

An impressive number of 124 sculptors from 39 countries around the world applied this year for the jubilee 25th Forma Viva 2013 International Sculptors' Colony in Kostanjevica na Krki, which only adds to the visibility of the colony worldwide and to our motivation to carry on with the work. Its production phase, which is about active implementation of the colony based on its founding postulates, which in line with the principles of Plato's Symposium envisages work in a social context with an exchange of current information as well as a maximum use of open-air monumentality, is thus still at a high organisational level, while a little bit more effort lies in store for us in the post-production phase, which involves the placement and preservation of sculptures in the park area and their further interaction. Since this post-production phase is also a greater economic challenge than the active colony itself, we are intensively searching for the magic formula of synchronicity between the execution of the colony and the preservation and presentation of the arranged existing collection.

The expert panel selected three representatives of different schools to carry out this year's colony: Donald Buglass comes from New Zealand, Liliya Pobornikova from Bulgaria and our home representative is Mitja Stanek. Despite the varied stylistic and generational backgrounds, we may draw the conclusion that this year's colony in two cases at least continues to follow the constructivist trend which already accompanied us in 2011. A feature shared by all participants this year was somewhat more intensive wood carbonization, which gives the sculptures a characteristic black patina. For instance, Donald Buglass executed a piece entitled *The Ship*. "The Ship" is an elliptical, elongated and upside-down silhouette of a boat constructed of wooden discs that mutually support each other solely by means of the laws of physics. An important component of this piece is sensitive attention to the interaction of space and people in modern society. In this way, Buglass uses art to express the individual ethos, since it is well known that there is no moral system without moral subjects. In the present day and age this is a particularly important message. Buglass's interaction in space partly stems from the somewhat more emphasized movements which intensified in the early 80s, particularly in American and German centres of art, when a few sculptors executed their work relying on elements which are used in architecture and construction. Another artist that had been somewhat earlier influenced by the architectural circles of New York was the Italian artist and representative of *Arte Povera*, Mario Metz, known also for his executions of sculptural compositions based on the tradition of igloo building. This archetypal dwelling of the Inuit is also one of the symbolic meanings in Buglass's execution of his sculpture in Kostanjevica, which conveys above all the idea of nomadic and sustainable living. The architectural abstract mass has no door and as such it radically marks out intimate space from public space, light from darkness. The fact that the artistic act is not a matter of coincidence is also suggested by the link to the linguistic connotation found in Ernst Cassirer's work *The Philosophy of Symbolic Forms*. The meaning of space limitation, which can be conceptualized as religious consecration of space, derives from the Greek word *τεμενος*, which at root denotes that which is cut and therefore limited. A space devoted to God. This is also the foundation for the cross-shaped spatial arrangement followed by Buglass in executing his piece and the foundation for the system of Roman theology where the front lies to the South and the rear to the North. This orientation is also seen in Buglass's upside-down boat, which is symbolically placed along the stream and additionally corresponds to the neighbouring sculpture which refers to the culture of pile-dwellers.

Situated even deeper in the realm of abstract geometrical form is the sculpture by the Slovenian artist Mitja Stanek. Both in terms

of idea and the cubic form of execution, it can be found to share common points with the work of one of the giants of Slovenian sculpture, Slavko Tihec. Relying on the developmental methodology of his own oeuvre, Tihec executed one of the best-known sculptures in Slovenia, the Monument to Ivan Cankar. Like Tihec, Stanek also uses the slat form to build an image which is an utterly abstracted sign as the carrier of a complex information code, but in contrast to Tihec, Stanek's image is executed in a combination of vertical and horizontal code. His featured starting point is likewise the issue of graphic code transformed into a sculptural object, since graphic art is, next to sculpture, Mitja Stanek's most intensively used mode of expression. At the colony, he is making a sculpture entitled *QR Code*, generated for the websites of the Božidar Jakac Gallery and the Municipality of Kostanjevica na Krki. In accordance with the rules of the QR Code, the foreground is occupied by the visual outline of a network, which contains the modernist grid structure in its intention, but the added linguistic component moves it into the realm of Postmodernism. Janko Kos and his theory of intertextuality, for example, see this as an important part of Postmodernism, where the text comes before the subject because every text is a network of other texts. The geometric significative outline of form is marked off by squares, but it also carries the complex and multi-layered information of a website which is mathematically structured, arranged in the shape of a cluster and leaves open room for information. This brings us into the realm of structural linguistics, where the concept of the sign remains embedded in the tradition of distinguishing between the signifier and the signified, though the distinction between *signans* and *signatum* goes back to Stoicism. In a visual sense, this is about the contrasting play of light and shadows, which are modularly separated into a regular geometric order which recalls Kazimir Melevich's Suprematic understanding of space.

The Bulgarian sculptor Liliya Pobornikova comes from a somewhat different direction. In Bulgaria, sculpture in wood has a strong tradition, well supported by the system of academic education which was also received by Pobornikova. She chose to make art in wood early in her career and later got an MA in this subject, but she also works with other materials, including stone, iron, snow, ice, sand and other natural materials. This is one of the reasons why her work is somewhat more determined by a traditional approach to sculpture using traditional sculptor's tools. The flowers created for the Forma Viva in Kostanjevica are based on the author's lyrical poetic of aesthetic apotheosis, which is inspired by the genesis of nature, while trying to stay true to the forms created by nature itself. The significance of nature in art is certainly a complex concept which is commonly seen as related to culture. An important part of nature is its inaccessibility and wildness, whereas classic sculpture preserves above all its component of cultivation and harmony. This piece conceptually relates to her previous work, maintaining a vertical, totemic, line of sculpture, which continues the primary process of wood's motion and structure, while the lyrical waviness of form relaxes the rigidity and hardness of oak. In Kostanjevica, the author added a naturalistic touch to her previous, much more abstracted work by giving the role of a pistil to the totemic shapes and placing four leafs around each of them. This also transformed the form as the centre of gravity moved down to the ground. She finished her vertical piece by choosing two contrasting treatments: she polished the top surface and additionally emphasized its smoothness with white paint and, on the other hand, gave the interior a riotous, coarse structure and added to the contrast by painting its core a fiery red, whereby she also symbolically entered the realm of eroticism.

Goran Milovanović



Donald BUGLASS
Nova Zelandija / New Zealand

Rojen leta 1962 na Novi Zelandiji. Diplomiral je leta 1991 na Nacionalni umetniški šoli Akademije v Sydneyu. Je član Združenja umetnikov v naravi (AININ). Sodeloval je na mnogih kiparskih simpozijih po celem svetu.

Born 1962 in New Zealand. Graduated from the National Art School at the Sydney Academy in 1991. He is a member of the Artists in Nature International Network. He has attended a number of sculpture colonies around the world.



Liliya POBORNIKOVA
Bolgarija / Bulgaria

Rojena leta 1979 v Bolgariji. Študirala je na Visoki šoli za umetnost v Tryavni in na Akademiji likovnih umetnosti v Sofiji. 2008. je zaključila magistrski študij pri prof. Petru Bonevu, kjer se je osredotočila na skulpture iz lesa. Je članica Združenja umetnikov Bolgarije. Sodelovala je na mnogih kiparskih simpozijih doma in v tujini. Živi in ustvarja v Španiji.

Born 1979 in Bulgaria. Studied at the College of Art in Tryavna and at the Academy of Fine Arts in Sofia. In 2008, she completed her Master's course with Prof. Peter Bonev, focusing on sculpture in wood. She is a member of the Union of Bulgarian Artists. She has attended a number of sculpture colonies at home and abroad. Ms Pobornikova lives and works in Spain.



Mitja STANEK
Slovenija / Slovenia

Rojen leta 1964 v Mariboru. Po maturi na Ljutomerski gimnaziji se je vpisal na Pedagoško fakulteto v Mariboru, kjer je leta 1986 diplomiral na smeri likovna vzgoja. Leta 1995 je diplomiral na Akademiji za likovno umetnost v Ljubljani, smer kiparstvo, in vpisal magistrski študij grafike.

Born 1964 in Maribor. After his final exams at the Ljutomer Gymnasium, he enrolled in the Faculty of Education in Maribor, where he graduated in fine arts education in 1986. In 1995, he graduated in sculpture from the Academy of Fine Arts in Ljubljana and enrolled in a Master's course in graphic arts.



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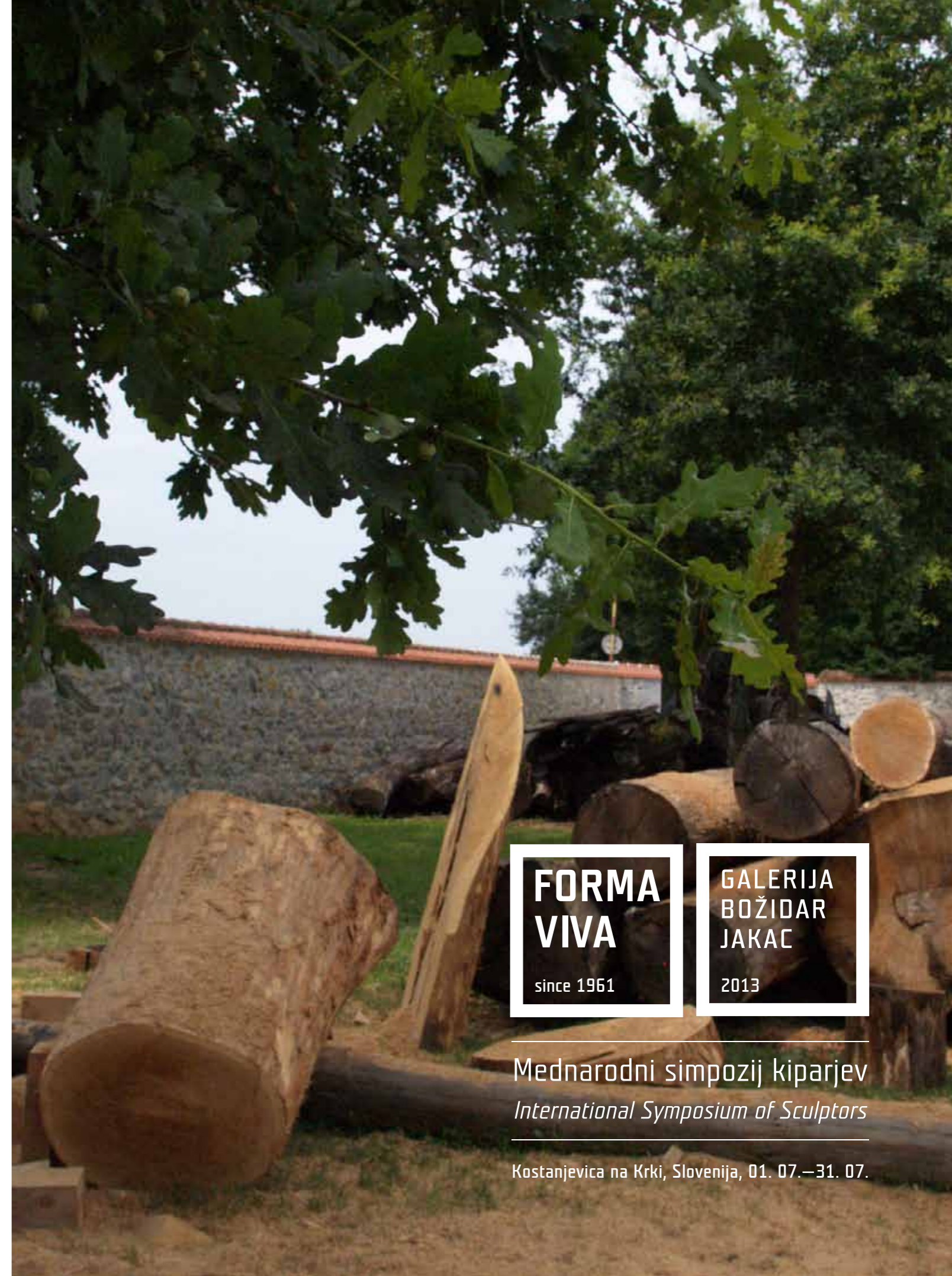
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VIVA**
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**GALERIJA
BOŽIDAR
JAKAC**
2013

Mednarodni simpozij kiparjev
International Symposium of Sculptors

Kostanjevica na Krki, Slovenija, 01. 07.—31. 07.

Donald BUGLASS



Za jubilejni 25. mednarodni simpozij kiparjev Forma viva 2013 v Kostanjevici na Krki smo letos prejeli kar 124 vlog kiparjev iz 39 držav sveta, kar samo utruje prepoznavnost simpozija v svetovnem merilu ter nam daje dodaten motiv za prihodnja hotenja. Produkcijska faza, ko gre za aktivno izvedbo simpozija, temelječega na ustanovitelskih postulatih, ki po principu Platonovega Simpozija predvideva delo ob druženju in izmenjavi aktualnih informacij pa tudi maksimalen izkoristek monumentalnosti na prostem, je tako še vedno na visoki organizacijski ravni, nekoliko več dela pa nas v prihodnje čaka pri postprodukcijski fazi, kjer govorimo o umestitvi in ohranjanju skulptur v parkovnem prostoru in o njihovi nadaljnji interakciji. Ta postprodukcijska faza je tudi ekonomsko zahtevnejša od aktivnega simpozija, zato intenzivno iščemo čarobno formulo sočasnosti med aktualizacijo simpozija ter ohranjanjem in predstavitvijo urejene obstoječe zbirke.

Za letošnjo izvedbo simpozija je strokovna komisija izbrala tri predstavnike različnih šol: Donald Buglass prihaja iz Nove Zelandije, Liliya Pobornikova iz Bolgarije, domači predstavnik pa je Mitja Stanek. Kljub različnim slogovnim in generacijskim opre-

delitvam lahko zaključimo, da tudi na letošnjem simpoziju vsaj v dveh primerih nadaljujemo konstruktivistično smer, ki nas je spremljala že leta 2011, skupna točka vseh letošnjih udeležencev pa je nekoliko intenzivnejša karbonizacija lesa, ki skulpturam dodaja značilno črno patino. Tako je Donald Buglass ustvaril delo z naslovom *Ladja*. »Ladja« je eliptična, podolgovata in narobe obrnjena silhueta barke, konstruirana iz lesenih kolotov, ki med sabo, zgolj s pomočjo fizikalnih zakonitosti, podpirajo drug drugega. Pomembna komponenta dela je senzibilna skrb za interakcijo prostora in ljudi v sodobni družbi. Tako Buglass skozi umetnost izpoveduje individualni etos, saj je dobro znano, da ni morale sistema brez morale subjektov, zato je to večno aktualno sporočilo, namenjeno sodobnemu svetu, umetniško še toliko glasnejše. Buglassova interakcija v prostor deloma izhaja iz nekoliko bolj poudarjenih gibanj, intenziviranih v zgodnjih 80-ih letih, predvsem v ameriških in nemških središčih umetnosti, ko se je nekaj kiparjev pri svojih izvedbah naslonilo na elemente, ki se uporabljajo v arhitekturi in gradbeništvu. Pod vplivom Newyorških arhitekturnih krogov je bil že nekoliko prej tudi italijanski umetnik, predstavnik »Arte povera« Mario Metz, znan po svojih izvedbah kiparskih kompozicij, temelječih na tradiciji gradnje

Liliya POBORNIKOVA



iglujev. To arhetipsko domovanje Inuitov je eden od simbolnih pomenov tudi pri Buglassovi izvedbi skulpture v Kostanjevici, ki v sebi nosi predvsem idejo nomadstva in sonaravnega bivanja. Arhitekturna abstraktna gmota nima vrat in tako na radikalen način razmejuje prostor intime od javnega prostora, svetlobo od teme. Da v umetniškem aktu ni naključja, nam nakazuje tudi povezava z lingvistično konotacijo, ki jo najdemo v delu Ernsta Casirerja *Filozofija simbolnih form*. Pomen omejitve prostora, ki je lahko koncept religioznega posvečenja prostora, izhaja iz grške besede *τεμενος*, ki v korenu označuje tisto, kar je obrezano in s tem omejeno. Prostor, namenjen bogu. Na tej osnovi temelji tudi križna ureditev prostora, ki jo je v svoji stvaritvi upošteval Buglass, in na kateri temelji sistem rimske teologije, kjer je prednji del na jugu, zadnji pa na severu. Tako je orientirana tudi Buglassova narobe obrnjena barka, ki je simbolno položena ob potok in tako še dodatno korespondira s sosednjo skulpturo, ki se nanaša na kulturo Koliščarjev.

Še nekoliko bolj v polju abstraktne geometrijske forme se nahaja skulptura slovenskega avtorja Mitja Staneka. Tako idejno kot v izvedbeni formi kubusa lahko najdemo stične točke z deli

enega velikanov slovenskega kiparstva Slavka Tihca. Tihec je izhajajoč iz razvojne metodologije lastnega opusa izvedel enega bolj prepoznavnih kipov v našem prostoru, Spomenik Ivanu Cankarju. Tudi Stanek gradi s pomočjo lamelne forme podobo, ki je do skrajnosti abstrahiran znak, nosilec zapisa kompleksne informacije, za razliko od Tihca pa je Stanekov izveden v kombinaciji vertikalnega in horizontalnega zapisa. Tudi on kot izhodišče izpostavlja problematiko grafičnega zapisa, transformiranega v kiparski objekt, saj je grafika poleg kiparstva tisti medij, v katerem se Mitja Stanek najintenzivneje izraža. Na simpoziju izdeluje skulpturo z naslovom QR koda, generirano za spletni strani Galerije Božidar Jakac in Občine Kostanjevica na Krki. Zaradi zakonitosti QR kode je v prvem planu likovna shema mreže, ki v svoji intenci vsebuje modernistično strukturo rešetke, a jo dodana lingvistična komponenta prestavlja v polje postmodernizma. Janko Kos jo, denimo, v teoriji medbesedilnosti obravnava kot pomemben del postmodernizma, kjer je tekst pred subjektom, kajti vsak tekst je mreža drugih tekstov. Geometrijska znakovna shematičnost forme je kvadratno zamejena, v sebi pa že nosi kompleksno in večplastno informacijo spletne strani, ki je matematično strukturirana,

Mitja STANEK



urejena v obliki grozda, in pušča informaciji odprt prostor. S tem stopimo v polje strukturalne lingvistike, kjer pojem znaka ostaja vpet v tradicijo razlike med označevalcem in označencem, gre za razliko med *signans* in *signatum*, znano že iz stoicizma. V likovnem smislu gre za kontrastno igro svetlobe in senc, ki sta modularno ločeni v pravičen geometrijski red, ki spominja na suprematično razumevanje prostora Kazimirja Meleviča.

Iz nekoliko drugačne usmeritve izhaja bolgarska kiparka Liliya Pobornikova. Kiparstvo v lesu ima v Bolgariji žlahtno tradicijo, dobro podprto v sistemu akademijske edukacije, skozi katero je šla tudi Pobornikova, ko se je na svoji ustvarjalni poti že zelo zgodaj odločila za ustvarjanje v lesu in kasneje na to temo tudi magistrirala, čeprav ustvarja tudi v drugih naravnih materialih. Tudi zato njeno ustvarjanje nekoliko bolj determinira tradicionalen kiparski pristop, s tradicionalnim kiparskim orodjem. Cvetje, ki ga je izdelala za kostanjeviško Formo vivo, temelji na avtoričini lirični poetiki apoteoze lepote, ki jemlje navdih iz geneze narave, ko poskuša ohranjati

forme, ki jih je ustvarila narava. Pomen narave v umetnosti je vsekakor kompleksen pojem, ki je najpogosteje mišljen v povezavi s kulturo. Pomemben del narave je njena nedostopnost in divjost, medtem ko klasično kiparstvo ohranja predvsem komponento kultiviranja in harmonije. Delo se konceptualno navezuje na njena predhodna dela, ohranja vertikalno – totemsko linijo skulpture, s čimer nadaljuje primaren proces gibanja in strukture lesa, lirična valovitost forme pa sprošča togost in trdoto hrasta. Predhodnim, veliko bolj abstrahiranim delom, je Pobornikova v Kostanjevici pridala naturalističen pridih, ko je abstraktnim totemskim formam pridala vlogo pestiča, okrog pa vsakemu dodala štiri liste. S tem je predrugačila tudi formo, saj se je njeno težišče spustilo povsem k tlu. Pri obdelavi vertikalnega dela se je odločila za kontrastno obdelavo med poliranjem vrhne površine, katere gladkost je dodatno poudarila z belo barvo, ter razbrzdano, grobo strukturo notranjosti, katere jedro je kontrastno obarvala z ognjeno temno rdečo, s tem pa simbolično vstopila tudi v polje erotičnosti.

Goran Milovanović