

Ljubljana. Last year she impressed us here in the "lapidarium" with her presence in the exhibition *Sonce je bilo zeleno jajce* (The Sun Was a Green Egg).

The common theme of the participants' sculptural creations in this year's *Forma Viva* can be considered in the framework of seeking harmonic rhythm within opposing poles, as well as in the discernable departures from their initial sketches, which are the fruit of inventiveness inspired by this landscape nestled between the former monastery complex and the lush Gorjanci Hills. For all three artists, a traditional approach to sculpture is characteristic, using traditional sculptor's tools and without combining different materials.

Agnessa's sculpture is composed of two upright pieces that create the abstract form of a dialogue between opposites, titled *Streams*. One immediately feels the strong sensitivity of the artist in relation to the cosmos. Four years ago the British artist Nigel Ross conjured up the tranquillity of the Krka River for us in his artwork, and Agnessa uses her sculpture to place herself at the beginning, at the source at birth. Its columns are Studena Creek and Obrh Creek. Their waves travel from the source to the moment when they strike a body, are reflected, and return to the source in opposite directions. The path itself marks time, where the form remains, but the intensity lessens. The result is the trembling of energy. The sculptor thus presents a moment on the path, somewhere between creation and disappearance, between birth and death. Her search for harmony is expressed at the level of primary material, the basic element of life water which enters into dialogue with solid material through the materialization of the sculpture in oak.

Urša's "living form", titled *Nogice* (Legs), arose in a dialogue of the semantic symbolic values of man and nature: man and tree. In addition to an idealized connection (a reflection which we find in the environment of the foothills as well as in the literary tradition of the writer Janez Trdina's wild men of the woods and perhaps this is one of them), the tree, as an ancient symbol of man, also offers a series of diametrically opposed concepts: the static tree vs. the dynamic man; and the robustness, strength and duration of the tree vs. the fragility, weakness and brevity of human life. The message of her sculpture does not reside at the cutting edge, but rather uses the gentle pose of a child's crossed legs (which can also offer a fleeting presentiment of a distant reflection of the Gothic portrayal of Christ's legs on the cross, as well as the spirit of the brothers France and Tone Kralj) to express the moment of "pausing on the path" - yearning for a harmonious fusion of man with nature. With its legs, the tree becomes a "subject". Henceforth, it is not only oriented toward the sky, but also has its own will and its own path. To paraphrase Aristotle, we could say that Urša's sculpture relates to the fulfilment of nature, the achievement of what nature cannot do for one reason or another. It is the crossing of nature into culture.

On to the site where Magdalena has positioned her artwork, titled *Muško D* (D Man). Saussure, the founder of semiology, asserted that culture must be treated as a system of signs, and accordingly the true sign is that which separates culture from nature. However, we quickly determine that the sign is actually some kind of empty space since it is always located in some intermediate place, in the middle, connecting the subject and the object. By definition the sign always replaces something and is never the object itself. However, as Lacan states, the sign is "that which makes a thing present, even though it does not exist". Of course, a letterform as an elementary sign does not tell us much. For meaning we need a combination, a word. In

sculpture there is some kind of intermediate space where the letter acquires meaning in a form that predominates and becomes an aesthetic object. In the example at hand, a male torso traces out the basic lines. Magdalena's sculpture is thus interwoven in the resonance between the organic/material/body and the spiritual/symbolic/sign, but the artist also leaves an additional space here for further additions. Her male/female sculptures, evoking the Cyrillic alphabet, can create a word or even a sentence, and thus posits language as a system of signs, a system of differences that produces meaning. Language is also a social phenomenon, captured in tradition, where the rules bind us. On the other hand, the form of a sculpture has its ultimate boundlessness. Thus the stringing together of sculptures/signs into words and sentences necessarily raises the problem of interpretation, because a sign is unable to say the *same thing* in one sign system and in another, but instead always produces something new. We therefore confront the problem of the relationship between what is manifest and what is latent. This is a sort of "parasitic" mechanism, which according to Barthes is composed of *denotation* and *connotation*. It is the connotative use of language that is expanded in art, literature, myth, and tales.

The tale also returns us to our own space. When I commented on fruitful inventiveness inspired by space, I was primarily thinking of the timeless spiritual space that surrounds us. Here there are two different, although interconnected, traditions: on the one hand the elementary force of wide-open nature, imbued with human beliefs, and on the other hand the monastery, a spiritual structure, which forms a complete whole within the strict rules of the order, intended to preserve the originality of Christian tradition. Adjacent to these walls, three artists have interwoven their existence with the cosmos. We have transferred this *living form* to the other side, where it will speak to those who come here, to this *intermediate space*, to seek the spirit of masculine, monastic rules.

If someone's path should at some point bring him here at night, under the full moon, he should not be perplexed when he hears the murmuring of Obrh Creek to the left, alongside Agnessa's sculpture, when he meets his comrades come to feast on hazel nuts in the company of Urša's legs, and when behind his back he feels the mighty broad-shouldered silhouette of Magdalena's man of the woods. Janez Trdina insisted that they are friendly to us as long as we are friendly towards them.

Goran Milovanović



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Forma viva 2006



Magdalena Miočinović Andrić,
Srbija

Muško D - Moški D
/ Detail



Urša Toman Drinovec,
Slovenija

Nogice / Detail



Agnessa Ivanova Petrova,
Bolgarija

Streams - Tokovi
/ Detail

Galerija Božidar Jakac Kostanjevica na Krki
3. julij - 28. julij 2006



Magdalena Miočinović Andrić, (Srbija) je leta 1972 rojena v Beogradu. Z delovanjem na umetniškem področju je pričela ob študiju filozofije, ko je sodelovala v gledališki delavnici skupine KUD NIKUD. 1998 je vpisala študij kiparstva na Fakulteti likovnih umetnosti v Beogradu, kjer je diplomirala julija 2003. V času študija je bila nagrajena za skulpturo v lesu in skulpturo v kovini. Od februarja 2004 je članica Društva likovnih umetnikov Srbije. Živi in ustvarja v Beogradu.

Urša Toman Drinovec, (Slovenija) rojena leta 1972 v Ljubljani, je leta 1998 na ljubljanski Akademiji za likovno umetnost pri prof. Matjažu Počivavšku diplomirala iz kiparstva. Od leta 1993 sodeluje z Metelkova mestom, SEZAM-om in s Šolo uporabnih umetnosti FAMUL. Kot samostojna umetnica živi in ustvarja v Ljubljani.

Agnessa Ivanova Petrova, (Bolgarija) je bila rojena leta 1968. Diplomirala je na sofijski Akademiji likovnih umetnosti, kjer je zaključila tudi magistrski študij, sedaj pa pripravlja doktorat. Sodelovala je na mnogih kiparskih simpozijih doma in v tujini. Živi in ustvarja v Sofiji.



V splošni zavesti imena kipark niso ravno trdno zasidrana. Če pobrskamo po umetnostni zgodovini, se na hitro izrišejo pred očmi le posamezne ustvarjalke, sama Forma viva pa je skozi svojo dosedanja zgodovina sicer gostila marsikatero umetnico, toda letos so prvič prav vse tri ustvarjalke ženskega spola. V teoriji običajno nimamo navade umetniško produkcijo deliti skozi percepcijo spolne razlike, a se nam vedno znova kažejo in potrjujejo malenkostne specifične. Zato bomo letošnjo Formo vivo poimenovali kar Forma viva feminae. Kajti kdo sploh, če ne ženska, lahko že po svoji naturi ustvari *živo obliko* (Formo vivo)? Če tokrat pustimo ob strani vsa oblastna razmerja povezana z materinstvom kot institucijo, je, domnevam, intimno občutje ženske v nosečnosti podobno ustvarjalnemu procesu umetnice pri ustvarjanju. Prisotno je vse, tako radost, sreča kot vzdržljivost, potrpežljivost ter seveda tudi napetost in strah. Slednjič so danes pred nami mojstrovine, ki jih z nocojšnjim odkritjem predajamo v novo življenje.

Na letošnji Formi vivi smo gostili Bolgarko Agnesso Ivanovo Petrovo, diplomantko sofijske Akademije likovnih umetnosti. Tam zaključuje tudi doktorski študij. Do sedaj je sodelovala na mnogih kiparskih simpozijih tako doma kot v tujini. Iz Srbije je prišla Magdalena Miočinović Andrić umetnica, ki je ob študiju filozofije diplomirala iz kiparstva na beograjski Fakulteti za likovno umetnost in je članica Društva likovnih umetnikov Srbije. Kot predstavnico Slovenije pa smo povabili staro znanco Galerije Božidar Jakac, Uršo Toman Drinovec, diplomantko ljubljanske Akademije za likovno umetnost, ki kot samostojna umetnica živi in ustvarja v Ljubljani, nas pa je lani, tukaj v lapidariju, navduševala s svojimi bitiji na razstavi *Sonce je bilo zeleno jajce*.

Skupno nit kiparskih rešitev letošnjih udeleženk Forme vive lahko umestimo v okvir iskanja harmonične ubranosti znotraj posameznih nasprotujočih si polov, kot tudi opazna odstopanja od prvotnih skic, ki so plod invencije, spodbujene s krajino, vpeto med nekdanji samostanski kompleks in razbohotene Gorjance. Za vse tri umetnine je značilen tradicionalen kiparski pristop, s tradicionalnim kiparskim orodjem, brez kombiniranja drugih materialov.

V Agnessini skulpturi, sestavljeni iz dveh pokončnih kosov, ki tvorita abstraktno formo dialoga nasprotij, in jo je poimenovala »Streams« (Tokovi), se na prvi pogled občuti močna senzibilnost umetnice v odnosu do kozmosa. Če nam je pred štirimi leti Britanec Nigel Ross v svoji umetnini pričaral spokojnost Krke, se Agnessa s svojo skulpturo postavi na začetek, k izviru, k rojstvu. Njena stebra sta bolj Studena in Obrh. Njeni valovi potujejo od izvira do trenutka, ko zadenejo v telo, se odbijejo in se v nasprotni smeri vračajo k izhodišču. Samo pot beleži čas, kjer ostaja oblika, a se zmanjšuje intenziteta. Kot sled ostaja trepetanje energije. Kiparka torej predstavlja trenutek na poti, nekje med ustvarjenjem in izginotjem, med rojstvom in smrtjo. Njena iskanja harmonije se izražajo na nivoju primarne materije-osnovnega elementa življenja-vode, ki je skozi materializacijo kipa v hrastu, postavljena v dialog s trdno snovjo.

Uršina »živa oblika«, z naslovom *Nogice*, nastaja v dvogovoru pomenskih simbolnih vrednosti človeka in narave: človek - drevo. Drevo kot starodavni simbol za človeka ponuja v njeni rešitvi poleg idealnega spoja (odmeve katerega lahko iščemo v podgorjanskem okolišu tudi v izročilu Trdinovih divjih, hostnih mož, in mogoče je to le eden od njih), tudi vrsto diametralno nasprotnih pojmov: statično drevo - premikajoči se človek; silovitost, moč in trajnost drevesa - krhkost, nebogljenost in kratkost človeškega bitja; vendar se njeno kiparsko sporočilo ne dotika nobenega od robov, pač pa v nežni pozi prekrizanih otroških nogic (kjer je bežno možno zaslutiti tudi daljni odmev gotških upodobitev Kristusovih nog na križu, kot tudi duha bratov, Franceta in Toneta Kralja) izraža trenutek "postanka na poti"- hrepenenje po harmoničnem zlitju človeka z naravo. Z nogicami postane drevo subjekt. Odslej ni usmerjen samo proti nebu, temveč ima svojo voljo in svojo pot. Če parafraziramo Aristotela, lahko rečemo, da gre pri Uršini skulpturi za izpolnjevanje narave, doseganje tega, česar narava iz tega ali onega razloga ni zmogla. Gre za prehod nature v kulturo.

Tja, kamor Magdalena pozicionira svojo umetnino že s samim naslovom *Muško D (Moški D)*. Utemeljitelj semiologije Saussure je trdil, da je kulturo potrebno obravnavati kot sistem znakov in potemtakem je prav znak tisto, kar loči kulturo od narave. Toda hitro ugotovimo, da je znak pravzaprav neko prazno mesto, saj se vselej nahaja v neki vmesnosti, na sredi, povezujoč subjekta in stvar. Po definiciji znak vedno nadomešča nekaj in nikoli ni stvar sama. Toda, kot je dejal Lacan, je znak »tisto, kar stori, da je stvar tu, čeprav je ni«. Seveda nam črka kot elementarni znak ne pove prav veliko. Za pomen potrebujemo kombinacijo, besedo. A v kiparstvu obstaja še nek medprostor, kjer črka dobi pomen v formi, ki prevlada in postane estetski objekt. V konkretnem primeru ji osnovne linije začrta moški torzo. Magdaleniina skulptura se tako prepleta v sozvočju med organskim/materialnim/telesom in duhovnim/simbolnim/znakom. Vendar si umetnica tu pušča še dodaten prostor za nadgradnjo. Njene moško/ženske skulpture, evocirane po črkah cirilicne abecede, lahko tvorijo besedo ali celo stavek. Torej jezik kot sistem znakov, sistem razlik, ki proizvajajo pomen. Toda jezik je družbeno dejstvo, ujet v tradicijo, kjer nas omejujejo pravila. Na drugi strani ima forma skulpture svojo končno neomejenost. Tako se pri nizanju skulptur/znakov v besede in stavke

nujno odpre problem prevoda, kajti znak ne more povedati *istega* v enem znakovnem sistemu in v drugem, temveč gre vedno za produciranje nečesa novega. Tako odpremo problem razmerja med manifestnim in latentnim. Gre za nek »parazitski« mehanizem, katerega po Barthesu sestavljata *denotacija* in *konotacija*. In prav konotativna raba jezika je razširjena v umetnosti, v literaturi, mitu, bajki.

Z bajko se bomo tudi vrnili nazaj v naš prostor. Ko sem govoril o plodni invenciji spodbujeni s prostorom, sem mislil predvsem na brezčasni duhovni prostor, ki nas obdaja. Predvsem sta tu dve različni, toda prepleteni izročili. Na eni strani elementarna sila prostrane narave, prežeta z ljudskim verovanjem, na drugi samostan-urbana duhovna struktura, ki je v sebi zaključena celota, s strogimi redovnimi pravili, ki naj ohranjajo izvornost krščanskega izročila. Na samem robu teh zidov so tri umetnice preplete svojo umetniško bit s kozmosom. To *živo obliko* smo prenesli na drugo stran, kjer bo nagovarjala tiste, ki bodo sem, v ta *vmesni prostor*, prišli iskat duha moških, meniških pravil.

Če pa bo sem pot kdaj koga zanesla ponoči, ob polni luni, se naj ne čudi ko bo na levi, ob Agnessinem kipu slišal šumenje Obrha, v družbi Uršinih nogic srečal njegove tovariše, ki so se prišli gostit z lešniki, ter za hrbotom nenadoma zasluhlil mogočno plečato silhueto Magdaleniinega gozdnega moža. Janez Trdina je trdil, da so prijazni, dokler smo do njih prijazni mi.

Goran Milovanović



The names of female sculptors are not generally well known. Glancing through art history, only a few female sculptors stand out. Nevertheless, the *Forma Viva* sculpture symposium has hosted a number of female sculptors in its time, and this year for the first time all three sculptors here are women. In theory, we are not usually in the habit of dividing artistic creation along gender lines, but certain specific details continually manifest themselves and therefore we will call this year's *Forma Viva* the *Forma Viva Feminae*. After all, who, if not women, can create a living form (*forma viva*) by their very nature? Leaving aside governmental issues relating to motherhood as an institution, I surmise that the intimate sensation of a woman during pregnancy is similar to the creative process of the female artist while creating. Everything is present: both joy and happiness, as well as perseverance, patience and, of course, tension and fear. In the end, there are masterpieces before us, to which we give new life by unveiling them tonight.

This year's *Forma Viva* hosts the Bulgarian Agnessa Ivanova Petrova, a graduate of the National Academy of Fine Arts in Sofia, where she completed her doctoral study. To date she has participated in many sculpture symposia, both in Bulgaria and internationally. The artist Magdalena Miočinović Andrić comes from Serbia, where she received a degree in sculpture from Belgrade's Faculty of Fine Arts alongside her studies in philosophy. She is a member of the Association of Fine Artists of Serbia. Our Slovenian representative is well known to the Božidar Jakac Gallery: the artist Urša Toman Drinovec, a graduate of the University of Ljubljana's Academy of Fine Arts living and working as a freelance artist in