

Tereshkova Vegetana, 2006, mavec, liquitex, 23 × 19 × 22 cm



Boštjan Drinovec
Osemindesetkratokolisveta

Lapidarij Galerije Božidar Jakac
Kostanjevica na Krki, 28. 7. 2006 – 3. 9. 2006

Boštjan Drinovec: Oseminštiridesetkrat okoli sveta

Razstavnimi prostori t.i. lapidarija nekdanjega cistercijskega samostana, v katerem deluje Galerija Božidar Jakac, postajajo vse bolj atraktivno razstavišče – prav posebej za predstavitve male plastike oziroma njenih (specifičnih) postavitev. Postavljanje likovne razstave v nekdanji samostanski cerkvi, ki je prav tako del Galerije Božidar Jakac, lahko pomeni velik preizkušnjo uravnotežene umestitve in postavitev likovnih del v ta izjemno veličasten in energetsko močan prostor, ki ga je nemogoče nadvladati. S pretanjenim in lucidnim umeščanjem likovnih del v ta prostor pa nastane možnost ustvarjanja t.i. presežka, ki razstavo sublimira na višji duhovno – simbolni sporočilni pomen. Nasprotno temu veličastju pa razdrobljeni prostori lapidarija z majhnostjo, proporcionalno nepravilnostjo in nepričakovano razgibanostjo s svojimi dimenzijami in prostorsko obvladljivostjo prav tako dajejo izjemne možnosti in izzive postavljanju likovnih razstav. Intimnost je ena temeljnih karakteristik razstav v teh prostorih, ki omogočajo umetniku–razstavljavcu estetsko, lahko tudi zelo sproščeno in igrivo postavitev, gledalcu–obiskovalcu pa užitek v opazovanju ter občutenju prepleta in zlitja umetnosti, ambienta, pripovedi in končnega učinka.

Kipar Boštjan Drinovec v svojem ustvarjanju združuje figuraliko s prvimi modernega kiparstva, konstruktivizma, pop arta, modernizma in sodobnih trendov. Umetnik preišče črpa iz pretekle zgodovine kiparstva - ne v smislu stilnih povzemanj, temveč v smislu funkcionalnih rešitev, prirejenih lastnim konceptom posameznih plastik in njihovih serij, z bistvenim poudarkom na likovni oziroma estetski dovršenosti forme. Končni izraz njegovih del, zahvaljujoč izvorni idejni iskrovosti, je trendovsko sodoben.

Drinovčevo ustvarjanje je – zelo poenostavljeno povedano – pripovedovanje zgodb. Kiparsko izražena predstavitev osnovne ideje sproža nadaljnje asociativno ustvarjanje form, ki gladko teče v kreativni spontanosti. Zato je v njegovem opusu prisotnih nekaj likovnih elementov, ustrezno modificiranih in prilagojenih posameznim kipom, ki se kot rdeča nit vijejo skozi skorajda celoten dosedanji opus. To so npr. mo-

bilni mehanizmi kot sestavni deli plastik, figuralni motiv t.i. malih upornikov in upornic ter telo, asociirajoče na raketno kapsulo, s krožno in zakrivljeno trikotno ploskvijo na vsaki strani. To formo je avtor prvič predstavil na razstavi Trog (2001, Galerija Ivana Groharja, Škofja Loka), potem pa jo je uporabil pri osnutku in skulpturi Prvi stik, ki je leta 2004 nastala na kostanjeviški Formi vivi. Modro obarvana vesoljska sonda ob pristanku na Zemlji vzpostavlja neposredni stik s planetom. Kombinacija hrastovega lesa, ki je osnovni material tukajšnje forme vive, in kovinskega vetrnega mehanizma, se pravzaprav nadaljuje iz vetrnih kipov, ti pa so izšli iz predhodnih svetlobnih in ognjenih kipov.

Omenjeno formo je uporabil tudi v gibljivem kipu Reticulum vela (2005, železo, folija, vrtex) iz serije Neskončni svet, v kateri naslovi kipov nosijo imena osončij. V omenjenem kipu se navidez lahko poigrava s problemom in odnosom statike in težnosti, gibljivega mehanizma ter mreže z malo kapsulo. To delo je v svojem vizualno-estetskem izrazu izjemno in po mojem mnenju predstavlja vrh Drinovčevega dosedanjega ustvarjanja. V estetski prefinjenosti poetično sintetizira vse likovne prvine, ki jih kipar uporablja in ustvarja v zadnjih letih ter s kipom ustvarja učinek skoncentrirnosti in osredotočenosti trenutka v 'Praznini'.

Po predhodnih razstavah, naslovljenih Svetlobna postaja Alkatraz (2000), Svetlobna postaja Meduza (2003) in Neskončni svet (2005) je tokratna razstava naslovljena Oseminštiridesetkrat okrog sveta. Motivno se navdihuje v zgodbi o Rusinji, ki je bila v letu 1963 med prvimi ljudmi, ki so poleteli v vesolje. Kozmonavtkinja je na svojem poletu oseminštiridesetkrat obkrožila zemljo in se varno vrnila na naš planet. V njenem plovilu Vostok 6 naj bi prišlo do fluktacij v koncentraciji kisika v kapsuli. Avtor je razmišljanje o kozmonavtkinemu doživljanju v trenutkih nihanja koncentracije kisika v breztežnem stanju preliv v kiparsko pripoved. Valentina (2006, kremenit, akri-





lat, železo) se tako pridružuje Kozmonavtu (2005, armirani kremenit, železo, akril) in nadaljuje serijo malih kozmonavtov, lebdečih v breztežnem prostoru. Duhovita kombinacija otroških figur in japonskih sumo borcev daje vtis neizmerne brezskrbnosti in igrivosti, ki omogočata zmožnost doživljanja sedanosti ter bivanja in uživanja v trenutnosti. Z novo nastalimi plastikami, imenovanimi makole, pa avtor makrokozmos reducira v mikrokozmos. Dela na prvi pogled asociirajo na modele atomov in molekul, ki služijo kot učni pripomočki, kakršne v učnem procesu uporabljamo v kemiji pri postopku opredmetenja »nevidnega« oziroma abstraktnega. Spontane konveksnega in konkavnega modificiranja kroglastih form na posameznih mestih prevzema antropomorfne oziroma organske forme, ki v tem kreativnem toku postajajo drevesa. Drevo idej – Vahkova (2006, mavec, železo, kremenit, liquitex) tako s svojo obliko kot z naslovom odraža fluidnost in nepretrgano kontinuiteto kiparjevega ustvarjanja. Lahkotnost, igrivost in živopisanost pop – artistično delujočih makol se izmenjujejo z metalno patiniranimi. Slednje plastike serijo na nek način zresnijo, z aludiranjem na prikrito simboliko, ki je pravzaprav vseskozi prisotna v njegovem opusu. Simbol drevesa pomeni temo z najboljšežnejšimi možnimi interpretacijami. Drevo je v prvi vrsti simbol življenja, listnato drevo pa evocira tudi cikličnost in tako sproža vprašanje linearnega in cikličnega pojmovanja časa. Drevo povezuje tudi

tri kozmične ravni: podzemlje, površino in nebo ter združuje vse štiri osnovne elemente: vodo s kroženjem sokov, zemljo s koreninami, zrak z listjem ter ogenj s trenjem. Motivika štirih osnovnih elementov, ki v nekaterih filozofskih znanjih in ezoteričnih mišljenjih vzdržujejo pojavnost v ravnotežju in s tem v obstojnosti, je neposredno ali posredno ves čas prisotna v njegovem ustvarjanju. Še posebej v zadnjih nekaj letih pa umetnik motiviko črpa iz astronomije, oziroma kot pravi sam, iz: »planetarne logike, s počelom ideje, se pravi tiste iskrive točke, ki ustvarja potenco kreativnosti«. Zaradi usklajenosti umetnikovega vsakdanjega življenja z ustvarjanjem se njegove stvaritve zdijo na nek način preproste in lahkotne ter odražajo delo mladega, pa vendar zrelega umetnika, ki očitno zmora veselje in pozitivizem na enostaven in hkrati likovno zelo pretehtan in učinkovit način prenesti v *métier*-sko dognanost in prepoznavno izraznost sodobnega kiparstva. Vsa ta razigranost navidezno ne vsebuje oprijemljivejše filozofije, vendar za seboj razpira vrata kontemplativnemu razmišljanju o naši vpetosti v celoto – planeta, neskončnosti, svetlobe... in tudi v tem smo, tako kot v notranji dinamiki Drinovčevih del, diskretno nagovorjeni k prepuščanju spontanosti, kreativnosti in življenjskemu toku. Koliko to zmoremo in upamo, pa je odvisno od nas samih.

Katja Ceglar



Boštjan Drinovec: Forty-Eight Times around the World

The exhibition area of the »lapidarium« of the former Cistercian monastery where the Božidar Jakac Gallery operates is becoming an increasingly attractive venue, especially for exhibiting small sculptures and their (specific) way of being displayed. Setting up art exhibitions in the former monastery church, which is also part of the Božidar Jakac Gallery, can represent a great challenge for a balanced arrangement of artworks in this exceptionally magnificent space, with its indomitable energy. However, the subtle and lucid installation of work in this space becomes an opportunity to create a »surplus«, which the exhibition sublimates in a higher spiritual and symbolic meaning. In contrast to this magnificence, the fragmented spaces of the lapidarium, with the smallness, proportional irregularities and unexpected agitation in its dimensions and spatial manageability, also offers exceptional opportunities and challenges for art exhibitions. Intimacy is one of the basic characteristics of exhibitions in these spaces, making possible aesthetics for the artist and exhibiter, as well as a very relaxed and playful mood, whereas for the viewer and visitor it offers delight in observing and feeling the interweaving and mingling of art, atmosphere, narrative and effect.

In his creative efforts the sculptor Boštjan Drinovec combines figures with elements of modern sculpture, constructivism, pop-art, modernism and contemporary trends. The artist thoughtfully draws upon the history of sculpture – not in the sense of stylistic recapitulation, but in the sense of functional solutions adapted to his own concept of individual sculptures or series, with primary emphasis on the artistic or aesthetic perfection of form. The ultimate expression of his works, thanks to the original idea of cleverness, is entirely contemporary.

Putting it very simply, Drinovec's creative efforts narrate stories. The presentation of a basic idea expressed by the sculptor triggers a further associative creation of forms that smoothly flow in creative spontaneity. Thus there are certain artistic elements present in his work, appropriately modified and adapted to individual sculptures, as well as a core principle that winds through nearly all of his work to

date. For example, one finds kinetic mechanisms as component parts of the sculptures, figural motifs of »small rebels« and a body associated with a rocket capsule with circular and crooked triangular sheeting on all sides. The author initially presented this form at the exhibition Trog (2001, Ivan Grohar Gallery, Škofja Loka), and then used it in the sketch and sculpture *First Contact*, which he created at the *Forma Viva* sculpture symposium in *Kostanjevica na Krki* in 2004. A blue space probe has landed on Earth, establishing direct contact with the planet. The combination of oak, which is the basic material for the *Forma Viva* symposium, and the metal wind mechanism is actually an extension of his wind sculptures, which themselves were derived from prior light and fire sculptures.

Drinovec also used this form in his kinetic sculpture *Net Sails* (2005, iron, foil, Vrtex®) from the series *Endless World*, in which the titles of the sculptures include the names of celestial bodies. In this sculpture he seems to touch on the problem and relationship of statics and gravity, the moving mechanism and the network with the small capsule. This work is exceptional in its visual and aesthetic expression, and in my opinion it represents the peak of Drinovec's creative efforts to date. In his aesthetic refinement the sculptor poetically synthesizes all of the artistic elements that he has used in recent years, and his sculpture creates the effect of concentration and focus on the moment in the »Void«.

After his previous exhibitions, titled *Alcatraz Light Station Alcatraz* (2000), *Light Station Medusa* (2003) and *Endless World* (2005), he has now titled this show *Forty-Eight Times around the World*. For his concept he draws inspiration from the story of the Russian woman who became one of the first humans to travel in space. On her flight the cosmonaut circled the Earth forty-eight times before safely returning. It is said that there were fluctuations in the oxygen concentration in her capsule aboard *Vostok 6*. The artist has turned his thoughts about the cosmonaut's experience during the moments of oxygen fluctuation in a weightless state into a sculptural narrative. *Valentina* (2006, kremenit, acrylic, iron) thus joins *Cosmonaut* (2005, reinforced kremenit, iron, acrylic) and continues the series of small cosmonauts floating in the weightless void of space. The witty combination of childish figures and Japanese sumo wrestlers gives the



levo zgoraj: **Valentina Makolana**, 2006, mavec, liquitex, 50 × 29 × 48 cm
desno spodaj: **Valentina Oksigena**, 2006, mavec, liquitex, 47 × 28 × 34 cm

impression of immense freedom from worry and a sense of playfulness, both of which make possible the experience of the present as well as living and taking pleasure in the moment. With a new type of sculpture that he refers to as makola, the artist reduces the macro-cosmos to a micro-cosmos. At first glance his works are associated with models of atoms and molecules that serve as teaching aids, like those used when teaching chemistry to concretize what is »invisible« or abstract. The spontaneity of the ins and outs of circular forms in certain places assumes anthropomorphic or organic forms that become trees in this creative flow. Thus the form and the title of *Tree of Ideas – Vahkova*, (2006, plaster, iron, kremenit, Liquitex®) expresses the fluidity and uninterrupted continuity of the sculptor's creative work. The lightness, playfulness and bright colourfulness of the pop-art style makolas alternates with their metallic patina. These last sculptures somehow reify the series, with an allusion to the hidden symbolism that is continually present in Drinovec's work. The symbol of the tree represents a theme with the broadest possible interpretations. The tree is primarily a symbol of life, and a leafy tree also evokes periodicity and thus triggers the question of the linear and cyclical conceptualization of time. The tree also connects three cosmic levels – the underworld, the surface and the sky – and unites all four basic elements: water with the circulation of

sap, earth with roots, air with leaves and fire with friction. The theme of the four basic elements – which in some philosophical beliefs and esoteric thoughts keep manifestation in balance and thus in existence – is present directly or indirectly in his creative work the entire time. In the past few years in particular, the artist has drawn upon astronomy for his ideas or, as he himself says, »planetary logic, with the beginning of an idea, that is to say, of a bright point, which creates the potential for creativity.« Because of the harmonization of the artist's everyday life with creativity, his output seems somehow simple and easy, expressing the work of a young but nonetheless mature artist, who is obviously able to transfer happiness and positivism in an uncomplicated and at the same time artistically very well-considered and effective way into the methodological accomplishment and recognizable expression of contemporary sculpture. All of this good humour apparently contains no definite philosophy, although it opens the door to contemplation about our fixedness in the whole – the planet, eternity, light, etc. – and in this, as in the internal dynamics of Drinovec's work, we are also discretely enjoined to abandon ourselves to spontaneity, creativity and the flow of life. The extent that we are able to do this depends on us alone.

Katja Ceglar





Reticulum Vela, gibljivi kip, 2005, železo, folija, vortex, v. 215 cm

Skupinske razstave (izbor) *Group exhibitions (selection)*

- 1994** Razstava študentov ALU v Tivoljskem gradu, Ljubljana.
- 1996** Razstava del mlajših slovenskih likovnih ustvarjalcev, Knjižnica Cirila Kosmača, Tolmin.
- 1997** 13. MEDNARODNI BIENALE MALE PLASTIKE, Murska Sobota.
BIENALE MLADIH MEDITERANA, Moderna galerija, Reka, Hrvaška.
KUSTOSOVA JEDILNICA, Galerija Alkatraz, Metelkova Mesto, Ljubljana.
THIS ART IS RECYCLED, Galerija ŠKUC, Ljubljana.
- 1998** BREAK 21, antenski vrh Ljubljanskega gradu, Ljubljana.
SVETLOBNI KIPI V VRTU, Vila Katarina, Ljubljana.
- 1999** BIENALE MLADIH SREDOZEMLJA IN EVROPE, Rim.
THIS IS YOUR SHADOW ON MY WALL, Trdnjava Kluzje, Slovenija.
HOMO.SAPIENS.3000, Kibela in Narodni dom, Maribor.
- 2000** 2.s, Galerija Miklova hiša, Ribnica.
Svetlobna postaja, SLO FINE ARTS, Manifesta III, Moderna galerija, Ljubljana.
- 2001** HIC ET NUNC, San Vito al Tagliamento, Italija.
Majski salon, Jakopičeva galerija, Ljubljana.
- 2002** ESCAPE FROM ALKATRAZ, Williamsburg Art & Historical Center, New York, ZDA.
BRONASTA DELAVNICA, Equrna, Ljubljana.
IKONOGRAFIJA METROPOLE, 25. Bienale Sao Paula, Brazilija.
BRONASTA DELAVNICA, Galerija A+A, Benetke, Italija.
Mestna galerija Ljubljana (prostori zbirke), Slovenija.
METELKOVA MESTO V Sao Paulu, Bežigradska galerija, Ljubljana, Slovenija.
- 2003** Majski salon, Jakopičeva galerija, Ljubljana.
- 2004** Čas v okruških podob, Galerija Lek, Ljubljana.
Mali uporniki na robu panonske ravnine, Evropski trienale male plastike, M. Sobota.
- 2005** Oko in Duh, Ljubljanski Magistrat, Ljubljana.
Proces Metelkova, Galerija Alkatraz, Ljubljana.
Naplavine 2005, Galerija hest, Ljubljana.

Samostojne razstave *Solo exhibitions*

- 1997** Galerija Kapelica, Ljubljana.
- 1998** RDEČI TRIKOT, Galerija Kapelica, Ljubljana.
- 1999** MODRORDEČA, Galerija Alkatraz, Mesto Metelkova, Ljubljana.
MODRORDEČA MEDIANA, Likovni salon, Celje. Stara šola, Komen.
- 2000** Svetlobna postaja Alkatraz, Galerija Alkatraz, Mesto Metelkova, Ljubljana.
- 2001** Trog, Galerija Ivana Groharja, Škofja Loka.
- 2002** Galerija Gaspar, Piran.
- 2003** Svetlobna postaja Meduza, Galerija Meduza Koper.
- 2004** Mali uporniki na bregu Ljubljanice, Galerija Hest, Ljubljana.
- 2005** Neskončni svet, Mestna galerija Nova Gorica.
Neskončni svet, Galerija Equrna Ljubljana.

Stalne postavitve *Permanent installations*

- 1996** David, fasadna postavitev grške kopije, Metelkova Mesto, Ljubljana.
- 1998** Vetrni kip, Golec pri Braniku.
- 2000** Ekotron, Artcenter Središče, Slovenija.
- 2004** Prvi stik, FORMA VIVA, Kostanjevica.
Spomenik Edvardu Kocbeku, Tivoli, Ljubljana.

Seznam razstavljenih del *List of exhibited work*

- Valentina**, 2006, kremenit, akrilat, železo, 39 × 33 × 40 cm
- Valentinin svet**, 2006, instalacija kozmonavtk (v. 11 cm) in pisanih makol; kremenit, steklo, mavec, liquitex
- Valentina Oksigena**, 2006, mavec, liquitex, 47 × 28 × 34 cm
- Tereshkova Vegetana**, 2006, mavec, liquitex, 50 × 29 × 48 cm
- Valentina Makolana**, 2006, mavec, liquitex, 23 × 19 × 22 cm
- Tereshkova Halogena**, 2006, mavec, liquitex, 58 × 45 × 168 cm
- Drevo idej – Vahkova**, 2006, mavec, železo, kremenit, liquitex, 63 × 65 × 127 cm
- Drevo idej**, 2006, kremenit, liquitex, 15 × 12 × 23 cm
- Makomala**, 2006, mavec, liquitex, 13 × 9 × 12 cm
- Kozmonavt**, 2005, armirani kremenit, železo, akrilat, 82 × 54 × 95 cm
- Kapsula**, 2005, železo, folija, kremenit, 98 × 82 × 176 cm
- Reticulum Vela**, gibljivi kip, 2005, železo, folija, vrteč, v. 215 cm



Makomala, 2006, mavec, liquitex, 13 × 9 × 12 cm

CIP

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Biografija

Rojen 1973 v Ljubljani. Akademski kipar (feb. 1998, Akademija za likovno umetnost, Ljubljana). Magister umetnosti (marec 2001, Akademija za likovno umetnost, Ljubljana). Dobitnik Županjine nagrade, Oko in duh, Ljubljanski Magistrat 2005. Ustvarjalec Metelkove Mesta.

Biography

Born in 1973 in Ljubljana. Undergraduate degree in sculpture (Feb. 1998, Academy of Fine Arts, Ljubljana). Master's degree (March 2001, Academy of Fine Arts, Ljubljana). Recipient of the Mayor's Prize, Oko in duh (Eye and Soul), Ljubljana Town Hall 2005. Creator of Metelkova Mesto (Metelkova City).

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Drevo idej, 2006, kremenit, liquitex, 15 × 12 × 23 cm

Na naslovnici: Valentin svet, 2006, instalacija kozmonavtk (v. 11 cm) in pisanih makol