

**PERSONAL**

**MARUŠA MEGLIČ  
BORIS BEJA**

**MARUŠA MEGLIČ**

**DEJAN ŠTEFANČIČ  
NEŽA KNEZ**



Maruša Meglič: Mehka miza, Posvojeni objekt, Domovina, Hišica na robu gozda, prostorska instalacija, 2014 (Hišica na robu gozda, detajl prostorske instalacije), foto: Maruša Meglič

**26. 5. — 12. 6. 2016**

**PILA RUSJAN  
NINA ČELHAR**

**TEJKA PEŽDIRC  
ŽIVA BOŽIČNIK REBEC**

**OSEBNO**

Vljudno vabljeni na odprtje razstave v četrtek, 26. maja, ob 20. uri v Galerijo Škuc.

You are kindly invited to attend the opening of the exhibition on Thursday, 26 May, at 8 pm in Škuc Gallery.

# OSEBNO PERSONAL

Končna razstava 15. leta Šole za kustose in kritike sodobne umetnosti, *Svet umetnosti*  
Final exhibition of 15th generation of the *World of Art*, School for Curators and Critics of Contemporary Art

**Boris Beja, Živa Božičnik Rebec, Nina Čelhar, Neža Knez, Maruša Meglič, Tejka Pezdirc, Pila Rusjan & Dejan Štefančič**

**26. 5. — 12. 6. 2016**

Kuratorke / Curators:

Petra Bole, Nina Jesih, Zala Kurinčič, Hana Ostan Ožbolt, Mojca Sfilligoj, Katarina Stopar

Mentorja / Mentors: Alenka Gregorič, Miran Mohar

Vodja šole / Head of the School: Simona Žvanut

Koordinator / Coordinator: Miha Kelemina

Produkcija / Production:

SCCA-Ljubljana, Zavod za sodobno umetnost / Center for Contemporary Arts

Šola Svet umetnosti / World of Art School

Koprodukcija / Co-producer: Galerija Škuc / Škuc Gallery

OBRAZSTAVNI DOGODKI

Vljudno vabljeni na vodeni ogled razstave v **torek, 31. maja, ob 17. uri**, ter na vodeni ogled razstave in predstavitev kataloga v **torek, 7. junija, ob 17. uri**.

O spremljevalnem programu in izdaji kataloga vas bomo sproti obveščali na spletnih straneh [www.scca-ljubljana.si](http://www.scca-ljubljana.si) in [www.worldofart.org](http://www.worldofart.org).

ACCOMPANYING EVENTS

You are kindly invited to the guided tour through the exhibition on **Tuesday, 31 May, at 5 pm**, and to the guided tour and the presentation of the catalogue on **Tuesday, 7 June, at 5 pm**.

Accompanying programme and the presentation of the catalogue will be announced on [www.scca-ljubljana.si](http://www.scca-ljubljana.si) and [www.worldofart.org](http://www.worldofart.org).

PRODUKCIJA / PRODUCTION

**SCCA - LJUBLJANA**  
Zavod za sodobno umetnost

SCCA, Zavod za sodobno umetnost – Ljubljana / Svet umetnosti, Šola za kustose in kritike sodobne umetnosti

SCCA, Center for Contemporary Arts – Ljubljana / World of Art, School for Curators and Critics of Contemporary Art



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KOPRODUKCIJA / COPRODUCTION

Galerija Škuc  
Sari trg 21  
1000 Ljubljana

T/F: +386 (0)1 421 3140  
galerija.skuc@guest.arnes.si  
www.galerija.skuc-drustvo.si

Odpri vsak dan od 12.00 do 20.00.  
Ponedeljek zaprto.

Open from 12.00 till 20.00.  
Monday closed.

PROGRAM IN RAZSTAVO GALERIJE ŠKUC PODPIRATA /  
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Skupinska razstava *Osebnost* temelji na pregledu novejših produkcij mladih umetnic in umetnikov s področja vizualnih umetnosti. Večina končuje formalno akademsko izobraževanje in profilira umetniško prakso tudi z razstavljanjem del v vidnejših prostorih sodobne umetnosti v Sloveniji. Naš izbor je rezultat večmesečnega pregledovanja obstoječih del in projektov v nastajanju, pogovorov s številnimi avtorji ter medsebojnega posveta v okviru drugega letnika Šole za kustose in kritike sodobne umetnosti, *Svet umetnosti*. Predstaviti želimo dela umetnikov, s katerimi si delimo podobna življenjska vprašanja, izkušnje in izzive. Razstavljajoči avtorji spadajo v generacijo med približno petindvajsetim in tridesetim letom, med njimi pa prevladuje usmerjenost v subjekt in izrazito reflektiranje svojega položaja. To je oblikovalo tudi naš izbor in izrisalo koncept razstave, ki se je gradil sproti in rasel z zaznavanjem sorodnosti med deli. V času vsesplošne hiperprodukcije ne zagovarjamo utrjevanja umetniške prisotnosti z neprestanim proizvajanjem novega, temveč spodbujamo večkratno predstavitev del v različnih razstavnih kontekstih.

Dela odražajo situacije in detajle iz vsakdanjega življenja izbranih umetnikov in njihovega socialnega okolja. So zabeležke intimnih izkušenj, hipnih vtisov ali dolgotrajnejših občutij. Z različnimi pristopi ustvarjalci prevajajo svoj odnos do sebe in osebne zgodovine, do posameznikov iz lastnega družabnega kroga, do družbeno pričakovanih oziroma predpisanih vlog ali do novih življenjskih situacij in transformacij. Iskrenost doživljanja, ki je vplivala na nastanek del, je v njih vtakana pretanjeno, zato učinkujejo tudi brez popolnega razgaljenja osebnih doživljanjev. Ti so del življenja, ki umetnost idejno napajajo ali pa se z njo na ravni izkušnje povsem spojujejo.

Za načrtno predajanje neznani izkušnji se je z radikalnim posegom [desetdnevni odvzemom vida] odločila Neža Knez. S tem se skupnosti slepih in slabovidnih ni mogla v celoti približati, vendar jo je bolj zanimala lastna transformacija, ki je zaznamovala vsak trenutek njenega vsakdana. Performativna raven se kaže tudi v videu Pila Rusjan in Dejana Štefančiča, ki sta v njem tudi glavna nastopajoča. Tiha impresija s ponavljajočim se gibanjem, ki vzpostavlja ravnotežje telesa pod vodno gladino, uprizarja njuno iskanje ravnovesja v partnerskem odnosu. Kot del rituala in dnevnega iskanja ravnovesja svoja razpolo-

ženja, zadolžitve ali drobna odkritja na platno prenaša Nina Čelhar. Na površino nalepljeni papirnati dokumenti in shematizirani predmeti so sestavni del prostora, v katerem se vsakodnevno giblje umetnica. Boris Beja pa v vlogi nevidnega opazovalca s fotografskim aparatom beleži dogajanje v čakalnici mednarodnega letališča. Nikogaršnji dom v socialni prostor spreminja šele pripadnost posameznim skupinam ali vlogam, uravnavanim z družbenimi normami ter pravili obnašanja. Tako kot verski ritual ima tudi igra, ki jo igra umetnik, vnaprej določena pravila, s katerimi se s ponavljanjem vzorcev gradijo odnosi. Pravila skupnosti vseh vrst pa se kljub razlikam tudi prekrivajo. Delo Žive Božičnik Rebec z vključitvijo obiskovalca raziskuje percepcijo osebnega prostora in odpira vprašanje meja, ki si jih postavljamo v procesu medsebojnega približevanja. Obiskovalec se lahko odloči ali bo, če bo, obroč vrgel na eno na ali drugo stran tal, kjer so že nakopičeni drugi obroči. Podobno (ne)moč izbire pripadnosti določeni skupini ali skupnosti naslavlja tudi Tejka Pezdirc. Pismo sorodnice je umetnici razkrilo težo bremena, ki ji ga je nalagalo njeno socialno okolje. Z izpričevanjem družinskih spominov avtorica tematizira pričakovano vzdržljivost žensk in tudi svojo zaznamovanost z družinsko zgodovino ter morebitnim delnim prenašanjem vzorcev, ki se vraščajo v osebno strukturo. Preizpraševanju pričakovane vloge ženske in materinstva se v svojem delu posveča tudi Maruša Meglič. Razmerje med posameznimi deli instalacije, idilična družinska hišica in podoba požrtvovalne matere odražajo umetniške pomisleke o njeni aktualni in morebitni vlogi v družinski skupnosti.

Razstava *Osebnost* odpira prostor za zaznavanje vsakdanjih trenutkov v naših življenjih in priloženost za prepoznavanje občutij, bojov, upov, sanj in strahov vseh nas. Te pogojujejo medosebni družbeni odnosi, ki jih vnašajo razlike in pozicije moči, vzdržujejo pa družbene norme in pravila. Morda se lahko prav zaradi umetnosti lažje vživimo v vlogo drugega ali pa bolj pozorno reflektiramo svojo vpetost v socialno okolje.

Kuratorke Sveta umetnosti

*Personal*, a group exhibition curated by the participants of the 15th year of the *World of Art* School, has been based on an overview of the recent production of young visual artists. Most of the artists are completing their formal academic training and beginning to define their course, also by exhibiting in quite significant contemporary art venues in Slovenia. Our selection is the result of several months of investigating existing works and projects in the making, and discussions during the second year of the *World of Art*, School for Curators and Critics of Contemporary Art. We would like to present the work of artists who pose similar questions about life and who share similar experiences and challenges. The exhibiting artists are between twenty-five and thirty years old, with most of them focusing on the subject and reflections of their own position. This also shaped our selection and helped define the concept of the exhibition, which developed as we proceeded by perceiving the similarities between artists/works. In a time of general hyper-production, we do not promote the approach of maintaining an artistic presence through the constant production of new works, but prefer multiple presentations of works in different exhibition contexts.

The exhibited works reflect situations and details from the everyday life of the artists and their social environment. They are records of intimate experience, momentary impressions and continuing feelings. Using different approaches, the artists translate their relationship with themselves and their personal history, as well as with the individuals from their social circle. They turn also towards socially expected or required roles along with new life situations and transformations. The sincerity of experience that affected the making of the works has become a subtle part of them, so they have an effect even without giving a full revelation of personal experience. They are part of life, which provides ideas for art or merges with it at the level of experience.

Neža Knez opted for a planned immersion into unknown experience by radically changing her life [causing the loss of her sight for ten days]. While she could not fully immerse herself in the blind community with this act, she was more interested in her own transformation, which affected every moment of her life. The performative aspect is also apparent in the video by

Pila Rusjan and Dejan Štefančič, who are also the principal performers in it. The quiet impression achieved by repeating the move of establishing balance underwater presented their search for balance in partner relationships. Nina Čelhar transferred to canvas her moods, chores and minute discoveries as part of her ritual and search for a daily balance: paper documents and sketches of objects glued to the surface are an essential part of the spaces frequented by the artist. In the role of inconspicuous observer, Boris Beja records what goes on in the waiting area at an international airport. No-one's home is turned into a social area only through belonging to a group or performing roles defined by social norms and rules of behaviour. Like a religious ritual, the game played by the artist has pre-defined rules, which help build relationships through repetition. Despite their differences, the rules of various communities overlap. The work of Živa Božičnik Rebec involves the viewer in order to examine the perception of personal space and raise issue of the limits set in the process of getting closer to someone. The viewer can decide to throw the ring on either side of the room, and there is already a pile of rings on one side. Similarly, the (im)possibility of choosing to be a member of a certain group or community is examined by Tejka Pezdirc. The letter from her relative reveals the weight of the burden imposed by the social environment, and by recounting family memories, the artist explores the assumption of women's endurance, as well as the influence of family history on her and the possible transfer and incorporation of patterns. Maruša Meglič focuses on examining the role of women and motherhood. The relationship between the individual parts of the installation, the idyllic family house and the self-sacrificing mother, reflects the artist's concerns about her current and possible role in the family community.

The exhibition *Personal* is an opportunity to grasp the everyday moments in our lives and helps us to recognise common impressions, battles, hopes, dreams and fears which are conditioned by social relationships as the result of hierarchies of power and maintained by social norms and rules. Perhaps art makes it easier to empathise with others and reflect on our incorporation into the social environment more carefully.

World of Art curators