

OSERBNO



/ PERSONAL

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/ Kuratorke razstave

PETRA BOLE

NINA JESIH

ZALA KURINČIČ

HANA OSTAN OŽBOLT

MOJCA SFILIGOJ

KATARINA STOPAR

SUBJEKTIVNOST KURATORSKEGA DISKURZA V ŠOLI ZA KUSTOSE IN KRITIKE SODOBNE UMETNOSTI, SVET UMETNOSTI

Razvoj pozicije kuratorja je verjetno eden zanimivejših fenomenov v sodobni umetnosti v zadnjih nekaj desetletjih, saj v današnjem družbenem sistemu umetnik pridobi svoj pomen le v okviru celotnega sistema sveta umetnosti, kurator pa je povezovalni element med umetnikom, umetnostno institucijo in umetnostno publiko. Premislek o poziciji kuratorja v sodobnosti se v pričujočem članku povezuje s kuriranjem razstave *Osebnost*, ki smo jo udeleženske 15. leta Šole za kustose in kritike sodobne umetnosti, *Svet umetnosti* pod okriljem Zavoda za sodobno umetnost, SCCA-Ljubljana poleti leta 2016 predstavile v Galeriji Škuc.

O izboru tematskih sklopov in povezav pričujočega besedila

V vlogi skupine kuratorjk smo se udeleženske znašle prvič. Posveti z mentorjema in področnimi svetovalci šole, pogovori s kuratorji in kustosi ter srečevanje z aktualnimi razstavami so nam osvetlili različne kuratorske pristope, predvsem pa nam pomagali s praktičnim znanjem pri pripravljanju razstave. Ker smo hotele osvojiti čim več veščin, nam je bil proces pripravljanja razstave enako pomemben kakor njena končna manifestacija. Neizogiben stik s strokovno literaturo o svetu umetnosti naju je – avtorici besedila in hkrati udeleženki šole – vodil v primerjavo našega procesa z nekaterimi opažanji uveljavljenih kustosov in kuratorjev ter njihovimi principi izbora del. Bralcem pri tem nočeva posredovati občutka, da razkazujeva na novo pridobljeno znanje in veščine, saj se s soudeleženkami šole zavedamo, da je nastajanje razstave *Osebnost* partikularno, je del učnega procesa in se ne more približati načinom dela uveljavljenih strokovnjakov ter okoliščinam nastajanja njihovih razstav. V primerjavi z nekaterimi strokovnimi

izhodišči poskušava predvsem predstaviti naše lastno soočanje z vlogo »kuratorjk«: poskusili bova pojasniti proces izoblikovanja koncepta razstave, opisati s tem povezane kriterije izbora del ter osvetliti njihov kontekst.

Primerjava strokovnih opredelitev kuratorja s pristopi kuratorjk razstave *Osebnost*

Pogled v teorijo, ki smo jo v drugem letniku šolanja nadgradile s praktično pripravo razstave, nam ponuja številna izhodišča. Beseda »kurator« je latinskega izvora (*curare*) in se je s svojimi različnimi pomeni, kot so skrbeti, nadzirati, negovati, skozi zgodovino uveljavila na področju umetnosti, medtem ko je sam termin kurirati neologizem, ki mu zaradi njegove specifičnosti v slovenskem jeziku ne najdemo ustreznega ekvivalenta. Harald Szeemann denimo ugotavlja, da sama beseda kurator implicira predvsem koncept »skrbeti za nekoga«, kar v veliki meri vpliva tudi na razumevanje vloge kuratorja. Njegova vloga znotraj sveta umetnosti je večsmerna in zaobjema široko paleto znanj – od razumevanja sodobne umetnosti in zanimanja zanjo, navezovanja stikov z obiskovalci in medijsko javnostjo, inovativnega iskanja finančnih virov, načrtovanja tehnične postavitve razstave in posredovanja med umetnikom in zbirateljem ali kupcem. Širše gledano se kurator pri svojem delovanju ukvarja s sodobno vizualno umetnostjo in si pri snovanju razstave ali projekta rad prisvoji vodilno vlogo; če se poimenuje neodvisni kurator, s tem poudari svojo neodvisnost od ustanove. Od njega se pogosto pričakuje, da odgovori na vprašanje, kaj je sodobna umetnost, oziroma da predstavi najpomembnejša in najbolj aktualna dogajanja v umetnosti. Glede poklica kuratorja poznamo več pristopov in načinov delovanja, različnih kuratorskih konceptov, ki se manifestirajo v različnih razponih: na eni strani se kuratorji oblikujejo kot posredniki med umetniškimi deli in publiko, na drugi prihaja do istovetenja njihovega dela z znanstvenim raziskovanjem, medtem ko nekateri kuratorji namen svojega dela razumejo v iskanju še neznanega in neodkritega znotraj sveta umetnosti in širše družbe.

¹ Od leta 1362 so termin *curator* uporabljali za označevanje ljudi, ki so skrbeli za mladostnike in duševno bolne, od leta 1661 označuje osebo, ki je zadolžena za skrb za določeno institucijo, kot je muzej, knjižnica, in podobno. V vsakem primeru ima hierarhične konotacije, v smislu, da je kurator oseba, zadolžena za oskrbo in nadzor. (Glej Harald SZEEMANN, "Does Art Need Directors?", ur. Carin KUONI, *A Curator's Vade Mecum on Contemporary Art*, Independent Curator's International, New York, 2001, str. 167.)

Kuratorke tokratne zaključne razstave (Petra Bole, Nina Jesih, Zala Kurinčič, Hana Ostan Ožbolt, Mojca Sfiligoj in Katarina Stopar) smo sprva pregledale umetniško produkcijo: aktualne razstave in dokumentacijo preteklih, prelistavale smo razstavne kataloge, gledale portfelje in spletne strani umetnikov; udeležile pa smo se tudi nekaterih semestrskih razstav slovenskih umetnostnih akademij, saj smo se že na začetku omejile na razstavo, ki bo vključevala dela umetnikov mlajše generacije. V prvi fazi snovanja smo v vlogi kuratorik zato predvsem poskušale zaznati, kakšne so pretežne usmeritve mlajših slovenskih umetnikov, ki sodijo v generacijo med petindvajsetim in štiridesetim letom. Spraševale smo se tudi, kako jih podpirati in promovirati, o umetnostnih prizoriščih, kulturni politiki ter o programih izobraževalnih umetnostnih institucij (Akademija za likovno umetnost in oblikovanje, Visoka šola za umetnost Univerze v Novi Gorici, Akademija za vizualne umetnosti). Zanimalo nas je, katere teme pogosto privlačijo mlade umetnike, kakšno umetnost se najbolj promovira in kakšni so pogoji za delovanje umetnikov. To smo povezale tudi z nizkimi razstavninami (nemalokrat pa razstavnine sploh ni), saj predvidevamo, da se finančno stanje umetnika in njegovo nezadovoljstvo z uveljavljenimi politikami institucij lahko odraža tudi v njegovem delu, pri izboru teme in pristopu. Mladi avtorji namreč preko umetniškega projekta lahko preizprašujejo svojo vpetost v umetnostni sistem in v njegov red vrednot glede na pozicije moči; se obračajo v tematiziranje in performativno transformiranje lastne osebnosti in njene odvisnosti od prevladujočega družbenega okolja; ali pa problematizirajo pereče in medijsko izpostavljene družbene pojave, ki se jim včasih približajo s prostovoljnimi ali javnim delom. Pri tem smo zaznale, katere so v tem trenutku pogoste teme umetniških projektov. Takšni sta, na primer, tematiki meja in migracij, ki pa smo jih pri izbiri del obšle. Čeprav se od kuratorja pogosto pričakuje, da javnosti skozi izbor umetniških del posreduje svoje ugotovitve o kontekstu aktualne produkcije, smo udeleženke *Sveta umetnosti* v času šolanja spoznale, da je kuratorjeva odločitev o posredovanju umetniških del publiki – z izključitvijo

kuratorjeve potencialne odvisnosti od institucij – popolnoma poljubna/*osebna* in suverena. Njegov izbor brez vpliva zunanjih faktorjev udeleženke šole razumemo kot subjektiven, na podlagi lastnih izkušenj pa opazimo, da se kuratorju izrisovanje koncepta razstave lahko porodi tudi spontano, torej brez vnaprej izbrane teme razstave. V to ga lahko, kot smo opazile pri lastnem procesu kuriranja, vodi razpoznavanje sorodnosti med prvimi izbranimi deli. Če spontano porajanje koncepta predstavimo na primeru naše prakse, lahko zapišemo, da je ta vključeval več faz: sprva smo zmotno menile, da je na začetku snovanja razstave nujno vedeti, katere teme bi si želele predstaviti javnosti. Si torej izrisati koncept, nato pa se podati v iskanje ustreznih del. Ta princip se je izkazal za manj produktivnega, saj smo v umetniških delih iskale tematiziranje svoje ideje in jih zato preinterpretirale. Udeleženke šole smo se v tem času nenačrtovano oddaljile od prvega začrtanega tematskega okvirja razstave (od že omenjene pogoste umetniške obravnave geopolitičnih meja). Med pregledovanjem dokumentacije del mladih avtorjev smo namreč med drugim opazile tudi zanimanje za meje lastne osebnosti in osebnega prostora, s čimer smo se *osebno* počutile bolj povezane. Takšne meje nam pogosto postavljajo splošno sprejeta pravila vedenja, kažejo pa se v različnih vlogah, ki jih umetniki ponotranijo kot posamezniki, prav tako pa tudi obiskovalci. Ob pogledu na take umetniške projekte smo se še bolj jasno zavedle, da nas je sprva omejevalo pravilo, ki smo si ga postavile same in ki nam je narekovalo iskanje del glede na vnaprej izbrano temo razstave.

Kurator med umetniškim delom in umetnikom

Odnos med umetnikom in kuratorjem se najbolj vidno izrazi v razstavi, ki se kaže kot celovit mehanizem za predstavljanje umetniške produkcije javnosti. Ob spontanem izrisovanju koncepta razstave smo zaznale, da je umetnik s svojim delom lahko tisti, ki daje kuratorju vizijo, idejo in sooblikuje njegov koncept postavitve razstave. Povedano drugače, umetnikovo delo lahko postane kuratorju navdih za snovanje razstave. Naš izbor

del za skupinsko razstavo ni temeljil na vnaprejšnjem konceptu in iskanju njemu ustreznih del, temveč so nas k izbiri del za skupinsko razstavo vodile relacije, ki smo jih ob pregledovanju umetniške produkcije razbrale med deli. Pri tem je bil ključen tudi izbor prvih del, ki so ga pogojevale naše osebne preference, to pa se je odrazilo tudi v naslovu razstave (*Osebno*). Menile smo, da so bila prva izbrana dela kakovostna, motivirala so nas s svojo kompleksnostjo, pa tudi z odnosom, ki ga lahko vzpostavijo z obiskovalcem, saj smo se sprva v vlogi gledalca znašle kuratorke same. Tematske sorodnosti med prvimi izbranimi deli so vplivale na izbor drugih umetniških projektov, pri njihovi interpretaciji pa smo si pomagale z medsebojnimi posveti, s pogovori z mentorjema in s pojasnili avtorjev.

Pri snovanju razstave *Osebno* smo zaznavale, da v kolektivu kuratork, ki izbirajo umetniška dela, idealnega razmerja ni. Nekaterim smo prikimale pri številnih predlogih, številne druge predloge ostalih udeleženk šole pa smo le obravnavale in skupaj zavrnile. Kljub temu bi bilo napačno trditi, da to ni bilo skupinsko kuriranje, saj so nam poleg porazdelitve vlog (kot so tehnični in finančni načrt ali priprava gradiva za javnost) vsi predlogi služili kot dober orientacijski okvir pri kontekstualni umestitvi končnega izbora del. Na ravni razstavnega koncepta je »osebno« torej poudarjeno tudi glede na prevladujoče razstavne trende: kot smo že zapisale, se avtorji omenjene generacije pogosto lotevajo širših družbenih tem (kot so, na primer, migracije, vprašanje spola ter prekarno delo) ali pa, na primer, projektov, ki naslavlajo umetnostno institucionalizacijo in poskušajo s subverzijo intervenirati v obstoječi umetnostni sistem. Od tega se sicer opazno oddaljuje cela generacija diplomantov Akademije za likovno umetnost in oblikovanje.

Tvegano soočanje s svetom brez enega osnovnih čutov, torej vida (*Neža Knez, Drugi pogled*), pretanjeno sporočilo preko razmerij med elementi instalacije Maruše Meglič in serija platen *Dnevnik* Nine Čelhar nam, na primer, pokažejo nekatere umetniške pristope in teme mladih

avtorjev z ALUO. Njihova dela so namesto v svoji sporočilnosti »radikalna« zaradi izziva umetnikove osebne transformacije; zaradi pogosto skorajda že obsesivne predanosti ustvarjanju in (v sočasnosti s postkonceptualizmom ter intermedijsko umetnostjo) zaradi poudarka na formalni izčiščenosti dela ter estetsko dovršenem končnem videzu. Pri snovanju razstave smo prisegale na relacije med takšnimi deli, ki jih na osnovi njihovih vsebinskih sorodnosti lahko poudari skupinska razstava, zato nas pri tem ni zmotilo dejstvo, da nismo številčno enakovredno izbrale predstavnikov vseh treh umetniških akademij/fakultet ali pa da so bila nekatera dela že predstavljena javnosti. Z iskanjem interpretacij, ki bi izrisale vzporednice med deli, pa vseeno nismo hitele: zavedale smo se, da je vsak pogled patrikularen, vendar se pogledi kuratork, ki si delimo približno enako kulturno okolje, pogosto srečajo. Da je naš izbor kakšnega že prej razstavljenega dela za našo razstavo ustrezen, so nam potrdile neodvisne, a podobne interpretacije istega dela. Pri tem smo se posvetovale še z avtorji del, ki so imeli – nepričakovano – pogosto jasno definiran cilj ali sporočilo, s katerim naj bi delo doseglo obiskovalca. Sistem, ki dela umetnikov ocenjuje skozi izbor kuratorja, lahko od umetnika terja prilagoditve in mu postavlja take in drugačne pogoje, kuratorke pa smo poskušale zavzeti čim bolj nevtralno pozicijo, torej tisto, ki ne dovoljuje prevelike interpretativne oddaljitve od avtorjeve razlage lastnega umetniškega dela, nikakor pa pozicija kuratorja ne sme umetniškega dela transformirati. Pomembno se nam zdi, da se kurator zaveda svojega vpliva in moči skozi celoten proces kuriranja razstave, vendar pa ju ne zlorablja. Pri tem je bistveno tudi, da vsem izbranim umetnikom zagotovimo enake in ustrezne pogoje za delo in jim izplačamo razstavnine.

Osebno se odraža na več načinov

Z naslovom *Osebno* se torej kuratorke 15. generacije Sveta umetnosti v prvi vrsti navezujemo na dela avtorjev, ki se osredotočajo na subjekt in družbena pravila, ki jih posmeznik ali skupina ponožtrani. Osmerica umetnic in umetnikov – Boris Beja, Živa Božičnik Rebec, Nina

Čelhar, Neža Knez, Maruša Meglič, Tejka Pezdirc, Pila Rusjan in Dejan Štefančič – je izbrana dela zasnovala na podlagi osebnih doživetij, lastnih vlog v družbi ali transformativnih izkušenj. V primerjavi z drugimi avtorji blizu tridesetih let, katerih projekti so že bili predstavljeni na raznih razstavah, predpostavljamo, da je ta pozicija deloma osamljena. Irena Čerčnik, kuratorica Trienala Premiera v Centru sodobnih umetnosti Celje, je opazila, da se »mladi umetniki, ki so šele dobro vstopili ali vstopajo v svet umetnosti, odzivajo na sodobno realnost /.../ [in jih zanimajo] stanje sodobne družbe, čas, ki ga živimo in način kako ga živimo«². Dela avtorjev, ki sodijo v to skupino, pogosto naslavljajo pogled skupine na drugo skupinsko identiteto, ki pa je glede na lastne značilnosti v tem primeru singularizirana: to je lahko identiteta migranta (npr. Vesna Bukovec in Widad Tamimi, *Ilustracije zgodb o beguncih*), tujega delavca v slovenskem gradbeništvu (npr. Maja Hodošček, *Obljubljena dežela*) ali pa celo identiteta protagonista resničnostnega šova (npr. Andrej Škufca, 236743). Del, ki temeljijo na tistih konstitutivnih doživljajih in lastnostih, ki jih posameznik doživlja kot osebne, v našem prostoru vidimo manj. Od tega avtorje morda na eni strani odvrta trendi, ki gredo v smer medijsko odmevnejših tem, interdisciplinarnih in procesualno naravnanih »do it together« projektov, subverzivnega hektivizma, institucionalne kritike ter celo vsebinsko težje opredeljivih projektov, za katere se zdi, da so politično nevtralni. Ob tem vse bolj stopa v ospredje tudi proces dela, proces umetnikovega ustvarjanja kot raziskovanja, lahko tudi brez končnega izdelka.³ Ta razvoj je mogoče razumeti, če se poglobimo v drugačen način dela, v interdisciplinarni model, kjer je pomemben proces v obliki raziskovanja, potovanja ali prehajanja, ne pa končni cilj (produkt). Na drugi strani je zasebno v umetniškem delu težko uzreti tudi zato, ker je umetniško delo, kolikor ga gledamo kot sklenjeno celoto in brez navzočnosti performativa avtorja, vedno že transformacija umetnikovih idej z lastno (pogosto vizualno) govorico.

Če naslov *Osebno* sugerira, da umetniki posredujejo osebna doživetja, to za dela na razstavi torej ne velja,

šaj jih avtor lahko uporabi zgolj za navdih, sploh pa so že minili in zato avtor v dela transponira le osnovno idejo, spomin nanje ali njihov vpliv nanj kot osebo (izjema je performans). Osebna doživetja v večini niso (performativno) uprizorjena, ampak se v posameznem delu odražajo le posredno. Tak je primer instalacije *Sled telesa* Tejke Pezdirc: skulpturalni diptih temelji na izpovednem pismu umetničine sorodnice, ki je v življenju pretrpela marsikaj, med drugim tudi razočaranje partnerja, ker se jima je rodila deklica. Umetnica je v delu uporabila le nekaj pisemskih odlomkov, kljub temu pa je v neformalnih pogovoru izrazila odkrito ganjenost nad sorodničnim osebnim zapisom, se zamislila nad lastno pozicijo ženske rojenke, pa tudi nad nezavednim prenašanjem družinskih vzorcev (eden takih je izoblikovanje ženske, katere »hrbtenica« prenese vse). Podobno *osebne* izkušnje opisujejo tudi drugi avtorji, vendar jih vsi javnosti ne želijo razkriti, kar pa tudi ni potrebno. V vlogi kuratorok smo udeleženke *Sveta umetnosti* namreč pazile, da pri pripravljanju razstave nismo zašle v iskanje tistega, česar v delih ni, tudi če smo v pogovorih z avtorji dobile kakšna dodatna pojasnila. Kaj bomo pojasnile v spremnem besedilu in ob javni predstavitvi del, pa nam ni narekovala le avtorjeva želja po zasebnosti podatkov, temveč nas je pri tem usmerjalo samo umetniško delo (v svoji končni obliki), ki je tudi predmet naše obravnave. Boris Beja, denimo, je v svoji fotografski seriji pravila namizne družabne igre Trinomino povezal s pravili verskega obreda. Dodamo lahko, da je umetnik igro Trinomino, v nemško govorečem svetu neformalno poimenovano *Du bist*, pogosto igral tudi sam, pa vendar to ni nujen podatek za razumevanje dela. Osnovno »sporočilo« Bejeve serije fotografij *Du bist* je to, da je družba igra vlog, ki se oblikujejo v skladu s splošno sprejetimi pravili, slednje pa se obiskovalcu verjetno dovolj jasno pokaže že v sopostavitvi fotografij verskega obreda in družabne igre.

Pri izrisovanju koncepta, ki je, kot smo že omenile, nastajal deloma tudi spontano, smo udeleženke šole prišle do podobne ugotovitve kakor udeleženci 7. generacije *Sveta umetnosti*, ko so pripravljali razstavo *Med ognjem in*

² Irena ČERČNIK, Uvod, v: *Čas, razpoloženje, identiteta. 3. Trienale mladih umetnikov – PREMIERA 2015*, raz. kat., Irena ČERČNIK (ur.), Center sodobnih umetnosti Celje, Celje, 2015, str. 4–5.

³ Terry SMITH, *Thinking Contemporary Curating*, Independent Curators International, New York, 2012, str. 46.

umetnostjo. V njihovem vabilu je zapisano, da »razstava raziskuje umetničino/umetniškovo osebno izkušnjo, močno osebno izpoved, ki v (ne)posredno vpletenem zaneti občutek "notranjega ognja". /.../ Tem izkušnjam pa ne zadostuje samo "predelava" v vsakodnevem življenju /.../ Iskanje umetnikove izkušnje, ki bi se na nek način eksplicitno inkorporirala v umetniškem delu, je še posebej zanimivo in odpira na nek način nekoliko zaprta vrata našega prostora.«⁴ Kuratorji razstave *Med ognjem in umetnostjo* so izbrali avtorje, ki so svoje izhodišče našli v konceptualni umetnosti, osvobajanja od prelomnega doživetja ali (ljubezenske) zveze pa so se ti umetniki nemalokrat lotili z meditativnim ponavljanjem postopka, ki so ga kot umetniški performativ posredovali javnosti (npr. Marina Abramović in Ulay, *Veliki zid/Ljubimca*). Vrata v svet osebnih doživetij so bila preko prisotnega performativa v precejšnji meri torej že odprta, pod vprašajem podajanja vsebine sta se znašli le dokumentacija o njih in njihova prezentacija. V tem primeru so umetniki prav zaradi performativne pogojenosti doživetja le-tega prav tako javnosti raje razkrivali kot prikrivali.

Na naši razstavi ta konceptualni performativ najdemo v video performansu *Enakotežje I* Pile Rusjan in Dejana Štefančiča, ki kot soavtorja in partnerja skozi ponavljajočo se gesto iskanja telesnega ravnotežja utrjujeta tudi medsebojni odnos. Temu je potrebno dodati tudi projekt »*To je moj prostor in to je tvoj prostor, ok?!?*« Žive Božičnik Rebec, pogojno pa še Drugi pogled Neže Knez, saj ta projekt namesto konceptualnega izhodišča utrjevanja (ali rahljanja) medosebnih vezi temelji na umetničinem desetdnevem transformativnem zaznavanju sveta s popolnoma prevezanimi očmi. Konceptualne umetniške prakse so na razstavi *Osebno* torej v manjšini; izbrale smo dela, katerih komponente so vizualno kompleksne, osebno doživetje pa je vanje vtkano pretanjeno. Dela povezuje poudarek na subjektivnem odnosu posameznika do splošnih konvencij, predvsem pa na družbenih vlogah, ki jih ponotranji posameznik. Avtor lahko tematizira svoj odnos do partnerja ali članov širše družine; do svojega ustvarjalnega in hkrati skorajda že intimnega osebnega okolja; ter do pričakovanih vlog in

pravil, ki mu jih kot posamezniku nareka okolica. Maruša Meglič, na primer, v svoji instalaciji kot mlada ženska preizprašuje (potencialno) vlogo matere. Ta je lahko prijetna, a hkrati obremenjujoča. Vloge, ki jih določajo konvencije, z metanjem obroča (ta se lahko približa ali oddalji od skupine že vrženih obročev) metaforično problematizira tudi Živa Božičnik Rebec: posamezni družbeni skupini, osebi (ali obroču) se lahko približamo zgolj z razpoznavanjem njene (njegove) (pozicije) moči ter z razbiranjem nenapisanih osebnih pravil (meta obročev). Določanje pravil, konvencij in vlog pravzaprav obravnavajo vsa izbrana dela. Glede (samo)zadanih vlog smo ob pozornem premisleku med izbranimi projekti opazile še samonanašalni ritual, ki namesto pred publiko poteka v umetnikovi zasebnosti ali v prisotnosti bližnjih in nima vnaprejšnjega konceptualnega izhodišča. Takšna je, na primer, serija platen *Dnevnik* Nine Čelhar, ki na platnih – ta so zato hkrati umetniščini dnevniki – beleži okoliščine njihovega večurnega in skorajda ritualnega nastajanja.

Razmerje med gledalcem in razstavo

Osebno, ki je lahko performativno ali ritualno, predvsem pa procesualno, lahko razumemo tudi drugače, saj procesualnost poteka v treh smereh. Najprej je proces med umetnikom in njegovim umetniškim delom, potem med kuratorjem in umetnikom, nazadnje pa še med umetniškim delom in obiskovalcem razstave. Slednjega lahko imenujemo tudi gledalec, kar pa verjetno ni najbolj ustrezno, saj ima beseda gledalec vsaj dva pomena. Prva je njegova naloga gledati (umetniško delo), kar je v nasprotju od spoznati, saj »gledalec«, ki se znajde pred umetniškim delom, pod videzom ne pripozna procesa njegovega nastajanja. Kot drugo, po mnenju francoskega teoretika Jacquesa Rancièra gledati pomeni nasprotno od delovati. Rancière meni, da je treba tako imenovanega gledalca »iztrgati« iz procesa gledanja, naj sam poišče in razišče smisel in vzroke nastanka umetniškega dela, s tem pa ga iz položaja mirnega opazovalca potegniti v krog umetnosti. Predstavljamo si, da obiskovalci na razstavi *Osebno* postanejo aktivni, saj z interpretacijo del izgubljajo

⁴ Citirani odlomki so iz informativnega besedila na vabilu na razstavo *Med ognjem in umetnostjo* (Galerija Škuc, Ljubljana, 23.6.–24. 7. 2004). Glej <http://www.worldofart.org/ogenj/orazstavi.htm> [pridobljeno 15. maja 2016].

pasivnost in postajajo del umetniškega dogodka, četudi ne vedno performativnega ali interaktivnega. Vstopajo v prostor potencialnega prečenja idej, kamor jih deloma pripeljejo dela sama, deloma pa kuratorke, saj vsaka oseba delo interpretira na lasten *osebno* (individualen) način. V tem smislu je Galerija Škuc z razstavljenimi umetniškimi deli tudi družbeni in celo družabni prostor, ki svoje središče najde v individuumu obiskovalca in enkratnosti umetniškega dela. Temu analogna je ponazoritev pozicije obročev, ki jih v projektu Žive Božičnik Rebec mečejo obiskovalci: obroči lahko označujejo socialne prostore, ki se prekrivajo kot prehodi med množicami posameznikov in njihovimi načini sodelovanja. To delo bi lahko uvrstili med projekte tako imenovane relacijske estetike Nicolasa Bourriauda – v vrsto umetniških praks, ki za teoretično in praktično izhodišče jemljejo celoto človeških odnosov, pri tem pa se vzpostavijo nove pozicije: umetnik kot raziskovalec, umetnik kot del skupine, umetnik in emancipirani gledalec, umetnik, ki ustvarja z vsem mogočim materialom, umetnik, ki postane posnemovalac, ali umetnik, ki postane pripovedovalec obiskovalcu⁵.

Sklep

Za konec povejmo, da smo ob postavljanju razstave *Osebnost* premislile tudi model, s katerim smo pridobljeno znanje preizkusile v praksi. Ob tem smo ugotovljale, da je za nas vloga kuratorja predvsem v prepoznavanju in razumevanju sodobne umetnosti, in ne v poziciji moči, zato se nam zdi pomembno iskreno zanimanje za umetnost, ne pa težnja po njenem obvladovanju. Nas so morala dela *osebno* prepričati. Hkrati pa smo menile, da kurator ne bi smel biti le organizator in izvajalec, temveč bi moral pomagati zasnovati pomensko in etično razstavno celoto (ali projekt), zavrto v prihodnost, podprto s smiselnim raziskovanjem in teoretskim diskurzom in s čim verodostojnejšim razumevanjem zastavljenega koncepta razstave, ki ga predstavlja⁶. Dialog med kuratorjem in umetnikom je večplasten in vznemirljiv hkrati, predvsem pa bi moral temeljiti na odgovornemu in etičnemu razmerju. Ob tem se nam zdi pomembno, da kurator zavzame tudi samokritično držo

in se pri posredovanju sodobne umetnosti zaveda njene vloge in vpetosti v kulturnopolitična in ekonomska razmerja. Ali kot lahko preberemo v sedmih točkah, ki jih zapisal kurator več sydneyjskih bialnov Nick Waterlow⁷: za dobrega kuratorja so potrebni strast, »prazna posoda«, zmožnost negotovosti, prepričanje o nujnosti umetnosti in umetnikov, posredovanje strastnega in sporočilnega razumevanja umetniških del publiki, tako da jo spodbujās k razmisleku in morda tudi k spreminjanju *osebne* percepcije. Tudi to je bilo za nas, kuratorke 15. leta Šole za kustose in kritike sodobne umetnosti, *Svet umetnosti*, pomembno vodilo pri pripravljanju razstave.

⁵ Po Bourriaudovem mnenju se umetnost, ki spodbuja družbeno interakcijo med gledalci, neposredno upira splošnemu trendu vse večje družbene razdrobljenosti. Umetnost ne ponuja teoretičnih receptov, temveč kratke, bežne trenutke dostopne utopije, v katerih se ljudje bolje počutijo – kar smo želele prikazati tudi na razstavi *Osebnost*. Medsebojni odnosi, ki nastajajo na prizorišču umetnosti, postanejo neke vrste nov medij, ki ga lahko razumemo kot novo obliko identitete, ob tem pa ne iščemo več drugih odgovorov na materialno prenasičenost. (Glej Nicolas BOURRIAUD, *Relacijska estetika*; Postprodukcija: *Kultura kot scenarij: kako umetnost reprogramira sodobni svet*, Maska, Ljubljana, 2007.)

⁶ Za pomoč sva si izbrali model kuratorja, ki ga vzpostavlja Clémentine Deliss: vloga kuratorja se pri tem modelu kaže predvsem kot povezovanje umetnika in teoretika, z namenom konstruktivnega dialoga o relevantnih konceptih. (Glej Saša NABERGOJ, »Clémentine Deliss: Kurator je nekdo, ki skupaj z umetniki spodbudi vrsto idej«, v: *V precepu kuratorskih praks: Svet umetnosti, šola za kustose in kritike sodobne umetnosti: letniki 7–14*, Barbara BORČIČ, Saša NABERGOJ (ur.), Zavod SCCA–Ljubljana, Ljubljana, 2012.)

⁷ Terry SMITH, *Thinking Contemporary Curating*, Independent Curators International, New York, 2012, str. 16.

THE SUBJECTIVITY OF CURATORIAL DISCOURSE IN THE SCHOOL FOR CURATORS AND CRITICS OF CONTEMPORARY ART, WORLD OF ART

The development of the role of the curator is probably one of the most interesting phenomena in the last couple of decades. In today's social system, an artist gains recognition only in the entire scope of the art world, and thus curators represent the connective element between the artists, art institutions and art public. In the following article, the issue of the role of the curator is connected to the curating of the *Personal* exhibition, presented in the Škuc Gallery in the summer of 2016 by the participants of the 15th season of the World of Art, School for Curators and Critics of Contemporary Art, organized by the Center for Contemporary Art, SCCA-Ljubljana.

On selecting the themes and connections

This was the first time any of the participants had worked as part of a group of curators. Talking to mentors, school advisors, and various curators, as well as going to current exhibitions, helped us explore different curatorial approaches and, most of all, gain practical knowledge of preparing an exhibition. Wanting to acquire this know-how, the process of preparing the exhibition was as important as the its final manifestation. The inevitable encounter with the art literature then guided us (i.e., the authors of this article and course participants) into comparing our process to that use by prominent curators and their principles of selecting artworks. However, we do not wish this article to be seen as boasting about our freshly acquired knowledge and skills. All the course participants are aware that the creation of the *Personal* exhibition was a part of our learning process, and cannot come close to the methods of work used by established experts, nor the exhibitions they mount. By comparing ourselves to certain expert bases, we mainly try to present how we faced our role of curators: we thus try to explain the process of creating the exhibition concept, describe the criteria used

for selecting the works of art connected to this, and shed some light on the thematic context of the artworks.

Comparing professional definitions of a curator to the approaches of the *Personal* exhibition curators

The theoretical knowledge that we developed in the second year of the course by organizing an exhibition offers us numerous starting points for comparing our work with the professional definition of a curator. Over history the word "curator", which comes from the Latin term *curare*, meaning "taking care of" and "being in control", established itself as part of the art world. Harald Szeemann suggests that the root of the word mainly implies "taking care of somebody",¹ and this can help in understanding of the role of the curator. In an art context a curator's role is multifaceted and encompasses a wide variety of knowledge – from taking interest in and understanding contemporary art, successfully managing public relations, finding innovative sources of income, and planning the technical setup of an exhibition, to mediating between the artist and the buyer or collector. More broadly, a curator deals with contemporary visual art and takes charge of designing of an exhibition or project, and may adopt the title of an independent curator to emphasize their independence from any institution. Curators are often expected to answer the question of what modern art is or to present examples of the most important and the latest movements. As far as the profession of a curator goes, there are various approaches and methods of work, and different curatorial concepts that manifest in different ranges. Firstly, curators develop their stance as mediators between artworks and the public; secondly, they are starting to be seen as somewhat equivalent to scientific researchers; and thirdly, some curators find their purpose in searching for what is still unknown and remains to be uncovered within the art world and beyond.

The curators of this year's final exhibition (Petra Bole, Nina Jesih, Zala Kurinčič, Hana Ostan Ožbolt, Mojca Sfiligoj and Katarina Stopar) started by reviewing art production: going to current exhibitions and reading up on past ones, browsing exhibition catalogues, and looking at artists' portfolios and

¹ From 1362, the term "curator" was used to signify people who cared for minors and lunatics. In 1661 it began denoting people in charge of institutions, such as museums, libraries, and so on. In each case it has hierarchical connotations as someone who is in charge, suggesting a relationship between care and control. (See Harald SZEEMANN, "Does Art Need Directors?" in ed. Carin KUONI, *A Curator's Vade Mecum on Contemporary Art*, New York: Independent Curator's International, p. 167, 2001.)

web pages. We also went to several semestrial exhibitions of Slovenian academies of art, since right from the start of this project we decided to limit our exhibition to works from the younger generation of artists. In the first phase we thus concentrated on establishing the main artistic orientations of Slovenian artists aged between 25 and 40. Our focus here was how to support and promote them, and we researched the art venues, cultural politics, and programs of various educational art institutions (e.g., the Academy of Fine Arts and Design – ALUO, the University of Nova Gorica School of Arts – VŠU UNG, and the Academy of Visual Arts – AVA). We wondered what topics are interesting for these artists, what kind of art tends to be promoted, and what are the conditions in which the artists work. We connected the latter issue to the low and often non-existent exhibition fees given to artists, and assumed that the resulting precarious financial status of the artists and their dissatisfaction with the established politics of art institutions may be reflected in their work, their choice of topic and approach. Young artists can use their work to question their integration into the art system and its order of values, as well as its power structure. In this way they can thematize and performatively transform their own personalities and dependence on the prevailing social environment, or address pressing social phenomena covered by the media, in which they sometimes engage via voluntary or public work. Our research revealed the most common topics of recent art projects, two of which were those of borders and migration, although we decided not to include these in the exhibition. Even though it is often expected that the choice of artworks in a show presents the curator's findings on current art production, during the *World of Art* course the participants realized that a curator's choice of what to present to the public – presuming they are not dependent on institutions – is an entirely arbitrary/*personal* and sovereign one. We understand that a selection that is not influenced by external factors is a subjective one, while personal experience shows us that the design of an exhibition concept can also come to a curator spontaneously, i.e., without a previously chosen exhibition topic in mind. Our process of curating revealed that this may be due to recognizing similarities among a set of artworks before deciding on a theme. If we describe the

development of the core concept of our exhibition, there are several phases that should be noted. At first we wrongly assumed that we needed to know what issues we wanted to present to the public right from the start of the process, thinking that we needed to come up with a concept and then try to find related artworks. This approach turned out to be rather unproductive, as we searched for indications of our main idea in the artworks, thereby over-interpreting them. As such, we soon moved away from the original thematic framework of the exhibition, which was the currently popular topic of geopolitical borders. While we were reviewing the documentation on the various young artists we discovered that they were also interested in the borders of their personalities and the issue of personal space, something that held a more *personal* attraction for us. Such borders are often regulated and defined by commonly accepted rules of etiquette, and can be seen in different roles taken on individually by artists, as well as visitors to an exhibition. Seeing the art projects at this stage it became even clearer to us that we were limited by our own rule of searching for works in the line with this preconceived topic.

The curator between the artwork and the artist

The relationship between the artist and the curator is most visible in the act of the exhibition itself, which is seen as a comprehensive mechanism for presenting artistic production to the public. When we were first designing the exhibition we sensed that the artists and their works could inspire us with a vision and idea, and so co-create the central concept. Our selection of artworks thus did not stem from a previously designated concept, and then looking for items that fit within its framework – instead we were guided by the relations among the artworks that we discovered while reviewing art production. Key reference points in this process were the first selected artworks, the bases for which were our *personal* preferences – a fact that is reflected in the title of this group exhibition (*Personal*). We believed that the first works we selected were of excellent quality, and they motivated us with their complexity and the relationships that it seemed they could establish with the public, with ourselves being the first

viewers. Similarities in the topics influenced the selection of other art projects that we interpreted by discussing amongst ourselves and with our two mentors, as well as seeking clarifications from the artists, if needed.

When creating the *Personal* exhibition we realized that there can be no perfect balance among us as the curators while selecting the work for a group exhibition. We approved numerous suggestions from some individuals, while those made by others were only debated and then dismissed. Despite this the exhibition must be seen as the result of group curating, since every proposal served as a good directional framework for contextualizing the final selection, and we also divided various different roles among us equally, such as preparing technical and financial plans, and producing promotional materials. On the conceptual level, the “personal” is therefore emphasized in relation to current exhibition trends: as we noted earlier, younger artists often address wider social issues (e.g. migration, gender, and precarious work lives), or produce projects that address the process of art institutionalization itself, where they try to subversively intervene in the existing art system, from which an entire generation of ALUO graduates are now visibly distancing themselves.

We can discern some of the general artistic approaches and topics chosen by young ALUO artists through the work of Neža Knez (*Other View / Drugi pogled*), where she confronts the world without one of the five senses, and the one that seems most important for producing or appreciating art – sight; Maruša Meglič, who conveys a subtle message through the relationships among the various elements of her installation; or Nina Čelhar (*Diaries / Dnevniki*), whose work is presented on a series of canvases. Their works are not as “radical” in their messages as they are in the sense of provoking the artists’ personal transformation, in the often almost obsessive dedication to creating, and (along the lines of post-conceptualism and inter-media art) in the formally clean artworks that they produce, as well as the aesthetically perfected final look. While designing our exhibition we followed the relationships among the

artworks that could be emphasized by a group show on the basis of their similarities, and were therefore limited neither by seeking to achieve an equal representation of all three art academies/faculties (and did, in fact, not choose equal numbers of artists from each), nor by the fact that some of the artworks had already been exhibited elsewhere. However, we did not hurry in our search for interpretations that would reveal parallels among the works: we were conscious of the particularities of each curator’s views, but also found that the views of curators living in largely similar cultural environments often overlap. Independent yet similar interpretations of previously exhibited artworks confirmed that our selection of these was appropriate and suited the framework of our exhibition. We also consulted the artists, who – unexpectedly – often had a clearly defined goal or message for viewers. A system that judges artworks through curatorial selection can demand that artists adapt and produce works according to various conditions. This is why we tried to take as neutral a position as possible, one that did not allow a substantial deviation from the artists’ interpretations of their own work, and in no case sought to transform an artwork into something that was not it was not intended to be. We found it important that a curator knows their influence and power through the entire process of curating, but does not abuse them. It is also essential that every artwork can be equally well displayed, and that every artist is paid an exhibition fee. In other words, it is important to ensure appropriate and equal conditions for all of the selected artists.

The *Personal* is reflected in a number of ways

In using the title *Personal*, we, as curators of the 15th *World of Art* exhibition, first and foremost refer to the artworks which focus on the subjective and social norms an individual or group internalizes. The eight featured artists – Boris Beja, Živa Božičnik Rebec, Nina Čelhar, Neža Knez, Maruša Meglič, Tejka Pezdirc, Pila Rusjan and Dejan Štefančič – conceived the presented works based on personal and transformative experiences, as well as the roles that they are often forced

to adopt by society, and we feel that this point of view has been rather neglected in other exhibitions of young artists. Irena Čerčnik, the curator of the Premiera Triennale at the Celje Centre for Contemporary Art, has noted that “young artists, who have only recently entered the art world or are trying to do so, are responding to contemporary reality /.../ [being interested in the] state of contemporary societies, the times we live in and the way we live”.² The works of such artists often address different group identities, although this is, based on its own characteristics, often singularized, with the focal identity being perhaps that of a migrant (e.g. Vesna Bukovec and Widad Tamimi, *Ilustracije zgodb o beguncih / Illustrated Refugee Stories*), a foreign worker in the Slovenian construction sector (e.g. Maja Hodošček, *Obljubljena dežela / The Promised Land*), or even a reality show contestant (e.g. Andrej Škufca, 236743). In contrast, it is much rarer for artists in Slovenia to present the constitutive experiences and characteristics that an individual perceives as personal. On the one hand, artists might be discouraged from doing so by trends which push them to work with themes that can generate more media buzz, such as interdisciplinary and process-oriented “do-it-together” projects, subversive hacktivism, institutional criticism, and even projects that are harder to define content-wise, but function as politically neutral. In this context the work process itself is also increasingly at the forefront of the art, i.e. the process by which an artist creates and explores an idea, without necessarily requiring an end product.³ This development can be explained through the advent of different work methods, such as the so-called interdisciplinary model, where the intersections (process) of research, travel or transition count more than the final outcome (the product). On the other hand, it is also difficult to see the private in the artworks produced in this manner, since a work of art – seen as its own concluded whole and without the author’s performativity – is always already a transformation of the artist’s ideas using his or her own (usually visual) forms of expression.

Even though the title *Personal* suggests that artists provide their personal experiences, this does not apply to the exhibited works, since such experiences can only

be used by the artists as inspiration. In each case (not including performance art) the actual experience has already passed, meaning the artists have simply transposed the basic ideas from the event into their work, their memory of it, or how it influenced them. Personal experiences are generally not (performatively) depicted, appearing only indirectly within the works. One example of this is *Body Trace / Sled telesa* by Tejka Pezdirc: this sculptural diptych is based on a confessional letter written by a female relative of the artist, who suffered much in her lifetime, including the disappointment expressed by her partner when she gave birth to a girl. The artist only used a few extracts from the letter, but during an informal talk she expressed how moved she was by her relative’s personal testament, which forced her to think about her own position as a female and how family patterns are subconsciously transferred (such as the idea of being raised a woman whose “back” can take anything). Other authors describe their personal experiences in similar ways. Not everyone, however, would like to share them with the public, nor is it necessary to do so. As *World of Art* participants and in our role as curators we took special care to ensure we did not go looking for something which did not exist in the works themselves, even if the authors provided additional explanations. The interpretations given in the accompanying texts and during the public presentations of the works were not only guided by the artists’ desire to keep certain information private, but also by the works themselves, in their final forms, and this process was also part of our examination. For example, in his series of photographs Boris Beja linked the rules of the *Trinomino* board game to those of a religious rite. We could also add that the artist often played *Trinomino* (known informally in German-speaking countries as *Du bist*) by himself, but this information is not essential for understanding the work. The main “message” of Beja’s *Du Bist* series of photographs is that society is a game of roles, which are formed according to generally accepted rules, and a visitor can probably see this clearly enough with the juxtaposition of the photographs of religious rites and the sets of board games.

² Irena ČERČNIK, Uvod, in: *Čas, razpoloženje, identiteta. 3. Triennale mladih umetnikov – PREMIERA 2015*, exh. cat., Irena ČERČNIK (ed.), Center sodobnih umetnosti Celje, Celje, 2015, p. 4–5.

³ Terry SMITH, *Thinking Contemporary Curating*, Independent Curators International, New York, 2012, p. 46.

When plotting the concept of this exhibition, which was in some ways formed spontaneously by discovering connections among the works included in it, we stumbled upon something rather similar in the 7th show produced by the *World of Art*. In the invitation to that event, the curators wrote that “the exhibition explores the artist’s personal experience, a profound personal testimony, which elicits the feeling of ‘internal fire’ in the (in)directly involved individual. /.../ However, these experiences are not tempered by simply being ‘processed’ in everyday life /.../ Searching for an artist’s experience, which would in a way be explicitly incorporated into the artwork, is especially interesting, in a way opening up the somewhat closed doors of our environment.”⁴ The curators of the *Between Fire and Art* exhibition included artists who found their starting point in conceptual art, and often times such artists try and free themselves from a defining experience or (amorous) relationship by meditatively repeating the procedure and transmitting it to the public as an artistic performance (e.g. Marina Abramović and Ulay, *The Great Wall/Lovers*). The doors to the world of personal experience were thus to a great extent already open in this context, and when it came to the question of conveying the content the only issues were those of documentation and presentation. Precisely because of the performative condition for these experiences, the artists were more inclined to reveal them to the public, rather than keeping them hidden.

In contrast, our exhibition showcases the *Finding Balance / Enakotežje I* video performance by Pila Rusjan and Dejan Štefančič, which is an example of this kind of conceptual and performative art. The artists are co-authors and partners using a repeating gesture to find physical balance as a way to strengthen their relationship. Here we must also mention the “*This is my space and this is your space, ok?!?*” project by Živa Božičnik Rebec, as well as *Other View* by Neža Knez – although instead of a conceptual starting point for strengthening (or loosening) interpersonal bonds, this project is based on the artist’s transformative view of the world that arose through living fully blindfolded for ten days. The conceptual orientation of artistic practices is thus rarely used within the *Personal* exhibition, as we

selected works with visually-complex components, all the while offering subtle and finely tuned hints of personal experiences. All the works are connected through an emphasis on the subjective attitudes of individuals to general conventions, and especially to the social roles that we internalize. The artists can, for example, apply the theme of their relationships with their partners or family members, with their creative and most intimate personal environments, as well as with the roles and rules required of them as individuals in society. Maruša Meglič’s installation, for example, questions her (potential) role as a young mother, which can be both pleasurable and burdensome. Živa Božičnik Rebec also metaphorically considers the implications of the various roles governed by conventions through an arbitrary toss of a ring (the latter can approach or distance itself from an individual group of already thrown rings): as such, we may only approach an individual social group, person (or ring) by recognizing its (position of) power and by decoding unwritten personal rules. All of the works selected for this exhibition deal with balancing rules, conventions, and roles. After careful consideration, we also detected the presence of autoreferential rituals among the various projects in relation to the (self)inflicted roles; instead of being staged before the public, these rituals take place in the artist’s private life or in the presence of those close to them, and so they do not possess a conceptual starting point. This, for example, can be said of the series of canvases by Nina Čelhar, titled *Diaries*, which record the circumstances of their long and almost ritual creation.

Relationship between the spectator and the exhibition

The *Personal*, which can be performative or ritual – and above all processual, can also be understood differently, since processuality takes place in three directions. The first is the process between the artist and their artwork; the second includes processuality between the curator and artists; while the third forms between the work and the visitor. The latter can also be called a spectator, although this is perhaps not the most suitable term, since it has at least two meanings. The first relates to the activity of looking, which goes against the act of

⁴ The extracts used in the quotes are part of the invitation for the *Between Fire and Art* exhibition (Galerija Škuc, Ljubljana, 23 June–24 July 2004). See <http://www.worldofart.org/ogenj/orazstavi.htm> [acquired on 15 May 2016].

knowing; a “spectator”, confronted by a work of art, does not recognize the process by which it was created when looking at it. Secondly, according to French philosopher Jacques Rancière, looking is the opposite of acting. Rancière believes that the so-called spectator needs to be “wrested” from the process of looking; by finding the reason and causes behind the creation of a work of art, the spectator passes from the position of the casual observer to someone within the artistic circle. We thus anticipate that spectators at the *Personal* exhibition will become active, and that by interpreting the works they will lose their passivity and become part of the event, even if it is not always performative or interactive. They can thus enter a space where ideas potentially intersect, and are partially guided to these ideas by the artworks, as well as by the explanations provided by us, the curators, since every person interprets the work of art in their own *personal* way. In this sense, the Škuc Gallery and its exhibited artworks represent a societal and even social space, finding its centre in the individuality of the visitors and the uniqueness of each work. Analogous to this is the representation of the position of the rings, which visitors get to throw as part of Živa Božičnik Rebec’s project: the rings can indicate social spaces, which intersect as passages between masses of individuals and their methods of cooperation. We could categorize this work as a project belonging to Nicolas Bourriaud’s relational aesthetics, a kind of theoretical practice using the entirety of human relationships as a theoretical and practical starting point, which results in the establishment of new positions: the artist as explorer, the artist as part of a group, the artist and the emancipated spectator, the artist using all manner of materials to create, the artist becoming a mimic, or the artist as a narrator for the visitor.⁵

Conclusion

In conclusion, we would like to point out that we also paid attention to the kind of model which would allow us to test our new-found knowledge by putting together the *Personal* exhibition. In doing so, we came to realize that the role of the curator, in our opinion, is mainly in recognizing and understanding modern art, not in his or her position of

power. This means a curator must display sincere interest in art, and not a desire to dominate it. The artworks that were included in this exhibition thus needed to *personally* convince us. At the same time, we believe that a curator should not merely be an organizer or operator, but should also be able to help prepare a semantically and ethically-based exhibition as a whole, all the while with one eye kept on the future. In doing so, a curator should employ logical research methods and establish logical theoretical discourse, making sure they understand the central concept of the exhibition as thoroughly as possible.⁶ The dialogue between a curator and artist is multi-layered and dynamic, and above all it should be based on a responsible and ethical relationship. We also think it’s very important that the curator assume a self-critical stance, being aware of the role modern art plays in cultural policy and economic contexts when transmitting it to the public. Similarly, Nick Waterlow, the curator of a number of Sydney Biennales, listed the following curatorial principles:⁷ a good curator must have passion, an eye for discernment, must be an empty vessel, have the ability to be uncertain, believe in the necessity of art and artists, and bring a passionate and informed understanding of art to an audience that will be stimulated, inspired, and questioned, making possible the changing of personal perceptions. For us curators at the 15 *World of Art* School for Curators and Critics of Contemporary Art, this turned out to be an important philosophy when preparing the exhibition.

⁵ In Bourriaud’s opinion, art, which encourages social interactions among spectators, is directly opposed to the general trend of ever increasing social fragmentation. Art does not offer theoretical manifestoes, but rather small, fleeting moments of accessible utopia in which people feel better; this is in fact what we tried to show at the *Personal* exhibition. Interpersonal relationships, which occur at an art scene, thus become a type of new medium, which we can understand as a new form of identity, no longer looking for other answers to material excess. (See Nicolas BOURRIAUD, *Relacijska estetika; Postprodukcija: Kultura kot scenarij: kako umetnost reprogramira sodobni svet*, Maska, Ljubljana, 2007.)

⁶ We were helped by Clémentine Deliss’ curator model where the role of the curator is mainly in linking the artist with the theoretician with the aim of a constructive dialogue on their relevant concepts. (See Saša NABERGOJ, “Clémentine Deliss: Kurator je nekdo, ki skupaj z umetniki spodbudi vrsto idej”, in: *V precepu kuratorskih praks: Svet umetnosti, šola za kustose in kritike sodobne umetnosti: Years 7–14*, Barbara BORČIČ, Saša NABERGOJ (ed.), Zavod SCCA–Ljubljana, Ljubljana, 2012.)

⁷ Terry SMITH, *Thinking Contemporary Curating*, Independent Curators International, New York, 2012, p. 16.

BORIS BEJA

Du bist

serija fotografij, 2015

Du bist

series of photographs, 2015

Del fotografij iz serije *Du bist* je bil posnet na mednarodnem letališču, kraju prehodnosti, kjer se je čakalnica v pol ure spremenila v prostor rituala. Beja fotografsko dokumentira verski ritual ortodoksnih judov. Nikogaršnji dom letališča se v družbeni prostor spreminja šele s pripadnostjo posameznim skupinam ali vlogam, uravnavanim z družbenimi normami in pravili obnašanja. Vzorec obreda se dopolnjuje s formalnim vzorcem namizne igre Trinomino, ki jo je umetnik igral na domači mizi: kot vsak ritual ima tudi vsaka igra vnaprej določena in zapisana pravila, ki jih moramo upoštevati, če želimo zmagati. Tudi projekt je naslovil z elementom komunikacije med igranjem te družabne igre: s preprosto povedjo »du bist«, »ti si«, oziroma »ti si na potezi«, sta soigralca s trikotnimi dominami sestavljala drugačne, nove oblike.

Umetnik v obeh primerih kot fotografski opazovalec z beleženjem in kategoriziranjem detajlov iz svojega vsakdana premišljuje pripadnost, ritualnost ter kontrast med redom in neredom. Na podlagi kulturnih vzorcev, navad, (ne)upoštevanja pravil in dogovorov z gestami in besedami sestavljamo vzorce in gradimo odnose. »Vsi mi, vpeti v družbo, smo du bist,« zapiše.

Some of the photographs from the *Du bist* series were taken at an international airport, a space of transition, where the waiting area was transformed into a ritual space in half an hour. Beja documents the religious ritual of Orthodox Jews. No one's home changes into a social place only when we belong to different groups or adopt roles governed by social norms and rules of behaviour. The ritual pattern is complemented by the formal pattern of the Trinomino board game played by the artist at his table at home: like every ritual, the game has predefined rules, which have to be followed in order to win. The method of playing the board game led to the title of the project: the simple expression "du bist", signifying "it is your turn" was used by both players to create new and different with triangular dominoes.

In both cases, the artist is an observer who uses photographs to examine the sense of belonging, rituals and contract between order and chaos by recording and categorising details from his everyday life. Cultural patterns, habits, (dis) regard for rules and agreements and gestures help us build patterns and relationships. "All of us, who participate in a society, are part of du bist," Beja says.



NINA ČELHAR

Dnevniki

serija platen (z dodanimi skicirkami), 2011

Diaries

series of paintings (with sketchbooks), 2011

Slikanje je za Nino Čelhar nekaj skrajno osebnega. Slikanje je nuja, platno je avtoričin »terapevt«, vsakdanje druženje s platnom pa je obvezno. Prvo serijo slik, diplomsko delo, je poimenovala *Dnevniki*. Čeprav je razstavljala že v številnih galerijah v Sloveniji in po svetu, pa so ta dela in skicirke prvič na ogled javnosti.

Platna so narejena v mešani tehniki (akril, gvaš, oglje, kreda, pasteli idr.). Izbiri tehnike in raztresene, navidez nepovezane detajle narekuje avtoričino trenutno razpoloženje. Živahen proces slikanja na platnih vzpostavi bogat kolaž različnih vsebin. Kolažirana je celotna površina slike, nanjo so nalepljeni papirnati dokumenti, skice, ovoji in nalepke različnih velikosti. Prevladuje živahen kolorit in kontrastne, primarne, čiste barve. Figura je poenostavljena in shematizirana, ponekod brez obraza. Čeprav je še vedno prisotna, pa ji je vloga glavnega posrednika občutenja odvzeta.

S slikanjem na platno in v skicirke avtorica beleži sebe in svoj vsakdan. Izhaja iz vsakdanje realnosti, a prepoznane intimne probleme in doživetja na platnu poskuša bolje definirati s tem, da jim poišče smiseln prizor, ki bi jih podpiral. Časovno in pomensko nepovezane podobe, fizične dogodke in občutja združi v novo celoto. Pri sliki jo bolj kot sporočilnost zanima podajanje razpoloženja.

For Nina Čelhar, painting is something very personal. Painting is a necessity, the canvas is the artist's "therapist", and everyday company of the canvas is vital. Her first series of paintings, which is also her final work at the academy, is called *Diaries*. Despite having exhibited in several galleries in Slovenia and abroad, this is the first public presentation of the series.

The technique, which is mixed (tempera, gouache, charcoal, chalk, pastels, etc.) and the scattered, seemingly insignificant details, are the result of the artist's current mood. Lively painting process establishes a rich collage of different content over the entire surface of the painting, which included different paper documents, sketches, wrappings and labels of different size. Most colours are lively and contrasting, primary colours in all their purity. The figure is simplified and contoured, sometimes without a face. Although, it is still there, it no longer has the role of the main mediator.

By painting on canvas and in sketchbooks, the artist records her everyday life and herself. She seeks to better define her everyday intimate problems and experience on canvas by finding logical supporting scenes, thereby connecting images, events and feeling that were not connected in real time and do not have the same significance, into a new whole.



NEŽA KNEZ

Drugi pogled

prostorska postavitev z mavčnimi portreti, risbami, zvočnim posnetkom in dnevnikoma, 2015

Other View

space installation with gypsum portraits, drawings, sound recording and diaries, 2015

Delo izhaja iz transformativne izkušnje začasnega samoodvzema vida. Umetnica prevprašuje svoj pogled na svet brez enega osnovnih senzoričnih dražljajev. Projekt zastavi fenomenološko: v obdobju štiriindvajsetih dni – sedem dni pred zaslepitvijo, deset dni med zaslepitvijo in sedem dni za njo – zavestno spremlja svoje doživljanje ter beleži zaznavanje sveta s popolnoma prekritimi očmi. Večdelno umetniško delo je dokumentacija umetniškega opazovanja sebe, sveta in sebe v svetu, ki poudarja subjektivnost izkustva prostora in časa.

Razstavljeni so štirje sklopi dokumentacije. Mavčni doprski portreti raziskujejo možnosti prevoda informacij v gibanje rok. Avtorica je ustvarila prvi portret na podlagi zvočnega opisa osebe, drugega s pomočjo prevajanja tipanja obraznih potez v mavec, tretjega pa po spominu, saj gre za portret osebe, ki jo je avtorica že poznala. Prostorske skice akta, študijska naloga na Akademiji za likovno umetnost in oblikovanje, ki jo je lotevala med slepoto, kažejo na njeno interpretacijo informacij študijskih kolegov, katerih oči (pogled in percepcijo) si je »izposojala«. Večja knjiga, skicirka, nam nudi vpogled v avtoričine zapiske in skice med desetdnevno oslepitvijo, manjša knjiga in zvočni dokument pa sta transkript oziroma posnetek izkustvene raziskave (deskriptivnega vzorčenja izkustva) vseh štiriindvajsetih dni projekta, ki nudi vpogled v počutje pred zaslepitvijo ter med in po njej.

The artwork is based on the artist's transformative experience of temporarily taking her own sight, which enabled her to examine her worldview without one of the basic sensory stimuli. The artist followed a phenomenological concept: in a period of twenty-four days (seven days before, ten days during and seven days after the temporary blindness) she consciously monitored her experience and documented her perception of the world while being completely blindfolded. The artwork comprises several parts documenting the artist's observation of herself, the world and herself in the world, while stressing the subjectivity of any perception of time and space.

Four sets of documentation of the artist's temporary sightless life are on view. Gypsum busts examine the possibility of translating information in the movement of the arms. The first portrait was created on the basis of a verbal description of a person, the second by translating transpose the touch of the facial features into gypsum, while the third is a portrait of an acquaintance in line with artist's personal memory. Studies of a nude, a required work at the Academy of Fine Arts and Design, which she made while blindfolded, show her interpretation of information acquired from her colleagues, whose eyes (view and perception) she 'borrowed' during her ten-day blindness. Book of sketches displays the artist's notes and sketches during her blindness, while a small booklet and an audio document are a transcript and recording of experience-based research (descriptive sampling of experience) lasting for the whole duration of the twenty-four day project, which offers insight into her feelings before, during and after blindness.



MARUŠA MEGLIČ

Mehka miza, Posvojeni objekt, Domovina, Hišica na robu gozda

prostorska instalacija, 2014

Soft Table, Fostered Object, Motherland, House on the Edge of the Forest

space installation, 2014

Instalacija Maruše Meglič s povezavami in odnosi med posameznimi elementi instalacije preizprašuje vlogo ženske v družinski dinamiki. Kot mladi ženski se umetnici porajajo vprašanja o tem, kaj pomeni biti mati, ki se razdaja s skrbjo za dom in družino. To družbeno pričakovano ravnanje lahko privede do izgube lastnega jaza, saj ženska svoje življenje pogosto podredi drugim. Miza je kraj hranjenja in darovanja, vendar tokrat njena antropomorfna oblika dolgih ženskih nog in izkrivljena površina zmožnost dajanja postavljata pod vprašaj. Ob mizi je manjši »posvojeni« leseni objekt, ki kontradiktorno nakazuje materinsko potrebo po negovanju in ohranjanju otroka pri življenju. Navzven idealizirana hišica se kot prijetno zavetje povezuje z družinskimi vrednotami in potrebo po varnosti, vendar lahko njeno postavitve ob prepadu razumemo tudi kot prihodnost otroka, ki mu z vstopanjem v svet grozi neznano. Hkrati pa prav tisto, kar otroku predstavlja varno zavetje, lahko mati občuti kot travmatično izgubo osebne svobode.

Maruša Meglič examines the role of women in family dynamics through connections and relations between individual elements of the installation. Being a young woman, the artist questions what being a mother, who is selflessly dedicated to her home and family, means. The social expected behaviour can lead to the loss of the mother's self, as she often subordinates herself to others. While usually the table is a place of feeding and giving, in this case the anthropomorphic shape of long female legs and bent surface question the possibility of giving. There is a smaller 'adopted' wooden object by the table which contradictory presents the motherly need to nurture and keep the baby alive. A seemingly idealised cottage as a comfortable shelter is linked to family values and the need for safety, yet its position beside an abyss can be perceived as the future of the child, who is facing the unknown by entering the world. At the same time a safe shelter for the child can also be felt as a traumatic loss of personal freedom by the mother.



TEJKA PEZDIRC

Sled telesa: Njena hrbtenica, Ona

prostorska instalacija, 2014–2015

Body Trace: Bones of Her Back, She

space installation, 2014–2015

Občutenje sedanjosti skozi pričevanja preteklosti ter oživljanje in ustvarjanje konceptualnih prostorov neutelešenih moči žensk pod skupnim naslovom *Sled telesa* Tejke Pezdirc sestavljata kiparski deli *Njena hrbtenica* in *Ona*. Govorita o telesih in usodah dveh žensk iz različnih časovnih obdobij. Kiparski objekt *Njena hrbtenica* temelji na pretresljivem pismu umetničine prednice o svojem življenju, v katerem je prenesla marsikaj, tudi moževo razočaranje ob rojstvu deklice. Odlomki iz pisma so v procesu ustvarjanja služili kot navdih, ki sproža asociacije o odsotnem, nevidnem, netipnem telesu in raziskovanju umestitve svojega telesa v kontekst razumevanja prostora. Fizično telo je najprej transformirano in deformirano, umetnica ga opazuje z razdalje, kasneje pa se mu približa in ga vpne v delo v neposrednem odnosu do svojega telesa. *Ona* z združitvijo odlomkov iz pisma ter umetničinih las vzpostavi odnos med sorodnicama, ki ju družijo podobno čustvovanje in drugi člani družine. Odlomki iz pisma so vez, ki zabrisuje meje med generacijama in opozarja na neizogibno določenost pozicij, ki jih ženski narekuje okolje.

Feeling the present through testimonies of the past, and reviving and creating conceptual spaces of unrealised powers of women is represented by two pieces of sculpture under the joint title *Body Trace*. The installation by Tejka Pezdirc comprises sculptures entitled *Bones of Her Back* and *She*, which speak about bodies and fates of two women from different times. *Bones of Her Back* is based on a distressing letter written by the artist's ancestor about her life, during which she endure many things, including her husband's disappointment on the birth of a girl. In the creative process, fragments of the letter served as an inspiration to Tejka Pezdirc, which led to associations about the absent, invisible, intangible body, and researching the position of her own body in physical space. The physical body is first transformed and deformed, and the artist first watches it from a distance, only to come closer and include it into the work, establishing a direct relationship with her own body. By joining fragments from the letter and the artist's hair *She* establishes a relation between the two relatives, who share similar emotions, and the rest of the family. Fragments of the letter are a link erasing the borders between generations and bringing attention to the inevitably fixed position of women dictated by a specific environment.



ŽIVA BOŽIČNIK REBEC

»To je moj prostor in to je tvoj prostor, ok!?!«

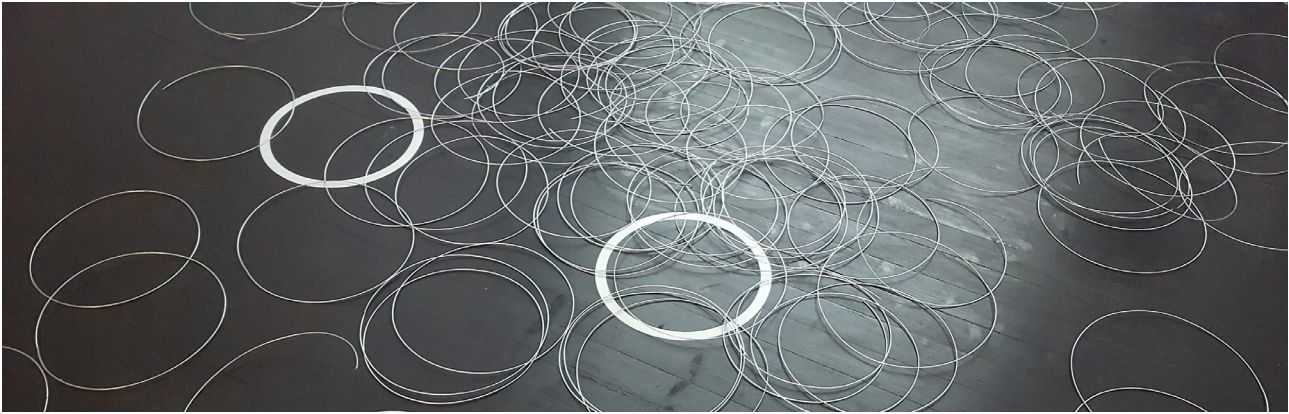
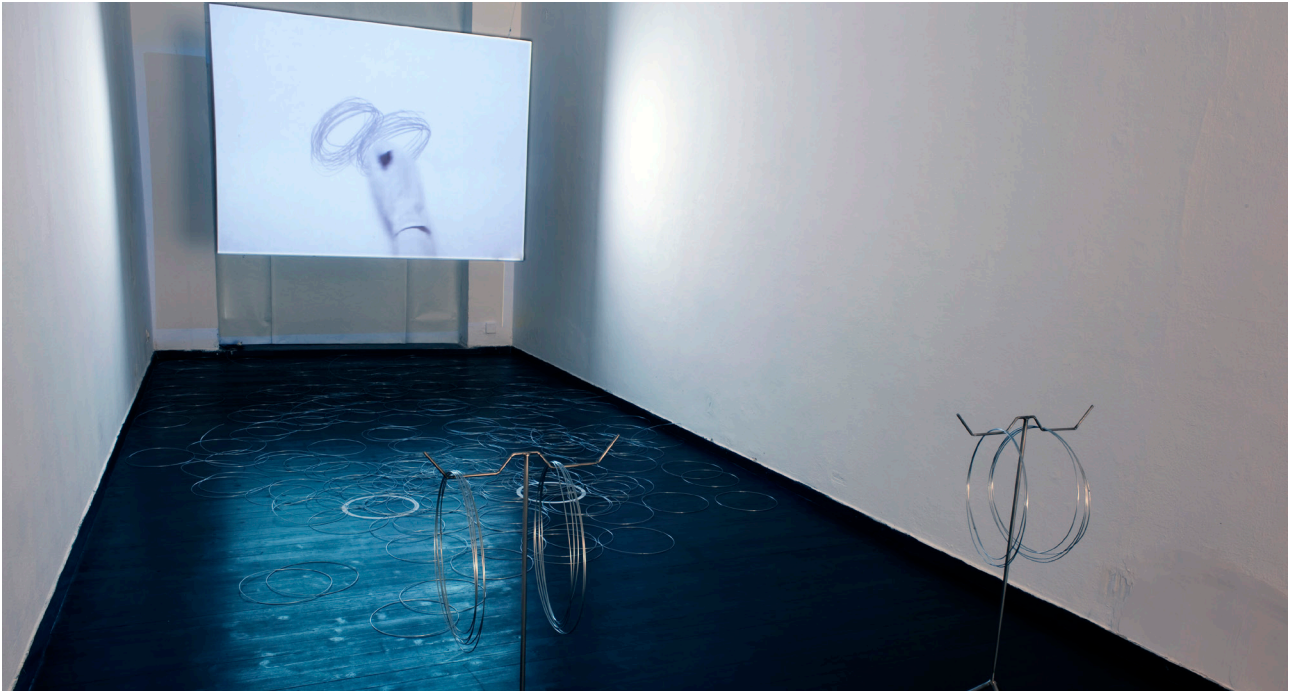
interaktivna instalacija, 2012

“This is my space and this is your space, ok!?!”

interactive installation, 2012

Naslov dela Žive Božičnik Rebec pomenljivo ubesedi odziv osebe, ki ji nekdo vdre v osebni prostor. Tega kljub bontonu vsak posameznik vedno dojema povsem subjektivno. Vanj brez nasprotovanja lahko posežemo zgolj z zaznavo posameznikove pozicije moči, ki pa je v okviru različnih dinamik med osebami vse prej kot stalna. Podobno velja tudi za skupine, v katere se vključujemo bolj ali manj zavestno. Položaj vrženih obročev in posnetek njihovega izrisovanja metaforično označujeta položaj osebe in načine družbenega povezovanja: vrženi obroči se prečijo kot množice ljudi, v katerih lahko vsak najde osebni prostor. Tudi obiskovalec z metom obroča izbere, kateremu že nanizanemu obroču ali skupini se namerava pridružiti. Met obroča namreč kliče po gledalčevi aktivni gesti približevanja, ponuja pa tudi možnost oddaljitve. Pri tem velja, da cilja obroča nikoli ne moremo natanko določiti, tako kot se osebne zaznave našega intimnega ali socialnega prostora nikdar popolnoma ne prekrivajo.

The title of the work by Živa Božičnik Rebec refers to the response of the person whose personal space has been violated. However, every individual has completely subjective notion of what personal space is. It can only be shared without any protest by detecting the individual's position of power, which, however, constantly shifts with regard to different dynamics between people. A similar statement applies to groups, which we become part of more or less consciously. The position of thrown rings and the recording of drawing them metaphorically present the position of individuals and methods of building social connections: we cross rings like we cross masses of people and find our personal space in them. By throwing a ring, the viewer can choose which ring or group they want to join. Throwing the ring requires the viewer to actively become close and also gives them the possibility to become more distant. In this respect, it is true that the goal of the ring can never be truly controlled, just like personal perceptions of our intimate or social space never really completely overlap.



PILA RUSJAN & DEJAN ŠTEFANČIČ

Enakotežje I

video performans, 17', 2014

Finding Balance I

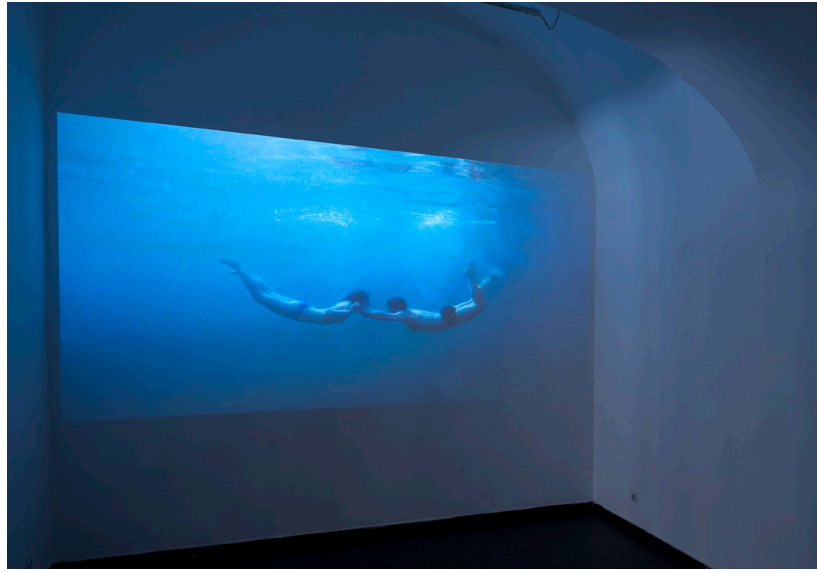
video performance, 17', 2014

V projektu *Enakotežje I* se avtorja ukvarjata s težnostjo in kažeta na vzporednici z nenehnim iskanjem fizičnega ravnotežja in ravnovesjem v partnerskem odnosu. V video performansu brez zvočne spremljave poskušata v različnih položajih skupaj obstati pod vodno gladino, kar zahteva določeno mero truda in medsebojnega usklajevanja. Sila vzgona ju vedno znova potisne na površje. Za vzpostavitev in ohranitev kakovostnega in trajnega partnerskega odnosa je potrebna recipročnost oziroma obojestransko ter izmenično zavzemanje aktivne in pasivne vloge.

Video performans je del serije *Enakotežje*, v kateri se je igra udeležencev s ponavljanjem gest in različnimi uprizoritvami preobrazila v medije fotografije, video performansa in prostorske instalacije. Umetnika raziskujeta težnost v različnih položajih in okoljih. Poleg tokrat predstavljenega *Enakotežja I* (video performans), večdelno umetniško delo sestavljajo še *Enakotežje II* (fotografski diptih) in *Enakotežje III* (kinetična skulptura).

The *Finding Balance I* project is concerned with gravity, showing the parallel with the constant search for physical balance and balance in a relationship. The artists try to stay together in different positions underwater, which requires a certain effort and coordination. The force of buoyancy always pushes them up to the surface. Establishing and maintaining a high-quality and permanent partner relationship requires reciprocity and mutually alternating in an active and passive role.

The video performance is part of the *Finding Balance* series, where a game based on repeated gestures was translated into the media of photography, video performance and spatial installations. The artists explore gravity in different positions and environments. In addition to *Finding Balance I* (video performance), *Finding Balance II* (photographic diptych) and *Finding Balance III* (kinetic sculpture) are also parts of the series.





BORIS BEJA (1986, Trbovlje) je diplomant grafične tehnike (Naravoslovnotehniška fakulteta) in kiparstva na Akademiji za likovno umetnost in oblikovanje (ALUO). Leta 2012 je prejel *studentsko Prešernovo nagrado za kiparstvo in nagrado za prispevek k trajnostnemu razvoju družbe* (Javni sklad RS). Leta 2015 in 2016 je bil nominiran za *nagrado skupine OHO*.

Izbor razstav:

Us and Them, Studio Place Arts, Barre, Vermont, ZDA, 2016

Dormitorij, Koroška galerija likovnih umetnosti, Ravne na Koroškem, 2015

MEM Experimental Arts International Festival, MEM Exhibition Hall, Bilbao, Španija, 2015

Alptraum / Cauchemar / Nightmare, Galerija Visual Voice Art, Montreal, Kanada, 2015

Between the lines, Galerija Simulaker, Novo mesto, 2014

Delo v umetnosti, s Suzano Brborović, Galerija Mestne hiše Brno, Češka, 2013

Produkcija 2010 – 2012, skupinska razstava grafik, Mednarodni grafični likovni center, Ljubljana, 2013

BORIS BEJA (1986, Trbovlje) is a graduate of Graphic Technology (Faculty of Natural Sciences) and Sculpture (Academy of Fine Arts and Design, ALUO). In 2012, he received the *Student Prešeren Award for Sculpture*, as well as the *Award for the Contribution to the Sustainable Development of Society* (Slovene Human Resources Development and Scholarship Fund). He was nominated for the *OHO Group Award* in 2015 and 2016.

Selected exhibitions:

Us and Them, Studio Place Arts, Barre, Vermont, USA, 2016

Dormitory, Art Gallery Slovenj Gradec, Ravne na Koroškem, 2015

MEM Experimental Arts International Festival, MEM Exhibition Hall, Bilbao, Spain, 2015

Alptraum / Cauchemar / Nightmare, Visual Voice Art Gallery, Montreal, Canada, 2015

Between the lines, Simulaker Gallery, Novo mesto, 2014

Work in Art, in collaboration with Suzana Brborović, Town Hall Gallery Brno, Czech Republic, 2013

Production 2010 – 2012, The International Centre of Graphic Arts, Ljubljana, 2013



NINA ČELHAR (1990, Postojna) je diplomantka slikarstva (ALUO) in trenutno nadaljuje magistrski študij slikarstva na Akademiji za likovno umetnost in oblikovanje (ALUO). Eno leto se je šolala tudi na Visoki šoli za grafiko in knjižno oblikovanje v Leipzigu (Nemčija). Leta 2012 je prejela *nagrado akademije za izjemne študijske dosežke* (ALUO), leta 2015 pa posebno nagrado *povabilo zbirateljcev* (nagrada Essl).

Izbor razstav:

Bežne atmosfere, UGM Studio, Maribor, 2015

Diversity of Voices, Essl Art Award 2015, Muzej Essl, Klosterneuburg bei Wien, Avstrija, 2015

3. triennale mladih umetnikov – Premiere 2015. Čas, razpoloženje, identiteta, Galerija sodobne umetnosti, Celje, 2015

Stanja občutljivosti, Bežigrajska galerija 1, Ljubljana, 2014

Preview Berlin 2013, umetnostni sejem, Opernwerkstätten Berlin, Berlin, Nemčija, 2013

Transformacija: Pandorina skrinjica, Telogleion Foundation of Arts, Solun, Grčija, 2012

NINA ČELHAR (1990, Postojna) is a Painting graduate (Academy of Fine Arts and Design, ALUO) and is currently continuing her studies to gain a master's degree in Painting (ALUO). She also spent one year studying at the Academy of Visual Arts – Hochschule für Grafik und Buchkunst Leipzig, Germany. In 2012, she received the *Academy Award for Outstanding Academic Achievements* (ALUO), and in 2015, the *Collector's Invitation* award for promising young talent (Essl Art Award).

Selected exhibitions:

Fleeting Atmospheres, UGM Studio, Maribor, 2015

Diversity of Voices, Essl Art Award 2015, Essl Museum, Klosterneuburg bei Wien, Austria, 2015

3rd Triennial of Young Artists – Premiere 2015. Time, Mood, Identity, Gallery of Contemporary Art, Celje, 2015

Status of Sensitivity, Bežigrad Gallery 1, Ljubljana, 2014

Preview Berlin Art Fair 2013, Opernwerkstätten Berlin, Berlin, Germany, 2013

Transform: Pandora's Box, Telogleion Foundation of Arts, Thessaloniki, Greece, 2012



NEŽA KNEZ (1990, Ljubljana) je diplomantka kiparstva na Akademiji za likovno umetnost in oblikovanje (ALUO) in trenutno nadaljuje magistrski študij kiparstva (ALUO). Je prejemnica več nagrad: *nagrade akademije za izjemne študijske dosežke* (ALUO, 2012), *nagrade za izjemne študijske dosežke* (ALUO, 2014), nagrade za inovativni pristop k umetniški grafiki *zlata preša* (2015), *študentske Prešernove nagrade* (2015). Leta 2016 je bila nominirana za *nagrado skupine OHO*.

Izbor razstav:

ALUO LXX. Preteklost, sedanjost, prihodnost, Galerija Jakopič, Ljubljana, 2016

Mednarodna grafična pomlad, Akademija likovnih umjetnosti, Sarajevo, Bosna, 2015

Mednarodna grafična pomlad, Center grafičnih umetnosti, Maribor, 2015

PassKey, Montepulciano, Italija, 2014

Transform, National University of Arts, Bukarešta, Romunija, 2014

Akademija za likovno umetnost in oblikovanje: Opazovani, Svetlobna Gverila, Ljubljana, 2013

NEŽA KNEZ (1990, Ljubljana) is a Sculpture graduate (Academy of Fine Arts and Design, ALUO) and is currently enrolled in a master's study programme in Sculpture (ALUO). She is the recipient of several awards: *Academy Award for Outstanding Academic Achievements* (ALUO, 2012), *Academy Award for Outstanding Academic Achievements* (ALUO, 2014), the *Golden Press* award for innovative approaches in printmaking (2015) and the *Student Prešeren Award* (2015). In 2016, she was nominated for the *OHO Group Award*.

Selected exhibitions:

ALUO LXX. Past, Present, Future, Jakopič Gallery, Ljubljana, 2016

International Graphic Spring, The Academy of Fine Arts, Sarajevo, Bosnia, 2015

International Graphic Spring, Centre of Graphic Arts Maribor, Maribor, 2015

PassKey, Montepulciano, Italy, 2014

Transform, National University of Arts, Bucharest, Romania, 2014

Academy of Fine Arts and design: Monitored, Lighting Guerrilla, Ljubljana, 2013



MARUŠA MEGLIČ (1989, Ljubljana) je diplomantka slikarstva na Akademiji za likovno umetnost in oblikovanje (ALUO) in trenutno nadaljuje magistrski študij slikarstva (ALUO). Leta 2015 je prejela nagrado Essl.

Izbor razstav:

Umetnik potrebuje le malo, KIOSK Kino Šiška, Ljubljana, 2015

Diversity of Voices, Muzej Essl, Klosterneuburg bei Wien, Avstrija, 2015

Common Space, Galerija Kortil, Reka, Hrvaška, 2015

TRANS-FORM, Galerija Constantin Brancusi, Bukarešta, Romunija, 2014

Nekaj rožnatega, Bežigrajska galerija 1, Ljubljana, 2013

Kaj se je zgodilo?, spremljevalna razstava 30. mednarodnega grafičnega bienala, MGLC, Ljubljana, 2013

MARUŠA MEGLIČ (1989, Ljubljana) is a Painting graduate (Academy of Fine Arts and Design, ALUO) and is currently continuing her studies to achieve a master's degree in Painting (ALUO). In 2015, she received the *Essl Art Award*.

Selected exhibitions:

An Artist Needs Very Little, KIOSK Kino Šiška, Ljubljana, 2015

Diversity of Voices, Essl Museum, Klosterneuburg bei Wien, Austria, 2015

Common Space, Kortil Gallery, Rijeka, Croatia, 2015

TRANS-FORM, Constantin Brancusi Gallery, Bucharest, Romania, 2014

Something Pink, Bežigrad Gallery 1, Ljubljana, 2013

What Happened?, accompanying exhibition of 30th Biennial of Graphic Arts, The International Centre of Graphic Arts, Ljubljana, 2013



TEJKA PEZDIRC (1985, Novo mesto) je diplomantka kiparstva na Akademiji za likovno umetnost in oblikovanje (ALUO). Leta 2009 je prejela *nagrado akademije za posebne dosežke* (ALUO).

Izbor razstav:

3. triennale mladih umetnikov – Premiere 2015. Čas, razpoloženje, identiteta, Galerija sodobne umetnosti, Celje, 2015
Artefatto10, Reset, Trst, Italija, 2015
Rebra, Nočna izložba Pešak, Metelkova mesto, 2015
Prenašalke, Galerija Srečišče, Hostel Celica, Ljubljana, 2014
Pocket Utopia, München, Nemčija 2014
4.4., Galerija Škuc, Ljubljana, 2013

TEJKA PEZDIRC (1985, Novo mesto) is a Sculpture graduate (Academy of Fine Arts and Design, ALUO). In 2009, she received the *Academy Award for Special Achievements* (ALUO).

Selected exhibitions:

3rd Triennial of Young Artists – Premiere 2015. Time, Mood, Identity, Gallery of Contemporary Art, Celje, 2015
Artefatto10, Reset, Trieste, Italy, 2015
Ribs, Nočna izložba Pešak, Metelkova City, Ljubljana, 2015
Transmitters, Gallery Srečišče, Hostel Celica, Ljubljana, 2014
Pocket Utopia, München, Germany, 2014
4.4., Škuc Gallery, Ljubljana, 2013



ŽIVA BOŽIČNIK REBEC (1991, Ljubljana) je diplomantka unikatnega oblikovanja – steklo in keramika na Akademiji za likovno umetnost in oblikovanje (ALUO) in trenutno nadaljuje magistrski študij kiparstva (ALUO).

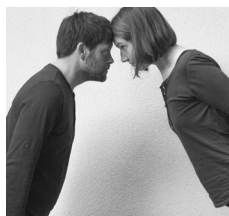
Izbor razstav:

Površina//Odpor, grad Cmurek, Trate, 2015
Fashion Art Toronto, Toronto, Kanada, 2014
Razstava absolventk ALUO, Galerija Srečišče, Hostel Celica, Ljubljana, 2013
Keep Yourself Busy, Samostan Stična, 2012
European Glass Context 2012, Bornholm, Danska, 2012
Odsevi, Zgodovinski atrij Mestne hiše Ljubljana, Galerija Kresija, 2012

ŽIVA BOŽIČNIK REBEC (1991, Ljubljana) is a Unique Design – Glass and Ceramics graduate (Academy of Fine Arts and Design, ALUO) and is currently continuing her studies to gain a master's degree in Sculpture (ALUO).

Selected exhibitions:

Surface//Resistance, Castle Cmurek, Trate, 2015
Fashion Art Toronto, Toronto, Canada, 2014
Exhibition of Academy of Fine Arts Students, Srečišče Gallery, Hostel Celica, Ljubljana, 2013
Keep Yourself Busy, Stična Monastery, Stična, 2012
European Glass Context 2012, Bornholm, Denmark, 2012
Reflections, Ljubljana Town Hall, Kresija Gallery, Ljubljana, 2012



DEJAN ŠTEFANČIČ (1972, Berlin) že več kot deset let deluje na področjih filma in televizije kot scenski delavec, tehnik razsvetljave in asistent kamere. Od leta 2012 s Pilo Rusjan sodeluje na področju vizualnih umetnosti kot snemalec, mojster luči, tehnični asistent ter občasno tudi kot soavtor umetniških del.

Izbor razstav:

Ritual, VideoZid – urbana galerija na prostem, Ljubljana, 2015

Enakotežje, s Pilo Rusjan, Centralna postaja, Maribor, 2014

DEJAN ŠTEFANČIČ (1972, Berlin) has been working in film and television as a stage worker, lighting technician and camera assistant for more than ten years. He has been collaborating with Pila Rusjan on visual art projects as a cameraman, lighting master, technical assistant and occasionally also co-author of artworks since 2012.

Selected exhibitions:

Ritual, VideoWall – urban open-air video gallery, Ljubljana, 2015

Finding Balance, in collaboration with Pila Rusjan, Central Station: Vitrines, Maribor, 2014

PILA RUSJAN (1984, Šempeter pri Gorici) je diplomantka digitalnih umetnosti in praks na Visoki šoli za umetnost Univerze v Novi Gorici (VŠU, UNG) in trenutno nadaljuje magistrski študij medijskih umetnosti in praks (VŠU). Leta 2011 je bila nominirana za *nagrado skupine OHO* in *nagrado Essl*, leta 2012 je prejela nagrado primorskih gledališč *Tantadruj* ter leta 2013 nagrado *AGRFT zlatolaska*. Tudi leta 2015 je bila nominirana za *nagrado Essl*.

Izbor razstav:

Enakotežje, z Dejanom Štefančičem, Centralna postaja, Maribor, 2014

Deklica z bisernim uhanom, VideoZid – urbana galerija na prostem, Ljubljana, 2013

Zgodbe za lahko noč, z Nung-Hsin Hu, Mednarodni grafični likovni center, Ljubljana, 2012

Mapiranje spomina 1999–2011, Galerija TukadMUNGA, Ljubljana, 2011

We are all Big Brother and Big Brother is just one of us, Festival sodobnih umetnosti AKTO 4, Bitola, Makedonija, 2009

Preprosto biti, Festival sodobnih umetnosti Mesto žensk, Ljubljana, 2008

PILA RUSJAN (1984, Šempeter pri Gorici) is a graduate of Digital Arts and Practices (School of Arts, University of Nova Gorica, VŠU UNG) and is currently continuing her studies in a master's degree programme in Media Arts and Practices (VŠU UNG). In 2011, she was nominated for the *OHO Group Award* and the *Essl Art Award*. In 2012, she received the *Tantadruj* award of the Theatres of Primorska, and in 2013, the *AGRFT Goldilocks award*. In 2015, she was again nominated for the *Essl Art Award*.

Selected exhibitions:

Finding Balance, in collaboration with Dejan Štefančič, Central Station, Maribor, 2014

Girl With a Pearl Earring, VideoWall – urban open-air video gallery, Ljubljana, 2013

Bedtime Stories, in collaboration with Nung-Hsin Hu, MGLC, Ljubljana, 2012

Mapping the Memory 1999–2011, TukadMUNGA Gallery, Ljubljana, 2011

We are all Big Brother and Big Brother is just one of us, Festival of Contemporary Arts AKTO 4, Bitola, Macedonia, 2009

Just Being, City of Women Festival, Ljubljana, 2008

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Metelkova 6, 1000 Ljubljana
(T): 00 386 1 431 83 85 / (E): info@scca-ljubljana.si
www.scca-ljubljana.si

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Mentorja / Tutors
Alenka Gregorič, Miran Mohar

Vodja šole / Head of the School
Simona Žvanut

Koordinator / Coordinator
Miha Kelemina

Koprodukcija / Co-producer
Galerija Skuc / Skuc Gallery
Stari trg 21
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(T): 00 386 1 251 65 40
(E): galerija.skuc@guest.arnes.si
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