periods, reaching the highlight during the Late Iron Age, between the 8th and the 6th century B. C. From the perspective of the facts known so far concerning human population, Poštela is a direct predecessor of the »Burg in der Mark« (German for »city in the Mark«, »Mark« being a frontier county in the Frankish state), which was built on the Piramida Hill in the middle of the 12th century. Later on, the town of Maribor developed below Piramida Hill.

Perhaps the least known is the artistic dimension of the Betnava heritage. The baroquization had also affected the mansion's interior, where today we can admire the luxurious three-stage staircase and the representative hall with illusionistic frescoes. The painted ceiling archway is adorned by an allegory of Spring, and the castle chapel is also painted in Baroque style. For some time, the mansion hosted a collection of

around 130 fine art works by world-class painting masters and their students. In the beginning of the 19th century, the then owner of Betnava, Clemens count of Brandis, evidently a lover and connoisseur of fine arts, used four rooms to exhibit works from Dürer's, Rubens' and van Dyke's school, the schools of Paolo Caliari Veronese and Caravaggio, and works by masters Giovanni Pietro de Pomis, Philips Wouvermann, and Hans Adam Weissenkircher. The collection of portraits, religious motifs, mythological allegories, and landscapes was later dispersed: a part of it came into the hands of the Lavantine Diocese and can be found today in its headquarters and in the Maribor Regional Museum, and a part was transferred to the Slivnica Mansion, where most of the works were kept until 1945, when they were taken over by the Yugoslavian Federal Collection Center.

A link to the fine arts has been maintained by Betnava through the mid-nineteen-eighties as well. It was then that the park and the nearby Betnava Forest (*Betnavski gozd*) became a space for showcasing contemporary artistic practices by younger-generation local Maribor artists. It started out in 1984 with Stojan Grauf's first outdoor solo exhibition, through which the artist established a particular and peculiar dialog between the artwork and the natural environment. In the following two years, Betnava became a stage for eventful multimedia neo-avant-garde actions; a collective of artists linked through informal ties were using music, performance, installations, projections, concerts, and dance, to loosen institutional frames and contribute to a more open attitude towards visual culture.

Whichever way we look at it, the complexity and multi-directionality of the Betnava heritage, with its harmonic spatial relationship between human and nature, is an exceptional starting point for the mansion and its surroundings to (re-)emerge as a tourist destination, a culture & arts hub, and a meeting point for the people of Maribor. Perhaps the circumstances in which the present exhibition was set up are the first step out of the current vacuum. During the painter's creative process, taking place on the clearing among the trees, circled by ancient »eyewitnesses« of the past, a group of different eyewitnesses formed, eager for change. It always begins this way: someone has to be the person to take the gardening tools and watering can out of the hands of the baroque angels above the mansion's portal, and place them into their own.

Ilija Bašičević Bosilj

Ilija's Breath



Ilija Bašičević Bosilj

Ilija's Breath

KiBela

11 October–31 October 2017

Ilija Bašičević Bosilj

This unique, one-of-a-kind, extraordinary, peculiar and distinguished artist, is presented comprehensively with an extensive overview exhibition, organized and set up with the support of his family, the keeper and guardian of most of the artist's works and his legacy, and the manager of the Ilija & Mangelos Foundation.

Fifty art works from various periods of his creation are on display; from his first drawings to oil paintings and painted objects, all from his outstanding oeuvre, which comprises over 2000 works created over a relatively short time span. He was known for painting literally on any empty surface he could find, from doors and kitchen cabinets to bed frames, chairs, closets and walls, onto which he transferred his artistry through a typically vibrant color palette, in order to convey a story and emphasize what he considered meaningful about a certain object, or to portray the characteristics of a certain environment.

His first gouaches and drawings were created in 1957; he began using oil paint in 1958. During his

lifetime he exhibited across western Europe (Amsterdam, Munich, Milan, Dortmund, Basel, Zurich, Paris, Rome, Genoa), in Japan (Tokyo, Osaka), and in South America (Mexico City). In 2006 his works were displayed in a solo exhibition at the St. Etienne Gallery in New York. Since then, his amazing work has been shown on several occasions next to historical giants like Picasso, Chagall, Klee, Kandinsky, Schiele, Darger, or Rousseau.

In January 2007, the London-based *Raw Art Magazine* selected Ilija as one of the top 50 classics of *art brut* in the world (the term 'art brut' is a label created by French artist Jean Dubuffet to describe art created outside the boundaries of official culture). In 2008, a reproduction of Ilija's birds was published in the *New York Times*. His paintings have been acquired by some of the most important world museums and today form part of famous collections (Collection de l'Art Brut in Lausanne, Switzerland; Musée Anatole Jakovsky in Nice, France; the Carlo Ponti collection; Rockefeller; Max Bill; Museum of Contemporary Art Vojvodina, etc.).



Ilija's work is an enigma in contemporary Serbian painting, on account of his originality and authenticity, which represent the typical modernist opposition, the controversy between art and life. The issue of Ilija's authorship was pursued to the extreme point of publicly doubting his ability as a painter in the affair that became known as »the Bosilj affair«.

His work has influenced some of the most visible, award-winning Slovenian painters, as well as others artists, which is why this extensive overview of works by Ilija Bašičević Bosilj is an unparalleled event on the Slovenian visual and wider artistic scene in the year 2017. Bosilj's work resonates not only with artists and critics, but also with other professionals and the general public.

Before his death, he left a great part of his collection to his hometown Šid in Serbia, where the Ilijanum Museum was later established.

Ilija Bašičević Bosilj (b. 18 July 1895, Šid, Austro-Hungarian Empire, d. 14 May 1972, Šid, Yugoslavia) is a painter; a world classic of marginal arts, and the fa-

ther of Mangelos (Dimitrije Bašičević), an art historian and one of the most notable conceptual artists from the former Yugoslav territory.

– Peter Tomaž Dobrila

Ilija's Art

“The paintings signed Ilija (in Cyrillic letters) by a shaky hand have been, ever since they appeared back in 1957, an inexplicable mystery for their numerous critics who can claim with certainty only one thing about these paintings: they exemplify a stunningly high-quality art, which evades all constraints of its origin, stylistic classification, historical movement and cultural context...”

The scenes and figures, which have no recognizable features of our world, are introduced (distributed, or lined alongside, above or beneath each other) on a strictly two-dimensional plane, in which there is not a single trace of spatial illusionism and where the substance of color applied with extreme sensitivity is the direct bearer of the expression and sensibility, or in a word, of the very fascination of the painting. Bosilj's paintings are indeed painted or visualized stories, but in these paintings which fundamentally speak of the two-sided human destiny and the two-faced human nature (life-death, good-evil, beautiful-ugly, truth-lie, etc.), which are existential basics, all narration is condensed into emblematic figures, archetypal images and timeless symbols...

Whether Bosilj is a supposedly “naïve” artist, or some other kind, is totally irrelevant today, at the end of a century which has seen enormous extremes in art, but also great achievements within those extremes, what matters is that Bosilj is a very idiosyncratic artist, who is easily recognizable as such in the contemporary world of art in general.”

– Ješa Denegri

Ilija Bašičević Bosilj (born 1895, Šid, Austro-Hungarian Empire, died 1972, Šid, Yugoslavia)

Born into a peasant's family, Ilija spent most of his life working on land and in his vineyard. During World War II, Ilija had to flee from his hometown to Vienna, due to the fact that the Nazi regime sentenced both Ilija and his two sons to death. While living in Vienna, Ilija contracted severe tuberculosis and had to return home, where his hard working life had to be slowed down because of the illness. After the communists took away his land, Ilija began a new chapter of his life and started to paint. Since 1957 when the first drawings were made, till his death in 1972, Ilija was a painter. The fact that his older son was a well-known art critic Dimitrije Bašičević (today much better known as an internationally acclaimed conceptu-

Ilija je tematski proizveo ciklus slika čiji se simbolički sadržaji odnose na jedan nepostojeći svet, izmišljen svet, a to je novi stepen simbolike. Ako je slika već simbol, to je jedan stepen, slika sveta je drugi stepen, slika sveta koji je i za slikara nepostojeći svet, bio bi treći stepen simbolike. Celom ciklusu, kao zaokruženoj celini, autor daje ime. Imenovanje se tu javlja kao sledeći stepen simbolike. Tom nepostojećem, slikarskim sredstvom, samo, simbolizovanom svetu slikar daje najpre ono ime kojim ga imenuje, a zatim svoje ime, ime autora, po Iliji svet se zove Ilijada. Na ovom mestu, simbolika postaje veoma složenom, jer reč, ime, Ilijada simbolizuje već jednu simboličnu tvorevinu, Homerovu Ilijadu, koja je takode poseban svet, dimenzioniran maštom, mitom in istorijskom verovatnošću događaja.

U okviru konvencionalnih predstava o doživljajnim i mentalnim mogućnostima jednog seljaka, takav složeni postupak prevazilazi njegove mogućnosti. Takva veoma ukorenjena predrasuda ispušta iz vida, da ni Homer nije imao ni srednjoškolsko, a kamoli fakultetsko obrazovanje. Još manje vodi računa o izlišnosti obrazovanja za procese doživljavanja, posebno za procese umetničkog doživljavanja.

Mangelos

al artist Mangelos) made people doubt that Ilija was really the author of his paintings, so in 1965, Ilija was forced to paint in front of a commission in Zagreb. It is the only case in art history, when an artist was put in such a position in order to prove that he is really the author of his paintings.

As a painter, Ilija painted passionately, every day and most often late at night. Art became his religion and his profession. His works were exhibited worldwide and very early he got his first professional contract, namely he was represented by the Galerie Hilt in Basel. Jean Dubuffet acquired seven Ilija's paintings in 1963 and Max Bill included Ilija in his private collection.

Ilija has created over 2000 paintings and drawings. A significant part of them is being kept in the Ilijanum Museum in Šid, Serbia. In 2007, the London-based Raw Art Magazine selected Ilija as one of the top 50 classics of art brut in the world. On several occasions, his works were exhibited alongside those of Picasso, Klee, Kandinsky, Chagall, Darger, and Rousseau.

<http://www.ilija-mangelos.org/>

<http://www.basicevic.net/>

Ilija Bašičević Bosilj, Ilija's Breath

11–31 October 2017

KiBela / MMC KIBLA

Ulica kneza Koclja 9, Maribor, Slovenia

Kurated by Ivana Bašičević Antić and Peter Tomaž Dobrila

Opening: 11 October 2017, at 7 p. m.

On display until 31 October 2017

Production: Association Code Blue and Fond Ilija & Mangelos.

KODR MODRO



KiBela / MMC KIBLA

Ulica kneza Koclja 9, Maribor, Slovenia

Monday–Friday: 9:00–22:00 / Saturday: 16:00–22:00

KIBLA

ACE KIBLA is co-funded by the Ministry of Culture of the Republic of Slovenia and the Municipality of Maribor. Project RISK CHANGE (2016–2020) is co-financed by the Creative Europe program of the European Union.

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Ilija Bašičević Bosilj — Šumanovićev zemljak i vršnjak, otac Mangelosov — rođen je u Šidu 1895. godine. Bavio se zemljoradnjom do svoje 62. godine kada mu država oduzima zemlju. Prve gvaševe i crteže uradio 1957. godine, a od 1958. počeo da slika uljanim bojama. Slikao je sve do smrti i ostavio opus od preko 2000 dela. Za života izlagao na stotinak izložbi širom sveta (Tokio, Osaka, Pariz, Amsterdam, Minhén, Milano, Dortmund, Bazel, Cirihi, Rim, Đenova, Meksiko Siti). U njujorškoj galeriji Galerie St. Etienne 2006. godine održana je njegova prva američka izložba.

Tokom 2007/08. u više navrata izlagan sa velikanima poput Pikasa, Šagala, Klea, Kandinskog i Šilea. Londonski časopis Raw Art Magazine januara 2007. uvrstio ga je među 50 klasika art brut umetnosti. Njegove slike deo su poznatih muzejskih i privatnih kolekcija (Collection del'Art Brut u Lozani, Muzej A. Jakovsky u Nici, kolekcija Karla Pontija, Rokfelera i dr.). Umro je u Šidu 1972. godine.



KIBELA

Agnes Momirski
Vala (Part 2),
KiBela
6 November–9 December 2017
Shelters of Babylon

Agnes Momirski

VALA (Part 2)

6 November – 9 December 2017

KiBela, Space for Art / MMC KIBLA, Maribor

The VALA project experiments with the linguistic and vocal registers used in interface designs. It is inspired by the recent flood of digital assistants, and it addresses the use of female voice in technology and interfaces such as Siri and Cortana.

The VALA project is a visual and sonic experience, taking the viewer on a cinematic journey guided by the titular protagonist Vala. Whereas the meaning of the name Siri is “a beautiful woman that leads you to victory”, the name VALA refers to a female shaman in Nordic mythology, to Vala in William Blake's mythological system, and to a demon in Vedic scriptures. The project revisits the inherent juxtapositions between the female historic depictions and the present technological rationality. Vala is not a person, instead, she is a consciousness and a conglomerate of voices, embodied in four female characters. Each character represents one of her vocal identities, and together they envelop the viewer in hypnotic musical, guiding, soothing, and instructional utterances.

The project is made in collaboration with Jesse Perlstein.

Project supported by:

ACE KIBLA, Maribor, Slovenia

Mondriaan fonds, The Netherlands

Project Credits & collaborators:

Cast: Yuliya Molina, Brina Vidic, Ana Marija Garafol, Giovanna Rados

Crew: Sanjin Švajger, Rajko Bizjak, Bor Kiswarday

Fashion design: Janja Videc

Singers: Aileen Painter, Brina Vidic, Giovanna Rados

Voice: Harmony Pilobello

Music: Jesse Perlstein

www.neagmo.com | agnes.momirski@gmail.com | Interdisciplinary and moving image artist

Agnes Momirski is an interdisciplinary artist, with MA in Sculpture from Royal College of Art (London, 2014), and BA in Fine arts from Willem de Kooning Academie (Rotterdam, 2012). Her work is concerned with the relationship between the body, technology and the self, and with interpersonal interaction within virtual and physical spaces. She employs lens- and screen- based media, installation, and performance.

A selection of her solo shows include Vala (Part 1), Kino Šiška (Ljubljana, 2017), Clairvoyant humans, Tower of Intermedia art (Kranj, 2016), Communication device, Museum de Pont (Tilburg, 2013). Recent group shows include The Quickest via, The Wrong, digital art biennale 2017; Arte Concordia, Rotterdam 2017; EAC 2015, Exhibition of contemporary art (Alicante, 2015); Two hundred acres, Pump house gallery, (London, 2015); and others in RAM Gallery, Kunstinzicht Rotterdam, Goethe-institut Rotterdam, Picture This (Bristol), Tent Rotterdam.

She received the Award for young talent by Mondriaan fonds (Netherlands, 2016), Squeeze award (Trieste, 2016), a special mention by Autofocus award (Turin, 2015), and others. In 2017 she was nominated for the Tesla award by Mota Museum in Ljubljana.

Agnes Momirski, Vala (Part 2)

– Two Channel Video Installation, 17 min, Stereo Sound
& Artist Publication

MMC KIBLA / KiBela

Opening: 6 November 2017, at 7 p. m.

On display until 9 December 2017

Project is KIBLIX 2017 pre-event.

MMC KIBLA / KiBela, Ulica kneza Koclja 9, Maribor, Slovenia

Monday–Friday: 9:00–22:00 / Saturday: 16:00–22:00

KIBLA

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Nahum

Voyage: A session for remembering...

Thursday, 23 November 2017, at 7 p.m.

KIBLIX 2017 / MMC KIBLA, Maribor

Voyage: A session for remembering...

Blurb

"Our imagination flies - we are its shadow on the Earth."

- Vladimir Nabokov

In your mind there is a trip in oblivion. Once we walked together on a remote surface and it's time to remember. Please seat comfortably, close your eyes and let yourself go... our journey has begun.

Voyage: A session for remembering... is a project by artist Nahum that explores the possibilities of creating an artwork inside people's minds, internal and immaterial. At the same time, this performance questions the access of space travel for all.

Voyage: A session for remembering... is 40 minute long hypnosis performance where all the members of the audience will participate. No one will be observing and everyone will be travelling to a place you don't remember anymore.



This performance has been shown in countries like Sweden, Mexico, UK, Germany and Canada. It's completely safe and it only requires the following:

- Participants must be willing and able to be hypnotised
- The performance requires active participation of the audience
- No drugs and alcohol should be ingested prior to the performance
- Feeling mentally, emotionally and physically stable during the day of the performance
- Have a strong desire to remember something you have forgotten

Nahum

Nahum is an artist and musician based in Berlin. His work focuses on producing projects that explore the possibilities of generating wonder and enchantment. By using outer space technologies and illusionism methods, his work creates extreme perspectives that address unconventional human experiences.

In 2014 Nahum was recognized as a Young Space Leader by the International Astronautical Federation for his cultural contributions to outer space activities. He is a graduate of the International Space University where he is a visiting lecturer since 2015. He directed a space mission in zero gravity by artists in collaboration with the Yuri Gagarin Cosmonaut Training Centre in Russia called Matters of Gravity.

He is the Chair of the Technical Committee for the Cultural Utilization of Space at the International Astronautical Federation in Paris. Nahum is also the Founding Director of KOSMICA, a global institute devoted to develop critical and poetic projects about outer space activities and their impact on Earth. KOSMICA's central activity is a festival that has had over 20 editions in countries like Mexico, United Kingdom, France, Belgium and more.

His work has been exhibited in international venues including: The Institute of Contemporary Arts (ICA), Southbank Centre, Battersea Arts Centre, FACT Liverpool and The Place in the UK; Garage Museum and Polytechnic Museum, Moscow; KSEVT, Slovenia; Rubin Centre, el Paso, Texas; Bonniers Konsthall in Stockholm; National Taiwan Museum of Fine Arts, Taichung, Taiwan; and Laboratorio Arte Alameda, Centro Nacional de las Artes, Museo de Arte de Zapopan and the Fonoteca Nacional Mexico.

Nahum is currently a fellow of the National System of Art Creators, National Fund for Culture and Arts in Mexico. Also he is an associate artist at the Arts Catalyst, London.

MMC KIBLA / KiBela, Ulica kneza Koclja 9, Maribor, Slovenia

Monday–Friday: 9:00–22:00 / Saturday: 16:00–22:00

KIBLA

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Nika Oblak & Primož Novak
And Now for Something Completely Different 8
KiBela
15 December 2017–13 January 2018

And Now for Something Completely Different 8

A retrospective of 15 years of work
by Nika Oblak & Primož Novak

UGM Studio, Trg Leona Štuklja 2
MMC KIBLA, Ulica kneza Koclja 9

15 December 2017 – 13 January 2018

"One must imagine the artist happy," we could paraphrase Albert Camus. Camus was, of course, referring to Sisyphus, but also to any one of us – even to "the artist". His fate belongs to him, whether it was bestowed upon him, or chosen by himself. The social role of the artist is an issue almost invariably addressed by any artist through their work, directly or indirectly.

Through 15 years of their work together self-reflection, the re-questioning of oneself from the perspective of an artist, has been central to the works created by Nika Oblak and Primož Novak. Not uncommonly, the artists themselves are the stars of their projects: protagonists in their videos, portrayed in photographs, appearing as performers, or signed by their brand name Nika Oblak & Primož Novak on memorial plaques, film posters, and postcards. Their reference to the architecture of the art world and their role in it has always been ingenious and multifaceted.

On one hand, they reflect their position in terms of material circumstances and the work they perform. In search of a gallerist in three contemporary art capitals – New York, Venice, and Basel – they hung out simple hand-written adds with their phone number on the cities' streets, and mounted a jumbo poster in the woods to promote their personal brand. One of their (unnamed and undefined) works was immortalized on a memorial plaque in the public space. We can trace how they moved around the world for over a year and a half now by looking at the postcards sent each day from where they (as artists) find themselves in that given moment.

Another concern is the burden of the greatness of art history, which they as contemporary artists must also carry. References to the giants of 20th century art – Marcel Duchamp, René Magritte, Edvard Munch, and "many others", as they stress themselves – or to present-day stars of contemporary art – Tracey Emin, Jeff Koons, Damien Hirst – have often served as a starting point for re-interpretation, an homage, or parody.

The crucial connecting element of many works by Nika Oblak and Primož Novak is the use and abuse of advertising approaches and the language of popular culture. They explore the relationship between "high art" and "low art" and scrutinize the artist's relationship towards both. In a series of more than 40 photographs they are depicted standing next to signboards with descriptions of some rather absurd Guinness World Records they have reconstructed. In a series of posters and movie trailers they become fictional movie superstars, offering to the everyman (and to themselves) a taste of the red carpet experience.

Camus assumes that Sisyphus' fate belongs to him. "His rock is his thing." Nika Oblak and Primož Novak have been rolling their rock up the hill for fifteen years, only to be able to watch it roll downhill again. The persistence, the (mechanical) repetition of the same gesture, the inability to escape, is shaken up by means of humor, playfulness, moments of surprise, and self-irony.

On this occasion, with a retrospective of their 15 years of working together, they are promising to us something completely different for the eighth time – and this time, even in two parts. UGM Studio will exhibit works based on wordplay, visual gags, performance documentation, and hommages to artists and films, while KiBela Gallery at the MMC KIBLA will display complex kinetic objects that transgress the boundaries of technological constraints and push the limits of reality.

– Jure Kirbiš

Nika Oblak & Primož Novak have been working as a tandem in the field of contemporary art since 2003. In their artistic practice they explore modern society under the influence of media and capitalism and present their visual and linguistic structure in detail. Their work was exhibited in prestigious venues of contemporary art around the world, such as: Sharjah Biennial (UAE), Japan Media Arts Festival (JP), Istanbul Biennial (TR), Biennale Cuvee, Linz (AT), Transmediale Berlin (DE), FILE Sao Paulo (BR). They received numerous scholarships and awards, among others the CYNETART Award by Trans-Media-Akademie Hellerau in Dresden (DE).

Opening

UGM Studio, Trg Leona Štuklja 2
exhibition opening: Friday, 15 December 2017, 19:00

KiBela / MMC KIBLA, Ulica kneza Koclja 9
exhibition opening: Friday, 15 December 2017, 20:00

On display until 13 January 2018.

KiBela / MMC KIBLA, Ulica kneza Koclja 9, Maribor, Slovenia
Monday–Friday: 9:00–22:00 / Saturday: 16:00–22:00

KIBLA

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KIBLA PORTAL





Žarko Bašeski
Activating Receptors
KIBLA PORTAL exhibition space
17 March–3 June 2017

Žarko Bašeski

Macedonia

Activating Receptors

First hyperrealistic sculpture exhibition in Slovenia

17 March 2017–31 May 2017

KIBLA PORTAL

Valvasorjeva 40, Maribor, Slovenia

A consistent creative path has brought Žarko Bašeski to a top position in the world of art. When after years of abstract sculpting and installations his sculptures became more and more figural in form, at a certain point he found himself closer to purely realist depictions, which, however, were charged with an additional quality. His figures and their faces oozed character; they extended the domain of reality, and the poses and grimaces crossed over the realistic sphere. Quite naturally, it seems, this was followed by a transformation in terms of materials, as he moved from wood, metal, and stone to polyester, and decided to continue with hyperrealistic sculpting. Since then, his path has been constantly rising, and one of the stops on this way was his representation of Macedonia at the Venice Biennial in 2011.

After that, it was hard for him to keep up with all the exhibition invitations he received from galleries around the world. He has been exhibiting across America and Europe; in Mexico, New York, Paris, Bilbao, Prague, Riga, Berlin, Nürnberg, Malta and Italy, while his first appearance in Slovenia was part of the group exhibition MIG 21 – the international interdisciplinary movement, in 2016.

There are several elements in his works which are new to the world of sculpting, and this makes his latest works stand out: the concept, the contemporary views on the human condition through self-observation, the technical production and the use of new materials (polyester resins, polymarble, silicone, natural hair), the hyperrealistic treatment, the dimensions of his works, the philosophical approach – all of that which provides, when fused into one, a multifaceted reading of an artwork.

Apart from this, the process of building a hyperrealistic sculpture starting from the idea through the preparation phase and up to the final result, is very time-consuming: Žarko Bašeski can produce one, or maximum two works per year. In his works he focuses on the human being, this is why he employs a hyperrealistic approach already in shaping the concept for his statues, which, in a theoretical projection, surpasses hyperrealism and comments on life and the world in which we live. The topics he uses for his artworks are derived from various sources, from history and mythology, which he relates to contemporary issues and the society in general, and merges them through experiences of proper affection and introspection into himself and the intimacy of family.

Hyperrealism, which is said to be rooted in the philosophy of Jean Baudrillard, “the simulation of something which never really existed”, complexly presents an art work as a living, tangible object. The term is primarily applied to an independent art movement and art style in the United States and Europe that has developed since the early 1970s. Hyperrealistic sculptures, usually made from polyesters, are meticulously detailed and require a high level of technical virtuosity to simulate a false reality. The illusion is a convincing depiction of (simulated) reality. Textures, surfaces, lighting effects, and shadows appear clearer and more distinct than the actual subject itself.

Hyperrealistic sculptures are not strict interpretations of photographs, nor are they literal illustrations of a particular scene or subject. Instead, they utilize additional, often subtle, pictorial elements to create the illusion of a reality which in fact either does not exist or cannot be seen by the human eye. Furthermore, they may incorporate emotional, social, cultural and political thematic elements as an extension of the visual illusion.

Hyperrealistic sculptures further create a tangible solidity and physical presence through subtle lighting and shading effects. Details have more clarity than in nature. Hyperrealistic images are typically 10 to 20 times the size of the original reference source, yet retain an extremely high resolution in color, precision and detail. Sculptures are scaled much larger or smaller than life and finished in incredibly convincing detail through the meticulous use of polyester resins and multiple molds.

All the available Žarko Bašeski's hyperrealistic sculptures are showcased, while one of them has been travelling for over a year around the world as part of the exhibition titled *Reshaped Reality, 50 Years of Hyperrealistic Sculpture*, in the company of contemporaries like Ron Mueck, Patricia Piccinini, Maurizio Cattelan, Marc Sijan, Berlinde de Bruyckere, Paul McCarthy, and alongside legends and pioneers like Duane Hanson, George Segal, Juan Muñoz, Robert Graham, and others.

The list can be read as a *who-is-who* in the world of art, and Žarko Bašeski is definitely on that list. The first hyperrealistic sculpture exhibition in Slovenia will undoubtedly attract a great deal of interest from the audience, but more than that, it will prompt expert discussions among artists, art historians, theorists and other interested parties – anyone with activated receptors.

Curator **Peter Tomaž Dobrila**

Žarko Bašeski, born 1957 in Prilep, is a Macedonian sculptor and professor at the Faculty of Fine Arts in Skopje (Department of Sculpture). Bašeski is a sculptor whose monumental bronze sculptures stand on several city squares in his country, such as the statue of Alexander the Great (Prilep) and the horseman sculptures of the Macedonian national heroes Goce Delčev and Dame Gruev, in the city center of the capital Skopje. Sculptures of men as the highest expression of the power of a civilization have always represented gods and heroes, but Bašeski's sculptures portray a common everyday man who takes on the role of a superhuman in his efforts to surpass himself. Bašeski is currently a member of the Macedonian Artists Association (DLUM). His work has been presented at several international exhibitions, winning numerous awards. Much of his work is in private collections in Macedonia and abroad.

More on

<http://www.zarkobaseski.net>

The exhibition *Activating Receptors* by Žarko Bašeski is a solo art presentation in a series of international events of the four-year project *Risk Change (2016–2020)*, co-financed by the Creative Europe program of the European Union.

The project is held under the honorary patronage of the president of the Republic of Slovenia Borut Pahor.

ACE KIBLA is supported by: EU Program Creative Europe – Culture, Ministry of Culture of the Republic of Slovenia, Municipality of Maribor, Ministry of Labor, Family, Social Affairs and Equal Opportunities of the Republic of Slovenia.

Opening: Friday, 17 March 2017, 7 p. m.

The exhibition will be showing until 31 May 2017.

KIBLA PORTAL, Valvasorjeva 40, Maribor, Slovenia

Tuesday–Saturday: 3 p. m. to 7 p. m.



Patricia Piccinini
Consciousness
KIBLA PORTAL exhibition space
29 June–12 October 2017

PATRICIA PICCININI

Australia

CONSCIOUSNESS

29. 6.–14. 10. 2017

KIBLA PORTAL, Valvasorjeva 40, Maribor, Slovenia

A Link Between Fine Arts and Science

Patricia Piccinini is one of the rare visual artists to combine fine arts' elements with science. She connects current research in the field of biotechnology and genetic engineering and blends them through a particular, specific, and recognizably original poetics into integral pieces of art.

This art show features a diverse and extensive selection of her works. In an originally conceived retrospective exhibition, the showcased works represent all areas of Piccinini's artistic endeavors, from drawings and paintings, sculptures and objects, to installations, video art, and digital prints.

Patricia Piccinini has an ambivalent attitude towards technology and uses her artistic practice as a forum for discussion about how technology impacts upon life. In doing so she works alongside other researchers, institutions, and companies to comprehensively encompass the complexity of her chosen theme. She is keenly interested in how contemporary ideas of nature, the natural and the artificial are changing our society. She has addressed concerns about biotechnology, such as gene therapy, or the on-going research with the aim of mapping the human genome. Piccinini is also fascinated by mechanisms of consumer culture. Her unique and highly original works are unprecedented in the world of art.

Patricia Piccinini's sculptures and objects transcend their own volume, and are extended into the entire physical space through their inspiration and the messages they convey. The dialogs that individual works conduct among themselves, wittingly and instantaneously address the visitors as well, thus becoming an ever-present part of a collective thought, which in turn becomes the protagonist of the artwork and the entire gallery set-up.

Selected works by Patricia Piccinini are included as part of the travelling group exhibition "Reshaped Reality. 50 Years of Hyperrealistic Sculpture", bringing together contemporaries like Ron Mueck, Žarko Bašeski, Maurizio Cattelan, Marc Sijan, Berlinde de Bruyckere, Paul McCarthy, and including legends and pioneers like Duane Hanson, George Segal, Juan Muñoz, Robert Graham, and others.

Patricia Piccinini (born 1965 in Freetown, Sierra Leone) is an Australian artist who works in a variety of media, including painting, video, sound, installation, digital prints, and sculpture. In 2003 she represented Australia at the 50th International Art Exhibition – La Biennale di Venezia.

The University of Melbourne has awarded her the academic title of Doctor of Visual and Performing Arts (honoris causa) in 2016, while in 2017 she became an Enterprise Professor at the Victorian College of the Arts. A selection of solo exhibitions among numerous art shows where her works were presented during the last few years includes “Relativity”, held at the Galway International Arts Festival Gallery in Galway, Ireland in 2015, and “Patricia Piccinini: Bodyscape”, at the Yu-Hsiu Museum of Art in Caotun, Taiwan in 2016.

More:

<http://www.patriciapiccinini.net>

Curator: Peter Tomaž Dobrila

Exhibition set-up: Peter Hennessey, Patricia Piccinini, Simon Sedmak

Opening: Thursday, 29 June 2017 at 7 p. m.

The exhibition will be showing until 14 October 2017.

Guided tour: Friday, 30 June 2017 at 5 p. m.

Artist talk: Saturday, 1 July at 7 p. m.

Patricia Piccinini’s *Consciousness* is a solo exhibition produced as part of a series of international events of the four-year project Risk Change (2016–2020), co-financed by the Creative Europe program of the European Union. The project is held under the honorary patronage of the president of the Republic of Slovenia Borut Pahor.

www.riskchange.eu

www.kibla.org

FB



KIBLA PORTAL, Valvasorjeva 40, Maribor, Slovenia

Tuesday–Saturday: 3 p. m. to 7 p. m.

(closed on Sundays and Mondays, and national holidays)

KIBLA

ACE KIBLA is co-funded by the Ministry of Culture of the Republic of Slovenia and the Municipality of Maribor. Project RISK CHANGE (2016–2020) is co-financed by the Creative Europe program of the European Union. The project (ESF employment) is co-funded by the Republic of Slovenia and the European Union.



Navid Navab
Practices of Everyday Life | Cooking
KIBLA PORTAL exhibition space
13 October 2017

Navid Navab

Practices of Everyday Life | Cooking

culinary concert for chef and enchanted kitchenette

Friday, 13 October 2017, 19:00

KIBLA Portal, Valvasorjeva 40, Maribor

KIBLIX 2017 Pre-event

NAVID NAVAB

artistic direction, concept, composition, real-time sound, interactive scenography

MARIUSZ OSTROWSKI

performance

FERID SANAA

real-time responsive video

A synaesthetic performance organized around a chef, an enchanted kitchenette, and sonified ingredients.

The cook wields foods, pans and spices, transmuted gesturally into sound and image in an innovative culinary choreography. A knife rasps against another, onions vocalize their unfolding mutation into a cacophonous cappella, sizzling oil slides into a downpour of Bartok-pizzicati, while seductive aromas immerse the viewer in a multi-sensory augmentation of everyday practices.

Cooking, the most ancient art of transmutation, has become a domestic practice over centuries. In this everyday practice, things perish, transform, and nourish other things. By augmenting the meats, wood, and metal, with sound and painterly light, we stage a performance made from the movements and gestures of cooking.

"Practices of Everyday Life | Cooking" is a Comprovisational concert that focuses foremost on poetic gesture-sound correlations and sonic Gesture Bending. It is a compositional exploration of the interplay between the senses, poetics of enchantment and materiality, and the ethico-aesthetics of everyday practices. The performance features a virtuosic chef/dancer who wields foods, knives, pans and spices transmuted gesturally into real time sound instruments. Gestural sound compositions and responsive imagery unfold in realtime as the chef playfully prepares a meal with computationally enriched ingredients.

Making the imperceptible palpable, these performances utilize Navab's cutting edge gestural sound research, software, and acoustic sensing techniques to symbolically charge everyday actions and objects in ways that combine the composer's design with the performer's contingent nuance. By interactively varying the augmentation of an object's natural acoustical response, we eliminate the a priori distinction between the synthetic/natural, instrument/score, intention/noise, or performer/performed. Performing or improvising music could then turn into an open engagement with matter, borrowing elements from "play", day to day living, performance art, and the movement arts.

	ČETRTEK 9. 11. 2017	PETEK 10. 11. 2017	SOBOTA 11. 11. 2017	GAMING LOUNGE, Bojan Danko	N E D	PONEDELJEK, 13. 11. 2017	TOREK, 14. 11. 2017	SREDA, 15. 11. 2017	ČETRTEK, 16. 11. 2017
10 – 11	Franc Vrbancič, Video	Zavod 404 – Zavetja Babilona	KID KIBLA, Arduino	KID KIBLA, Arduino		DDT Trbovlje, Oculus in 4. driti	modeliranjeSrednja šola za oblikovanje, 3D	Matjaž Lenhart, Arduino robotika	Simon Macuh, Migrantski radio
11 – 12				Jure Piki, LEGO robotika					
12 – 13			KID KIBLA, Arduino						
13 – 14									
14 - 15									
15 – 16									
16 – 17									
17 – 18			PREDSTAVITE V – Zavod 404 in KID KIBLA	PREDAVANJA moderator JOŽE SLAČEK:	PREDAVANJA moderator JOŽE SLAČEK:	PREDAVANJA moderator JOŽE SLAČEK:	PREDSTAVITVE MIKK Murska Sobota		
18 – 19			Miha Šubic in Marko Grgurovič						
19 – 20	OTVORITEV KIBLIX 2017 Performans D'SUN	SOUND CHECK	OKROGLA MIZA Agnes Momirski z gosti						
20 – 21	Performans Bojana Krizanec Huiquin Wang	AV performans PureH Trevor Brown	Performans: Peter Purg, BlackBox Part 2	VIDEO SCREENING Isabelle Arvers	AV performans Borut Kržišnik; glasbeno-scenski projekt „O“	AV performans Irena Tomažin	AV performans Veznik		

KIBLIX 2017 mednarodni interdisciplinarni festival 9. 11.–16. 11. 2017

DELAVNICE:

- Foto in video za množice / Mentorja: Franc Vrbančič, David Drogenik / 9. in 10. 11. 2017, od 10. do 17. ure
- KID KIBLA, Umetnost in tehnologija Biokugla / Mentorica: Irena Pamič / 9.–11. 11. 2017, od 10. do 17. ure, 15. in 16. 11. 2017, od 10. do 17. ure
- Veznik, Interaktivna zvočna postavitev in Soda v0.5 / Mentor: Staš Vrenko / 15. in 16. 11. 2017, od 10. do 17. ure
- 3D tehnologije / Mentorja: Denis Fras, Stevan Čukalac / 13. in 14. 11. 2017, od 10. do 17. ure
- Skupnostni radio z migranti / Mentor: Simon Macuh / 14.–16. 11. 2017, od 10. do 17. ure
- Ustvarjalna delavnica LEGO robotika / Migriranje vode/zemlje/zraka (verižni eksperiment) / Mentor: Mali ustvarjalci, Jure Piki / 11. 11. 2017, od 10. do 13. ure
- Igralna Kibla / Mentor: Bojan Danko / 11. 11. 2017, od 15. do 20. ure
- Zavod 404 – Mladinski tehnološko raziskovalni center / Lux.ed / Mentorici: Petra Maršič in Barbi Seme / 9. in 10. 11. 2017, od 10. do 13. ure
- MMC MIKK Murska Sobota / After Effects / Mentor: Aleš Gibičar / 15. in 16. 11. 2017, od 10. do 13. ure
- Zavod za kulturo DDT in TNM / Preizkus očal: Virtualna tura skozi rudnik Trbovlje (4. dritl) / Bogdan Šteh, Anja Doležalek Škrabar / 13. in 14. 11. 2017

ZAVĚTJA BABILONA / SHELTERS OF BABYLON mednarodna interdisciplinarna razstava 9. 11. 2017–1. 2. 2018

Umetnice in umetniki iz Srbije, Hrvaške, Litve, Rusije, Francije, Izraela, Sirije, ZDA, Avstralije in Slovenije na razstavi Zavetja Babilona: Igor Andjelić (SI), Isabelle Arvers (FR), Tammam Azzam (SY), Trevor Brown (AU), Gašper Capuder (SI), Cabin Porn (ur. Zach Klein, foto Steven Leckart) (US), D'SUN (SI), Aleksandra Farazin (SI), Jovana Ivković (RS), Marko Jakše (SI), Narcis Kantardžić (SI), Petra Kapš (SI), Metka Kavčič (SI), Andrej Koruza, Nika Erjavec (DivinaMimesis) (SI), Bojana Križanec (SI), Borut Kržišnik, Simon Svetlik (SI), Ema Kugler (SI), Sigalit Landau (IL), Simon Macuh (SI), Agnes Momirski (SI), Branislav Nikolić (RS), Piotr Pavlenski (RU), Magdalena Pederin (HR), Marijetica Potrč (SI), Sandra Požun (SI), PureH (SI), Peter Purg (SI), Vlado G. Repnik (SI), Saša Spačal, Mirjan Švigelj (SI), Emilija Škarnulytė (LT), Sabina Štumberger (SI), Matjaž Tančič (SI), Irena Tomažin (SI), Blaž Veber (SI), Lujo Vodopivec (SI), Ana Vujović (RS), Huiqin Wang (SI), Jure Zrimšek (SI)



Zavetja Babilona / Shelters of Babylon je letošnja osrednja tema mednarodne razstave in festivala KIBLIX 2017. Kot nakazuje že naslov, bomo pozornost tokrat usmerili onkraj zgolj tehnološkega, gospodarskega in ekonomskega horizonta, da bi preučili humanistične, družboslovne, umetniške, kulturne, psihološke in filozofske vidike vprašanja sodobnih migracij, meja, komunikacije, tolerance in drugih vprašanj, ki se tičejo modernega razvoja človeške družbe, iz dneva v dan bolj vpete v problematiko internacionalizacije globalnega gibanja človeštva.

Projekt Tvegaj spremembo se tokrat z razstavo Zavetja Babilona ubada z vprašanji bivanja in obstoja. Čas je, da v tem duhu obudimo vprašanja eksistencializma, ki se je dosledno zavzemal ne samo za svobodo posameznika in posameznice ter enakopravnost ljudi in raznih socialnih slojev, ampak tudi za avtonomijo vsakogar in pravico do izražanja. In četudi so časi različni, postaja kontekst identičen: preživetje.

KID KIBLA sofinancirajo Ministrstvo za kulturo RS in Mestna občina Maribor, projekt RISK CHANGE (2016–2020) sofinancira program Ustvarjalna Evropa Evropske Unije. Projekt ESS sofinancirata Republika Slovenija in Evropska Unija iz Evropskega socialnega sklada.





Shelters of Babylon
KIBLA PORTAL exhibition space
9 November 2017–1 February 2018

Shelters of Babylon

international exhibition

9 November 2017–1 February 2018

KIBLA PORTAL, MMC KIBLA, artKIT

Maribor, Slovenia

Being is life. Any kind of being (habitation) is meant here: interiors, buildings, blocks, houses, tents, earth houses, igloos; provisional, temporary, or permanently set up spaces, trailers, campers, modules, laboratories, space stations, shrines and palaces; or outdoors, in the open space, under the open sky, in water or in the air. Being is also existence, a continuation, which expands the mere biological notion of life and introduces certain meanings and dimensions to it, while at the same time it reduces existence to an individual level and “personalizes” it. In any and every way, either in the sense of existence within a particular group, society, or system, or in the sense of fighting for existence, which always implies conflict, or perhaps rejecting aggression through defense. All these things can be observed in the light of numerous current problems, from wars, imperialism and colonialism, to economic conflicts, which, as a rule, have social consequences, because they wish to use domination to subjugate masses of people, level them down to the position of consumers, and ultimately reduce their rights as much as possible.

As part of the project Risk Change, the exhibition *Shelters of Babylon* was conceived to tackle questions related to the notions of being and existence. It is high time for all of us to revive some of the concerns already addressed historically by existentialism, which advocated not only liberty and equality for all people, but also the right to personal autonomy and freedom of expression. The times may have changed, but the context is identical: survival.

Babylon as a historical fact brimming with mythology, the symbol of an ancient civilization, this romantic notion of harmony between people, races, religions, languages, cultures, has been perceived so far through artistic processes and works mainly as an idealistic idea, rooted in numerous literary works and visual depictions. The once independent city-state with its two defining rivers, the Euphrates and the Tigris, the Ishtar Gate, the Hanging Gardens, and the most famous tower in lost history, was always in the firing line of capital and politics by different means. It seems that the world today is more global than it was in the past, although it is indeed the fate of Babylon that convinces us of the opposite, which has, for that matter, been clear for ages. Humans have always sought, as have all living beings on earth, the best chances for survival.

The exhibition *Shelters of Babylon* thus focuses on personal artistic experiences, derived from distinctive spaces of thought and creation, and the natural environments and cultures in which the artists work. The underlying issues concerned include being (living, existence), survival, migration, as well as other processes in the modern world, which is not only defined by earthly experiences, but also looks towards alternative forms of living in space, on other planets, in neighboring galaxies, even in faraway constellations. Although for now the only human-friendly environment is our planet, artistic perception ventures further, to outline various forms of potential human dwellings, bodies, clothing, settlements, buildings, relationships, etc., which, presented through different media, constitute the central theme of the exhibition. As the title suggests, the art show captures a historical view, a present perspective, and a futuristic vision, and uses artistic codification to communicate these ideas in a number of different ways.

Related to the concept of basic human rights, “shelters” can be associated especially to the notion of safety. Shelters are places where we can hide, where we go to have a sense of safety. It is about the feeling of being somewhere, where it is neither unsafe nor dangerous. When a sense of insecurity is linked to fear, however, it creates a powerful collective push: today, we are discussing at a global level about which is more important, human rights, or safety. We are coming up with ever new ways and methods of controlling people, who consequently just want to retreat to their shelters. To their peace. To their own space, whether it is mental/virtual, or physical/real. To safe ground. But even there, they cannot find safety, as their intimacy is watched over by a much more sophisticated eye, diagnosing their inwardness, their private sphere, their will and desires, their thoughts. The exhibition *Shelters of Babylon* acts as a mirror reflecting these dualities.

And it searches for a further path, it looks behind the mirror, trying to enter it like Alice from wonderland, to discover that world behind the curtain. The way we pull back this curtain, however, is entirely our own and personal matter; something left to our own choice and desire, to our willingness to dive into this adventure, careless of what exists beyond it; the future is there, or it's like it's not there (Ivana Ivković). Opening up new and different realms is one of

the fundamental missions of art. And departure from the real is the beginning of a transition into the surreal, into a state of artistic experience, which either has its cause or its consequence in the creation, or in the perception and acceptance of the artistic. The latter is made up of countless functioning processes, all of which start from the inside, from the self (**Marko Jakše**).

Art always finds itself playing multiple roles (**Vlado Gotvan Repnik**) to proceed from this or that kind of reality – or unreality, as some may add – but it is a fact, that after a specific and unique treatment of any segment of reality through artistic means, and through the use of artistic methods, art builds its own world. The transformation of the existing, of the physical, is established through an immanent codification as the surreal, the metaphysical, “the behind-the-real” – by which it affirms its exceptional, one-of-a-kind and incomparable nature, perhaps best conveyed by the words of Heraclitus (c. 535 – c. 475 B.C.): “*no man ever steps in the same river twice*”. This is a philosopher’s thought, but it can also be argued by physics, which uses various calculations to scientifically formulate the world in terms of a natural sequence of causes and effects, trying to present it through a system of models and thus determine its formal arrangement. The only question remaining is where we stand and what is the point of our perspective (**Lujo Vodopivec**).

Looking from the inside, most often in terms of the body-and-spirit dichotomy, it is the heart that is not emphasized enough as perhaps our most personal and intimate part (**Bojana Križanec**), and probably the most explosive, which is something that cannot be subject to control. There is no doubt about the control over the body and the soul, because they are constantly exposed to the effect of certain social structures, which take this privilege as the main goal of their own operation (**Emo Kugler**).

The *physis*, or the body of the art work, refers to its manifestation in various media – painting, sculpture, photography, (intermedia) installations, AV works (**PureH, Trevor Brown, Borut Kržišnik and Simon Svetlik, Blaž Veber**), music (**Irena Tomažin**) video and film (**Isabelle Arvers**), literature, performance (**Peter Purg**), applications (**Petra Kapš**), radio (**Simon Macuh**) – and forms, of which some have been more or less canonized, while others are more research-oriented and experimental, but still defined by the medium itself. A shift inside a particular medium or even outside of it, is an illusion, it is even a characteristic of the arts that creating art is in fact existence itself. When the chosen elements are put together into a work of art, the created space provides them with a living environment, in which the physical and metaphysical are entwined. And it is precisely these intertwinements that are inherent to art, which has always transcended the run-of-the-mill routine of everyday life (**Metka Kavčič**).

Language is one of the greatest and mightiest shelters for humankind, and also one of the foundations of Babylon; both the spoken and the written language (**Huiqin Wang**). This basic means of communication brings us closer to those who understand us, and distances us from those whom we cannot understand. As literate as we may be in our own writing system, we are instantly illiterate in another. On this point, the separating syntagm of ‘cultural difference’ is often used, by which we incorporate everything expected to separate us from one another, even though we

are actually all among equals, we are all people inhabiting a common planet. In his 1962 novel *The Ticket That Exploded*, William S. Burroughs introduced the concept of language as a virus (*language is a virus from outer space*), as an infection, which through the real and the virtual unlocks the space of ‘simulated reality’ (**Magdalena Pederin**).

Opening up real spaces is often a virtual doing, through which ‘our’ and ‘not-our’ spaces are melting into a palimpsest of personal simulations of our own ideas about who we are, where and how we live, and what we imagine constitutes our environment and thereby our reality, in which stripped-down architectures exist on their own (**Igor Andjelić**).

We are made up only from the elements found in space; we can think of ourselves either as star dust, either as creatures made of flesh and blood, or simply as – people. We have more things in common than not, both in the physical and non-physical worlds, in political and economic systems and arrangements. From up close, all countries are the same, ruled by the same systems, with identical structures established (**Matjaž Tančič**). Ideology, i.e. the ideological apparatus, is nothing but a fabrication for everyday use, so that enemies can be created and conflicts kindled; so that the world evolves according to the laws of Hegel’s (27 Aug 1770 – 14 Nov 1831) dialectics, the co-existence of thesis and anti-thesis, to produce a synthesis of eternal opposites, changes and shifts, eternal lifecycle, spiral development.

While art may well be an individual and intimate act during the phase of development, it becomes a social activity once it is created, and through its public manifestation it is given a committed social role, regardless of, or regarding that, which it touches upon (**Marjetica Potrč**). If political and economic reality are undoubtedly parts of the social, and their existence is founded upon the latter, then we can say about art that it extends this reality, and thus actually constitutes the social.

The simplest way to illustrate this is by cultural heritage, a basic doctrine of civilization, which tries to preserve ‘the eternal’, and forget ‘the ephemeral’. This is where art also weaves a connection to the natural, and opens up within its peculiar ecosystem a variety of topics comprising the triangle art – nature – society. Everything is interconnected – this is the paradigm that art constantly manifests, while science tries to prove it through laws of physics.

Symbiosis of the living (all is living, non-living does not exist) has created the universe; it has created the world and it has created us; art brought meaning to this existence, and the symbiosis appears on different levels of communication within the complex ecosystem and within collaborative processes that we are able to perceive (**Saša Spačal and Miran Švigelj**). It is a natural fact, rather than tolerance (social or any other kind), that we should be pursuing in our co-existence on this planet. Differences are a fact, but it depends on our awareness to what extent we consider them in the complexity of the given space and the emotional states we are subject to, regardless of the preferences in terms of local or global perception of the environment and ourselves inside it; and regardless of the burden of countless social or systemic factors, which can be perceived as a kind of repression, or as belonging to a certain community (**Sabina Štumberger**).

As much as art, performed in any kind of medium, implies a physical action, in terms of content it is an entirely metaphysical act, established through the laws of physics – to say that it is above them would be dubious. Art looks for new dimensions, connects the past to the present and transforms the relationships between humans and non-humans; it goes back to the beginnings of the universe in relation to geological processes, invisible structures, geo-traumas and deep time, becoming a fictional visual meditation about contemporary science at the cross section of the larger systems of power and the politics of desire. It can become a measure for the gigantic terrestrial and cosmic forces: evolution, black holes, biosphere, magnetic fields, photons, crystals, minerals and gravity waves (**Emilija Škarnulyte**).

In other cases, art stands up as a determinate action of an individual against all systems. The system is the antipode to individuality, and there is a relentless fight to the end between the two; a fight, which is not about domination, but about freedom, the only thing that an artist/individual/everyman can really stand for (**Pyotr Pavlensky**). That, which is considered an artistic action or rebellion against the system in a state of general resignation, is seen in a different kind of environment as the documentation of a place, of an existence shattered before our very eyes, stripping us of the possibility of choice. The only choice left is life or death, whereby surviving inevitably implies migration, departure, a retreat caused by politics, by way of military intervention, i.e. by war, which has devastated places, homes, and people. With little space left for allegory, it becomes all the more bitter when it uses symbols of popular culture and communicates through global iconography (**Tammam Azzam**).

The human body, the being, as the central object of an artistic event, is established as a focal point around which the entire world revolves, like a ring spinning around the body: seemingly powerless and vulnerable, and yet dignified and determined, so that it can live through the afflicted and the wounded, and even play while doing so, although this kind of “playing” is painful and cruel (**Sigalit Landau**). It is as if the body with all its shortcomings, subjected to lengthy, continuous, everyday processing, therapy, and treatments, carries the meaning of our existence, demonstrating its individual and social dimensions, which are enabled by science and realized through creation (**Damir Pečnik aka D’SUN**). The body as our primary shelter unfolds its tenacity, persistence, and the ability to exist in even the toughest, sometimes extreme conditions; it has the exceptional ability of adapting to external and internal influences, and of healing injuries.

In the same way, a shattered space (a devastated environment, an abandoned dwelling place) can be healed, if we choose to inhabit it, make use of it, or even build it from materials that were found, collected and recycled (**Branislav Nikolić and Boban Mladenović**). Artistic interventions are best for revitalizing entire neighborhoods or city quarters, as they instill new contents and breathe life into such places across the globe, whether in Africa, Europe, Asia, America, Australia... The establishment of spaces, physical and ideological, new and revived; as well as pointing them out and calling attention to them – this is one of the fundamental missions of art in the processes triggered by creativity.

It is like conscience wagging its tail at us (**Sandra Požun**). A reminiscence of the past, which exists on the surface of consciousness, in which the acquired and the learned mix with experience, while pieces of information are exchanged along our synapses, creating the landscape of our ancient memory, made up of an endless variety of stimuli and presented through the imagery of the conscious and the unconscious, on personal and collective levels; home-like or strange; life or still life (**Gašper Capuder**).

The Tower of Babylon is undoubtedly one of the most popular images from our collective consciousness, though in its most recognizable form it was depicted by Pieter Bruegel the Elder (c. 1525-1530 – 9 September 1569) in 1563 exclusively according to his own imagination, based on the available written sources. Today this representation has become estheticized and extremely romanticized, yet at the same time almost eerily isolated (**Narcis Kantardžić**). Where myth and history collide, stories, ideologies and religions are born, while social systems disintegrate in order for new political systems to be established. In the era of the internet, with everything this medium has to offer, but also everything it gobbles down, control is the most widespread activity: we are under constant surveillance of intelligence services that are able to intercept all of our communication. It is almost illusory to talk about intimacy, which flows naked through the myriad of information channels, while we live, function, and create in the public sphere, as we are driven by our individual, intimate inspirations (**Aleksandra Farazin**).

The militancy of the ruling class and the eagerness with which they pit people into conflict, has been ubiquitous since time immemorial, only today it seems more intense due to the seemingly greater connectedness of the world and the rapid flow of information across networks of endless distribution channels, through which the information is not only generated, but also tailored and used to manipulate and persecute us. Motif esthetization is art’s task, yet in the esthetics of military objects, which offers to us an array of digitalized files through the internet, this triggers our socially critical attitude towards the space-time in which we live (**Jure Zrimšek**). The collective, conscious or unconscious, as an entirely physical co-existence, collaboration and co-creation, is the identity of our society, which builds on an individual’s intimacy, however, not in the sense of a physical departure out of society, but rather in terms of creativity and a constant connection, which is why a psychological (mental) escape from community is doubtful.

Living in communities, intimacy is a narrow space, unless we perceive the community in the sense that no one cares about us, nor do we care about anyone else. But this would be an overly superficial conclusion made by “individualists”, because there is (always) someone there, who will “take care” of us. The social system builds an identity related to the visual image, which is crucial for the establishment of a system in all its broadness, though by far most oftenly it is used to control people, which is why – when it doesn’t exist – it is being generated even from DNA, or, acting against the dominance of System as the constant trigger of conflict, they opt for a reverse path of disintegration, disembodiment, and anti-control (**Divina Mimesis**). Such systems produce captives and refugees. Politics, disputes, conflicts and wars limit and define the parameters of our

existence; they determine the suitability of certain spaces and set up obstacles to their accessibility, while art exposes them in order to transcend the divisions (**Ana Vujović**). 'Individualism' is a synonym for the unrestrained submission of people, ostensible individuals, who are in fact only segmented according to certain parameters (age group, gender, sexual orientation, etc.) and their affinities, with the ultimate goal of becoming a malleable mass.

The mythology of living spaces (implying a retreat to our own selves) has affected us since as long as we can remember. There is, of course, such a thing as a 'retreat to intimacy', but this refers to the inner, rational and emotional retreat, which we are able to make. However, any kind of action in our environment is a form of social action, which can also be intimate, and at the same time public and therefore a part of the society and the social (**Agnes Momirski**). Art is the most intimate and personal even when it becomes public, because it derives from personal inspiration, creativity, perception, and all those intimate things that enable us to be, in the present. Art is both truth and illusion at the same time – and it has been so since the time when the whole earth shared a single language, before languages became mixed up and people lost their ability to understand each other. We might not have a common language anymore, but we inhabit a common planet, and we will continue to do so in the future.

Peter Tomaž Dobrila

The exhibition *Shelters of Babylon* is a part of large-scale international events of the four-year project *Risk Change* (2016–2020), co-financed by the Creative Europe program of the European Union. ACE KIBLA is co-funded by the Ministry of Culture of the Republic of Slovenia and the Municipality of Maribor.

ACE KIBLA is a member of M3C, Multimedia Centers Network of Slovenia; International Platform X-OP eXchange of Operators and Producers; and McRU, Network of Slovenian Arts Research Centers. In 2008 KIBLA received the European Seal of E-Excellence in multimedia, awarded by the European Multimedia Forum (EMF).

Artists

Igor Andjelić (SI)

Tammam Azzam (SY)

Gašper Capuder (SI)

D'SUN (SI)

Aleksandra Farazin (SI)

Ivana Ivković (RS)

Marko Jakše (SI)

Narcis Kantardžić (SI)

Metka Kavčič (SI)

Andrej Koruza, Jan Krmelj, Gašper Torkar,
Nika Erjavec (DivinaMimesis) (SI)

Bojana Križanec (SI)

Ema Kugler (SI)

Sigalit Landau (IL)

Agnes Momirski (SI)

Branislav Nikolić (RS)

Pyotr Pavlensky (RU)

Magdalena Pederin (HR)

Marjetica Potrč (SI)

Sandra Požun (SI)

Vlado G. Repnik (SI)

Saša Spačal, Mirjan Švagelj (SI)

Emilija Škarnulytė (LT)

Sabina Štumberger (SI)

Matjaž Tančič (SI)

Lujo Vodopivec (SI)

Ana Vujović (RS)

Huiqin Wang (SI), Bo Mai (CN), Liana Saje Wang (SI)

Jure Zrimšek (SI)

KIBLA PORTAL, Valvasorjeva ulica 40, Maribor, Slovenia
Open: Tuesday–Saturday: 15.00–19.00

KiBela / MMC KIBLA, Ulica kneza Koclja 9, Maribor, Slovenia
Open: Monday–Friday: 9.00–22.00, Saturday 16.00–22.00

artKIT, Glavni trg 14, Maribor, Slovenia
Open: Tuesday–Friday: 10.00–13.00 and 17.00–19.00
Saturday: 10.00–13.00

Igor Andjelić (SI)

Perspicere I, 2016

– fotografija / photograph

Perspicere II, 2016

– fotografija / photograph

Habana, 2016

– fotografija / photograph

Tammam Azzam (SY)

Brez naslova Untitled, 2016

– akril na platno / acrylic on canvas

Brez naslova / Untitled, 2016

– akril na platno / acrylic on canvas

Gašper Capuder (SI)

Tihožitje z origamijem / Still Life with Origami, 2017

– akril na platnu / acrylic on canvas

Tihožitje z jeklenko / Still Life with Cylinder, 2017

– akril na platnu / acrylic on canvas

Tihožitje s košaro / Still Life with Basket, 2016

– akril na platnu / acrylic on canvas

Tihožitje s steklenico / Still Life with Bottle, 2016

– akril na platnu / acrylic on canvas

D'Sun (SI)

DJDiaRoom, 2017

– video 18:52

DJ performans z dializnim aparatom, na festivalu

Kiblix 2017 / DJ performance

on Dialysis at Kiblix 2017

Aleksandra Farazin (SI)

Dom je ... / Home is..., 2017

– interaktivna video instalacija / interactive video installation

Super ženska / Super Woman, 2017

– performans fotografija / performance / photo, natis na forex / print on forex

Ivana Ivković (RS)

Like there is no tomorrow, 2016

– instalacija, objekt iz blaga / installation, textile object

Marko Jakše (SI)

Brez naslova / Untitled, 2017

– olje na platno / oil on canvas

Narcis Kantardžić (SI)

Brez naslova / Untitled, 2016

– olje na platno / oil on canvas

Brez naslova / Untitled, 2016

– olje na platno / oil on canvas

Brez naslova / Untitled, 2017

– olje na platno / oil on canvas

Brez naslova / Untitled, 2017

– olje na platno / oil on canvas

Metka Kavčič (SI)

Babilonski vrtovi / The Gardens of Babylon, 2017

– instalacija / installation

varjena valjana pločevina / welded and rolled metal sheets

Andrej Koruza, Jan Krmelj, Gašper Torkar, Nika Erjavec (SI)

Niti sled / Not a Trace, 2017

– intermedijski projekt / intermedia project

Bojana Križanec (SI)

Veter v mojem srcu / Wind in my heart, 2017

– instalacija / installation

Ema Kugler (SI)

Odmevi časa / Echoes of time, 2013

– film, 92 min

Sigalit Landau (IL)

Barbed Hula, 2000

– video, 1:46 min

Branislav Nikolić (RS)

Sekundarna arhitektura / Secondary Architecture, 2013/2014

– najden les, kovina / found wood, metal, 360 x 305 x 230 cm

arhitekt / architect Boban Mladenović

fotografija / photo Milenko Savović

Sekundarna arhitektura / Secondary Architecture, 2013/2014

– video: Nebojša Vasić, Vesna Grba, 4:05 min

Time lapse / Časovni zamik, 2013/2014

– video: Nebojša Vasić, Vesna Grba, 4:16 min

Pyotr Pavlensky (RU)

Šiv / Seam

– video 1:15 min

Performans 23. julij 2012 / Performance 23 July 2012

Foto / Photo: Maksim Zmejev / Максим Змеев (agencija «Reuters»)

Video: arhiv umetnika / Artist's Archive

Truplo / Carcass

– video 1:37 min

Performans 3. maj 2013 / Performance 3 May 2013

Foto in video: arhiv umetnika / Photo and video:

Artist's Archive

Pritrditev / Fixation

– video 1:50 min

Performans 10. november 2013 / Performance 10 November 2013

Foto / Photo: № 1, 2, 3: Arhiv umetnika / Artist's Archive

№ 4, 5: Maksim Zmejev / Максим Змеев (agencija «Reuters»)

Video: arhiv umetnika / Artist's Archive

Svoboda / Freedom

– video 2:55 min

Performans 23. februar 2014 / Performance 23 February 2014

Foto / Photo: № 1, 2, 3, 4, 6, 7: arhiv umetnika / Artist's Archive

№ 5: Maksim Zmejev / Максим Змеев (agencija «Reuters»)

№ 8: Stepan Jacko / Степан Яцко

Video: Arhiv umetnika / Artist's Archive

Segregacija / Segregation

– video 2:08 min

Performans 19. oktober 2014 / Performance 19 October 2014

Foto in video: arhiv umetnika / Photo and video: Artist's Archive

Grožnja / Threat

– video 0:40 min

Performans 9. november 2015 / Performance 9 November 2015

Foto / Photo: Nigina Berojeva

Video: arhiv umetnika / Artist's Archive

Banque de France, Place de la Bastille, Paris, France

– video 1:50

Performans 16. oktober 2017 / Performance 16 October 2017

Foto / Photo: Arhiv umetnika / Artist's Archive

Video: Sarah Constantin

Magdalena Pederin (HR)

Okužba. Jezik je virus / Contagion. Language is a Virus, 2015

– holografska instalacija / holographic installation

Marjetica Potrč (SI)

Jabolko je zid / An Apple Is a Wall, 2017

– 10 risb, tinta na papirju / 10 drawings, ink on paper

Z dovoljenjem umetnice in galerije Nordenhake / Courtesy the artist and Galerie Nordenhake, Berlin/ Stockholm

Sandra Požun (SI)

Brez naslova / Untitled, 2013

– fotografija / photograph

Brez naslova / Untitled, 2015

– fotografija / photograph

Vlado G. Repnik (SI)

Lizanje umetnosti / Licking art, 2017

– video, 5:05 min

Saša Spačal, Mirjan Švigelj (SI)

Simbiom – ekonomija simbioze / Symbiome – Economy of Symbiosis, 2017

– biotehnološka instalacija / biotechnological installation

Emilija Škarnulytė (LT)

Sirenomelia, 2017

– video 12:04 min

Sabina Štumberger (SI)

Polifonija prostora / Polyphony of Space, 2017

– intermedijska instalacija / intermedia installation

Matjaž Tančič (SI)

3DPRK, 2014

– 3 D fotografije, digitalni pigmentni natis na arhivski papir / 3 D photographs, archival pigment print

#68, 2014

Gospodična Kim in gospodična Yang. Strelišče Meari / Miss Kim & Miss Yang. Meari Shooting Range

#96, 2014

Son Kum J. 29 let, čistilka. Hotel Sinhungsan, Hamhung / Son Kum J. / 29 years, Cleaner. Sinhungsan Hotel, Hamhung

#63, 2014

Won Il Myong. 38 let, železar. Železarna Chollima / Won Il Myong, 38 years, Furnace Worker. Chollima Steelworks

#101

Kim Solju. 21 let, izposojevalka opreme v hotelu smučarskega centra Masik Ryong / Kim Solju. 21 years, Server. Masik Ryong Ski Resort Hotel

Equipment Rental

#15, 2014

Yu Hyol Sim. 20 let, plavalka. Športni center Munsu Wading / Yu Hyol Sim. 20 years, Swimmer. Munsu Wading Complex

#24, 2014

Ri Gyong Sun. 45 let, vzdrževalka. Javni park Pyongyang / Ri Gyong Sun. 45 years, Maintaining Ancient History Section, Folk Park Pyongyang

#59, 2014

Ri Yong Gi. 42 let, nadzornik namakalnega sistema.
Zadružna kmetija Chonsamri / Ri Yong Gi. 42, Water
Regulator. Chonsamri Co-operative Farm

#31, 2014

Kang Kum Hyang. 24 let, natakarica, cestno
postajališče Sugok (med Pyongyangom in
Kaesongom) / Kang Kum Hyang, 24, Waitress,
Sugok Rest Stop (between Pyongyang and
Kaesong)

#27, 2014

Portir. Hotel Chongnyon Porter. Chongnyon Hotel

Lujo Vodopivec (SI)

Kino / Cinema, 2017

– mizica, copati, Ljubezenska pesem (Miklavž
Komelj), gips / table, slippers, Love Poem
(Ljubezenska pesem, by Miklavž Komelj), plaster

Ana Vujović (RS)

Canonatra #1, 2016

– instalacija, tkana preproga / installation, woven
kilim

Canonatra #2, 2016

– instalacija, cement in papir / installation, cement
and paper

Canonatra #3, 2016

– instalacija / installation
najdene in popravljene preproge / found and
repaired kilim

Ali se počutiš dovolj varnega? / Do you feel safe
enough?, 2016

– instalacija, izotermična odeja / installation,
emergency blanket

Prihodnost se ponavlja / The future is repeated,
2017

– instalacija, opeka in kosi tkane preproge /
installation, brick and kilim pieces

William S Burroughs, A Book of Dreams / Knjiga
sanj, 2010

– Braillova pisava, stiropor in kovinski žeblički /
Braille alphabet, styrofoam and
metal pins

Alef / Aleph, Jorge Luis Borges, 2010

– LED svetila, senzorji in Braillova pisava / LED's,
sensors and Braille alphabet

Huiqin Wang (SI)

Kaligrafija / Calligraphy, 2017

– instalacija, performans / installation, performance

Bo Mai: animacije / animations

Liana Saje Wang: risba / sketch

Jure Zrimšek (SI)

nice, nice, 2016

From, 2014

no title, 2016

Superficial love, 2017

no title, 2016

no title, 2016

– kolaži / collage

Artificial Sensation 1, 2, 3, 4, 5, 6, 7
2016

Dark vision, 2017

– olje na platno / oil on canvas

Migropoly

– namizna igra / board game

Igra je izdelana v produkciji Artists&Poor's s
koproducenti KID KIBLA ter Zavod Naključje7. /
Production Artists&Poor's, coproduction ACE KIBLA,
Naključje 7.

Babilonski stolp / The Tower of Babylon

– namizna igra / board game (Piatnik Puzzle)

Virtualni Babilonski stolp / Virtual The Tower of Babylon

– Google Arts Culture

Pieter Bruegel starejši, okrog 1568. Iz muzejske
zbirke Boijmans Van Beuningen (NL)

Pieter Bruegel the Elder circa 1568. From the
collection of Museum Boijmans Van Beuningen (NL)

Cabin Porn, 2011–2017

– <http://cabinporn.com/>

zbirka 12.000 koč, ročno izdelanih s pomočjo
najrazličnejših materialov, najdenih v bližni krajev,
ki lastnikom teh skritih kotičkov pomenijo nekaj
posebnega / 12,000 cabins handmade by people
using whatever they could find near places that
mean something special to them

Cabin Porn knjiga / Cabin Porn Book

Avtorji / Authors

Zach Klein, urednik / editor

Steven Leckart, dopisnik / correspondent at Wired
Magazine

Noah Kalina, fotograf / photographer

riskchange tvegajspremembo

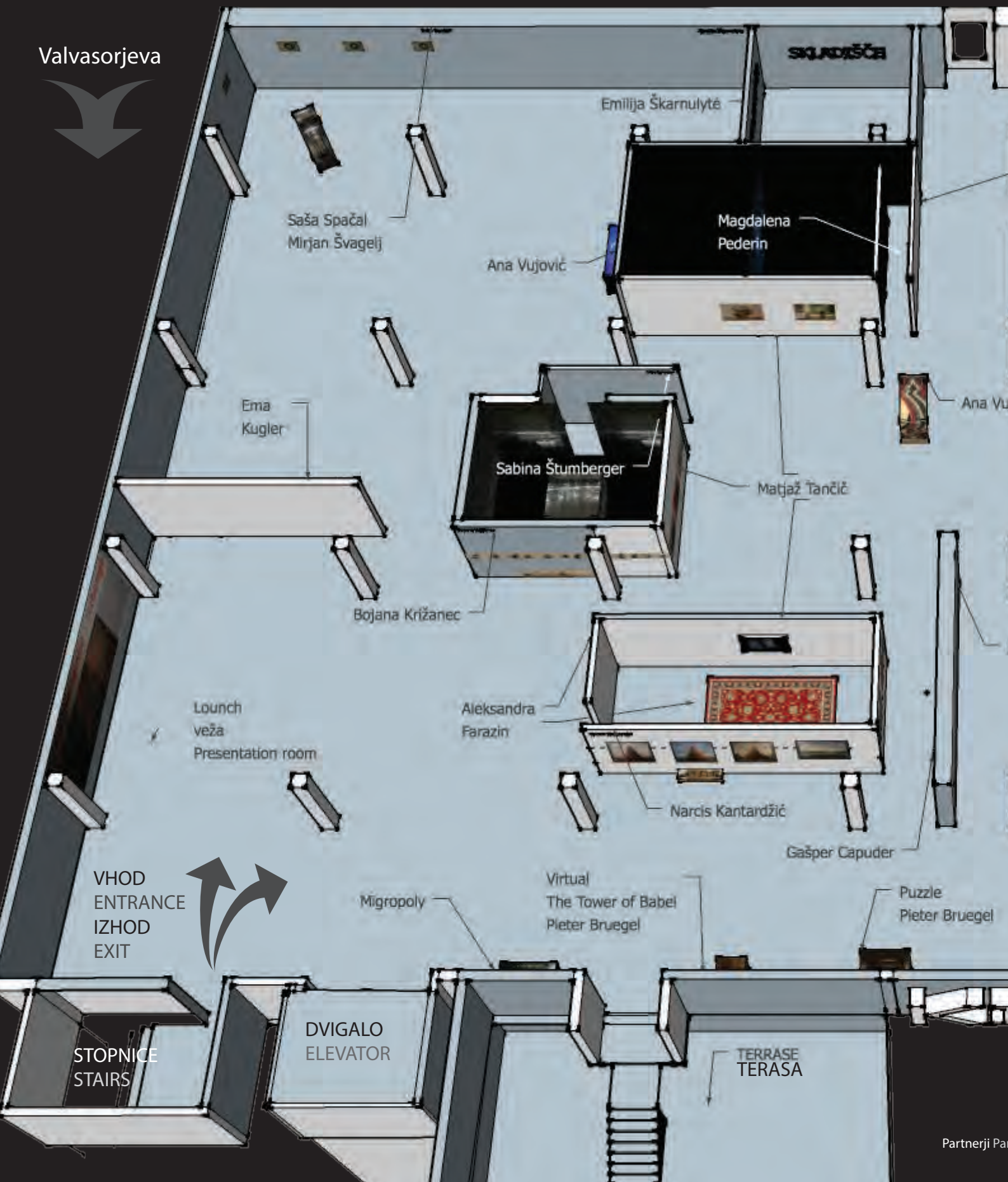
Migration is a natural law. Migracije so zakon narave.
Everything moves, everybody migrates. Vse se premika, vsi migriramo.

Respect the mobility of human life. Spoštujmo mobilnost človeškega življenja.

SHELTERS OF BABYLON

RAZSTAVA /
9. 11. 2017-
MARIBOR -

Valvasorjeva



EXHIBITION
- 1. 2. 2018
SLOVENIJA

ZAVETJA BABILONA

KIBLA PORTAL
Valvasorjeva 40
2000 Maribor
Slovenija

2000 square meters of exhibition space
2000 kvadratnih metrov razstavnih prostorov



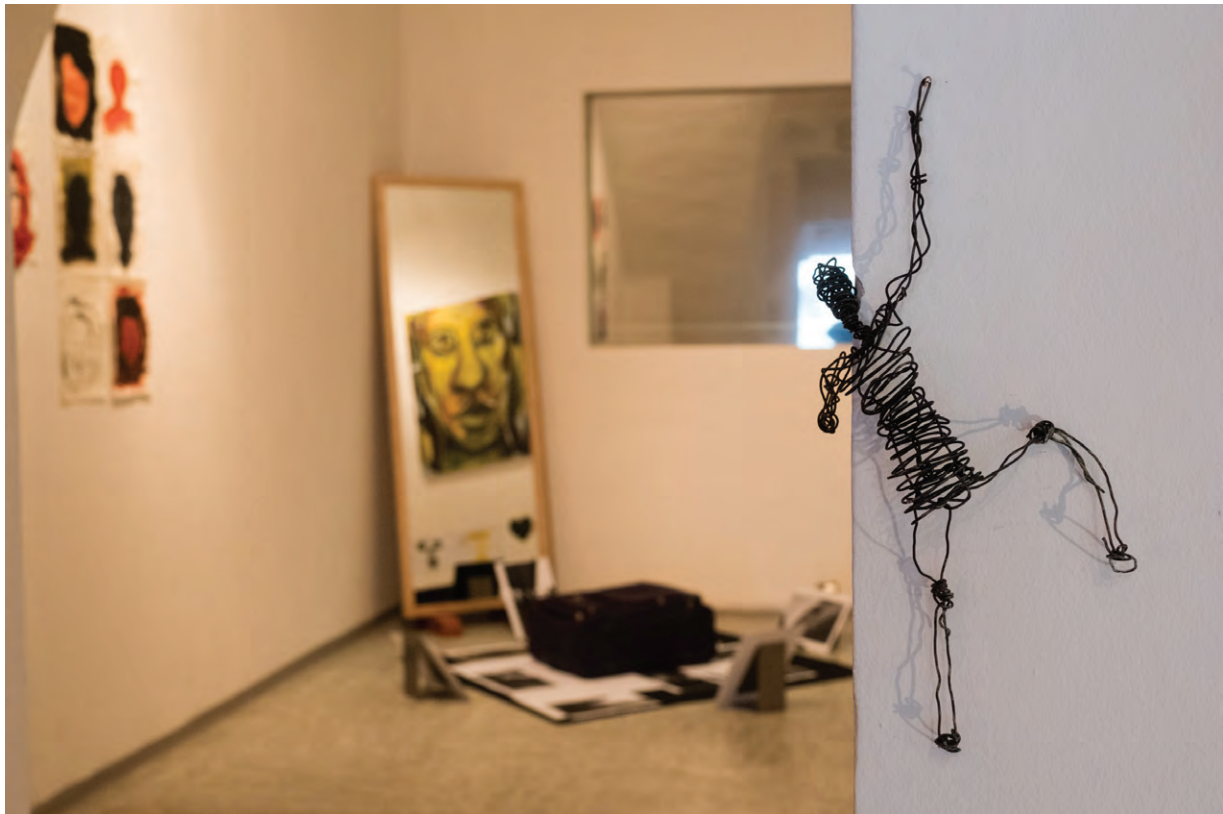
Produkcija Production KID/ACE KIBLA November 2017

riskchange project is co-funded by the Creative Europe Programme of the European Union.

Partners: ACE KIBLA Slovenia, FOPSIM Malta, ACAX Hungary, RIXC Latvia, The Mighty Creatives UK, ZINC France, MSUV Serbia, MMSU Croatia and University of Athens, Greece.







Shifts and Revelations
(HDLU Erasmus +)
artKIT
10 February 2017



Shifts and revelations

exhibition & art work presentation

HDLU Zagreb in collaboration with ACE KIBLA Maribor

29 January 2017 – 11 February 2017
artKIT, Glavni trg 14, Maribor

The opening and presentation of works from the exhibition titled Shifts and revelations took place on Friday, 10 February at 6 p. m. at arKIT, Glavni trg 14, Maribor. The exhibition featured a presentation of the results created during the two-week creative sessions by young guests from Croatia and local mentors/artists.

The exhibition showcases works by students from the School of Applied Arts Rijeka: Doroti Čanak, Emilly Komadina, Josip Zrinščak, Karla Matić, Patrik Veršičin, and the Secondary School of Applied Arts and Design Pula: Ana Savić, Lucija Opačak, Myra Rivera, Valentina Spajić. They will be presenting the process of creating artworks, which were constructed under the mentorship of Saša Bezjak, BFA, Aleksandra Farazin, professor of art education, Metka Kavčič, BFA, and Jasna Kozar, BFA.

Movements (shifts) are the essence of creation. Hand movements, body shifts; the fluidity and flexibility of ideas is what makes the world go round. This is why we sometimes say that things need to move from a dead end point or a standstill. Creation is a foundation of knowledge (realization, revelation). Creation is most often related to experience, which is why collaboration is all the more important: it is a challenge to both mentors and students; a shift from the everyday routine; a chance to work side-by-side in a creative environment. The new millennium is increasingly becoming an age of shifts, of social, economic and technological migrations we can hardly keep up with in the abundance of news and novelties. And if such shifts/movements are the essence of creativity, and creativity lies at the core of realizations, then we can hope also for a shift within the contemporary mindset – from a closed society towards an open-mindedness of the mind and spirit.

exhibiting artists: Emilly Komadina, Josip Zrinščak, Patrik Veršičin
mentor: Metka Kavčič, BFA (painting)

exhibiting artists: Lucija Opačak, Doroti Čanak
mentor: Aleksandra Farazin, professor of art education

exhibiting artists: Myra Rivera, Karla Matić
mentor: Saša Bezjak, BFA (painting)

exhibiting artists: Valentina Spajić, Ana Savić
mentor: Jasna Kozar, BFA (painting)

curator: Nina Ira Jeza

The Croatian Association of Artists (HDLU) performs activities in collaboration with Slovenia in Maribor between 29 January and 11 February 2017, as part of the Artists for Art Education 2 Program.

The Croatian Association of Artists (HDLU) is carrying out the second project Artists for Art Education 2 as part of the EU program Erasmus+ between 1 June 2016 and 31 May 2017.

The project is conceived as an activity accompanying the 150th anniversary of The Croatian Association of Artists HDLU. A two-week mobility program for twenty-nine students from five Croatian institutions/schools of applied arts (located in Zagreb, Split, Rijeka, Osijek, and Pula). The aim of the mobility program is to perform a professional training supported by mentors and professional artists in Slovenia and Austria.

More:

www.hdlu.hr/2017/01/zapocela-provedba-drugog-projekta-erasmus/

Erasmus+

The opening and presentation of works from the exhibition titled Shifts and revelations
Friday, 10 February at 6 p. m.

arKIT, Glavni trg 14, Maribor, Slovenia

Opening hours:

Tue–Fri: 10 a. m. – 1 p. m. and 5 p. m. – 7 p. m.

Sat: 10 a. m. – 1 p. m.



Vladimir Leben in Huiqin Wang
Between Sky and Earth
artKIT
14 February–8 March 2017

Huiqin Wang & Vladimir Leben

Med nebom in zemljo / Between Sky and Earth

14 February – 8 March 2017
ARTKIT , Glavni trg 14, Maribor, Slovenia

“The artists set out on a painting journey to the world of animals, taking the liberty of approaching art in a very playful manner. The animal world may not be as complex as the human, but this does not mean it is less packed with meaning. The two painters, a woman and a man, have put to intelligent use the ability of art to widen our horizons in a variety of ways, sometimes even by reminding us that the world needs to open up to optimism, playfulness, mutual kindness, and happiness.” (Nadja Zgonik)

Huiqin Wang grew up in China. After graduating from the Academy of Fine Arts of the University of Nanjing she moved to Slovenia, where she continued with specialized study at the Academy of Fine Arts and Design in Ljubljana (starting in 1986). She has obtained more experience at the Minerva Art Academy in Gröningen, the Netherlands (1991). Her works reflect the eastern-western experience, which she expresses by means of different techniques and manifestations of contemporary art, from installations, performances, photography, to painting and book illustrations. Her works, which have received numerous awards, are exhibited often in solo or group exhibitions in China, Slovenia, and elsewhere across Europe.

More: huiqinwang.net

Vladimir Leben, born 1 January 1971 in Celje, grew up in Sevnica. In Ljubljana he attended the Secondary School for Design and Photography, and later the Academy of Fine Arts and Design. He has participated in numerous solo and group exhibitions home and abroad, among his most visible projects is Galapagos – part of the project is included in the permanent collection of the Maribor Art Gallery. He is one of the co-founders of the Museum of Too Modern Art. Apart from painting, his interests include animation and illustration. He is the winner of the 1st prize for animation at the 10th Slovenian Film Festival in Portorose in 2007, and a receiver of the Hinko Smrekar Recognition Award at the 10th Slovenian Biennial of Illustration in 2012. He lives and works in Ljubljana.

More: vladimirleben.com

Tuesday, 14 February 2017 at 6 p. m. – exhibition opening
Wednesday, 15 February at 10 a. m. – breakfast with artists
(showing until 8 March 2017)

ARTKIT , Glavni trg 14, Maribor, Slovenia
opening hours

Tuesday–Friday: 10:00–13:00 and 17:00–19:00
Saturday: 10:00–13:00



Bojana Križanec
The Future is Now
artKIT
10 March–8 April 2017

Bojana Križanec *The Future is Now*

artKIT, Glavni trg 14, Maribor
10 March – 8 April 2017

Sculptor Bojana Križanec features a concept of four installations, which symbolize and even pretend to our common future. The futurism of contemporaneity, then; a pseudo-dynamics of some future, which is neither everlasting nor beautiful, quite the contrary: it is an eternally returning future, as Nietzsche would put it. The artist calls our attention to the fact that this future, this *here-after* – something that has yet to come, and which is supposed to be at least different, if not better from that which is 'now', and which seems so distant – is in fact already here and now: it depends on us, and is predetermined by the moment or assembly of moments that we live. To paraphrase with a euphemism: the moment is now, and now is the future. What you can do today, you could have done yesterday; it is only then that today would be different.

In spite of modernization the year 2050 still feels like some very distant future, in which the car will be replaced by a flying airplane, "Beam me up, Scotty" will finally become a reality, two new planets will be discovered, Hell and Heaven, and we will live on forever on them.

But if we just look even less than thirty years behind, we thought of the PC as the Enterprise, a space ship of unimaginable capacities, although it didn't even have a graphic interface, and the internet back in 1993 was pure science fiction. Sixty years ago the leading position in the category of far-reaching technologies was occupied by the old CRT television (the first regular program in Slovenia began to be broadcast on 11 October 1958); less than a hundred years ago the automobile was an awe-inspiring miracle from Germany, a phenomenon, which has by now become an indispensable part of every family. The radio, the television, cars, computers, the internet, the telephone, and, the icing on the cake – the *Smartphone*, are the key segments of our (im)perfect lives. Without them we have no tools to integrate ourselves in the society, and, tragically, all these tools are used intensely as a means of mass manipulation. The circle is complete.

The four exhibited installations by Bojana Križanec symbolize the individual, or collective emotional states of people.

Intolerance is represented by a closed garbage can filled with rising bread dough; even if we close the lid, it will, pressured only by the ordinary and harmless yeast, eventually open if certain conditions are met. A similar thing will happen with the barbed wire at the Schengen border. The artist thus uses a sophisticated way to shed light on the issue of xenophobia and the fear of the alien, hence different, unusual, and strange.

The installation titled *Lot of (Obilje)* features inflated surgical gloves, which symbolize wealth, vanity, and the flourishing of health care, the medical and pharmaceutical industry. The white surgical gloves deliberately remind us of a well-fed cow's *udder*, a symbol of corruption in the pharmaceutical business, in healthcare, even in the government sphere, actually anywhere where such 'milking' has become a means of exploitation – opposite to that there is an emptied, withered pair of gloves illustrating the 'drained' individual.

Indifference is another of too many commonly occurring human traits, which was cursed already by Dante, but which nonetheless continues to slowly and definitely leech itself into the present-day society, especially among the young. The artist uses ceramic 'plates', designed in the shape of SMS or iMessages, to depict empty digital conversations (in an analog manner), a regular feature of social networks, where the anonymous speak nonsense and communicate their individualistic rubbish to the public – the vanity of *anonymous couch-protesters*, who do absolutely nothing else than indulge in their *couch-potato* hate speech practice. They don't even go to the elections to vote.

The last installation *Help (Na pomoč)* must inevitably occur as a consequence of all the negative values, which are present everywhere today on a massive scale. The plates covered in pills carry symbolic visual messages consisting physically of anti-depressants, anti-histamines, and anti-metabolites. *Tableta kot mačeta (Pills that kill)* stands for the pharmaceutical (prescription drug) addiction, for which no one knows anyway if it works at all, or if it is all placebo in the end.

Intolerance, corruption, indifference, and depression, depict the grave and hopeless condition of the human spirit. Worthy enemies, which consume us from within.

Do you know, oh human, your debt?

Nina Jeza

Bojana Križanec (Celje, 1973) graduated in sculpting from the Famul Stuart School of Applied Arts in Ljubljana. Her previous solo exhibitions in Maribor were held at the Association of Visual Artists' (DLUM) Gallery, the Media Nox Gallery, and the Maribor Art Gallery, where she participated in the *Portrait and Self-Portrait* exhibition. Her works have also been presented in Celje (Gallery of Contemporary Art Celje, Račka Gallery of Erotic Art) and Piran (Herman Pečarič Gallery), and in numerous group exhibitions. She won the award for the most original work at the ex-tempore ceramics exhibition in Piran, at the exhibition *The Sublime in Sculpture* at the City Hall Gallery in Ljubljana. Her works were recently included in a group exhibition at the Vžigalica Gallery in Ljubljana, as part of the project *Ljubljana Bows to Slovenia – Greetings from Celje*, by curator Jani Pirnat. Bojana Križanec received the May Salon Award of the Union of Slovenian Fine Arts Association (ZDSLU).

Exhibition opening: Friday, 10 March 2017 at 6 p. m.

Breakfast with the artist: Saturday, 11 March 2017 at 10 a. m.

The exhibition will be showing until 8 April 2017.

artKIT, Glavni trg 14, Maribor / KID KIBLA

opening hours:

Tue–Fri 10 a. m. – 1 p. m. and 5 p. m. – 7 p. m.

Sat 10 a. m. – 1 p. m.

ACE KIBLA is co-funded by the Ministry of Culture of the Republic of Slovenia, the Municipality of Maribor, and the Ministry of Labor, Family, Social Affairs and Equal Opportunities. Project RISK CHANGE (2016–2020) is co-funded by the Creative Europe Program of the European Union.



Viktor Šest
The Passion
ArtKIT
14 April–13 May 2017

Viktor Šest

THE PASSION

14 April–13 May 2017

artKIT, Glavni trg 14, Maribor

ACE KIBLA, Maribor, Slovenia

The Passion by Viktor Šest is a deliberate attempt to flirt with the Christian tradition in the form of an artistic gospel, manifesting the feeling of being an outcast within the global, and at the same time representing "suffering" as a satirical act of some kind of self-apprehension.

Viktor Šest spent his youth in Kamnik. After graduating from the Academy of Fine Arts and Design in Ljubljana, he was employed as an illustrator with the Založba Obzorja publishing house in Maribor. In his works, we can definitely observe the influence of his professor from the period of his study years at the academy, Kiar Meško, especially in terms of motifs and style, though it has to be noted that the stroke and painting expression of Viktor Šest is much more raw, aggressive, and distinctly experiential. Indeed, it could be no other way: through the years, Šest's artistic expression has been dramatically reduced to "mere" essence. The technique he uses, which could be called "straight to the point", allows the artist to capture the moment, but also to let go of it right the next minute, like an unnecessary burden. What we are left with is an unveiled canvas, which appears unfinished, yet at the same time it is sophisticated and experiential, powerful and uncatchable.

Viktor's figural imagery is portrayed expressively. The images are based on drawings, and added emotions by means of a warm color palette. The motifs in Viktor Šest's paintings are either random or chosen intentionally. He paints acquaintances, friends, historic figures or literary characters, musicians, dancers, sailors, generals – the list goes on and on... But the point remains, that Viktor Šest has achieved a true and very versatile mastery of painting, characterized by a distinctly unique and recognizable artistic stroke.

The exhibition showcases some of the works with the above mentioned motifs. Though separate and individual, they are combined together to form the title concept, *The Passion*. While not concealing empathy for the "traditional" ascent of Christ to Golgotha, the exhibition introduces a somewhat shifted notion of the same idea. It refers, namely, to the passion of Viktor Šest himself, who may not be taking onto him the sins of humanity, but symbolizes with great persuasion the artist's torment of giving birth to a subjective visualization of an image. The artist showcases an opus of paintings, created *ad hoc* in the time celebrating the salvation and redemption of Jesus Christ. The Christian iconography symbolizes 'generalized humanity', which requires the sacrificing of the individual. It is only through the Passion that Christianity is established as such; and the same fate, though much more frequently, is shared by the artist, the only difference being that it is much harder for him to experience his own salvation and redemption. Šest deconstructed the Holy Trinity into their individual essences: screaming from the paintings there are God the Father (crucifixion), Jesus Christ (suffering), and the Holy Spirit (resurrection), while Šest's response to them is portrayed in the form of a modernist ecumenical image of an old man, sitting down, wearing a diaper, and leaning onto his crutches.

The specialty of Viktor Šest is the painted moment caught in his stroke. His figures are in motion, looking at us, running from us, or standing simply as a hint or outline of a silhouette, which nonetheless always carries meaning. The figures are light and alive, the true work of a virtuoso; the motifs reveal a great confidence of the painter's stroke, which can be recognized in every single painting. The works are perfected in terms of drawing, with colors adding to the sensuality of the portrayed figure. Rather than following modern-day painting trends, the artist stays true to his own technique. The genres observed in the works recur regularly, but never to the level of reproductions. The artist skillfully and constantly alters the details: even the recurring motifs painted in a similar fashion are different each time, thus creating a great variety in terms of content.

The art of Viktor Šest is the art of his character. It is only through such a personal view that we can have a final insight into his artworks, and only after that a possible understanding, if anything like it exists at all. Caught only in a moment, and only for a moment.

—Nina Jeza

Viktor Šest (1956) was born in Ljubljana, and spent his youth in Kamnik. He graduated in 1981 from the Department of Painting at the Academy of Fine Arts and Design in Ljubljana, under the mentorship of Professor Kiar Meško, painter, sculptor, and graphic artist. His artistic focus revolves around paintings and illustrations; he is a member of the Union of Slovenian Fine Arts Associations (ZDSLU) and the Maribor Fine Artists' Society (DLUM). He has received several awards for his work: purchase prize of the Maribor Art Gallery, purchase prize of Graphothek Berlin, the Glazer Charter Award for the illustrations of a book by Zorko Simčič (*Trije muzikantje ali Povratek lepe Vide / Three Musicians or The Return of the Fair Vida*). He has illustrated and designed the visual image for numerous books, and worked on puppet shows as a puppet and set designer. His works have been shown in over 150 solo and group exhibitions.

Exhibition opening: Friday, 14 April 2017 at 6 p. m.

Breakfast with the artist: Saturday, 15 April 2017 at 10 a. m.

The exhibition will be showing until 13 May 2017.

artKIT, Glavni trg 14, Maribor / KID KIBLA

opening hours:

Tue–Fri 10 a. m. – 1 p. m. and 5 p. m. – 7 p. m., Sat 10 a. m. – 1 p. m.

ACE KIBLA is co-funded by the Ministry of Culture of the Republic of Slovenia, the Municipality of Maribor, and the Ministry of Labor, Family, Social Affairs and Equal Opportunities. Project RISK CHANGE (2016–2020) is co-funded by the Creative Europe Program of the European Union.



Milan Ketiš
The Wave of the Artwork
ArtKIT
16 May–7 June 2017

Milan Ketiš

The Wave of the Artwork

16 May–7 June 2017

artKIT, Glavni trg 14, Maribor
ACE KIBLA, Maribor, Slovenia

"The exhibited paintings, drawings, and objects show Waves, or are Waves in their own right. Waves (undulations) are all that exists, and this is what I am trying to present through my work. My works may simply oscillate outwards or inwards from the center, they can be dispersed, colorful, black-and-white; they can be objects, creatures, people, emotions, music, and certainly a lot of other things."

The artist presents works from the series he created over the last five years, different in terms of contents, but all sharing the same substance: waves (undulation) as the cornerstone and molecular binder of all things existing. The starting point behind the artistic consideration and the creative process derived from it is the sensibility of the artist's mind and body to the space he currently occupies. He uses raw materials, in which he indulges quite intuitively, to be able to employ a variety of media and material means to manifest installation works even to the level where the border between ready-made and conceptual art undulates to the point of interpolating with the gallery space, as well as the visitor. The wave is everything, and all of this 'everything' – waves.

Milan Ketiš is a post-graduate student at the Academy of Fine arts and Design in Ljubljana. The showcased works include drawings, paintings, and objects. The drawings are exhibited for the first time, as they represent the artist's most intimate and relaxed way of expressing himself. In his own words, they are a form of self-therapy, which is also why there is no need for an 'added value' in the form of content-related concepts. The drawing, then, is a spontaneous moment of creation, which happens freely, randomly, each time in a renewed constellation. The drawings are charged with a diverse, yet distinct contents: from portraits to various stories and explorations of sensuality, through entertainment or simply having fun with the pencil strokes, the result of which is – often – a surprising reflection of unconstraint. For Ketiš, it is the technical importance of the drawing that remains as that final inter-polar undulation, by means of which he retains a primal contact with the artistic form, where any kind of explanation regarding the contents becomes unnecessary.

It is no novelty that paintings are the most vividly expressive form within the arsenal of art works, however, in order to become alive, they still require an observant eye and a sensitive substance. Ketiš' paintings are individual works that do not conceal having been created in his development period, i. e. his study years, when the most important thing for a young artist is to explore techniques and materials. How – if at all – can a material sculpture speak up? A link to the philosophies of the East and the pertaining entropic spirituality can be observed especially in the works *Krogotok (Circuit)*, *Energija telesa (Energy of the Body)*, and *Prizemljitev (Ground)*, from the same period when the artist began practicing meditation and yoga. These represent his personal experience: a process of interpretation and visualization of the energies of the human body. During meditation he felt, as he puts it, inspired by the images, and has tried to visualize the waving of their energies through his own body. This means that he is deliberately not indulging the illusion of inviolability, but rather insists and remains in the primary, inspirational image, looking for possibilities to materialize, or visualize the circuits of bodily energy.

The last out of this series on a temporal scale, *Prizemljitev (Ground)*, depicts precisely this unpleasant moment of 'hitting hard bottom', that is, the moment of ultimately confronting the unbearable lightness of this unworldly being. The artist explores, of course, man's intimate coming-down-to-earth experience, the one that produces, beyond its own and recognizable essence, something else, which could be called – to avoid Freud, who has not much in common with such an interpretation – *inter-ego*. Perhaps the point can be demonstrated by the following:

a tree growing out of another tree symbolically implies (at least) the illustrative possibility of its essence to upgrade itself and from within itself; in the same way, man is committed to self-creation and personal development, which may not be of much help to him, but nonetheless push him forward irrevocably. Thus, the painting becomes a meditative medium, a trigger of secondary and subjective meanings, like for example the work *Vdih / Izdih (Breathe In / Breathe Out)*: it has to be observed to the point where it starts to return the look and observe the observer, like a reversible stalker.

Valovita pokrajina (Waving Landscape) is painted on a wooden panel and uses Ketiš' recycled study years drawings as a background. Natural materials prevail, such as cannabis sticks, used to ingeniously demonstrate the pulsating of materiality. The cannabis sticks collage creates several center points in the painting, from which the landscape spreads in waves. The work is the first from the series *Um roke – dela etnost* (the title is a wordplay based on Slovenian words for 'art' and 'craftsmanship') and addresses the question of whether the artist's hand can be reduced to consciousness-per-se, and – if this is possible – what is the 'character' of the hand in this case, upon its contact with nature.

Objekti (Objects) come from the same series: they are crinkled drawings made from durable paper; works in crumpled-paper technique demonstrating the waviness of a material that is organic and earthy. The crumpled-paper drawings are made from natural materials: brown paper, flour glue, graphite, cannabis string, paste, acrylic, and toilet paper. From the technical point of view, the artist considers it very important that the viewer be addressed by the texture of the material, and hence by the structure of the art work. The roughness and firmness of the work make it possible to observe the relief surface, and to be aware of its solidity.

For Milan Ketiš, auto-suggestive creation means creation from the depths of his soul. Premeditated meaning, therefore, makes no sense, and this intentionally unconscious lack of content is, above all, a source of joy to the artist. His experimentation relates to reasoning and feeling, as well as to transformations of energies into visual matters, which he uses in his attempt to establish equivalence between the material, energetic, and spiritual state.

About the artist:

Milan Ketiš (1992) lives and works in Maribor and Ljubljana. He graduated in painting from the Academy of Fine Arts and Design in Ljubljana, with his thesis titled *Risba telesa (Drawing the body)*. He is currently continuing his studies at the same academy, and is shortly to defend his MA thesis titled *Prostor duhovnosti, človek, narava in kultura (A space of spirituality, man, nature, and culture)*. In 2015 he attended an exchange program at the University of Arts Helsinki, Academy of Fine Arts, Department of Painting. His works have been shown in several solo and group exhibitions both home and abroad.

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Tuesday, 16 May 2017, at 6 p. m. – exhibition opening

Wednesday, 17 May 2017, at 10 p. m. – breakfast with the artist and guided tour

Curated by Nina Jeza.

The exhibition will be showing until 7 June 2017.

artKIT, Glavni trg 14, Maribor, Slovenia

opening hours: Tue–Fri 10 a. m. – 1 p. m. and 5 p. m. – 7 p. m., Sat 10 a. m. – 1 p. m.

KIBLA

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Boštjan Plesničar
Too modern Beauty KIT
ArtKIT
13 June–15 July 2017

Boštjan Plesničar

Too Modern Beauty KIT

13 June–15 July 2017

artKIT, Glavni trg 14, Maribor
ACE KIBLA, Maribor, Slovenia

Boštjan Plesničar is one of the members of the 'too modern' movement, which rejects in its own way the elitism of academic rules, and consciously profanizes art in every possible respect. Content is given priority over stylistic and technical principles of an artwork. Motifs are often figural, and there is plenty of realistic stylization, which enables the artists to deliver the narrative in a fine art manner. A too modern work of art always contains a certain level of bizarreness, irony, sarcasm, and humor.

The concept of too modern art emerged at the break of the millennium, when people were generally obsessing over the idea of the end of the world. A group of artists, who at that time were still (final year) students at the painting department of Ljubljana's Academy of Fine Arts, responded to this in a unique manner, by intentionally proclaiming 'the end of painting'. The idea behind it is that traditional painting has no future, because it stopped evolving. We've seen it all, say the too-modernists, in terms of both technique, as well as content and structure, and in turn also the composition, which is why in order for painting to survive, it urgently requires new, contemporary, millennial, dispersive themes. Modern is not modern enough, to banalize in terms of the 'holy simplicity of the world'. Four artists, Ervin Potočnik, Vladimir Leben, Oliver Marčeta, and Boštjan Plesničar, the latter also the conceptual leader and program manager of the new too modern movement, have declared a new artistic tendency: to create something "too modern".

Thus, the *too modern movement* is conceived and established at the turn of the century: a fresh and positive response to the dust-covered rigidity of the Academy, which was markedly influenced by public institutions, i.e. museums and galleries. The foundation of the movement was based on the artists' personal experience, which is proven by the fact that all of these too modern authors have a formal degree in painting, most of them from the Ljubljana Academy of Fine Arts and Design, while Grega Mastnak and Josip Rochus Pongrac graduated from the Academy of Fine Arts in Zagreb, Croatia; later they were joined by Filip Gregorowicz (Poland), Boštjan Franc Avguštin (Slovenia), and finally by Goran Medjugorac (Slovenia).

In 2001 they founded the *Museum of Too Modern Art*. In Spodnji Hotič near Litija, an old barn was transformed into a gallery space, and the number of new members and supporters kept growing as they organized exhibitions and other events. The group fell apart a decade later, but the spirit of freelance and lightheartedness of too modern art is still vividly present in all of their works.

The *too modern* movement typically sees the artist immersed in his own creativity, without the onerous rules imposed by the established academic painting techniques or contents. The painting can have any kind of form, it can be placed anywhere – or, it can be placed exactly and exclusively in the place chosen by the artist. In a typically too modern sense, these are mainly provocative, scandalous, or sarcastic contrasts of forms and shapes, on all 'user' levels; there are no limits, even regarding the set-up of an art work. The themes are unusual, sometimes even senseless, but also – intentionally – simple, entertaining, profane, approachable, positive, and relaxing. The same goes for colors: earthy tones prevail, with plenty of yellow, red, blue, and brown. The titles are witty, as are the depictions themselves. The *Too Modern Movement* was recognized by Slovenian art critics as an 'ideological' comparison to Dadaism, which is true, though perhaps we could add to it the influence of thematic surrealism; yet nonetheless it needs to be emphasized that in its very essence, style is no longer a determining factor for the *too modern*.

The title of the exhibition, *Premoderno KITenje*, translated here as *Too Modern Beauty KIT*, was created spontaneously. The name of the exhibition venue, artKIT, retains the acronym KIT, which originally stood for "Communication and Information Point", known locally as KIT. When the space was occupied by an arts & handicrafts shop, we added the word 'art', arriving to the compound 'artKIT'. The same thing happened with the title of the exhibition: since this is a presentation of too modern art, the artist selected some of his early *too modern works* (dating back to 1998), while the showcased paintings were created in the period all the way up to 2014. Boštjan Plesničar played with the words and constructed an anagram, as he often does with the titles of his paintings, and the resulting translation solution, beauty KIT, refers to decoration, ornamentation, or adornment – as does the original Slovenian verb 'kititi'.

The venue of artKIT, thus, becomes a beauty kit, adorned with too modern paintings. In the playfulness of the setting we recognize the vivacity of too modern art.

Nothing is sacred, all is profane. Or too modern.

— Nina Jeza

Boštjan Plesničar, born 1968, began his painting career in 1988 at the Savo Sovre art studio. He started his studies at the Academy of Fine Arts and Design in Ljubljana in 1990, graduating under the mentorship of Professor Emerik Bernard. In 2000 he defended his post-graduate thesis *Skrivnostna trivialnost* (Mysterious Triviality) at the same academy, his mentor was Professor Lojze Logar. Following his MFA, he acquired the status of a self-employed person in the field of culture. He has participated in solo and group exhibitions both home and abroad. He lives and works in Ljubljana and in Goričko.

Tuesday, 13 June 2017, 6 p. m. – exhibition opening

Wednesday, 14 June 2017, 10 a. m. – breakfast with the artist

The exhibition will be showing until 15 July 2017.

artKIT, Glavni trg 14, Maribor, Slovenia

opening hours: Tue–Fri 10 a. m. – 1 p. m. and 5 p. m. – 7 p. m., Sat 10 a. m. – 1 p. m.

KIBLA

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Mojca Krajnc
Cockta, the drink of our and your youth
ArtKIT
29 August–16 Spetember 2017

Mojca Krajnc

"Cockta, the drink of our and your youth"

29 August–16 October 2017

artKIT, Glavni trg 14, Maribor
ACE KIBLA, Maribor, Slovenia

Mojca Krajnc completed her studies of art education at the University of Maribor under the mentorship of professor, painter and illustrator Petra Varl. Krajnc became skilled especially in drawing, which, in the form of illustrations, remains her primary visual form of expression to this day.

Mojca Krajnc's works function on the borderline between commercial images and works of art. She illustrates books, and has created numerous other recognizable images often seen on the web, in magazines, or on jumbo posters. The topics treated are encountered on a daily basis, and are related to fashion, lifestyle, interiors, portraits, and industrial design. She uses various materials and techniques, from pencil and paper, to computer technologies, while at the same time her creations also always tend to include traditional drawing techniques. She experiments with different media and materials. Her wooden intarsias (intarsia is a decorative element on a wooden piece of furniture, most often made from different types and colors of wood) display her ideas as an illustrator through carefully designed visual elements.

One of the qualities of a good illustrator is to visually express a narrative or story in the form of an image, using minimalistic means. The historical origins of illustrations are related to cave paintings, antique Egyptian papyruses, mediaeval illuminated manuscripts, etc. Throughout history, illustrations have accompanied the most important historic and literary works, from the Bible, the Iliad and the Odyssey, to the Divine Comedy and Don Quixote, to mention only a few. Art history records a long list of important illustrators, Slovenian artists not excluded, to mention only Hinko Smrekar, Miki Muster, Marlenka Stupica, and Marija Lucija Stupica.

The artist and author of the present exhibition is in touch with everything that goes on in contemporary creative industries, and is thus often inspired by the works of accomplished designers and photographs, many of them famous contemporary illustrators, such as Jason Brooks, Jasper Goodall, David Downton or Sanna Annukka, or great names of modern art, such as Warhol, Basquiat, Kandinsky, Matisse, and even graffiti artists, such as Banksy, Jef Aerosol, or Invader.

Mojca Krajnc works mostly in the direction of contemporary graphic illustration, more specifically, digital illustration. Digital or computer illustrations are created through the use of new media, the computer and software programs, which simulate traditional ways of drawing. In terms of style, the artist leans towards graphic art, which allows no maneuver space for textures or secondary visual elements; her graphic works are characterized especially by relaxed lines, clean surfaces, and a distinct color palette, all of which add to the recognizability of her unique, modern style. Full-toned color contrasts remain her personal drawing mark, and at the same time exceed the mere esthetic effect, breathing youth and freshness into her illustrations.

Mojca Krajnc is one of the authors of illustrations created for a still popular and originally Slovenian soft drink Cockta. The history of Cockta dates back to the year 1953, when it appeared on the market as the first carbonated non-alcoholic drink in ex-Yugoslavia. "Cockta, the drink of your youth and ours" from the early eighties, is still one of the most recognizable slogans, which evokes nostalgia in all of us. In 2014, the artist designed Cockta's new graphic image with unique illustrations and a new slogan: "Cockta. Made differently. For me." The legendary brand has since been presented with Krajnc's illustrations of faces for each of the flavors of this popular drink.

Apart from digital illustrations, the exhibition also displays light boxes and video presentations of the artist's illustrations from the series *Selfie shoes*, which symbolically represents walking. She is also no stranger to motifs from the world of fashion & lifestyle; some of her designer coloring books and badges are also showcased.

Mojca Krajnc is a freelance artist who creates her own projects, in which she indulges in the esthetics of powerful colors, combined with the soft lines of her romantic but confident illustrations, which unmistakably characterize her process of artistic design. Her primary passions, then, are illustration and graphic design, although according to herself, she is also extremely fond of the painting medium, but was forced to put it somewhat to the side due to the disinterestedness of the market. "My work and free time are not separate; my work is also my life," says Mojca Krajnc.

— Nina Jeza

Tuesday, 29 August 2017, 6 p. m. – exhibition opening

Wednesday, 30 August 2017, 10 a. m. – breakfast with the artist

The exhibition will be showing until 16 September 2017.

artKIT, Glavni trg 14, Maribor, Slovenia

Opening hours: Tue–Fri 10 a. m. – 1 p. m. and 5 p. m. – 7 p. m., Sat 10 a. m. – 1 p. m.

KIBLA

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Branimir Ritonja
I am guilty
artKIT
19 September–30 September 2017

Branimir Ritonja

I am guilty

19 September – 7 October 2017

artKIT, Glavni trg 14, Maribor

ACE KIBLA, Maribor, Slovenia

Branimir Ritonja, a noted portrait, conceptual and documentary photographer from Maribor, is presented on this occasion in the frame of the local Photography Festival, with a cycle entitled *I am guilty*, a series of portraits of well-known artists photographed as prisoners.

Before he became a photographer, Branimir Ritonja was an expert in the field of criminal justice, more specifically, a forensic scientist. A Maribor version of the CSI, sadly without a TV series. Through his work, he contributed to resolving criminal offense matters, mainly through the investigation of material traces with the help of photography, and thus learned to master forensic photography, a method of documenting (most often) a crime scene.

Willingly or unwillingly, the photographs by Branimir Ritonja are connected to his former occupation. Perhaps this is the reason, why his recent works are socially critical; an informed documentation; an artistic photo-interpretation of the contemporary *societas*. His year-long project, *Penitentiary*, for example, focuses on prison issues. The cycle *Faces* was created during street protests in his home town of Maribor, while the project/installation *Portraits* is thematically linked to refugees and the symbolism related to current migration issues. Ritonja photographed migrants standing behind a “technical barrier”, in plain words, a razor barbed wire fence, which stands as an anachronism to the deeply rooted opinion of many – that only the migrants themselves are responsible for their situation.

The project *I am guilty* was created two years back, at the Maribor Art Market. In the beautiful setting of the Jewish Square (*Židovski trg*), around a dozen of artists were gathered to socialize, eat and drink well, and, first and foremost, to indulge in creative activities. The “photographic evidence” displayed today at the artKIT Gallery is a testimony to this all-day-long event, which was held on the day of the Assumption of Mary (confirmed by the date and time stamp). Portraits were created depicting artists, but also by-passers, who supported the artistic action, which was designed to call the attention to the extremely difficult situation of local artists and self-employed workers in the field of culture. For an entire day, the Art Market hosted well-known local artists creating literally in front of the public eye. Among them was Branimir Ritonja, who took *en face* and profile photos of the artists, adding the time and date to the images, which remind us of prisoner shots and symbolize the position of artists not only locally, but in the entire country. This is why Ritonja added the inscription artist, i.e., the artist as a prisoner: it is a call for a more decent treatment of art, and especially a call for art to survive *through and by means of art itself*. Today, we find ourselves living in a country that seems to be forgetting that art, as the only permanent cultural heritage, is actually responsible for this same country to be able to pride itself on the idea of being *civilized*.

“I am as guilty as anyone of you,” says the artist, paraphrasing a famous Hollywood text, and putting in context the fact that an artist is guilty just for being an artist.

Branimir Ritonja (1961) graduated from the Faculty of Criminal Justice and Security. His curiosity about photography started in elementary school, as he developed his first black-and-white photographs in the darkroom. Through the course of his career his works were presented in more than 600 group and 47 solo exhibitions home and abroad. In 1989, the Photographic Association of Yugoslavia (*FZJ*) awarded him the title Candidate – Master of Photography. His works have received numerous awards and prizes, among them the French Photographers' Association Award Plaque, and the Glazer Prize and Charter in recognition of his artistic achievements. Branimir Ritonja is a portrait, conceptual, and documentary photographer, living and working in Maribor.

In 1981 he joined Maribor's Fotoklub, and was introduced, among others, to Ivan Dvoršak, who later became his first long-time mentor. In the same year his work *Starec* (Old man) received several awards. In 1986, another prize-winning work, *Deklica z jabolkom* (Girl with an Apple) was created, one of his first photographs in the pure black-and-white technique without a grayscale, which testifies to the artist's continuous desire to experiment and discover within the medium of photography.

In 2002 he was first voted president of Fotoklub Maribor. An important experience and influence was his participation in various art colonies and a number of study visits to different countries and cities across Europe. He has been a member of the Union of Slovenian Fine Arts Associations (*ZDSLU*) and the Maribor Fine Artists' Society (*DLUM*) since 2007. Among his most notable series are *Portreti mariborskih umetnikov in Glazerjevih nagrajencev* (Portraits of Maribor's Artists and Glazer Award Winners, 2011), *Arhitektura in portreti* (Architecture and Portraits, 1987), *Svetlobne skice* (Light Sketches, 1988/98), *Sin Salida* (2001), *20* (2003), *Mariborska dvorišča* (Maribor Courtyards, 2001–2004), *Nedeljsko jutro* (Sunday Morning, 2004/05), *Predmestja* (Suburbs, 2006), *Motivni kontrasti* (Motif Contrasts, 2005), *Kaznilnica* (Penitentiary, 2010–14), *Portreti umetnikov* (Artists' Portraits, 2011), *Navadni ljudje* (Ordinary People, 2013), *Portret* (Portrait, 2016), *Rob mesta* (City Edge), etc.

Tuesday, 19 September 2017, at 6 p. m. – exhibition opening

Wednesday, 20 September 2017, at 10 a. m. – breakfast with the artist

Curated by Nina Jeza

The exhibition will be showing until 7 October 2017.

The exhibition is part of the Maribor Photography Festival (September 23 to September 30, 2017) by Fotoklub Maribor.

artKIT Gallery, Glavni trg 14, Maribor

Tue–Fri 10 a. m.–1 p. m. and 5 p. m.–7 p. m., Sat 10 a. m.–1 p. m.

KIBLA

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Beno Artnak

Sen slike / Painting's Dream

6 October–28 October 2017

artKIT, Glavni trg 14, Maribor
ACE KIBLA, Maribor, Slovenia



Beno Artnak, Painting's Dream, artKIT, 6 October–28 October 2017

"The process of creating a painting goes on until the painting is finished, which is when the artist leaves his/her final trace on the work. Before that, however, it has gone through a process of progress and change. With each layer of color, and with each break the artist takes, the painting is given an unrepeatable moment of existence, sometimes brief (a mere moment), and sometimes long (like eternity). But with the next layer of color that moment is gone. The painting changes and now lives in a different moment. Sure, it continues to exist. In every stroke. All the way to the end. A painting has a soul, and the soul dreams."

Painting's Dream is about intuitive images, it wishes to simulate the hemispheric beta-condition of sleep, i.e., what we imagine, what we desire, and what is un-real. Un-realistic, in the sense that it is created beyond the conscious, if we believe Freud, or molded into the collective unconscious, according to Jung. What links the two theories together is the simple fact that the images from Artnak's cycle *Sen slike* (Painting's Dream) are not based on reality. There is no look to disclose them, because they only exist for the single reason of being hidden in the artist's individuality.

The artist accentuates the idea that the painting has existed, as it were, "since forever": that from the moment of placing the canvas on the easel, it is just a "work in progress". From the original idea onwards, the depiction is in fact but a sum of inspirational moments, progressing through individual, inextricably linked stages. The artist is the one to determine when the painting is "finished", thereby announcing its march towards conquering the observer's view. Each painting carries a proper connotative content, which is important for its own progress, as much as for the artist's. The observer may not be able to see this, but can perhaps sense it on a different level.

Beno Artnak became acquainted with the world of art already in his childhood years, reading through the illustrated children's magazine *Vseved* (Polymath), which published biographies of great artists and introduced their works. In his teenage years, he found inspiration in the collection *Muzeji sveta* (World Museums) and in comic books. After graduating, he turns to the American Black Wave, characterized by drawing, contrasts, and minimalism of strokes.

The period of the Black Wave was vividly present in former Yugoslavia, especially in the film genre. By connecting amateur and professional production and emphasizing the key thematic highlights, the Black Wave was, above all, a criticism of the existing social reality: by revealing its pressing, yet publicly hidden issues, such as unemployment, homelessness, poverty, crime, prostitution, social marginalization, etc., it reached directly into the creative socially-realistic culture of that era.

Central to the development of Beno Artnak's painting talent was the fact that in Maribor, as well as in the rest of the country, there was an intolerance present already at the end of the 1980s, which demanded (and in fact, still demands to this day) that an artist be academically trained, in order for the artistic value of his works to be recognized. Formal education in the arts – or, thank god, naïve art. It is a simple manipulative logic: the formalization of education in the arts is supposed to provide the academy graduates not only with an artistic ability, but (perhaps mainly) with the possibility to exhibit in galleries, which is a decisive advantage in comparison to the "mere" creatives and self-taught artists. The trade of art had to be learned inside the state school system, otherwise an artist would easily remain an overlooked amateur, regardless of his/her potential qualities.

Beno Artnak draws his inspiration as a painter mostly from the energy of the young cultural turmoil of the 1980s and 1990s, while his artistic driving force remains in the desire for a comeback and re-emancipation of *figure* in the contemporary visual arts realm. With a seeming carelessness of the painting stroke, and a deceiving lightness of composition, he achieves a persuasive synergy in his depictions, which enables his portraits to breathe in the face of the observer, and, more importantly, down his neck.

– Nina Jeza

Beno Artnak, *Sen slike* / Painting's Dream

Friday, 6 October 2017, at 6 p. m. – exhibition opening

Saturday, 7 October 2017, at 10 a. m. – breakfast with the artist

The exhibition will be showing until 28 October 2017.

artKIT Gallery, Glavni trg 14, Maribor

Tue–Fri 10 a. m.–1 p. m. and 5 p. m.–7 p. m., Sat 10 a. m.–1 p. m.

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ACE KIBLA is co-funded by the Ministry of Culture of the Republic of Slovenia, the Municipality of Maribor. Project RISK CHANGE (2016–2020) is co-funded by the Creative Europe Program of the European Union.

Tammam Azzam

(Siriya)

Bon Voyage

9. 11. 2017—13. 1. 2018

artKIT, Glavni trg 14, Maribor

KID KIBLA, Maribor, Slovenia

Zavetja Babilona / Shelters of Babylon



That, which is considered an artistic action or rebellion against the system in a state of general resignation, is seen in a different kind of environment as the documentation of a place, of an existence shattered before our very eyes, stripping us of the possibility of choice. The only choice left is life or death, whereby surviving inevitably implies migration, departure, a retreat caused by politics, by way of military intervention, i.e. by war, which has devastated places, homes, and people; with little space left for allegory, it becomes all the more bitter, when it uses symbols of popular culture and communicates through global iconography.

Tammam Azzam (b. 1980, Damascus, Syria) graduated in oil painting from the Faculty of Fine Arts, University of Damascus. Alongside a successful career as a painter in Syria, Azzam was also a prolific graphic designer.

The initial phase of Azzam's work was distinguished by a 'hybrid form' of painting with applications of various media that allowed him to arrive at tactile interactions between surface and form that multiply as compositions evolve. These semi-abstract works use unconventional materials such as rope, clothespins, and other found objects in order to accentuate the depth, texture, and space of laboured picture planes, creating a visible tension. Although outwardly different in appearance, the series that resulted from these early experiments were inspired by the artist's changing perceptions of specific urban environments.

Following the start of the uprising in Syria, Azzam turned to digital media and graphic art to create visual composites of the conflict that resonated with international viewers. These widely distributed works are informed by his interest in the interventionist potential of digital photography and street art as powerful and direct forms of protest that are difficult to suppress. In early 2013, Azzam made worldwide headlines when his Freedom Graffiti print went viral on social media.

Azzam has contributed to large-scale international exhibitions such as the FUU-Street Art Festival, Sarajevo (2015); Vancouver Biennale, where he was in residence (2014); FotoFest Biennial (2014), Houston; Dak'Art: Biennial of Contemporary African Art, Dakar (2014); Alexandria Biennale (2014); and the 30th Biennial of Graphic Arts, Ljubljana (2013).

In recent years, Azzam has participated in solo and group exhibitions at such venues as Künstlerforum Bonn, Bonn (2017); For-Site Foundation, San Francisco (2017, 2016); European Capital of Culture-Pafos, Pafos (2017); City Museum of Oldenburg, Oldenburg (2017); Künstlerverein Walkmühle, Wiesbaden (2016); Columbia University, New York (2016); Tainiothiki Twixtlab, Athens (2016); Ayyam Gallery - 11 Alserkal Avenue, Dubai (2016); Banksy's Dismaland, Weston-super-Mare (2015); Fondazione Giorgio Cini, Venice (2015); Framer Framed in de Tolhuistuin, Amsterdam (2015); Forum Factory, Berlin (2014); Lena & Roselli Gallery, Budapest (2014); Liquid Art House, Boston (2014); Rush Arts, New York (2014); Busan Museum of Art, Seoul (2014); 1x1 Art Gallery, New Delhi (2014).

In 2016, Azzam received an artist fellowship at the Hanse-Wissenschaftskolleg Institute for Advanced Study in Delmonhost, Germany.

Tammam Azzam (SY), Bon Voyage

Thursday, 9 November 2017 – Shelters of Babylon exhibition opening at 10 a.m.

The exhibition in artKIT will be showing until 13 January 2018.

artKIT Gallery, Glavni trg 14, Maribor
Tue–Fri 10 a. m.–1 p. m. and 5 p. m.–7 p. m., Sat 10 a. m.–1 p. m.

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<http://www.kibla.org/>

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ACE KIBLA
Exhibitions 2017

Venues:

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KIBLA PORTAL, Valvasorjeva 40, Maribor

artKIT, Glavni trg 14, Maribor



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MESTNA OBČINA MARIBOR

