

UKO 9

Triennale
umetnost
in okolje

UGM

Triennial
of Art and
Environment

UGM in EMPACT
predstavljamo

UKO 9

Triennale
umetnost in
okolje
Oči v skali

Stari sanatorij, Tyrševa
ulica 19, Maribor,
Slovenija
17. maj - 25. avgust 2024

UGM and EMPACT present

UKO 9

Triennial
of Art and
Environment
Eyes in the
Stone

Old sanatorium, Tyrševa
ulica 19, Maribor, Slovenia
17 May - 25 August 2024

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Oči v skali

Jure Kirbiš
umetniški vodja EKO 9
in kustos v UGM

Od pripovedi ljudskega izročila in začetkov moderne grozljivke v literaturi in na filmu do sodobnih umetniških oblik predstavlja žanr grozljivke potencial za nagovor človeških in družbenih strahov. Z razstavo *Oči v skali* dajemo moč primarnemu čustvu strahu, da nas prebudi iz otopenosti do opozoril znanosti, za katere se zdi, kakor da so odpovedala. Predstavljeni umetniki in umetnice se s formo in pripovedjo odzivajo na grozečo atmosfero v naravi in družbi. Novo prizorišče trienala EKO - stari sanatorij dr. Mirka Černiča v središču Maribora - smo napolnili z umetniškimi projekti, ki skozi šok, nelagodje, grožnjo, občutek brezizhodnosti, pa tudi kritično obravnavo ponujajo priložnost za katarzo v soočenju z okoljsko krizo. Stari sanatorij, modernistična vila, obdana z vrtom, postane prispodoba za dom. Če si Zemljo zamišljamo kot naš dom, potem je to hiša, v kateri straši. Ekstremni vremenski pojavi, množična izumrtja, požari in poplave, potresi: zdi se, kakor da se planet maščuje svojim prebivalcem. Ker se iz te hiše ne da izseliti, eksorcizem pa ne pride v poštev, se moramo s temi nemirnimi duhovi naučiti živeti. Vstopamo v to vilo strahov, na ta planet groze, da bi bolje razumeli in se pogodili z duhovi, ki jih je prebudila naša prisotnost na Zemlji. Vstopite z nami. Če si upate.

Oči v skali me spremljajo, me zasledujejo. Me varujejo? Obsojajo? Molčijo? Kaj razmišlja deklica v skali? Kaj je videla? Kaj je videla, da je okamenela? Kaj je morala storiti, da se je spremenila v kamen? Na severnem pobočju Prisanka v Julijskih Alpah je narava v skalo vklesala podobo dekliškega obraza. Ajdovska deklica, ujeta v skali, že tisočletja spremlja dogajanje okoli sebe. Naravni tvorbi, kamnitemu obrazu, očem v skali, je ljudsko izročilo skozi stoletja pripisovalo številne pomene. Ena izmed zgodb pripoveduje o sojenici, ki je novorojencu prerokovala, da bo postal lovec, ki bo ubil Zlatoroga in

z rogovi bajeslovnega bitja obogatel. Sestre sojenice so jo za to napoved kaznovale in na veke vekov ujele v skalo. Na razstavi 9. edicije trienala umetnost in okolje EKO se v Ajdovski deklici zrcali umetnost in občinstvo. Njen pogled, njeno vztrajno opazovanje pod drobnogled postavlja naše delovanje v njeni sferi, v kraljestvu Zlatoroga. Hkrati se lahko v njenem prekletstvu prepoznamo sami. Kljub številnim svarilom, kakor v kamen ujeti, nemočno opazujemo posledice človekovega poseganja v naravo. Nepremična, kamnita prisotnost Ajdovske deklice sredi okoljske katastrofe ustvarja grozeče vzdušje, tisočletnemu pogledu pripisujemo nov, zlovešč pomen.

Vzdušje, stopnjevanje napetosti, ustvarjanje grozeče atmosfere so osnovni gradniki žanra grozljivke. Pogosto so sredstvo za doseganje vzdušja naravni pojavi, naravne sile. Vreme, teren, zvoki in prikazni, flora in favna sodelujejo v pripovedi, spodbujajo domišljijo, da v brezbriznosti naravnega okolja prepozna in potrdi vse naše strahove in krutost našega obstoja. In kaj, ko prav neravnovesje v naravi postane največja grožnja človeku? Že od samih temeljev moderne grozljivke, romana *Frankenstein ali Sodobni Prometej* (1818) angleške pisateljice Mary Shelley, je gotsko atmosfero pogojeval atmosferski dogodek. Legenda pravi, da je Shelley zgodbo dr. Frankensteina zasnovala v deževnem letu brez poletja. Leto poprej, aprila 1815, je na otoku Sumbawa v Indoneziji v siloviti eksploziji izbruhnil ognjenik Tambora. Teden dni trajajoč izbruh, med največjimi v zadnjih stoletjih, je v zgornje plasti ozračja sprostil tone vulkanskega prahu, kar naj bi mnoge mesece kasneje vplivalo na podnebje v Evropi. Tako so se pomladi 1816 v vili ob Ženevskem jezeru v Švici družili Lord Byron z gosti, med njimi Mary Shelley, in si pod vplivom turobnega vremena in strašljivih pravljic nemškega ljudskega izročila, pa tudi opija, pripovedovali grozljive zgodbe. Roman *Frankenstein*, napisan sredi industrijske revolucije, govori o človeku, ki se postavi v vlogo boga, o tehnologiji, ki posega v naravne procese, in o igri z ognjem, ki uide izpod nadzora.

Na EKO 9 vlečemo eksplicitne in implicitne vzporednice med sodobnimi umetniškimi praksami in žanrom grozljivke, zlasti v filmu. Grozljivka je del zgodovine filma od samega izuma medija, denimo film *Le Manoir du diable* (*Hudičeva hiša*)

Georges Méliès iz leta 1896. Film je vizualen medij, kjer je žanr grozljivke temeljito ovrednoten in klasificiran na številne, natančno opredeljene podzvrsti: folk horror, body horror, eco horror, apokaliptični, gotski, tehnološki, psihološki, nadnaravni horror, pošasti, demoni, mutanti, vampirji, volkodlaki, živi mrtveci na filmu in številne druge podzvrsti. Tematski in formalni okvir filmskih ustvarjalcev grozljivk je pogosto analogen zanimanju sodobnih umetnikov in umetnic, sploh v odnosu do okoljskih vprašanj. Ob osrednji razstavi *Oči v skali* smo tako zasnovali bogat filmski program. Vabimo k ogledu legendarnega britanskega folk horror filma *Mož iz protja* iz 70ih let, dokumentarca o zgodovini folk horror žanra, izbora kratkih stop motion animiranih filmov ter prvega slovenskega celovečerca *V kraljestvu Zlatoroga* iz leta 1931.

V skladu z ekološkimi načeli proizvodnje hrane – kratka dobavna veriga od njive do mize – smo nabor umetniških projektov na razstavi poželi regionalno. Pomen okolja razumemo tudi v smislu okoljskega vpliva na umetniško rodovitnost in morebitnih povezav med umetniki in umetniškimi izrazi znotraj raznorodnih, a zgodovinsko, geografsko in podnebno prepletenih kulturnih krajin. Na trienalu umetnost in okolje v Mariboru kot tokratnem epicentru regije predstavljamo največ projektov slovenskih, avstrijskih in madžarskih avtorjev. Umetniškemu vodji EKO 9 Juretu Kirbišu sta se v vlogi umetniških svetovalcev pridružila umetnica in kuratorica Dominika Trapp (Madžarska) ter kurator in mediator Markus Waitschacher (Avstrija) in skupaj so k sodelovanju na razstavi povabili več kot 30 avtorjev iz regije, ki so jih opazile oči v skali.

EKO 9 je nastal pod okriljem evropskega projekta EMPACT, ki pod sloganom »Umetnost razmišljanja kakor gora« naslavlja ustvarjalno trajnost, sočutje do narave ter sočutni in odporni umetniki. V okviru projekta EMPACT je razstava *Oči v skali* zastavljena kot primer dobre prakse trajnostno zasnovane razstave sodobne umetnosti. Projekt EMPACT povezuje sedem evropskih partnerjev: Cyprus University of Technology (Ciper), Fondazione Lamberto Puggelli (Italija), Espacio Rojo (Španija), National Academy for Theatre and Film Arts (Bolgarija), Nature, Art & Habitat (Italija), Vorres Museum (Grčija) in Umetnostno galerijo Maribor.

Eyes in the Stone

Jure Kirbiš

EKO 9 artistic director &
curator at UGM

From folktales and the origins of modern horror in literature and film to contemporary art forms, the horror genre has always possessed the potential to address human and societal fears. With the exhibition *Eyes in the Stone*, we give power to the primary emotion of fear to jolt us from our numbness to seemingly failing warnings of science. The artists in the exhibition respond in form and narrative to the threatening atmosphere in nature and culture. In the new venue of the EKO Triennial – the old sanatorium of Dr Mirko Černić in the centre of Maribor – we present artworks which through use of shock, a sense of dread, disquiet and despondency, as well as critical reflection, offer a chance at catharsis in the face of environmental collapse. The old sanatorium, a modernist villa and its surrounding garden, becomes a metaphor for home. If we think of Earth as our home, then this is a house that is haunted. Freak weather events, mass extinctions, fires and floods, earthquakes, it's as if the planet is waging revenge on its inhabitants. When moving out of this house or an exorcism is not an option, we must learn to dwell with these restless spirits. We enter this haunted house, this planet terror in order to understand and to make peace with the troubled spirits our presence on Earth has awakened. Come with us. If you dare.

Eyes in the stone are watching me, pursuing me. Protecting me? Condemning? Keeping silent? What is the girl in the rock thinking? What has she seen? What did she see that petrified her so? What has she done to turn into stone? On the northern slope of Mount Prisank in the Julian Alps, nature has carved an effigy of a young woman's face into the side of the

mountain. For millennia, the Heathen Maiden, trapped in the stone, stood sentinel over her milieu. Through centuries, oral traditions attributed many meanings to the natural formation, the face made of rock, the eyes in the stone. One story tells of a fairy who foretold a newborn would become a hunter and kill the mythical Goldenhorn, becoming rich from its golden horns. Her sisters cursed the fairy for her prophecy and imprisoned her in the mountain for eternity. In the 9th edition of the Triennial of Art and Environment, audiences and artists see themselves reflected in the Heathen Maiden. Our behaviour in her domain, in the realm of the Goldenhorn, is closely examined under her persistent gaze, in her unceasing presence. At the same time, we may recognise ourselves in her fate. Despite countless warnings, we observe helplessly the consequences of humankind's interference in nature, as if trapped in stone. The immovable, stony aura of the Heathen Maiden in the midst of environmental catastrophe creates an ominous atmosphere; a new, sinister meaning is given to the age-old gaze.

Atmosphere, escalating tension, menacing mood are some of the essential building blocks of the horror genre. Natural phenomena, forces of nature are often the means of creating an atmosphere. Weather, terrain, sounds and apparitions, flora and fauna all participate in the narrative, stirring imagination to recognise and confirm our fears in the face of the cruel indifference of existence. And when nature itself, thrown out of balance, becomes the greatest threat to man? From the very foundations of modern horror, the novel *Frankenstein; or, The Modern Prometheus* (1818) by the English writer Mary Shelley, the gothic atmosphere is said to be conditioned by an atmospheric event. According to legend, Shelley outlined the story of Dr Frankenstein in the rainy year without a summer. A year prior, in April 1815, Mount Tambora on the Indonesian island of Sumbawa erupted in a violent explosion. The week-long eruption, one of the greatest in centuries, released tons of volcanic dust into the upper atmosphere, which months later contributed to an odd climate in Europe. In the spring of 1816, Lord Byron and his guests, including Mary Shelley, gathered at a villa on Lake Geneva and under the influence of moody weather, German fairytales, as well as opium, told scary stories. Written in the throes of the

Industrial Revolution, *Frankenstein* tells of a man who plays God, of technology interfering with natural processes and of a spark that lit a fire gone out of control.

At EKO 9, we draw explicit and implicit parallels between contemporary artistic practices and the horror genre, particularly in film. Horror has been part of the history of cinema since the invention of the medium; Georges Méliès' 1896 film *Le Manoir du diable* (*The House of the Devil*) is an example. Film is a visual medium where the horror genre has been thoroughly studied and classified into numerous narrowly-defined subgenres: folk horror, body horror, eco horror, apocalyptic, gothic, technological, psychological, supernatural horror, creature feature, demons, mutants, vampires, werewolves, the living dead on film, among many others. The thematic and formal framework of horror filmmakers is often analogous to the interests of contemporary artists, especially in relation to environmental concerns. An extensive film programme will therefore accompany the central exhibition of EKO 9. We invite you to screenings of the '70s British folk horror classic *The Wicker Man*, a documentary on the history of folk horror, a selection of stop motion animated shorts and the first Slovenian feature film *In the Realm of the Goldenhorn* from 1931.

Following the green principles of food production - a short farm-to-table supply chain - we harvested the selection of art projects in the exhibition regionally. We propose a reading of the environmental impact on artistic fertility and on the potential connections between artists and artistic expressions within diverse, yet historically, geographically and climatically intertwined cultural landscapes. As the of-the-moment epicentre of the region, the Maribor Triennial of Art and Environment, presents artworks predominantly by Slovenian, Austrian and Hungarian artists. EKO 9 artistic director Jure Kirbiš was joined by artist and curator Dominika Trapp (Hungary) and curator and mediator Markus Waitschacher (Austria) in the role of artistic advisors, and together they invited more than 30 artists from the region, caught by the eye of the girl in the stone, to take part in the exhibition.

EKO 9 is produced by UGM | Maribor Art Gallery in the framework of project EMPACT. Under the slogan "The Art

of Thinking Like a Mountain” EMPACT addresses themes of creative sustainability, empathy for nature and empathic and resilient artists. *Eyes in the Stone* is developed as an example of a contemporary art exhibition utilising sustainable exhibition-making principles. EMPACT connects seven European partners: Cyprus University of Technology (Cyprus), Fondazione Lamberto Puggelli (Italy), Espacio Rojo (Spain), National Academy for Theatre and Film Arts (Bulgaria), Nature, Art & Habitat (Italy), Vorres Museum (Greece) and UGM | Maribor Art Gallery (Slovenia).

Empatija in umetnost: povezati svet človeka z naravo in naprej

Efi Kyprianidou

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Empatija je prisotna na vseh področjih našega vsakdana, v naših pogovorih, diskurzih. Pozivi, naj se postavimo v kožo drugega, se redno pojavljajo v medijih, političnih kampanjah in celi paleti akademskih razprav. Barack Obama je v središče svojega političnega sporočila pred in med predsedovanjem postavil prav empatijo. Znana je njegova izjava iz leta 2007, ko je v govoru pred ameriško organizacijo *Planned Parenthood* dejal, da bo empatija igrala pomembno vlogo pri izbiri vrhovnih sodnikov: »V veliki večini primerov, ki pridejo pred vrhovno sodišče, je dovolj izostren intelekt. Prebereš zakonodajo, preučiš sodno prakso in največkrat je zakonodaja jasna - v 95 odstotkih ... Vendar pa šteje prav tistih preostalih pet odstotkov primerov. Pri teh petih odstotkih primerov je izjemnega pomena naslednje vprašanje: kaj je v srčiki pra-

vice? Potrebujemo ljudi, ki imajo srce in empatijo za mlado mamico, najstnico, ljudi, ki znajo razumeti, kaj pomeni biti reven ali Afroameričan ali gej ali invaliden ali star. Empatija bo kriterij, v skladu s katerim bom izbiral sodnike.« V sferi politike se empatijo razume kot sposobnost motiviranja državljanov v smeri razumevanja in skrbi za sodržavljanje, še zlasti za tiste v stiski.

O umetniških delih se pogosto govori kot o orodjih oziroma pripomočkih za ustvarjanje empatije, saj občinstvu približajo izkušnjo sočloveka in jim pomagajo razumeti njegovo dovzetnost za vse vrste nesreč in preizkušenj. Martha Nussbaum navaja primer iz časa velike depresije leta 1929, ko je administracija ameriškega predsednika Roosevelta angažirala fotografe, kot so Dorothea Lange, Walker Evans, Russell Lee in drugi, da so z umetniško fotografijo, ki je tematizirala univerzalno občutje sočutja, poskušali pridobiti širšo podporo javnosti za politiko New Deal.¹ V vsakdanjih pogovorih se o empatičnem odzivanju na umetniška dela ponavadi izražamo precej ohlapno in nenatančno. Morda rečemo, da Goyeva oljna slika *3. maj 1808* (1814) vzbuja občutek empatije, ko nas ob pogledu na smrt obsojenega preplavi občutek neznosne krivice; ali pa sposobnost postaviti se na mesto upodobljene figure, vživeti se vanjo in razumeti njene misli in občutke pripišemo prav empatiji. O moči umetnosti, da vzbudi empatičen odziv, je govoril že Platon. V svoji sloviti kritiki umetnosti v *Državi* je posvaril pred moralno nevarnostjo, ki se skriva v umetnosti, ki spodbuja k istovetenju s stiskami šibkih ali nemoralnih in prepušča strastem drugih. »Celo ko najboljši med nami,« pravi Sokrat, »poslušajo Homerja ali kakega drugega tragiškega pesnika, ki posnema koga izmed junakov, ki žaluje in med tarnanjem na dolgo govori, ali pa neke (junake), ki pojejo ter se tolčejo po prsih, se veselimo, kot veš, in se povsem prepustimo: (pripovedi) sledimo tako, da potrpiamo in resno hvalimo kot dobrega tistega pesnika, ki (nas) čim bolj spravi v takšno razpoloženje.«²

1 Nussbaum, M. (2013). *Political Emotions*. The Belknap Press of Harvard University Press.

2 Plato. (1935). *The Republic*, prev. P. Shorey. Cambridge: Harvard University Press. Prevod: Platon. (2009). *Zbrana dela*, prev. G. Kocjančič. KUD Logos.

Iz Sokratovega opažanja lahko izluščimo dve pomembni ideji: prvič, da se včasih s pripovedjo povežemo prek simulacije izkušenj fiktivnih junakov, z drugimi besedami, do njih čutimo empatijo; in drugič, da v tovrstni identifikaciji pravzaprav uživamo. Platon poudari, da ima umetnost moč, da vzbudi pomilovanje ali sočutje s tistimi, nad katere se je zgrnila nesreča, in opomni, da tistega, »ki hvali in pomiluje drugega moža« in do njega »goji močno usmiljenje [...] ne bo lahko [zadrževali] ob lastnem trpljenju«³ in predajanju občutkom samopomilovanja. Ob vsem spoštovanju do Platonove moralistične kritike umetnosti pa ne gre pozabiti, da je prav potencial umetniškega dela, da prebudi močan čustveni odziv, ki rezonira s čustvi drugega – z drugimi besedami, spodbudi neko vrsto empatičnega odziva – običajno ključen dejavnik pri ugotavljanju njegove moralne in estetske vrednosti.

Težava je v tem, da raba empatije v kontekstu umetniške izkušnje ni nedvoumna – pregovorno težko je namreč doseči kakršen koli konsenz o pojmu empatije, konceptu, ki se uporablja na vsaj toliko načinov, kolikor je filozofov, ki se z njim ukvarjajo. Kljub prizadevanjem po začetanju jasnih ločnic med empatijo in sočutjem širšega konsenza glede njune definicije ni. A večina bi se bržkone vseeno strinjala, da so sočutje, usmiljenje in pomilovanje čustva, medtem ko je empatija proces, ki vključuje osnovni proces simulacije in zavesten, domišljjski proces višjega reda, ki omogoča dostop do čustvenega stanja drugega preko lastnega čustvovanja.⁴ V to zmešnjavo lahko vnesemo nekaj reda že s tem, da empatijo ločimo od sočutja, s čimer se izognemo tudi težnjam po njunem enačenju.⁵ Vse do 20. stoletja je bila razširjena predvsem raba *sočutja*, kot oznake za fenomen zaznavanja, razumevanja ali predstavljanja perspektive drugega. V delih škotskih filozofov razsvetljenstva Davida Huma in Adama Smitha je sočutje pomenilo domišljjsko identifikacijo z življenjsko stisko drugega, skratka to, čemur danes pravimo *empatija*. Smith zapiše:

- 3 Platon. (2009) *Zbrana dela*, prev. G. Kocjančič. KUD Logos.
- 4 Glej Coplan, A., Goldie, P. (2011). *Empathy: philosophical and psychological perspectives*. Oxford: Oxford University Press.
- 5 Goldie, P. (2000). *The Emotions*, Oxford: Clarendon Press, 176–177.

»Ker ne moremo neposredno izkusiti, kaj drugi ljudje čutijo, si ne moremo izoblikovati nobene predstave o tem, kako dogodki nanje vplivajo, razen da si predstavljamo, kako bi se v podobni situaciji počutili sami [...] V posameznikov položaj se postavimo s pomočjo domišljije, predstavljamo si, da prestajamo iste muke, lahko bi rekli, da vstopimo v njegovo telo in do določene mere postanemo ista oseba; in na podlagi vsega tega si ustvarimo predstavo o njegovih občutkih in celo občutimo, resda manj intenzivno, nekaj, kar ni daleč od tega, kar čuti on.«⁶

Izraz *empatija* je bil v angleškem jeziku prvič omenjen v začetku 20. stoletja kot prevod nemškega izraza *Einfühlung* (vživljanje). Sodobnega bralca bo bržkone presenetilo, da se je izraz najprej pojavil na področjih estetike in psihologije, kjer se ga je uporabljalo za pojasnjevanje doživljanja estetskih (neživih) objektov.⁷ Theodor Lipps (1903; 1906) je s pojmom *Einfühlung* poskušal opisati estetsko zaznavanje objekta s pomočjo projiciranja sebe na predmet opazovanja. Kasneje je koncept razširil in vanj vključil tudi doživljanje mentalnih stanj drugih ljudi. Vendar pa se Lipps ob ključnem preskoku od dojemanja *Einfühlung* v okvirih estetskega zaznavanja do tega, da ga je apliciral na medosebne odnose, ni oziral na razlike med *Einfühlung* in sočutjem. Edward Titchener je tako v prepričanju, da mora skovati popolnoma nov koncept,⁸ *Einfühlung* prevedel kot empatija. Sodobna literatura in pretežni del teoretikov razlikuje med empatijo in sočutjem, čeprav ne vselej dosledno. V celoti gledano gre za prepričanje, da se lahko naša lastna perspektiva in čustveno stanje ujemata s perspektivo in čustvenim stanjem drugega,

6 Smith, A. (1759/2002). *The Theory of Moral Sentiments*. K. Haakonssen (ur.). Cambridge: Cambridge University Press, 11-12.

7 Vischer, R. (1873/1994). »On the Optical Sense of Form: A Contribution to Aesthetics«, v: Harry Francis Mallgrave and Eleftherios Ikononou (ur., prev.) *Empathy, Form, and Space. Problems in German Aesthetics, 1873-1893*, Santa Monica, California: Getty Center for the History of Art and the Humanities.

8 Jahoda, G. (2005). »Theodore Lipps and the Shift From 'Sympathy' to 'Empathy'«, *Journal of the History of Behavioral Sciences* 41(2), 151-63.

ne da bi ob tem svoja čustva usmerjali v dobrobit drugega.⁹ In tudi, da se lahko z drugim žalostimo ali veselimo, ne da bi nas prevzela sočutna skrb, ki izhaja iz našega občutenja bolečine ali radosti sočloveka.

Preučevanje empatičnega odzivanja na umetniška dela se prvenstveno vrti okrog ideje, da se gledalec vživi v čustveno stanje junakov oziroma fiktivnih likov; če se izrazim previdneje, da se vživi v *predstavljeno* čustveno stanje fiktivnih likov. Vživeti se oziroma stopiti v empatičen odnos v tem primeru pomeni, da gledalec razbere, kaj predstavljeni liki mislijo ali čutijo, oziroma da preprosto razume njihov položaj z njihove perspektive. Lahko pomeni tudi, da gledalec v upodobitvi ali ob prebiranju romana hitro zapopade, kaj upodobljena figura ali junakinja doživlja, razume njeno čustveno stanje in se začne z njo istovetiti. Skratka, empatično razumevanje umetniškega dela omogoča, da preko čustva oziroma afekta dostopamo do izkušnje drugega. V kontekstu umetniške izkušnje torej ne gre samo za to, da spoznam in razumem, kaj upodobljeni lik doživlja, ampak da pridobim neke vrste »živeto telesno izkušnjo« tega, kar drugi prestaja, na podlagi katere si ustvarim védenje o tem, kaj pomeni biti v taki situaciji, in ki mi obenem razpira prvoosebni pogled na to, kaj pomeni biti v čustvenem stanju nekoga drugega.

Do zdaj smo o empatiji govorili v razmerju do identifikacije in razumevanja drugih in njihovih emocionalnih življenj. Nekateri avtorji pa so mnenja, da se lahko vživimo tudi v pokrajino brez upodobljenih figur, torej da se empatično odzivamo na čustva, ki jih izraža določen prizor. Tovrstnim prizorom se pogosto pripisuje čustvene kvalitete: na primer, Harun Salmana Rushdieja živi v »žalostnem mestu, [...] mestu, ki je tako strahotno žalostno, da je pozabilo svoje ime«.¹⁰ Pastoralno pokrajino recimo opišemo kot melanholično ali polno žalosti ali pa v določenem prizoru razpoznamo bolečino ali travmo. V teh primerih »ujamemo čustveno razpoloženje

9 Goldie, P. (2000). *The Emotions*, Oxford: Clarendon Press; Maibom, H. L. (ur.) (2014). *Empathy and Morality*, Oxford: Oxford University.

10 Rushdie, S. (1990). *Haroun and the Sea of Stories*. Granta. Prevod: Rushdie, S. (2014). *Harun in morje zgodb.* prev. J. Potokar. Modrijan.

okolja«,¹¹ kot se je izrazil Stephen Davis. Nespretno zastavljena ideja Theodorja Lippsa, po kateri se gledalec potopi v kontemplacijo umetniškega dela preko »notranje razpustitve ega« in premestitve v umetniško delo s pomočjo »prostorske ekstenzije ega«, pa je lahko vseeno uporabna za razumevanje *udeležnosti gledalčevega telesa* pri estetskem motrenju slik. Filozof Gregory Currie (2011), ki stopa po stopinjah empatistov, raziskuje motorično odzivnost na umetniška dela. Zanima ga predvsem, kakšno vlogo imajo procesi simulacije pri doživljanju estetskih razsežnosti umetniških del kot tudi vsakdanjih predmetov in nenazadnje kako vplivajo na prepoznavanje čustvenih stanj drugih. Currie trdi, da naši motorični odzivi in telesne simulacije predstavljajo posebno vrsto empatičnega vzpostavljanja odnosa tako z estetskimi značilnostmi umetniškega dela, vsakdanjimi predmeti kot tudi s čustvenimi stanji drugih.

Ali lahko razvijanje sposobnosti za empatijo skozi umetnost okrepi občutek *prvoosebnega odnosa* z naravo in vsem, kar jo naseljuje? Kim Pong Tam v nedavnem članku pretresa idejo o okoljski (oziroma naravni) empatiji, ki jo opredeli kot sposobnost »razumeti in deliti čustveno doživljanje naravnega sveta«. ¹² Tam okoljsko empatijo opiše s pomočjo naslednjih primerov:

»Med prebiranjem novice o onesnaženju, ki ga je povzročilo podvodno razlitje nafte na odprtem morju, se posameznik ali posameznica postavi v položaj prizadetih živali in čuti, kar čutijo one. Kdo drug si bo med ogledom videa o odstranjevanju plavuti morskim psom živo predstavljal situacijo, v kateri se je znašel morski pes, in bo občutil bolečino, ki jo ta doživlja.«¹³

V katerih pogledih lahko naše doživljanje umetniških del pripomore k oblikovanju empatičnega odnosa do

- 11 Davies, S. (2011). »Infectious music: music-listener emotional contagion«, in: A. Coplan in P. Goldie (eds.), *Empathy: Philosophical and Psychological Perspectives*, Oxford: Oxford University Press, 137.
- 12 Tam, K. P. (2013). »Dispositional Empathy with Nature«, *Journal of Environmental Psychology*, 35, 93.
- 13 Tam, K. P. »Dispositional Empathy with Nature«, 93.

narave in vseh bitij, ne le človeka? Vzemimo na primer sliko *Agnus Dei* (1640) Fransisca de Zurbarána: zakaj se nas tako globoko dotakne? Do neke mere gre odgovor iskati v gledalčevi simulaciji občutka utesnjenosti, ki jo žival doživlja, neudobnega položaja, zategovanja vrvi okrog sklepov. Simulacija torej sproži empatično doživljanje stanja živali in napelje na misel, da se »žival počuti tako«, pri čemer se »tako« nanaša na občutek ujetosti in napetosti, ki jo gledalec doživlja.¹⁴ Umetniško delo tako ne predstavlja zgolj skupka razlogov za premislek o vprašanjih, povezanih z etiko živali ter odnosom med ljudmi in živalmi, ampak te razloge prevaja v nekaj veliko bolj izkustvenega, v nekaj, v kar se *dobesedno vživimo*. Ali če pogledamo na primer instalacijo *Plastični ocean* (2016), ki negibna visi s stropa razstavnega prostora in za katero je avtorica Tan Zi Xi zbrala, očistila in uredila 500 kilogramov v morje odvržene plastike. Vstop v »podvodni« svet gledalca dobesedno »okuži« na ravni telesnega, senzomotoričnega doživljanja zadušljivega okolja, ki ga obdaja. A gledalec lahko zavzame tudi perspektivo katere izmed življenjskih oblik in občuti, kaj pomeni živeti v onesnaženem oceanu.

Ob koncu lahko torej rečemo, da je empatija do narave in vseh v njej živečih bitij nek temeljni občutek eksistence oziroma sposobnost, ki bi jo morali gojiti, in da umetnost ponuja raznovrstne načine, kako storiti prav to. Empatijo lahko razumemo kot most med svetom človeka in svetom nežive narave. Z Martho Nussbaum lahko rečemo, da je empatija sredstvo »za spajanje interesov drugih z našimi lastnimi,«¹⁵ pri čemer so v našem primeru »drugi« narava in nečloveška bitja. S pomočjo empatije se ozki osebni interesi preobražajo v delovanje, ki je skladno z načeli družbene pravičnosti in *eudaimonie*, kar v družbi ustvarja kulturo v naravo usmerjenega altruizma in pomembno pripomore k trajnostnemu razvoju in prokoljskemu vedênju.

14 Currie, G. (2011). »Empathy for Objects«, in: A. Coplan and P. Goldie (eds.), *Empathy: Philosophical and Psychological Perspectives*, Oxford: Oxford University Press.

15 Nussbaum, M. (1996). »Compassion: The basic social emotion«. *Social Philosophy and Policy*, 13(1), 27-58.

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- Vischer, R. (1873/1994), »On the Optical Sense of Form: A Contribution to Aesthetics«, v: Harry Francis Mallgrave in Eleftherios Ikonomou (ur., prev.), *Empathy, Form, and Space. Problems in German Aesthetics, 1873-1893*. Santa Monica, California: Getty Center for the History of Art and the Humanities.

Empathy and the Arts: Connecting Humanity with Nature and Beyond

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Empathy is present in everyday life, in our discussions and in our discourse; references to the need to step into or walk in another's shoes appear in the mass media regularly, in political campaigns and in a wide range of academic studies. Empathy was a matter of political discussion for Barack Obama before and during his presidency. While speaking to the *Planned Parenthood* organization in July 2007, he famously remarked that he would use empathy as a criterion for his selection of Supreme Court Justices: "in the overwhelming number of Supreme Court decisions, that's enough. Good intellect. You read the regulation. You look at the case law, and most of the time the law is pretty clear - 95% of the time... But it's those 5% of the cases that really count. And in those 5% of the cases what you've got to look at it is: What

is in the justice's heart? And we need somebody who's got the heart - the empathy to recognize what it's like to be a young, teenaged mom; the empathy to understand what it's like to be poor or African-American or gay or disabled or old. And that's the criteria by which I'm going to be selecting my judges". In the political realm, empathy is discussed as the capacity to motivate citizens to understand and care about their fellow citizens, especially those who suffer.

Works of art are often discussed as tools or props to create a sense of empathy, in that they help the audience relate to others' experiences and understand their vulnerability to various sorts of calamities. Martha Nussbaum discussed the case of photographic artworks taken of the public during the Great Depression, when artists including Dorothea Lange, Walker Evans, Russell Lee, and others were commissioned by the Roosevelt administration to produce works that promoted public support for the policies of the New Deal.¹ In everyday talk we refer to empathetic responses to artworks somewhat rather freely and loosely. We may say that seeing Goya's *Third of May 1808* (1814) evokes empathy, as our feeling of utmost injustice for the executed wells up inside us; that through empathy we place ourselves in the depicted person's place and come to have an understanding of the depicted figures, of their thoughts and feelings. The power of art to evoke empathetic responses has been known ever since Plato. In his famous critique of the arts in *The Republic*, Plato warns against the moral dangers caused by art that encourages us to identify with the plight of the weak or the immoral, to surrender ourselves to the passions of others: Even "the very best of us", Socrates comments, "when we hear Homer or some other of the makers of tragedy imitating one of the heroes who is in grief, and is delivering a long tirade in his lamentations or chanting and beating his breast, feel pleasure, and abandon ourselves and accompany the representation with sympathy and eagerness, and we praise as an excellent poet the one who most strongly affects us in this way".²

1 Nussbaum, M. (2013). *Political Emotions*. The Belknap Press of Harvard University Press.

2 Plato. (1935). *The Republic*, transl. P. Shorey. Cambridge: Harvard University Press.

Two important ideas may be seen as rooted in Socrates's observation: first, that sometimes we are able to engage with a narrative by simulating the fictional heroes' experiences; in other words, that we empathize with them and, second, that we actually enjoy this type of identification with the characters. Plato also talks about art's power to evoke sympathy or pity for the calamities that befall others, warning that the one who "contemplates the woes of others" and "abandons himself" in another's grief ends up "feeding fat the emotion of pity" and cultivating self-pity.³ Plato's moralistic critique of art, art's potential to evoke powerful emotional responses that resonate with another person's emotions - in other words, some kind of empathetic responses - is commonly acknowledged as part of an artwork's moral and aesthetic value.

The problem is that the use of empathy in relation to experiences of art is ambiguous, since it has proven notoriously difficult to achieve any kind of consensus on the notion of empathy, a concept employed in almost as many ways as the philosophers dealing with it. Despite efforts to differentiate between empathy and sympathy, there is no widespread consensus regarding their definitions. However, most would agree that sympathy, compassion, and pity are emotions, while empathy is a process; as such, it is taken to involve a basic simulative process and a higher-order conscious, imaginative process that provides emotionally enhanced access to the other's emotional state.⁴ Perhaps we might begin to impose some order to this turmoil if empathy is distinguished from sympathy and the tendency to run them together is avoided.⁵ Up to the 20th century, *sympathy* was employed extensively as the phenomenon of perceiving, understanding, or imagining another's perspective. In the work of the Scottish Enlightenment philosophers David Hume and Adam Smith, sympathy involves the idea of imaginative identification with the misfortunate plight of others, or what is now most commonly referred to as *empathy*. For example, Smith argues:

3 Plato. *The Republic*.

4 See Coplan, A., Goldie, P. (2011). *Empathy: philosophical and psychological perspectives*. Oxford: Oxford University Press.

5 Goldie, P. (2000). *The Emotions*, Oxford: Clarendon Press, 176-177.

“As we have no immediate experience of what other men feel, we can form no idea of the manner in which they are affected, but by conceiving what we ourselves should feel in the like situation [...] By the imagination we place ourselves in his situation, we conceive ourselves enduring all the same torments, we enter as it were into his body, and become in some measure the same person with him, and thence form some idea of his sensations, and even feel something which, though weaker in degree, is not altogether unlike them.”⁶

Historically, *empathy* was introduced in the early 20th century as a translation of the German concept *Einfühlung* (literally, feeling into); it is in some way surprising to the modern reader that it first appeared in works related to aesthetics and psychology to explain the experience of aesthetic (inanimate) objects.⁷ Theodor Lipps (1903; 1906) took the concept *Einfühlung* to describe the aesthetic perception of an object by means of projection of the self into it; subsequently Lipps expanded the concept to include the experiencing of other people’s mental states as well. In the move from exploring *Einfühlung* as the aesthetic perception of an object to exploring it as applying to interpersonal relations, Lipps neglected to differentiate between *Einfühlung* and sympathy. Consequently, Edward Titchener translated *Einfühlung* as empathy, believing that he had to coin a completely distinct concept.⁸ In contemporary literature, most theorists distinguish between sympathy and empathy, though not always consistently. In general, the idea is that one’s own perspective and emotional state may match the other’s perspective or emotional state without one’s own emotion necessarily being

6 Smith, A. (1759/2002). *The Theory of Moral Sentiments*. K. Haakonssen (ed). Cambridge: Cambridge University Press, 11-12.

7 Vischer, R. (1873/1994). “On the Optical Sense of Form: A Contribution to Aesthetics”, in: Harry Francis Mallgrave and Eleftherios Ikononou (eds., trans.) *Empathy, Form, and Space. Problems in German Aesthetics, 1873-1893*, Santa Monica, California: Getty Center for the History of Art and the Humanities.

8 Jahoda, G. (2005). ‘Theodore Lipps and the Shift From “Sympathy” to “Empathy”’, *Journal of the History of Behavioral Sciences* 41(2), 151-63.

directed at the other's welfare.⁹ And conversely, one can feel sad or happy for another without one's sympathetic concern to co-occur or result from one's feeling the suffering or joy of the other person.

Discussion of empathetic responses to artworks refers primarily to the idea that the viewer empathizes with the emotional state of the heroes or fictional characters; put more cautiously, the viewer empathizes with the emotional state of the fictional characters represented. Empathizing, in this case, may mean that the viewer grasps what the represented characters are thinking or feeling or that the viewer simply understands what they experience from their own perspective. It may also mean that in seeing a depiction or in reading a novel the viewer perceives what the depicted figure or hero is experiencing, understands their emotional state and somehow comes to share it. In summary, an empathetic understanding of an artwork affords a kind of emotionally or affectively enhanced access to another's experience. In engaging with some artworks, I not only understand and come to know what the represented character feels, but I somehow acquire a kind of "lived bodily experience" of the other's situation that gives me a form of knowledge, of what it's like to be in that situation, or a sense of first-person perspective regarding what it is like being in the other's emotional state.

So far, I have discussed empathy in relation to the identification and understanding of other people and their emotional lives. Some also argue that we empathize with landscapes that do not include characters, in the sense that we empathetically respond to the scene's expressed emotions. We often attribute emotional qualities to such scenes; for example, Salman Rushdie's Harun lives in "a sad city [...] a city so ruinously sad that it had forgotten its name. It stood by a mournful sea full of glumfish".¹⁰ We describe a depicted pastoral landscape as expressing melancholy, or sadness, or we may see scenes as expressing pain or trauma. It may then be the case that sometimes, in Stephen Davies words, we

9 Goldie, P. (2000). *The Emotions*, Oxford: Clarendon Press; Maibom, H. L. (ur.) (2014). *Empathy and Morality*, Oxford: Oxford University.

10 Rushdie, S. (1990). *Haroun and the Sea of Stories*. Granta.

“catch the emotional ambience of our environment”.¹¹ Theodor Lipps’s somewhat awkward idea that the viewer is absorbed in the contemplation of a work of art by being “inwardly released from [one’s own] ego” and transported through “a spatial extension of the ego” into the work of art (Lipps), can nevertheless be useful in understanding a viewer’s *bodily involvement* in attending pictures aesthetically. Philosopher Gregory Currie (2011) follows the Empathists’ path and explores motoric responses to many artworks; that is, he discusses the involvement of simulative processes in our engagement with both the aesthetic properties of artworks and ordinary objects as well as in our recognition of other people’s emotional states. He argues that our motoric responses and bodily simulations constitute a special kind of empathic engagement with both the aesthetic properties of artworks and ordinary objects as well with other people’s emotional states.

Is it possible that the activation of our empathetic capacities through art affords a sense of *firstperson relationship* with nature and non-human beings? In a recent article, Kim Pong Tam explores the idea of environmental (or natural) empathy, which is defined as the capacity to “understand and share the emotional experience of the natural world”.¹² Tam describes the experience of environmental empathy using the following examples:

“When reading news that a deep-water oil spill is polluting the ocean, an individual may put himself or herself in the place of the affected animals and feel what they are feeling. Similarly, when watching a video about shark finning, some individuals may visualise vividly the sharks’ experience and feel the pain the sharks are experiencing.”¹³

- 11 Davies, S. (2011). ‘Infectious music: music-listener emotional contagion’, in: A. Coplan and P. Goldie (eds), *Empathy: Philosophical and Psychological Perspectives*, Oxford: Oxford University Press, 137.
- 12 Tam, K. P. (2013). “Dispositional Empathy with Nature”, *Journal of Environmental Psychology* 35, 93.
- 13 Tam, K.P. “Dispositional Empathy with Nature”, 93.

In what ways can engagement with works of art cultivate an empathetic stance towards nature and non-human beings? Take Francisco de Zurbarán *Agnus Dei* (1640): Why does it move us in such a profound manner? Part of the explanation has to do with the viewer's simulating the vivid sense of the restraint experienced by the animal, the uncomfortable position it is in, the friction against the ropes. This simulation initiates an empathetic acquaintance with the animal's state and initiates the thought that "the animal feels thusly", where "thusly" refers to this feeling of restraint and friction that the viewer experiences.¹⁴ The artwork does not simply provide reasons to think certain issues relating to animal ethics and human-animal relations, but it turns them into something more experiential, something that we *literally feel into*. Or take Tan Zi Xi's *Plastic Ocean* installation (2016), for which the artist collected, cleaned, and organized 500 kg of discarded ocean plastic that he hung motionless in space. Entering the "underwater" realm of the artwork can directly "infect" the viewer, through the bodily, sensorimotor engagement with this suffocating environment. But the viewer is also able to adopt the perspective of life forms and experience what it is like living in a polluted ocean.

It may be argued that empathy towards nature and non-human beings is a fundamental sense or skill that we ought to cultivate, and the arts offer various ways in which to do just this. Empathy can thus be seen as bridging the world of humans and the inanimate world: extending Martha Nussbaum's thoughts, we can say that empathy is a means "of hooking the interests of others to our own",¹⁵ in this case, with "the others" being nature and non-human beings. It establishes a culture of nature-directed altruism in society by transforming self-interest into something that aligns with principles of social justice and eudaimonia, leading to significant steps forward in promoting sustainability and pro-environmental behaviours.

14 Currie, G. (2011). 'Empathy for Objects', in: A. Coplan and P. Goldie (eds), *Empathy: Philosophical and Psychological Perspectives*, Oxford: Oxford University Press.

15 Nussbaum, M. (1996). 'Compassion: The basic social emotion'. *Social Philosophy and Policy*, 13(1), 28.

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Štrašno smešno

Kustos, pedagog in umetniški svetovalec EKO 9 Markus Waitschacher v pogovoru z umetnico Edith Payer

Markus: Draga Edith, povej nam kaj več o tvojem delovnem procesu. Kako je nastala zbirka *Obrazi*, ki jo razvijaš že vrsto let in vključuje že več kot 1500 fotografij? Kako si iz nje izluščila instalacijo *Galerija portretov*, ki je na ogled v drugem nadstropju nekdanjega sanatorija?

Edith: Začetek snovanja zbirke je bil pravzaprav stvar srečnega naključja in sega v leto 2006, ko sem v hotelski sobi v Viborgu na Danskem s pomočjo standardne fotografske opreme z mobilnim telefonom ujela prvo podobo. Vtičnica, stikalo za luč in ročaj vrat so zvedavo zrlji v sobo in mobilnik je bil pri roki, da podobo zabeleži, takrat še v skromni resoluciji. To je bil začetek serije *Obrazi*, katere odvod je zdaj na ogled v sanatoriju v Mariboru. Serija je bila po delih v preteklosti že predstavljena, zmeraj v mrežni postavitvi. Tokrat je bilo drugače, saj se na sredi stene prostora, ki je namenjen instalaciji, nahaja portret ženske. Ta podoba in druge obrazom podobne oblike so se skrivale pod nekaj plastmi barve – kdorkoli že je to storil, je opravil res veliko delo! Glede na celoten kontekst sem se odločila, da podobe pareidolije natisnem v različnih formatih in velikostih. S to gesto so se podobe iz zbirke na nek način osvobodile in zaživele v dialogu s portretom na steni.

Markus: Z izrazom pareidolija označujemo psihološki pojav prepoznavanja obrazov in znanih oblik v predmetih ali vzorcih. Pričujoča razstava se osredišča okrog podobe dekleta v skali pod Prisankom, ki skozi stoletja deluje kot platno, na katerega projiciramo različne zgodbe in koncepte.

Edith: O pareidoliji govorimo, ko opazovalec nejasnemu in naključnemu dražljaju pripiše pomen in v njem prepozna nekaj, česar tam ni. Najpogostejša oblika pareidolije je zaznava obraza. Čeprav se prepoznavanje obrazov ne pripisuje izključno človeku – študije kažejo, da obraze prepoznavajo tudi drugi sesalci – smo družbo organizirali tako, da je postalo branje in tolmačenje izraznosti obraza bistveno za naše delovanje, saj je obraz popoln nosilec čustev. Obraz brez čustva pravzaprav ne obstaja. Tudi ko gre za najbolj razvpite primere pareidolije, kot so podobe svetnikov v jedeh ali hudič v laseh kraljice Elizabete na starem kanadskem bankovcu, je v podobah vedno ujeta tudi neko čustvo. Mogoče je tudi v primeru dekleta v skali pod Prisanikom oziroma Prisojnikom prav izraz na njenem obrazu bistvenega pomena za to, kakšne zgodbe in legende so z njo povezane. Na pogled deluje apatična in žalostna, skoraj resignirana, z obrazom, ki inertno vztraja sredi ogromnega gorskega masiva, kot bi jo nekdo zazidal in pustil odkrit le njen obraz.

Markus: V tvoji instalaciji vidim čudovito analogijo med dvema čudnima stanjema: humorjem in grozo. Oba pripadata izključno svetu človeškega, sta način soočanja z grozo sveta in lastno smrtnostjo. Nekatere oblike groze s časom postanejo smešne, medtem ko se nam ob določenih vicih lahko obrne želodec. Ali tudi ti opašaš to prekrivanje?

Edith: Groza pogosto temelji na nesporazumu, pomoti, ki ji sledi sram, sramu pa smeh. Seveda ne govorim o grozi masakrov z motorno žago, ampak o drobnih, rahlih grozicah, ki jih doživljamo ob napakah v vsakdanjem življenju in nas navdajajo z nelagodjem ter prekinjajo naš ritem. Kot otrok sem pogosto sanjala o ritmično utripajočih krogih in kvadratih, ki jih ogroža živahen, neukročen val, ki poskuša ustaviti njihovo enakomerno pulziranje. Take motnje so sestavni del naših življenj. Če se z njimi soočimo s humorjem, lahko to ublaži dramatičnost trenutka.

Markus: Sigmund Freud v istoimenskem eseju iz leta 1919 (*Das Unheimliche*) navaja različne primere pomena pojma *Un-*

heimliche. Unheimliche je vse tisto prikrito in skrivno, ki nenadoma plane iz skrivališča. Med primere tako uvršča motiv dvojnika, ponavljanje istega, animizem, kastracijo in nenazadnje norost.

Edith: Nedavno mi je nekdo rekel – očitno mu je bila tema resnično zelo pri srcu, saj je o tem na dolgo in široko razpredal – da imamo vsi na tem planetu dvojnika, ki nam je enak v vsem. Če je to res, potem ima vsaka bukev, vsaka vrba, vsak bivol, vsaka muha, vsak kamen, vsaka pršica – dvojnika. Kak drug zaključek preprosto ne bi bil logičen. Morda je prav podvojitev nečesa (domnevno) popolnoma individualnega, recimo druge osebe, tisto, kar v ljudeh izzove tisti pravi šok, in tako bi nas dvojnik Jureta Kirbiša neprimerno bolj osupnil kot dvojnik njegove mačke. Fjodor Dostojevski je o tem napisal roman z naslovom *Dvojnik* (1846). Prepričana sem, da ga je Freud prebral. Kot žensko me seveda zanima tudi vprašanje kastracijskega kompleksa. Vprašanje pa je, ali bi me to še zanimalo, če do zdaj o tem že ne bi pisalo toliko moških.

Markus: Nemška beseda *Unheimlich*, ki bi jo v slovenščino lahko prevedli kot nepripadajoč domu, vsebuje besedo *heim*, dom, iz katere v nemščini izpeljemo tudi *heimat*, domovino. Nevaren teren ... Po drugi strani se trenutno nahaja v drugem nadstropju nekdanjega sanatorija, ki je bil obenem tudi dom dr. Mirka Černiča in njegove družine.

Edith: Sanatorij je srhljiv in domač hkrati – v arhitekturnem smislu je to mogočna zgradba. Toliko različnih interpretacij imamo o tem, kako se je v hiši skozi čas živelo, kako so jo uporabljali, kar je tudi posledica dejstva, da je v kletnih prostorih še vedno toliko artefaktov, ki nam ponujajo vpogled v pretekli čas. Nemški izraz *Heimat* je provokativna beseda, ki – če se ne motim – v strogem pomenu obstaja samo v nemščini. Če na izraz pogledamo čisto neobremenjeno, bi morda dom lahko bil kraj oziroma okolje, ki ga preprosto razumeš in kjer drugi razumejo tebe. Kjer ne prihaja do toliko pomot in nesporazumov in zato vsakdanje življenje teče bolj gladko. Dejansko je precej dolgočasen kraj.

- Markus:** V instalacijo si vključila tudi izbor predmetov iz kletnih prostorov. Obrazi zdaj postajajo bolj tridimenzionalni, bolj »človeški«. Jane Bennett v svoji knjigi *Vibrant Matter: A Political Ecology of Things* (2010) pozove k novemu načinu mišljenja, ki bi odpravil razlikovanje med aktivnim subjektom (praviloma človekom) in pasivnim objektom, ter postavi tezo o vitalnosti vse materije okrog nas, ki ji pripisuje tudi sposobnost delovanja. Pravi, da vitalne materialnosti ni mogoče uničiti, saj se s tem, ko je ne potrebujemo več in jo zavržemo, njeno delovanje ne prekine. Kaj meniš o tem?
- Edith:** Materialnost težko razumemo »drugače«, kot jo dojema družba, v kateri živimo, torej kot bolj vitalno in dejavno. Jane Bennett nam to pomaga razumeti v teoriji, a si ne predstavljam, kako bi se to uresničevalo v praksi. V naši zgodovini je že obstajalo obdobje, ko so predmeti prevzemali odgovornost za svoje delovanje. Od srednjega veka do 18. stoletja so namreč predmete, ki so bili udeleženi oziroma so povzročili nesreče, razglasili za deodande. Šlo je za izjemno zapleten proces, neke vrste pravni animizem, s katerim so iskali krivca oziroma kaznovali predmete, tako da so jih uničili (kar je udarilo seveda tudi po lastniku) ali jih dali na trg, da so z njimi poplačali oškodovance. Prvi korak v smer »vitalne materije« bi tako bil, da začnemo kaznovati jedrske gorivne palice, avtomobile s 600 konjskimi močmi ali nanoplastiko.
- Markus:** Zanima me še naslednje: si zremo iz oči v oči z norostjo? In - je ta norost naša?
- Edith:** Bržkone gre za kolektivno norost. Vsako obdobje in vsako okolje ima svoje tegobe in svojo norost, ki ju določajo in oblikujejo partikularne življenjske okoliščine in trenutne usmeritve širše družbene slike tako v psihološkem kot fizičnem smislu. Najbrž smo vsi ves čas v nekem smislu bolni, to je del življenja.

HorriFgingly Humorous

Curator, art mediator & EKO 9 artistic advisor Markus Waitschacher in conversation with artist Edith Payer

Markus: Dear Edith, tell us about your working process. How did your long-running series *Faces*, which now contains over 1500 photographs, come about? And how did parts of it become the *Portrait Gallery* installation on the second floor of the former sanatorium?

Edith: The original lucky thing was an interaction in 2006: the standard equipment of cell phones with a camera and a hotel room in Viborg, Denmark. There, a socket, a light switch, and a doorknob looked into the room with interest and the cell phone captured these moments - at that time still in modest resolution. So that was the beginning of the *Faces* series, which ultimately led to the sanatorium in Maribor! Excerpts from the series have been presented many times before, always in grid layouts. This time it was different, because of the portrait of the lady who looked out from the centre of the wall in the room intended for the installation. She and other facial formations were created by scraping off several layers of wall paint; whoever had done it were big shots! To do the whole thing justice, I decided to have the pareidolia printed in different formats and sizes for the *Gallery of Portraits* installation. That was a liberating gesture for the whole series, which allowed the pictures from the collection to correspond with the portraits found on the wall.

Markus: *Pareidolia* refers to the phenomenon of recognizing supposed faces and familiar beings or objects in things and patterns. The main subject of the exhibition shows us the girl in the rock at Prisank, a projection surface for different stories and thoughts over the centuries.

Edith: Pareidolia is the phenomenon in which an observer attaches meaning to a vague and random stimulus and recognizes something there that is not there. The appearance of a human face is the most common type of pareidolia. Although face-reading is not an exclusively human ability – there are studies that show that other mammals are also capable of it – our society is structured in such a way that reading and interpreting faces is of fundamental importance to us, especially because the face is the perfect carrier of emotions. It is not possible to perceive a face without emotion. Even the most famous pareidolia, such as various apparitions of saints on food or the devil in Queen Elizabeth's hair on an old Canadian banknote cannot be perceived without a corresponding emotion. So perhaps the emotion on the face of the Heathen Maiden in the rock of Prisojnik is decisive in determining which stories and legends are associated with her. She appears apathetic and slightly sad, almost resigned, her face set impassively in the middle of a huge mountain massif, as if someone had walled her in and left only her face exposed.

Markus: I see in your installation a wonderful analogy between two strange states: humour and horror. Both are very human affairs, attempts to deal with the horror of the world and one's own mortality. Some horror just becomes funny after a while, while some jokes just make you sick to your stomach. Do you also see these overlaps?

Edith: Horror is often based on a misunderstanding, which is followed by shame and shame is followed by laughter. Not the Chainsaw Massacre-horror, of course, but the small, tender horror that arises from the mistakes of everyday life that causes discomfort and disrupts one's rhythm. As a child, I often had a certain dream: regularly pulsating circles and squares were in danger, because a wild, lively ripple was coming towards them and wanted to disrupt their ongoing

existence. Such disturbances are a fundamental part of our lives. Facing them with humour often defuses the drama of the moment.

Markus: Sigmund Freud attests to different motifs of the uncanny in his essay of the same name from 1919 (*Das Unheimliche*). Everything that is hidden, a secret, and suddenly emerges from concealment is uncanny. His motifs include the doppelgänger motif, the repetition of the homogeneous, animism, and castration, but also madness.

Edith: Only recently someone said to me – and he philosophized about it for a long time, the topic was very much on his mind – that every person in the world has a doppelgänger, an identical self. If this is really true, then every beech tree, every willow, every buffalo, every fly, every stone, and every dust louse has a doppelgänger. Anything else would be illogical. But perhaps it is the case that only the duplication of something (supposedly) absolutely individual, i.e. another person, triggers the great shock for people and therefore a duplicated Jure Kirbiš would appear much worse than his duplicated cat. Fyodor Dostoevsky wrote the story *The Double* (1846). I'm sure Sigmund Freud must have read it!

As a woman the castration complex also, naturally, concerns me a lot. The question is, of course, whether it would still concern me if no man had ever written about it.

Markus: The German word *Unheimlich* [uncanny] also contains the word *Heim* [home], from which we also derive *Heimat* in German. Which is dangerous terrain. At the same time, we are on the second floor of the former sanatorium, also a residential building, the home of Dr Mirko Černić and his family.

Edith: The sanatorium is eerie and homely at the same time, an impressive building in terms of its architecture. There are so many different ideas about how the house was lived in over the years and how it was used – perhaps also because there are still so many artifacts in the basement that provide insight into times gone by. The term *Heimat* is a provocative word and apparently a word that only exists, in terms of its exact meaning, in the German language.

If you look at the term soberly, home is perhaps the place or region where you know your way around and can make yourself understood. Where there are fewer mistakes and misunderstandings and everyday life runs more smoothly. It's actually a boring place.

Markus: Some of these artifacts that you found in the basement of the house were integrated into your installation. The faces become more three-dimensional, more "human". Jane Bennett describes *Vibrant Matter* (2010). She calls for a new way of thinking that eliminates the separation between the acting subject (usually human actors) and the treated object. She argues for a vitality of matter and ascribes to it a new power to act. A vital materiality can never be thrown away. It continues its activity even as a discarded or unwanted commodity. How do you feel about things?

Edith: It is not easy to think of materiality "differently" from our social understanding, i.e. as more vital and active. Jane Bennett's text is helpful in understanding this theoretically, but I am at a bit of a loss as to how this can be put into practice. There were times when things took responsibility for their actions in an interesting way: from the Middle Ages to the 18th century, objects that were involved in or caused accidents were declared "deodands". This process was very complex, a juridical animism so to speak, and was about blaming and punishing the objects by destroying them (which of course also hit the owner hard) or disposing of them to compensate the relatives of the victims. Assuming we start punishing nuclear fuel rods, 600 hp cars, or nanoplastics for their actions, that would be a first step towards "vital matter".

Markus: In conclusion: Is madness looking at us? And is it our own?

Edith: It's probably our collective madness. Every era and every region has its own illnesses and its own madness, marked and shaped by the circumstances of life, depending on the direction in which the social challenges are set, both psychologically and physically. Actually, everyone is always ill in some way, that's probably part of life.

Soočanje, spoprijemanje, stiskanje, oklepanje

Umetnica, kuratorka in umetniška svetovalka EKO 9 Dominika Trapp v pogovoru z umetnostno zgodovinarko in kuratorko acb Gallery Luco Adamik o umetnici Andrei Évi Gyóri

Luca: Ko me je v zvezi z delom Andree Éve Gyóri na tvoje priporočilo kontaktiral umetniški vodja EKO 9 Jure Kirbiš, je beseda nanesla tudi na to, da se njeno delo morda vseeno preveč oddaljuje od teme ekološke katastrofe. Pa vendar lahko po mojem mnenju to, kar se dogaja v naših telesih, povežemo s širšimi družbenimi in okoljskimi procesi. Andreina serija risb in skulptur *Traumatisirane limone* (*Traumatized Lemons*, 2018) prikazuje telesno agonijo in bolečino, ki človeka postavi pred izziv. Telo, ki je prikazano kot meso sadeža, lahko vidimo tudi v luči izkoriščanja narave.

Dominika: Ta dela - hlastajoči prsti, ki imajo na konicah oči in se zažirajo v limono - interpretiram kot priložnosti za odkrivanje sebe skozi raziskovanje travme in njenih posledic. Vzporednice z ekološko krizo vidim prav v tem. Seveda je pomembno, da razumemo vzroke za denimo

nastanek raka ali ekološke nesreče, saj tako sprejemamo boljše odločitve, a pomembno je tudi, da premislimo, kako se s temi izzivi soočamo in se nanje odzivamo, ko nas enkrat že doletijo. V samem bistvu gre za skupno doživljanje krize, nikoli oddaljeno dejstvo lastne minljivosti in nenazadnje za pogum – ali celo lahkomiselnost – soočiti se z izzivi, kar nam lahko prinese globlje razumevanje samih sebe in sveta okrog nas. To je po mojem mnenju naloga umetnosti v času krize. Čeprav morda ne nudi rešitev, pa lahko vodi k razumevanju in uči tehnike, kako se s krizami spoprijeti.

Luca: Andrea Éva je vložila veliko truda v iskanje ustreznega načina zdravljenja in v ustvarjanje edinstvenih ritualnih performansov, ki so bili del njenega procesa samozdravljenja. Introspektivnost in analitični pristop zaznamujeta njeno delo od vsega začetka. V svojem najbolj znanem delu *Avtocesta vibracij (Vibration Highway, 2016)*, ki ga je ustvarila za Manifesto 11, na primer raziskuje, kako um in domišljija vplivata na telesne procese, še posebej v povezavi z žensko seksualnostjo. Ko so ji leta 2017 odkrili raka na dojki, se je odločila, da svoje raziskovanje povežav med psiho, domišljijo in telesom nadaljuje.

Poskušala je razumeti, kaj se dogaja v njenem telesu, in se pri tem opirala na znanstvene raziskave, analitična spoznanja in psihoterapevtske prakse. Moč za spoprijemanje z neznanskim psihičnim bremenom, ki ga je prinesla diagnoza, je črpala iz umetniškega ustvarjanja. V njenih slikah in videih (npr. *Prostor, kjer postaneš tiger (Space for Becoming a Tiger, 2019)*) se kot besedilni fragmenti pogosto pojavljajo mantre. V eni izmed novjših serij tako lahko vidimo risbi njenega telesa pred in po mastektomiji s pripisano mantro, ki govori o tem, da se vsaka celica obnovi, da »postane celica-dojenčica« in začne znova živeti – kot da bi avtorica želela s pomočjo magičnega rituala zdravilni proces zakodirati v svoje telo.

V serijah *Travmatizirane limone (Traumatized Lemons, 2018)* in *Globoko sproščanje čeljusti (Deep Jaw Relaxation, 2018-19)* so podobe njenega telesa abstraktnejše in razgaljajo telesne občutke, ki nakazujejo, da se je avtorica,

ko je njeno telo napadla bolezen, počutila kot iztisnjena limona. A obstaja tudi bolj pozitivna interpretacija: da je vse to del procesa ozdravitve. Andrea Éva je veliko prestala in se ogromno naučila. Uporabljala je številne relaksacijske tehnike. Iztisnjene limone in od napora nabuhla čeljust morda nakazujejo to stanje, stanje sprostitev vseh napetosti iz telesa. Oči na konicah prstov ali na zobeh prav tako kažejo na prisotnost. Biti prisotna in svojo polno pozornost usmeriti na vse občutke, ki vzniknejo, kar se med meditacijo odraža kot ščemenje in toplota v telesu – ko z vsako celico telesa čutiš, da živiš.

Dominika: Oči so zame simbol skrbi zase, opominjajo, naj ne prezremo nobenega dela telesa, naj gremo vse do celične ravni, saj je tumor navsezadnje razrast celic. S pozornostjo in sočutno interpretacijo lahko dosežeš kateri koli del razbolelega telesa. Tudi interpretacija je oblika skrbi.

Luca: Ko se ljudje znajdejo v takih stanjih, vedno poskušajo poiskati vzroke za bolezen. Če se podajo na pot odkrivanja psiholoških dejavnikov, lahko naletijo na travme. Andrea Éva se je poglobila globoko vase. Zanimalo jo je, kaj bi lahko telo vedelo o sebi, kar ni dosegljivo zavestnemu delu uma. Upala je, da bo s prakso meditacije in terapijami dosegla ta podzavestna stanja in v telesu sprožila procese zdravljenja. Njeno ustvarjalno prakso zadnjih let zaznamujejo predvsem globoki občutki jeze, a tudi izkušnja osvoboditve.

Delala je izjemno hitro. Njen jasno prepoznaven slog ostaja dinamičen in ekspresiven preplet risbe s svinčnikom in hitro sušечеgea akvarela na papirju. Serije slik in risb v več delih so dokument performativnega ustvarjanja, ki ga prav tako zaznamuje zavedanje prisotnosti.

Dela, nastala med letoma 2018 in 2020, so pozitivno naravnana. Verjela je, da se bo pozdravila s pomočjo ustvarjanja in skupinskih meditativnih praks, s poglobljanjem vase. Potem pride do preobrata: dela zadnjih dveh let so bolj jezna. Ko je zaslutila, da boleznimorda ne bo premagala, so se figure na njenih slikah spremenile v

jezne pošasti. Avtoportreti se tako spremenijo v netopirja ali pa v pošastno zajčico z ogromnim oprsjem. Okoli težkih dojk se pogosto dušeče tesno ovija vitica vinske trte, ki pa ni erotična reprezentacija, ampak prispodoba za bližino smrti.

Dominika: Je obiskovala psihoterapijo do konca življenja?

Luca: Da. Občasno je tudi organizirala dogodke, na primer skupinske meditacije v svojem studiu. Na dolge zvitke papirja je risala telesa v meditaciji, ko so v sproščenem stanju in se zdi, da lebdijo. V svoj proces zdravljenja je vključevala zunanji svet, saj je verjela, da je ozdravitev možna preko razreševanja travm skupnosti kot celote.

Dominika: Kaj pa je s tem pridobilo občinstvo, je bil to vzajemni odnos?

Luca: Rak prizadene toliko ljudi, da pogosto postane skupna travma, ki pa jo lahko razrešujemo kolektivno. Vsi, ki se boriijo z rakom, imajo družine in tudi one nosijo del travmatične izkušnje, zato so lahko tovrstne skupinske prakse v veliko pomoč. V videoposnetkih njenih performansov se kot partnerka najpogosteje pojavi njena mama, ki pa ne simbolizira le moči, ki jo prinaša podpora družine, ampak predstavlja predvsem poskus razreševanja družinske travme.

Dominika: Koncept trienala EKO 9 vključuje misel, ki se mi zdi pomembna: »pogoditi se z nemirnimi duhovi«. Ritualni in skupnostni so po mojem mnenju ključnega pomena pri spoprijemanju s krizami. Ne gre za zgolj preživetje, ampak da resnično zaživimo, in da bi to izrazila, je Andrea Ęva kot sredstvo uporabljala grotesko in humor. Kaj meniš o tem? Je ta odločitev pogojena z njeno osebnostjo ali gre za metodo spoprijemanja?

Luca: Pronicljivo opažanje. Tudi sama vidim v njenem delu veliko humorja in samoironije. Andrea Ęva je v svoji umetniški praksi pogosto uporabljala dve orodji potujitve:

abstrakcijo in humor. V *Avtocesti vibracij* je s tehniko abstrakcije upodobila seksualne fantazije. Za tak vizualni jezik se je odločila, ker so bile seksualne fantazije, ki so jih ženske delile z njo, tako brutalne in nasilne, da gledalci ne bi prenesli pogleda nanje, če bi jih naslikala realistično. Zato je risala preproste, skoraj dvodimenzionalne človeške figure, ki spominjajo na tiste z jamskih poslikav, stilizirana človeška telesa, ki jih je spreminjala v zdriz kožne barve. Figure in oblike v kompozicijah so na prvi pogled abstraktne, a praviloma pripovedujejo neko zgodbo. Posamezni deli zgodbe so prikazani eden poleg drugega ali celo eden nad drugim, brez določenega vrstnega reda. Tovrstna stripovska raba narativa je postala eden od njenih zaščitnih znakov.

Druga metoda spoprijemanja je humor oziroma samoironija. V njenih delih je opaziti zelo konflikten odnos do lastnega telesa: jezna je na svoje telo, ker je ustvarilo bolezen. Včasih se naslika v podobi svinje, spet drugič svoj obraz ali obraz svoje mame upodobi kot izmaličeno klovnovsko karikaturu. Njeno delo prežema temačen, grenek humor, ki pa je obenem način preživetja.

Dominika: Andrea Éva je bila vedno zelo analitična. Bližina smrti je to njeno lastnost samo še poglobila, čeprav smisla za humor ni nikoli izgubila. To se mi zdi dostojanstven način spoprijemanja s težavami, ki priča o njeni neomajnosti in integriteti.

Luca: Številni umetniki in umetnice se v svojih umetniških praksah posvečajo resnim boleznim. Občinstvo se nanje pogosto odziva s sočutjem in tako občutki empatije zasenčijo vsak nadaljnji premislek. Andrea Éva je našla vizualni jezik, ki dopušča kompleksno recepcijo. Pri opusu Andree Éve Gyóri name naredi največji vtis to, da četudi odpira občutljive teme, njena dela nikoli niso odbijajoča. Nasprotno, gledalca vabijo na pot identifikacije. Andrea Éva nase ne gleda kot na žrtev, ampak brzda ustvarjalno silo in jo usmerja v interpretacijo procesov, ki se odvijajo v njenem telesu in duši.

Facing, Coping, Squeezing, Gripping

Artist, curator & EKO 9 artistic advisor
Dominika Trapp in conversation with
art historian & curator at acb Gallery
Luca Adamik about the artist Andrea
Éva Győri

Luca: When Jure Kirbiš, artistic director of EKO 9, contacted me on your recommendation to ask for suggestions on works by Andrea Éva Győri, he mentioned that her themes might be somewhat far from the topic of ecological catastrophe. However, what happens in our bodies, in my opinion, can be related to larger social and environmental processes. Her series *Traumatized Lemons* (2018), consisting of drawings and sculptures, depicts the torment of the body and the pain that poses challenges. The body, represented as flesh of the fruit, can also be associated with exploited nature.

Dominika: I interpret these works – the groping fingers, eyes at their tips, and digging into the lemon – as opportunities for self-discovery through the exploration of trauma and its effects. This is where I see the parallel with the ecological crisis: while understanding the causes of cancer and ecological disasters is crucial for informed decision-making, it is equally important to explore how we face and respond to these challenges once they are present. At the heart of it all is the shared experience of crisis, the

looming threat of mortality, and the courage – or even recklessness – to confront these challenges, which has the potential to expand our understanding of ourselves and the world. This is where I see the true competence of art amid crises: while it may not provide solutions, it can perhaps lead to understanding and teach coping techniques.

Luca:

Andrea Éva put a lot of work into finding treatments and developing unique, ritual-like performances to start self-healing processes. This introspective, analytical attitude characterized her from the beginning of her career. For example, in her most famous project, *Vibration Highway* (2016), created for Manifesta 11, she explored how the mind and imagination influence bodily processes, specifically in relation to female sexuality. After being diagnosed with breast cancer in 2017, she gradually continued her practice with this approach: focusing on the relationship between the psyche, imagination, and the body.

She tried to interpret what was happening in her body based on scientific research, analytical insights, and psychotherapeutic practices. She sought to harness strength from the immense mental burden of her illness through artistic transformation. Healing mantras often appear in the form of texts in her paintings and video performances (e.g. *Space for Becoming a Tiger*, 2019). One of her striking late series features her body before and after mastectomy, with a mantra next to the drawings stating that every cell renews, “becomes a baby cell”, and starts life anew – as if she were trying to encode healing into her body through the magical ritual of creation.

The *Traumatized Lemons* (2018) and the *Deep Jaw Relaxation* (2018–19) series represent the body in a more abstract form and her bodily sensations, suggesting she felt like a squeezed lemon, her body ravaged by the disease. But I also see a more positive interpretation – as part of self-healing. Andrea Éva meditated a lot and learned and used various relaxation techniques. The squeezed lemons and the jaws bursting from exertion might refer to this state, a sense of release as if all tension left her body.

The eyes painted on the fingertips or teeth also indicate presence. Being present with your full attention on all your sensations, which manifests during the meditation process as a kind of tingling and warmth in your body parts: you feel in every cell of your body that you exist.

Dominika: For me, the eyes also symbolize self-care, that you pay attention to these body parts, even down to the cellular level, since a tumour is a proliferation of cells. You reach every part of the tormented body with caring-interpretive attention. Interpretation is also a form of care.

Luca: In such a state, people always try to map out the causes, and through psychological exploration, they might reach traumas. Andrea Éva dug extremely deep into herself. She examined what the body might know about itself, things that even the conscious part of the brain doesn't recognize. She hoped that through meditative practices and therapy it might be possible to reach these subconscious layers and induce healing in the body. I think the last few years of her creative practice express great anger, but also the experience of liberation.

She supposedly worked very quickly. Her signature stylistic trait is the dynamic, expressive combination of pencil drawing and fast-drying watercolour on paper. Her multi-part series of paintings and drawings are documents of performative creation that also convey a sense of presence.

The works from 2018 to 2020 are filled with positive forces: she believed she could heal herself through creation and communal meditative practices by digging deep within herself. Then there is a shift: the lesser-known works from the last two years are angrier. When she could sense that her disease might be incurable, most of the figures in her pictures turned into angry monsters. Her self-portraits turned into a bat or bunny monster with huge breasts. The heavy breasts are often entwined with some kind of strangling vine, not an erotic representation but a metaphor for looming death.

- Dominika:** Did she continue psychotherapy until the end of her life?
- Luca:** Yes, and sometimes she also organized group events, like meditating with people in her studio. On long rolls of paper, she captured the bodies during meditation in a relaxed state close to floating. She involved the outside world in her healing process, strongly believing that healing through communal processing of trauma was possible.
- Dominika:** And what did the audience gain from this, was there some reciprocity in it?
- Luca:** Cancer affects so many people that it often becomes a shared trauma capable of being processed collectively. The families of those battling the disease are also traumatized, so such communal practices can offer relief for them as well. In her performance videos, her most frequent partner is her mother, symbolizing not just the sustaining power of family but also an attempt to resolve shared family traumas.
- Dominika:** The concept of the EKO 9 triennial includes an intention I find relevant: “making peace with troubled spirits.” I believe the motifs of ritual and community are integral to facing crises. It’s not just about surviving but truly living, and for this Andrea Éva used the tools of grotesquery and humour. What do you think about this? Is this rooted in her personality, or is it a chosen coping method?
- Luca:** That’s a very good observation. I also think there’s a lot of humour and self-irony in her work. Andrea Éva often used two distancing tools in her artistic practice: abstraction and humour. In *Vibration Highway*, she chose an abstracting technique to depict sexual fantasies. She employed this visual language because the sexual fantasies women shared with her were sometimes so brutal and filled with violence that painting them realistically would have been too overwhelming for viewers to handle. She drew almost two-dimensional cave-painting-like human

figures; stylized human bodies into flesh-coloured blobs. The figures and forms of the composition - which seem abstract at first glance - usually tell a narrative story, where stages of the storyline are depicted side by side or even on top of each other, without a fixed reading order. This comic-strip-like use of narrative became one of her trademarks.

The other coping method is humour and self-irony. Her very conflicted relationship with her body image is evident in her work: she's angry at her body for producing the disease. Sometimes she paints herself as a pig, at other times she represents her own face or her mother's features as a distorted, clown-like caricature. There is a bitter, dark humour in her work, which is also a survival tool.

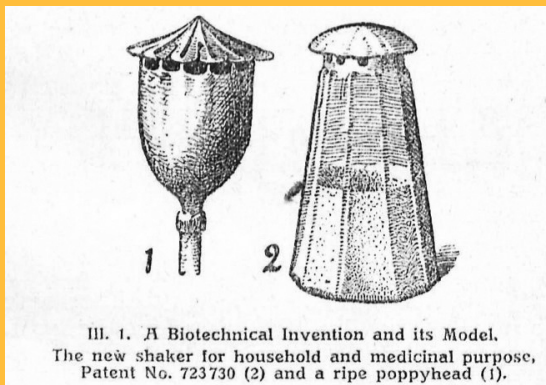
Dominika: Andrea Éva always had an analytical mindset, but facing death radicalized this aspect, while she retained her sense of humour until the end. This strikes me as a dignified way of coping, demonstrates her steadfast integrity throughout.

Luca: Many artistic practices explore serious illnesses, often evoking pity from audiences where empathy overshadows further considerations of reception. Andrea Éva found a visual language that allowed for a complex receptive experience. What impresses me about Andrea Éva Gyóri's oeuvre is that while her works confront challenging themes, they do not veer into repulsiveness; instead, they invite viewers on a journey of identification. Andrea Éva does not view herself as a victim; rather, she harnesses a creative force to interpret the processes unfolding in her body and soul.

R. F.:

Patent št. 723730

Ádám Ulbert
umetnik



Raoul Francé: Rastline kot izumiteljice
Vir: Francé, R. H. (1923). *Plants as Inventors*.
New York: Albert and Charles Boni, 7.

»Duh mi velí, naj spremembe oblik v prenovljena telesa zlijem
v besede ...«

- Ovid: *Metamorfoze*¹

Raoul Francé (oziroma R. F.) je bil prepričan, da je najbolj plodna izumiteljica vsega bivajočega narava sama. Kaj natančno je »narava«, verjetno najbolje ponazori Francéjev koncept biotehnologije (*biotechnik*).

Biotechnik je kot neke vrste vsebnik ali morda posoda. Lahko bi bila tudi telo brez organov.

Kot večina reči, ki nekaj vsebujejo, je to oblika, ki jo opredeljuje njena zunanost in ima določene možnosti. Te možnosti delno določa oblika, delno sama vsebina in delno tisti, ki vsebnik uporablja. Ko nekaj sproži delovanje vsebnika oziroma ga »animira« in ko se njegova vsebina poda na pot, na kateri se bo srečala - in vstopila v dinamiko vzajemnega vplivanja - z drugimi vsebniki in njihovimi vsebinami, temu pravimo *transformulacija* (*transformulatio*).

Vsebniki praviloma - skoraj zmeraj - delujejo znotraj vnaprej določenih oblik.

Te oblike direktno ne posnemajo druga druge. Prej se zdi, da so si podobne.

Morda so se začele kot mimikrije. Mimikrija ni zgolj imitacija, ampak pomeni delno formalno ujemanje in čutno podobnost.

Delo *Rastline kot izumiteljice* (1923), v katerem se R. F. ne posveča zgolj lastnostim in sposobnostim rastlin, ampak tudi drugim vrstam organizmov, še posebej mikroskopsko majhnim, predstavlja pomemben prispevek k ekologiji *transformulacije*.

Transformulacija ne pomeni popolne transformacije. S transformacijo dosežemo neko stopnjo dokončnosti, ki se ne

1 Ovid. (2000). *The Metamorphoses*, transl. A. S. Kline. Poetry in Translation, 9. Prevod: Ovid. (2013). *Metamorfoze*, prev. Barbara Šega Čeh. Modrijan, 9.

bo več spreminjala. Razumemo jo kot novo različico nekdanje oblike ali živega bitja, ki se je spremenilo znotraj zaprtega, vnaprej načrtanega okvira. Ovidova bitja doživijo svojo veličastno ali izprijeno usodo prav skozi transformacijo. Njihova usoda se zaokroži šele s pridobitvijo spremenjene oblike.

Transformulacija je proces z odprtim koncem, upira se usodi in je zato emancipatoren.

Vse, kar je, se spreminja in razvija. Verjetno bi bilo ontološko pravilneje reči, da je vse zmeraj v procesu oblikovanja, *transformuliranja* v nekaj drugega.

Vsebniki potenciala vitalnosti.

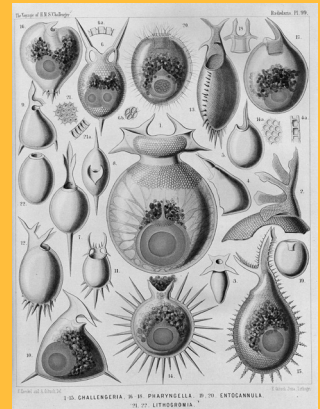
Naša tema so spreminjajoče se morfologije. Naš cilj je podrobno preučiti morfologijo spreminjajočih se vsebnikov.

Obstajata dva vsebnika: tisti Ernsta Haeckla in tisti Raoula Francéja. V enem od njiju (R. F.) je vsebina njegovih intelektualnih in formalnih predhodnikov (E. H.) že v veliki meri izčiščena. Tudi če formalno analizo začnemo zgodovinsko linearno, se v vsebinskem smislu vedno ujamemo v krog.

Linearno zgodovinsko obdobje ima vedno neko začetno točko. Ampak ker še zmeraj traja, ne moremo reči, da se je že transformiralo v nekaj drugega, ampak je v stanju *transformulacije*, to pa pomeni, da je v nenehni sedanjosti. Intelektualna substanca in formalni vsebnik Ernsta Haeckla ali Raoula Francéja sta v procesu preobražanja še danes.

Ko človek želi nekaj poimenovati, ga pri tem zmeraj vodi neka težnja po povezovanju substance, ki jo želi poimenovati, z določeno točko v času.

Vsebniki z ekološko mislijo so brez vsakega dvoma že zgoščeni v zgodovinsko konstelacijo, ki jo Oliver Botar imenuje *biocentrizem* oziroma začetek obdobja biocentrične miselnosti. V drugi polovici 19. stoletja, ko se je teorija evolu-



Ernst Haeckel:
Mreževci (radiolaria)

cije že širše uveljavila, je Ernst Haeckel začel razvijati idejo biocentrizma, jo znanstveno utemeljil in jo kot prvi poimenoval ekologija. Ekologijo je opredelil kot »vedo o odnosih med organizmom in njegovim okoljem, kar vključuje vse 'pogoje za obstoj'.«²

Zdi se, da nas vse od takrat ekološko zaznamuje in oblikuje obdobje biocentrizma.

Dejstvo, da so obstajala obdobja, ko so bili drugi »centrizmi« bolj na površju, še ne pomeni, da na podravneh ni prevladala *transformulacija oikosa*.

Botar s pojmom biocentrizem označuje sveženj oziroma presek idej, ki so se začele oblikovati z darvinizmom že pred prelomom v 20. stoletje in se v različnih oblikah in z raznovrstnimi nadgradnjami pojavljale vse do druge svetovne vojne (neovitalizem, holizem, nova biologija, neolamarkizem itd.). Skupno vsem tem oblikam je po njegovem mnenju »dajanje prednosti biologiji kot paradigmatiki prisposobi za znanost, družbo in estetiko« in »poudarjanje osrednje vloge 'narave', 'življenja' in bioloških procesov namesto 'kulture', antiantropocentrični *Weltanschauung*, usmerjenost vase in 'povezanost' vsega živega ...«³ Botar v bistvu krovni pojem biocentrizma razume kot podstat na naravo osredotočene miselnosti, ki se je pojavila kot nasprotje antropocentričnemu pogledu na svet.

Vsi ti misleci so bili seveda trdno ukoreninjeni v modernosti. Vendar ne bi mogli ravno reči, da so bili ludisti ali neoprimitivci, prej bo držalo, da so bili submoderni.

Submoderni so bili zaradi svoje osredotočenosti na naravo, moderni pa, ker je njihovo pot razsvetljevala luč znanosti. R. F. izstopa tudi na tej točki, saj v določenih pogledih tehnologijo – glavni instrument modernosti – razume kot podmnožico narave.

- 2 Stauffer, R. C. (1957). »Haeckel, Darwin, and Ecology«. *Quarterly Review of Biology*, 32(2), 138–44.
- 3 Botar, O. I. A. in Wünsche, I. (2001). *Biocentrism and Modernism*. Farnham, UK: Ashgate-Routledge, 31.

Avtor najbolj izčrpne knjige o Francéjevem življenju in delu v angleščini z naslovom *Raoul H. Francé and The Doctrine of Life* je Rene Romain Roth. Najdaljše poglavje v knjigi je posvečeno teoriji, ki jo je Francé imenoval »objektivna filozofija«.⁴

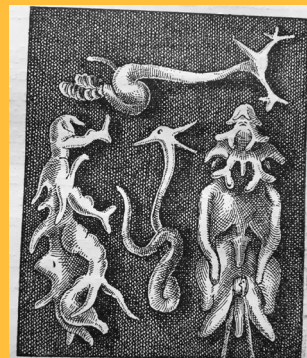
Francéjeva osrednja premisa je, da glede na to, da je izvor življenja biološki, v filozofiji oziroma v logiki filozofije biološko pojmovanje bivanja predhodi vsakršni intelektualni zavesti kot neke vrste totaliteta. Cilj njegove filozofije je torej utemeljiti biocentričen način spoznavanja in mišljenja. Osnovno izkustvo je življenje kot dinamičen in vzročno-posledičen mehanizem, ki prežema in premika vse, kar je. Ker je osnova življenjskega procesa plazmatsko in enocelično življenje, lahko po Francéjevem mnenju procese življenja in duha najbolje spoznamo in opišemo in s pomočjo biologije. *Bios* vsebuje »védenje« že v začetnih fazah svojega bivanja, na podlagi katerega prične graditi in se nemudoma in brez konca širiti.

Vse formalne in intelektualne strukture imajo svoj biomorfni izvor in stične točke.

Citoplazma kot vsebnik prvobitnega življenja.

Francé zavrača idejo, da je »védenje« izključno človeška lastnost (to je imenoval »zoësis«). Védenje je hierarhično porazdeljeno med življenjske oblike na različnih stopnjah razvoja, vendar nobeni od njih ne pripada neko »središčno« mesto – osnova je *bios* in ne *logos* ali *anthropos*.

Skupna vsem življenjskim oblikam je sposobnost tvorjenja povezav – to pa je tisto, kar omogoča odnose med njimi. Bios je celota – pri tem se Francé v mnogih pogledih



52. kép. Rákok specializált parazita alakjai, »gombaalakú» konvergenciaképletek példái. Fönt *Lernaea tranchialis* nősténye, amint élősködővé alakul. Lent a középen ugyanaz petezeskóval. Jobb- és baloldalt *Chondracanthus gibberus* nősténye tetetőmélvel és törpe himmel. *Claus* nyomán.

R. F.: Primerjalna biologija
Vir: Francé, R. *Összehasonlító Biológia* [Primerjalna biologija].
Budapest: Athenaeum, 137.

4 Roth, R. R. (2000). *Raoul H. Francé and the Doctrine of Life*.
Bloomington: AuthorHouse.

navezuje na Haecklov monizem. Zagovarja tezo, da v takem relacijskem sistemu nista bistvena uveljavljanje oziroma »boj« za obstanek posameznega bitja, ampak je ključna nenehna težnja sistema po optimalnem izidu. Pomemben je torej predvsem posameznikov prispevek k skupnemu in ne neposredna dobrobit katerega koli od posameznih členov.

Roth pravi, da je ena od glavnih Francéjevih predpostavk ta, da »so vse manifestacije življenja podvržene zakonu tehnike in njenim omejitvam. Francé torej zaključí, da intelekt organizmov, tudi človeka, ni nič drugega kot biotehnično sredstvo, ki omogoča nadzor njihovega vedénja in orientacijo v okolju.«⁵

Biotechne ni mehanski proces ali stvar slepega naključja, temveč omogoča zavestno biološko življenje in ohranja ravnovesje med okoljem in zakonom življenja. Ustvarja organske skupnosti (*biocenoza*), ki se medsebojno podpirajo in hranijo. O takih skupnostih govorimo v primeru gozda, koralnega grebena, planktona ali skupin podzemnih organizmov (*edafon*). Objektivnost te miselnosti je v tem, da nobenemu bitju ne pripisuje višjega statusa kot drugim, saj upošteva in razume, da gre za drugačne procese. Organizmom ne pripiše pomembnejše vloge niti v primerih, ko so strukture urejene hierarhično, po kompleksnosti.

Hierarhija je razvrščanje glede na kompleksnost in ne kvalitativno vrednotenje.

Stanje ravnovesja je preigravanje načinov medsebojnega povezovanja različnih organizmov. Pluralnost se prerazporeja v skladu s temeljnim zakonom življenja o ohranjanju ravnovesja.

Hierarhični ekoanarhizem kot vzajemno zagotavljanje vitalnosti.

Bios z veliko začetnico »je vzniknil kot kompleksna celota posameznih delov, ki so medsebojno usklajeni.«⁶ V primeru kompleksnih sistemov posamezne dele, ki so na videz nižje v hierarhiji, vključujemo kot sestavne dele v celoto šele, ko prepoznamo, kako neskončno so kompleksni. Za to, da celoten sistem dobro deluje, vsak posamezen proces razvije

5 Roth. *Francé and the Doctrine of Life*, 196.

6 Roth. *Francé and the Doctrine of Life*, 200

tehnično obliko, ki najbolj ustreza njegovim potrebam in ima optimalen učinek. Da pa bi vse te oblike na vseh ravneh dobro delovale kot celota – da so torej usklajene – se razvijajo v podobne oblike.

Vse formalne povezave – antropomorfne, zoomorfne, tehnomorfne itd. – so vedno v osnovi biomorfne.

Osrednji zakon hierarhičnega izgrajevanja sveta je zakon, po katerem človekovi intelektualni dosežki v določenih pogledih obstajajo kot žive in delujoče entitete. Je tisto, kar neprekinjeno teži k ravnovesju.

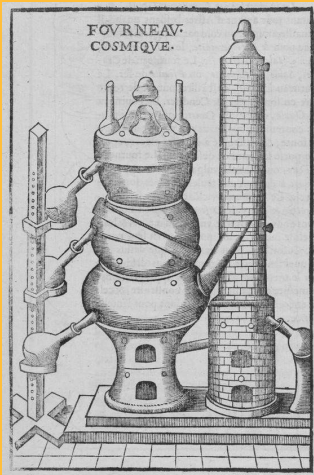
Francé loči med sedmimi zakoni, ki vladajo Biosu:

zakon bivanja, integracije, funkcije, najmanjšega odpora, optimuma, selekcije in harmonije. Najbolj prevladujoč je nemara prav zakon harmonije (kar Francé v več knjigah ponazori s primerom gozda). Lahko bi rekli, da je harmonično ali optimalno uravnavanje pravzaprav proces nenehnega spreminjanja. Življenjske oblike ohranjajo stabilnost in sposobnost preživetja, vse dokler so zmožne dosegati svoj optimum. To je sistem, ki je v celoti podvržen »transmutaciji«.

Transmutacija, *transformulacija*.

Cikličnost dolgoživosti.

Na začetku sveta ni bilo harmonije. Harmonija je tisto, kar prežema zakon sveta kot kod, ki bivajoče požene v gibanje, predstavljamo si jo lahko kot cikličnost metabolizma. Brez harmonije bi se snov vedno znova razpustila in ne bi mogla ureničevati svoje težnje po izgrajevanju. Harmonija je v določenih pogledih antitetična evoluciji in s tega stališča v nasprotju s Haecklovo in Darwinovo teorijo evolucije. Francé je evolucijo imenoval »formacija«. Priznaval je zakon naravne selekcije, mu celo dodelil pomembno vlogo, vendar ga ni utemeljil na boju oziroma tekmovanju. Bitja, kot jih razume Francé, so neke vrste eksperiment v smeri harmonije.



Annibal Barlet: Kozmična peč, 1653

Vir: Barlet, A. (1653). *Le Vray et Methodique Cours de la Physique Resolutive, Vulgairement Dite Chymie*. Paris: Chez N. Charles, 159: peč »comprende le Zodiaque, & forme la sphere, c'est á dire represente les signes celestes«.

Skozi procese *transformulacije* se fizionomsko spremenijo tudi kompleksnost, gostota, specifična ali osebna konsistenca vsebnikov.

Vrhunec biocentričnega obdobja v 19. in na začetku 20. stoletja je sovpadel z oživitvijo zanimanja za alkimijo. Francéjeva žena Annie Harrar, tudi mikrobiologinja in ena od začetnic znanstvenega raziskovanja kompostiranja, je napisala obsežno monografijo o Paracelzusu in znanstveni podlagi njegovega alkimijskega nazora.

Alkimija je eksperimentiranje z analogijami in veda o *transformulaciji*.

Alkimijski postopek destilacije, s katerim pridobivamo nove substance, poteka znotraj sistema dveh destilacijskih posod, ki sta povezani s cevko.

Alkimijske težnje po združevanju nasprotij in preseganju dvojnosti s ciljem stvaritve nove, popolnejše kvalitete – vedno s pomočjo mediacije in vedno preko spajanja kvalitete.

Ne ločuje, ne razkuži, ampak strohni v nekaj novega.

Če želimo posodi združiti, tako pravita Francé in Haeckel, moramo upoštevati njune podobnosti in razlike.

Oba sta svoje prve znanstvene in umetniške (formalne) vzgibe našla v drobcih starodobnega pomorskega življenja. Haeckel se je opiral na mikroskopska odkritja pomorske ekspedicije Challenger (1872-1976), Francé je bil kot študent del prve znanstvene odprave na Blatno jezero, kjer je raziskoval zdravilne učinke blata.

Čeprav se je med preučevanjem balatonskega blata okužil z malarijo, je v članku, objavljenem leta 1894 v *Geological Gazette*, zapisal, da ima blato v zalivu Keszthely zdravilne učinke na številne kožne bolezni najbrž zaradi višje pojavnosti kremenastih alg oziroma večje gostote bičkov na teh organizmih.

Čutna remediacija prek spajanja bitij biosa.

V omenjenem članku prične razvijati tudi teorijo o *edafonu*, ki jo izpelje iz vpliva planktona na podvodno življenje v Blatnem jezeru in kasneje uporabi kot analogijo za vzajemno povezanost organizmov v tleh oziroma okoljih, podobnih zemlji, in njihov vpliv na okolje (*biocenoza*).

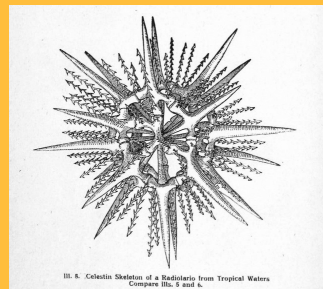
Vendar pa se ne morem znebiti občutka, da se minuciozno natančna estetizacija Haecklovih upodobitev v *Kunstformen der Natur*, še zlasti upodobitev narebranih mreževcev v kremenovih formacijah, še zmeraj delno naslanja na zgodovinsko in intelektualno vizijo, ki ne sovпада s tisto na Francéjevih gravurah. Haeckel še zmeraj gleda skozi mikroskop idealizirane modernosti, ki je še najbolj podobna tistim prvim steklenim predmetom iz kabineta čudes, in si prizadeva doseči popolnost.

Upodobitve R. F. so bolj surove in bolj čutne.

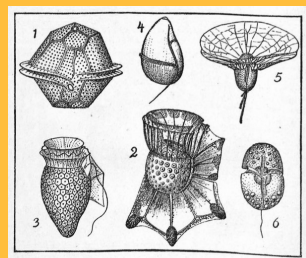
Francéjev mikroskop kozmične resnice že ima vdelane pege.

Eno od poglavij svoje knjige *Die Wage des Lebens* posveti srečanju s Haecklom. V poglavju z naslovom *Materialismus*⁷ očrta debato med dvema pristopoma k biocentrični misli. Razprava se vrti okrog progresivnih elementov Haecklovega monizma ter možnih pasti, na katere naj bo mladi Francé pozoren, saj ga lahko »romantični vitalizem« kaj hitro zapelje v svet »srednjeveškega vraževerja«. Čeprav razprava teče o znanstvenih in intelektualnih razhajanjih med dvema pristopoma, se pomembne razlike kažejo tudi v njuni formalni in morfološki senzibilnosti. Francé je po vsej verjetnosti vsaj podzavestno čutil, da je skrivnostni kozmos, kot se razkriva v vizijah srednjeveških alkimistov, v smislu ekološke skromnosti veliko bolj avtentičen.

7 Francé, R. H. (1920). *Die Wage des Lebens*. Leipzig: Anthropos Verlag, 199-216.



III. 8. Skeleton of a Radiolarian from Tropical Waters. Compare Ills. 5 and 6.



III. 11. Particulars of the Sea as Natural Turbidities.
1. *Spondylopora acuminata*; 2. *Orthiscorax spongiosa*; 3. *Diplaphysia acuta*; 4. *Gymnodinium spirale*; 5. *Orthis corvus splendidus*; 6. *Gymnodinium rhomboides*.

R. F.: Rastline kot izumiteljice
Vir: Francé, R. H. (1923). *Plants as Inventors*. New York: Albert and Charles Boni, 7.

Zdi se, da poudarjena lepota Haecklovih globokomorskih raziskovanj planktona gledalca oddalji od objekta. Francéjev bolj kaotičen, bolj naiven svetovni nazor in upodabljaajoči pogled sta bolj celostna in manj jasno načrtana.

Bolj ko poskušamo videti globoko v prvinsko blato nekdanjega Panonskega morja, bolj raznovrstne in bolj surove so oblike. Vsaj če pogledamo z vidika ekološkega propada. Haecklova želja artikulirati in upodobiti estetski in kozmični red je že sama po sebi »srce parajoča« želja in ne stvarnost, tudi za Francéja ne. Haeckel je ekolog transformacije, Francéjevo biotehnologijo pa žene *transformulacija*. Francé poudari, da je človek še zmeraj v *dobi imitacije*, da se moramo skupaj z naravo učiti, kako postati pravi izumitelji, da moramo preseči imitiranje in se *transformulirati* v neka druga bitja.

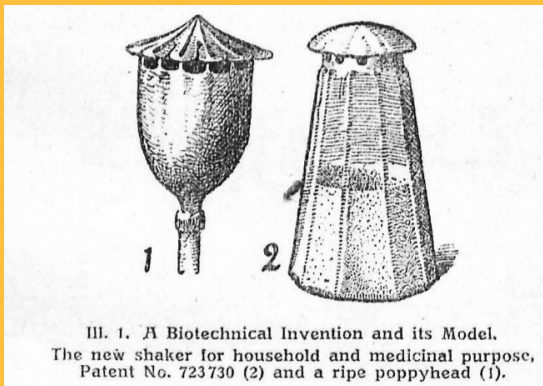
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R. F.:

Patent no. 723730

Ádám Ulbert
artist



Raoul Francé: Plants as Inventors
Source: Francé, R. H. (1923). *Plants as Inventors*. New
York: Albert and Charles Boni, 7.

“I want to speak about bodies changed into new forms...”

- Ovid: *Metamorphoses*¹

Raoul Francé (or R. F.) believed that the most creative inventor of all beings is nature itself. What exactly belongs to “nature” is probably best illustrated by Francé’s concept of biotechnology (*biotechnik*).

We see *biotechnik* as a container, or perhaps a vessel. It could also be a body without organs.

And, like most containers, it is a form that can be defined from the outside, with specific possible options. Its possibilities are partly determined by the form, partly by the substance inside the container, and partly by the being using the container. When the container is actuated or *animated* by something, and the contents of the container begin their journey to meet and interact with other containers and other substances living in other containers, the process is called *transformation* (*transformatio*).

Containers usually - almost always - operate with predefined forms.

These forms do not explicitly imitate each other. Rather, they seem to resemble each other.

Perhaps they started as mimics. Mimicry is not just imitation but partial formal correspondence and sensual resemblance.

R. F.’s *Plants as Inventors* - in which he describes the abilities not only of plants but of all kinds of other organisms, especially microscopic ones - constitutes a contribution to the ecology of *transformation*.

A *transformation* is not a complete transformation. In transformation, we reach a kind of finality that is no longer formed. It is understood as a new version of a previous form or living being that changed with a closed outline. Ovid’s

1 Ovid. (2000). *The Metamorphoses*, transl. A. S. Kline. Poetry in Translation, 9.

creatures also attain their final glorified or depraved destiny mainly in their transformation. Once in their transformed form they have fulfilled their destiny.

Transformulation is a process with an open outcome; it stands opposed to fate and is therefore emancipatory. It is something that is happening, is in the process of evolving; and probably more ontologically true. Everything is always in the process of forming, of *transformulating* into something else.

Potentiality containers of vitality.

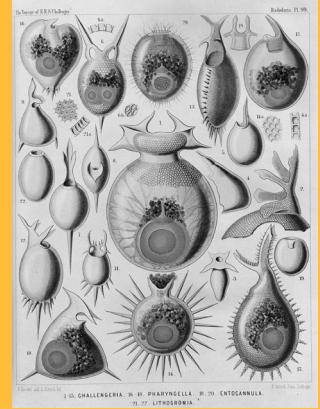
We are here to talk about changing morphologies; and to examine the morphology of changing containers.

There are two containers: those of Ernst Haeckel and Raoul Francé. In one of them (R. F.), much of his intellectual and formal antecedents (E. H.) have been distilled. Although in a formal analysis we can start out historically, in a linear fashion; substantially, we end up with circularity.

A linear historical era can also be seen as having begun at some point, but as it is still in effect it is not yet transformed into something else and therefore currently in a state of *transformulation*, and is thus in a continuous present. The intellectual substance and formal containers of Ernst Haeckel or Raoul Francé are still being animated, even at this very moment.

In the human desire to name things, there is always a tendency to associate the substance one wishes to name with a particular point in time.

The containers of ecological thinking have certainly been condensed into a historical constellation, which Oliver Botar calls *biocentrism*, or the beginning of the era of biocentric thinking. From the second half of the 19th century, as the theory of evolution became increasingly widely accepted, it was Ernst Haeckel who began to develop the science of the bio-



Ernst Haeckel: Radiolaria

centric era and worldview. He was the first to call this science ecology. Haeckel believed that ecology was “the whole science of the relations of the organism to the environment including, in the broadest sense, all the ‘conditions of existence’”.²

Ever since, we feel we have been ecologically shaped in the era of biocentrism.

Just because there were periods when other ‘centrism’s’ were more on the surface does not mean that at the sub-levels *transformulations* of the oikos did not prevail.

By biocentrism, Botar means a kind of cross-section or cluster that began with Darwinism before the turn of the century and appeared with various developments and additions up to the Second World War (Neo-Vitalism, Holism, New Biology, neo-Lamarckism, etc.). He sees them as having in common “the privileging of biology as the source for the paradigmatic metaphor of science, society, and aesthetics;” and “...an emphasis on the centrality of “nature”, “life” and life-processes rather than “culture”, an anti-anthropocentric Weltanschauung, the self-directedness and “unity” of all life...”.³ In essence, Botar sees the umbrella concept of biocentrism as the basis for nature-centred thinking that appeared in opposition to anthropocentric thinking.

Of course, all these thinkers were grounded in modernity. They weren’t necessarily luddites or neo-primitives. Perhaps they were rather sub-modern. It is their nature-centricity that makes them *sub*, and their scientific enlightenment renders them modern. In this, too, R. F. stands out, as in some ways he saw technology – the main tool of modernity – as a subset of nature.

The most comprehensive book on Francé’s life available in English is by Rene Romain Roth: *Raoul H. Francé and The Doctrine of Life*.⁴ The longest chapter in the book is

2 Stauffer, R. C. (1957). ‘Haeckel, Darwin, and Ecology’, *Quarterly Review of Biology* 31(2), 138–44.

3 Botar, O. A. I. and Wünsche, I. (eds.). (2011). *Biocentrism and Modernism*. Farnham, UK: Ashgate-Routledge, 31.

4 Roth, R. R. (2000). *Raoul H. France and the Doctrine of Life*, Bloomington: AuthorHouse.

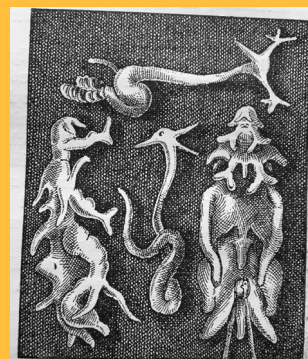
an exposition of Francé's theory of what he called "objective philosophy".

His basic premise suggests that since the biological origin of life came first, it is the biological conception of existence in philosophy, or in the logic of philosophy, that precedes any intellectual consciousness as a kind of totality. Francéan philosophy tries to build this biocentric cognition. The basic experience is life as an active effect and dynamic mechanism that moves and permeates everything. Since plasmatic and unicellular existence is the basis of this process, he argues that the cognition of life and spirit is a process best approached and described by biology. Already in the initial stage of existence, *bios* contains the "knowledge" with which it continues to build and expand incessantly.

All formal and intellectual constructions contain their biomorphic origins and connection points. Cytoplasm as a container of primordial existence.

He rejects the idea that "knowledge" is the exclusive property of man (this is what he called "zoësis"). Knowledge is hierarchically distributed in life forms at different developmental levels, but no one possesses some exclusive "centrality" - the *bios* is the basis, not the *logos* or the *anthropos*.

What is common to this animation is the connection - that which sustains the relations between them. The bios is the whole, which in many ways derives from the Haeckelian notion of monism. In this kind of relational system, Francé argues, it is not the assertion - or the "struggle" for survival - of the individual that is primary, but the system's constant striving for the optimum. For Francé, it is the individuals' contribution to the common that is at issue, not the individual well-being of any single one of them.



52. kép. Rákok specializált parazita alakjai, gombaalakús konvergenciaképletek példái. Fent *Lernaea tranchialis* nősténye, amint *ölsöködővé* alakul. Lent a középén ugyanez petezacsóval. Jobb- és baloldalt *Chondracanthus gibberus* nősténye petetőmivel és törpe hímével. *Claus* nyomán.

R. F.: Comparative biology
Source: Francé, R. H.
Összehasonlító Biológia
[*Comparative Biology*].
Budapest: Athenaeum, 137.

According to Roth, one of Francé's main propositions states that "[e]very manifestation of life was [...] subject to the law of technique and to its limitations. Francé concluded, therefore, that the intellect of organisms, including man, was nothing other than a biotechnical device used for the control of their actions and for orientation in their environment".⁵

Biotechnie does not enable a mechanical or blind process, since it is a means of conscious biological existence aimed at keeping the environment and the law of life in harmony. It creates organic communities (*biocenosis*) that sustain and nourish each other. This is the case for a forest, a coral reef, a plankton, or a collection of organisms found in the earth (*edaphon*). The objectivity of this thinking consists in the fact that it does not ascribe to one or another being a more elevated status than the others, while recognizing and understanding different processes. Nor does it do so even when it acknowledges that beings are hierarchically arranged according to their complexity.

Hierarchy is only complexity-based, not a qualitative separation. The condition of equilibrium is the way different organisms are able to integrate together. Pluralisms arrange themselves together under the constitutive law of life to balance one another.

Hierarchical eco-anarchism as mutually providing vitality.

Bios, with a capital B, "had to appear as a complex whole consisting of constituent parts that were somehow coordinated with each other."⁶ In such a complex system, only by recognizing the parts that appear to be hierarchically lesser or lower down to be in fact infinitely complex can they be an integral part of the whole. For these systems to work well, each process has developed the technical form most suited to its own needs with optimal effort. And in order for these forms at different levels to function well as a whole - to fit together well - they evolve into similar forms.

5 Roth, Raoul H. *France and the Doctrine of Life*, 196.

6 Roth, Raoul H. *France and the Doctrine of Life*, 200.

All formal connections - anthropomorphic, zoomorphic, technomorphic, etc. - are always biomorphic at their core.

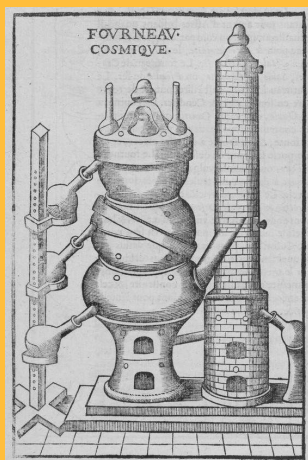
The main law of the hierarchical building of the world is the governing law, in which the intellectual products of man are present as living and acting unities in some aspect. It is that which always strives for equilibrium.

According to Francé, the seven laws governing the Bios were: the laws of Existence, Integration, Function, Least Resistance, Optimum, Selection, and Harmony. The Law of Harmony is perhaps the most dominant (Francé uses the forest to illustrate this in several of his books). Harmony or optimum settlement is in some sense a process of constant change; and the stability and viability of a given life form lasts as long as it can participate in the pursuit of optimum. It is a constant system that is subject to this "transmutation".

Transmutation, *transformation*.

The cyclicity of longevity.

Harmony did not exist at the origin of the world, rather it is something that is present in the law of the world and being as an animating code, and can be imagined as an example of metabolism's cyclicity. Without harmony, matter would fall apart again and again without being able to build itself up again and again. Harmony is in some ways antithetical to evolution, which here runs contrary to Haeckel and Darwin's theory of evolution. Instead of evolution, he called it "formation". He acknowledges the law of selection, and even gives it a prominent role, only he does not base it on struggle or competition. These beings are a kind of experiment towards harmony.



Annibal Barlet: Cosmic Furnace, 1653
Source: Barlet, A. (1653). *Le Vray et Methodique Cours de la Physique Resolutive, Vulgairement Dite Chymie*. Paris: Chez N. Charles, 159. The furnace 'comprende le Zodiaque, & forme la sphere, c'est à dire represente les signes celestes'.

It is the complexity, density, specific or personal consistency of the containers that also changes their physiognomy in the processes of *transformation*.

The peak of the biocentrist era in the 19th and early 20th centuries coincided with the rediscovery of alchemy. Francé's wife, Annie Harrar, also a microbiologist and one of the first founders of the science of composting, wrote a whole monograph on Paracelsus and the scientific validity of his alchemical worldview.

Alchemy experiments with analogies and the science of *transformations*.

In the alchemical procedure, the process of distillation to obtain new substances is carried out through an alembic vessel system, where two distillation containers are connected by a tube.

The alchemists' pursuit of fusion sought to transcend the opposites inherent in duality to create a new, more complete quality, always through mediation and always by the amalgamation of qualities.

It does not separate, it does not disinfect, it rots together.

According to Francé and Haeckel, in order to blend vessels, their similarities and differences must be pointed out.

Both their scientific and artistic (formal) origins were drawn from primeval maritime bits of existence. Haeckel drew on the microscopic discoveries of the Challenger (1872-1876) oceanographic expedition. Francé participated in the first scientific research done on Lake Balaton, where as a student he researched the healing effects of mud.

Although he contracted malaria while studying the Balaton mud, he concluded in his paper on the mud of Lake Balaton, published in the *Geological Gazette* in 1894, that the

higher occurrence of diatoms in the bay of Keszthely and the denser consistency of diatom spines in the Keszthely mud probably had a more successful curative effect on various skin diseases.

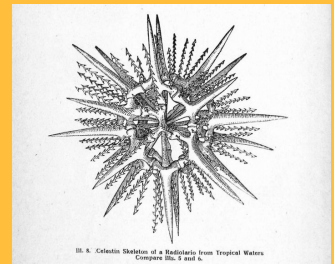
Sensual remediation through the merging of beings of the bios.

Also in this work, he begins to develop his theory of *edaphon* based on the impact of plankton on aquatic life in Lake Balaton, which he later uses as an analogy for the interconnected wildlife in the soil and its impact on the environment (*biocenosis*).

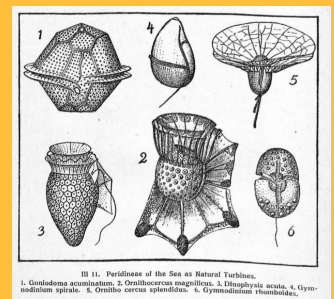
I have the impression that the precise, meticulous aestheticisation of Haeckel's depictions of creatures in *Kunstformen der Natur*, especially his depiction of the shelled radiolaria in the formations of flint, is still partially informed by a historical and intellectual vision that differs from Francé's pen-engravings. Haeckel is still looking through the microscope of an idealised modernity that resembles the early glass objects of the cabinet of curiosities and aims to discover the allness.

R. F.'s depiction is rawer and more sensual. Francé's microscope of cosmic truth already has spots blended in.

In the chapter on Haeckel in Francé's *Die Wage des Lebens*, which is an account of his encounter with Haeckel, he sketches a debate between two approaches to the biocentric vision, entitled *Materialismus*⁷. The debate revolves around what is progressive about Haeckel's monism and what the young Francé should look out for, lest he drift back into the



III 8. Skeleton of a Radiolaria from Tropical Waters
Compare Ill. 3 and 6.



III 11. Perforates of the Sea as Natural Turbines.
1. *Goniodon acuminatum*, 2. *Oranthocercus magellanicus*, 3. *Diatrypa acuta*, 4. *Gymnodium spirale*, 5. *Oranthocercus sphenoides*, 6. *Cyrtocentron rhomboides*.

R. F.: Plants as Inventors
Source: Francé, R. H. *Plants as Inventors*, 30.

7 Francé, R. H. (1920). *Die Wage des Lebens*. Leipzig: Anthropos Verlag, 199–216.


world of “medieval superstitions” with his “romantic vitalism”. Although the debate is about the scientific and intellectual differences between the two, this difference is also reflected in their formal or morphological sensibility. Francé probably felt, at least subconsciously, that the more enigmatic cosmos and vision of the medieval alchemists was more authentic in terms of ecological humility.

The exaggerated Haeckelian beauty of the deep-sea plankton as seen in the explorations seemed to distance the viewer from its object. Francé’s more chaotic, naïve worldview and representation is more holistic and less delineated.

As we try to see deep into the mud of the primeval ocean or the former Pannonian Sea, the shapes become more divergent and raw. At least when perceived from the point of view of ecological collapse. Haeckel’s desire to articulate and depict an aesthetic and cosmic order is already a “heartbreaking” desire, not a reality, even for Francé. Haeckel is an ecologist of transformation, Francé’s biotechnology is powered by *transformation*. Francé himself writes that the human is still in an *age of imitation*, that we must learn together with nature to become true inventors, and by transcending imitation we have to *transformulate* into other beings.

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Thomas Hörl &
Peter Kozek &
Alexander
Martinz



Demonic Screens I – Nepovabljeni, 2017

koncept: Thomas Hörl & Peter Kozek v sodelovanju z Alexandrom Martinzom, nastopajoči: Thomas Hörl, Peter Kozek, Alexander Martinz, kamera: Martin Musič, zvok: Alexander Martinz, scenografija: Thomas Hörl & Peter Kozek, asistent: Luca Malle
film, 7 min 8 sek

Demonic Screens I-III – Ekspoziti, 2020

6 vitrin za žuželke s kolaži, zatemnitvena tkanina, 53 x 36 x 6,5 cm, 53 x 39,5 x 6 cm
z dovoljenjem umetnikov

Thomas Hörl (r. 1975, Hallein) in Peter Kozek (r. 1972, Baden) sodelujeta na presečišču performansa, instalacije, umetnosti v javnem prostoru in filma. V svojem delu raziskujeta potencialnost naboja podob iz avstrijskih mitov, ljudskih pripovedk in zgodovinsko obremenjenih likov. Živita na Dunaju. Alexander Martinz (r. 1979, Celovec), skladatelj in medijski umetnik, živi na Dunaju in se ukvarja z odnosom med gibljivimi podobami in njihovimi zvočnimi podlagami.

Demonic Screens je zasnovan kot tridelni projekt, v vsakem delu pa so filmske podobe umeščene v kontekst instalacije. Umetnika sta vsebino in estetsko komponento svojih podob prilagodila žanru grozljivke ter njegovim številnim različicam, podžanrom in hibridnim pojavom, pri čemer se vsak del projekta sklicuje na grozljivke iz različnih obdobj. Te zgodovinske reference so prepletene s sodobnimi vprašanji v družbi, politiko in posebnostmi lokalnega prostora. V prvem delu – *Nepovabljeni* – se avtorja z gledujeta po »klasičnem« obdobju nemega filma in zgodnjih zvočnih filmih ter se poslužujeta pripovednih strategij in tropov, priljubljenih v tem obdobju. Šest filmskih kadrov, posnetih na analogni 16-milimetrski trak, obravnava lokalne in regionalne teme, hkrati pa se dotika filmske in kulturne zgodovine. Nastopajoči, ki uprizarjajo like iz filmov, mitologije in lokalnega izročila, se premikajo po prizorišču ter spreminjajo obliko in značaj glede na kraj in kontekst. Za prizorišča so ustvarjalci poiskali lokacije, značilne za to obdobje: jezero, zavito v meglo, skedenj, ječo, srednjeveški stolp in okolje, prežeto s krščanskimi simboli. Ostanki iz snemanj vseh treh delov *Demonic Screens* so ob filmu razstavljeni v šestih vitrinah za žuželke.

Demonic Screens I - Uninvited, 2017

concept: Thomas Hörl & Peter Kozek in
collaboration with Alexander Martinz,
performers: Thomas Hörl & Peter Kozek,
Alexander Martinz, camera: Martin
Musič, sound: Alexander Martinz,
production design: Thomas Hörl & Peter
Kozek, assistant: Luca Malle
film, 7 min 8 sec

Demonic Screens I-III - Exhibits, 2020

6 insect display cases with collages,
darkening fabric,
53 x 36 x 6,5 cm, 53 x 39,5 x 6 cm
courtesy of the artists

Thomas Hörl (b. 1975, Hallein) and Peter Kozek (b. 1972, Baden) collaborate at the intersection of performance, installation, art in public space, and film. Their work investigates the potentialities of images from myths, folktales, and historically-loaded characters of Austria. They live in Vienna. Alexander Martinz (b. 1979, Klagenfurt), is a composer and media artist living in Vienna and working on the relation between moving images and their soundtracks.

Demonic Screens is conceived as a three-part project, where each part features film images presented in the context of an installation. The artists have adjusted the content and aesthetics of their imagery on the horror film genre along with its many variants, subgenres, and hybrid phenomena, with each part of the project evoking horror films from a different era. These historical references play out before a background of contemporary issues in society, politics, and the respective local scene. *Part I - Uninvited*, takes its cue from the “classic” era of silent film and the early talkies, using the narrative strategies and tropes popular in the period. The six film stills shot on analogue 16mm film deal with local and regional themes while touching on cinematic and cultural history. Enacting figures from movies, mythology, and local tradition, the performers wander through the scenery, changing shape and character depending on the place and context. As settings, the artists sought out shoot locations typical for the period: a mist-shrouded lake, a barn, a dungeon, a medieval tower, and an environment pervaded by Christian symbols. Leftovers from all three parts of *Demonic Screens* are displayed in six insect showcases alongside the film.







Līga Spunde &
Aleksandrs Breže

72



Poslednja žetev, 2022

večmedijska instalacija; vezane plošče,
zemlja, barva, neonske luči, zvok, različne
dimenzije
zvok: Ivars Burtņieks
z dovoljenjem umetnice in umetnika

Instalacija *Poslednja žetev* vizualno napoveduje prihajajočo zimo. Instalacijo, ki jo je navdihnila sovjetska estetika galerije MABOCA v Madoni v Latviji, za katero je bilo delo prvotno zasnovano, sestavljajo groteskni liki in antropomorfne skulpture zelenjave, ki so sčasoma postale prepoznavna podoba jeseni in pomen nazoritev burne domišljije. Bitja, ki so razpostavljena po zaplati zemlje, začrtajo okvir prizora in postanejo samostojna predstava, ki se razteza prek meja prizorišča. Pošastnost figur in zvočna podlaga pričarata apokaliptično vrtno pokrajino, ki na nevsiljiv, a vizualno jasen način postane komentar avtorjev na globalno energetska in prehransko krizo.

Na razstavi trienala EKO 9 je *Poslednja žetev* predstavljena v dveh prostorih v obeh nadstropjih starega sanatorija. Prvi del je umeščen v nekdanjo rentgensko sobo v pritličju (str. 76-77 v katalogu), drugi pa v nekdanje bivalne prostore družine dr. Mirka Černiča v prvem nadstropju (str. 72-73v katalogu).

Līga Spunde (r. 1990, Riga) ustvarja multimedijske instalacije, v katerih se osebne pripovedi tesno prepletajo s skrbno izdelanimi fikcijami. Interpretacija in uporaba prepoznavnih likov služita kot razširitev njenih osebnih izkušenj, hkrati pa se dotika splošnih resnic in sprejetih tropov. Avtoričina dela so vključena v javne in zasebne zbirke po vsej Evropi. Dvakrat je bila nominirana za nagrado Purvītis. Razstavljala je v Riga Art Space, CAC Brētignų, Latvian Center for Contemporary Art, Kim? Contemporary Art Centre, Latvijski nacionalni muzej umetnosti in drugje.

Aleksandrs Breže (r. 1994) spretno prepleta kiparske pripovedi, v katerih se zrcalijo spomini na odraščanje in študentska leta. Z abstraktnimi prostorskimi instalacijami raziskuje navzkrižja med zapisanimi zakoni, verskimi vrednotami in kruto realnostjo institucionalnega nadzora. Njegova dela, v katerih se pogosto posveča mističnemu, domišljiji, zgodbam in vzporednim resničnostim, simbolizirajo iskanje osvoboditve iz duševne zaprtosti in brazgotin, ki jih pušča zatiralsko okolje. Svoja dela je predstavil na različnih skupinskih razstavah in projektih doma in v tujini.

Last Harvest, 2022

multimedia installation; plywood, soil,
paint, neon lights, sound, dimensions
variable
sound: Ivars Burtņieks
courtesy of the artists

The installation *Last Harvest* visually foreshadows the forthcoming winter. Inspired by the Soviet aesthetics of the MABOCA Gallery in Madona, Latvia, for which the work was initially conceived, the installation consists of grotesque characters and anthropomorphic vegetable sculptures, which over time have become a highly familiar image of fall and an example of an inventive imagination. The creatures, placed on a patch of land, set the scene of the space, becoming a self-contained visual performance that extends beyond the boundaries of the stage. The monstrous nature of the figures and the soundtrack conjure up an apocalyptic garden landscape, which, in an unobtrusive but visually unmistakable way, becomes the authors' commentary on the global energy and food crises.

At EKO 9, *Last Harvest* is presented in two parts, installed in two rooms on both floors of the old sanatorium. One part is positioned in the former x-ray room on the ground floor (pp. 76-77 in the catalogue) and the second in the former living quarters of Dr Mirko Čerņič's family on the first floor (pp. 72-73 in the catalogue).

Līga Spunde (b. 1990, Riga) makes multimedia installations where personal narratives are closely intertwined with carefully constructed fictions. The interpretation and use of recognisable characters serves as an extension of her personal experiences, while tapping into general truths and accepted tropes. Spunde's work is present in public and private collections across Europe. She was nominated for the national Latvian Purvītis Prize twice. She has shown her works at the Riga Art Space, Latvian Center for Contemporary Art, Kim? Contemporary Art Centre, Latvian National Museum of Art among others.

Aleksandrs Breže (b. 1994) intricately weaves sculptural narratives reflecting memories from his upbringing. His art delves into the struggle for individuality amidst enforced conformity. Through abstract spatial installations, he explores the clash between written laws, religious values, and the harsh reality of institutional control. Breže's works - often exploring the mystical, the imagination, stories, and parallel realities - symbolise a quest for liberation from mental confinement and the scars left by oppressive environments. He has shown his works in numerous exhibitions in Latvia and abroad.







Ana Pečar

78



Ozka steza – posmrtno življenje sodobne civilizacije, 2024

video instalacija, 10 min

besede: Katarina Nagode, glasba: Igor

Bezget, obraza: Darja Vrana, Gregor

Piskernik

z dovoljenjem umetnice

Delo je nastalo v okviru projekta EMPACT s podporo programa Ustvarjalna Evropa Evropske unije.

Ana Pečar je umetnica, katere delo temelji na video podobah neotipljivih, tankočutnih, četudi ekspresivnih prizorov narave. Z intermedijskimi instalacijami, prostorskimi intervencijami ter fotografijo ustvarja kontemplativne prostore, ki umirjajo impulze zunanjega dinamičnega sveta. Navdih črpa iz prizorov Tarkovskega ali Kurosawe in raziskuje dediščine, ki so se preko ustnega izročila ohranile v odmaknjenih predelih sveta, ter krogotok med elementi, naravnimi cikli, živalmi, rastlinami in človekom. Na ta način poskuša relativizirati brezpogojni sistem vrednot, v katerem smo se znašli.

Projekt se loteva raziskovanja smrti in posmrtnega, starodavne teme, ki v sodobni družbi predstavlja skoraj tabu. Na tabuizirano temo se opira ogromno propagandne in tržne industrije s priročniki in artikli za vzdrževanje večne mladosti. Sodobna družba bi na smrt najraje pozabila. Projekt s poetičnim umetniškim jezikom, ki to vsebino morda lahko najboljše izrazi, gradi intimen in svet odnos s smrtjo ter osvetljuje strahove, povezane s prehodi.

Projekt obravnava mit o nasprotju med večnostjo in končnostjo – zgodbo o Ajdovski deklici in Zlatorogu. V njem gre za smrt, ki jo je neumrljivemu Zlatorogu prerokovala Ajdovska deklica. Za Zlatorogovo smrt je posredno kriv beneški zlatar s svojim bogastvom, ki ponazarja prevlado materialnega sveta nad duhovno etičnim. In prav to neravnovesje je krivo, da se je spoštovanje narave prevesilo v njeno neobčutljivo izkoriščanje. Pred podobo kamnitega obraza v severni steni Prisanka je bil obredni prostor, kamor so prinašali hrano in darila v znak pripoštovanja in hvaležnosti. Avtorica besedila na zvočnem posnetku ob videu je Katarina Nagode, strokovnjakinja s področja paliative, ki v Kobaridu vodi Smrtne krožke. V besedilu, ki ga interpretira Ana Pečar, osvetljuje etične dileme ob koncu življenja in mite, povezane z umiranjem.

Narrow Path – the Afterlife of Contemporary Civilisation, 2024

video installation, 10 min

words: Katarina Nagode, music: Igor
Bezget, faces: Darja Vrana, Gregor
Piskernik

courtesy of the artist

Produced in the framework of the
EMPACT project with support from
the Creative Europe programme of the
European Union.

Ana Pečar is an artist whose work is based on video images of intangible, subtle, and at the same time expressive scenes from nature. Using intermedia installations, spatial interventions, and photography, she creates spaces of contemplation in which the impulses of the external dynamic world come to rest. She draws her inspiration from Tarkovsky or Kurosawa and explores the heritage preserved through oral tradition in remote areas and the cycle that connects the elements, natural cycles, fauna, flora, and people.

The project explores death and the afterlife, an age-old topic that has become almost taboo in modern society. However, a large part of the propaganda and marketing industry plays on this taboo subject with its many instructions and products designed to deliver eternal youth. Today, society would prefer to forget about death altogether. Using a poetic language that perhaps best expresses this theme, the project establishes an intimate and sacred relationship with death and illuminates the fears associated with transitions.

It explores the myth of the opposition between eternity and finitude – the story of the Heathen Maiden and the Goldenhorn, which is centred on the death of the immortal Goldenhorn prophesied by the Heathen Maiden. The Venetian jeweller with his great wealth is indirectly responsible for its death, symbolising the supremacy of the material world over the spiritual and the ethical. This imbalance has also led to a respect for nature being transformed into a ruthless exploitation of nature. In front of the rock face on the northern side of Prisank was once a place of ritual where food and gifts were brought as gestures of invocation and gratitude. The author of the text in the audio accompanying the video is Katarina Nagode, an expert in palliative care who runs Death and Grief Club in Kobarid. In the text, interpreted by Ana Pečar, she sheds light on ethical dilemmas at the end of life and myths related to dying.







Ivan Breški

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INFERNO.

EXITIUM

Nič mi ni fajn, nič mi ni dovolj, 2024

serija risb, oglje in grafit na papirju,
70 x 50 cm, 29,7 x 21 cm
z dovoljenjem umetnika

Delo je nastalo v okviru projekta EMPACT s podporo programa Ustvarjalna Evropa Evropske unije.

Lan Breški (r. 2000) ustvarja na področju umetniške risbe, tetoviranja in grafike.

Obiskoval je program modnega oblikovanja na Srednji šoli za oblikovanje v Mariboru, kasneje pa se je priučil tetoviranja. Kot osnovo za izdelavo tetovaž pogosto uporablja svoje risbe. S tetoviranjem se je pričel ukvarjati, ko je opazil podobnost med oblačenjem telesa in tem, kako lahko s trajnim potiskom tetoviranje vpliva na lepotne proporce telesa in na samopodobo človeka, ki je tetoviran. Trenutno tetovira v Mak Tattoo Studiu v Ljubljani.

Lan Breški je ob učenju risanja in likovne teorije odkril možnost sestavljanja lastnih zgodb, ki v opazovalcu puščajo sledi sočutja in surovosti, kar avtor doseže z raziskovanjem različnih tem, kot so nostalgija, smrt, odraščanje, mučeništvo in žalost. Skozi leta raziskovanja viktorijanskih oblačil, navad in fotografij je izoblikoval način risbe, s katerim želi vzbuditi občutke nostalgije za časom, ki ga nikoli nismo živeli. Poleg tega želi s svojimi risbami in potiski opazovalcu s pomočjo nadrealističnih elementov in kontrastov belega ter črnega pokazati lepoto, kjer je običajno ne bi zares opazil, in odstreti linijo, kjer ni zares narisana.

»Projekt naslavlja pogled na svet skozi moje delo in mojo pozabljivost glede nežnosti do sebe in sveta. Rutina in vsakodnevni rituali so postali nuja, kjer ni časa za osebni prostor in rast v primežu finančne onemoglosti ljudi. Koliko časa naše delo požre za naše dobro in koliko nam škodi? Figure upodabljajo razna stanja mojih ritualov: spim, kričim, jokam, seksam, delam. Kljub vsemu – občutek izgorelosti. Koliko v procesu vsakodnevnega dela in skrbi pozabimo na svet in kako bi lahko bolje prispevali k dobrobiti našega ekosistema? Upodobljena hiša ni zavetje, temveč postaja(lišče) za človeka v kapitalizmu. Raziskovanje prehodne narave življenja v luči ekoloških izzivov prepleta večni motiv *memento mori* z zapeljivo privlačnostjo kapitalizma. Umetnost skozi simbolno podobo odraža neizogiben opomin na smrtnost, ki je prepleten z iluzijo neomejene potrošnje in uspeha, ki ju propagira kapitalizem. Nič nam ni fajn. Nič nam ni dovolj?« (Lan Breški)

To Me Nothing Is Fine, Nothing Is Enough, 2024

series of drawings, charcoal and graphite
on paper, 70 x 50 cm, 29,7 x 21 cm
courtesy of the artist

Produced in the framework of the
EMPACT project with support from
the Creative Europe programme of the
European Union.

Lan Breški (b. 2000) works in drawing,
tattooing and printmaking. Breški
graduated from the fashion design
programme at the Secondary School for
Design in Maribor and later trained as a
tattoo artist. His tattoos are often based
on his drawings. He became interested
in tattooing when he came to realise the
similarities between clothing the body
and the way permanent tattoos can
affect the body's proportions and self-
image. He currently works at Mak Tattoo
Studio in Ljubljana.

Through drawing and visual theory, Lan Breški has discovered the possibilities of inventing his own stories, stories that leave the viewer with traces of compassion and rawness, exploring various themes such as death, coming of age, martyrdom, and sorrow. His years of studying Victorian clothing, behaviour, and photographs have contributed to his drawing style, with which he tries to evoke nostalgia for a time we never really experienced. More specifically, one could say that through the use of surrealistic elements and contrasts between black and white, his drawings and prints reveal a beauty to the viewer that they may not otherwise perceive, or a line where one is not drawn.

“The project is about how I see the world through my own work and weighed against how often I forget to be gentle with myself and the world around me. Routine and daily rituals have become a necessity as time to take care of one's own space and growth has become very scarce and compromised by financial debilitation. How much of our work is good for us and how much harm does it do? The figures represent different states of my rituals: I sleep, I scream, I cry, I have sex, I work. Despite all this, I feel burnt out. How often do we forget the world when we are consumed by work or worries, how could we better contribute to the wellbeing of our ecosystem? The house pictured is not a shelter, but a station for people in capitalism. The exploration of the transient nature of life in the light of ecological challenges interweaves the eternal motif of *memento mori* with the seductive lure of capitalism. Through symbolic representation, art acts as the inevitable reminder of mortality, interwoven with the illusion of limitless consumption and success propagated by capitalism. We are not fine with anything. Is nothing enough for us?” (Lan Breški)







Vid Koprivšek

90



Track/Tir, 2024

večmedijska instalacija; video, barvni tisk na akrilnem steklu, kovina, zvok, različne dimenzije
z dovoljenjem umetnika

Delo je nastalo v okviru projekta EMPACT s podporo programa Ustvarjalna Evropa Evropske unije.

Vid Koprivšek je diplomiral iz slikarstva na Akademiji za likovno umetnost in oblikovanje v Ljubljani, kjer trenutno zaključuje magistrski študij, smer Video in novi mediji. Je prejemnik študentske Prešernove nagrade. Samostojno se je prvič predstavil v okviru iniciative U30+ v projektne prostoru Aksioma. Pred tem se je v sodelovanju z umetnikom Matejem Mihevcem (r. 1995) predstavil v DobriVagi in sodeloval na več skupinskih razstavah, med drugimi v galeriji DLUL, MoTA Lab in Mali galeriji Banke Slovenije (vse v Ljubljani). Deluje med Mariborom in Ljubljano.

Vida Koprivška v okviru umetniškega ustvarjanja in teoretskega razmisleka zanimajo presečišča in vzporednice digitalnih prostorov s fizičnimi slikarskimi in kiparskimi objekti ter uporaba digitalnih tehnologij in igralnih pogonov, ki jih vzporedno s principi »fiktivljenja« (ang. fictioning) uporablja za kontekstualizacijo in razširitev fizičnih objektov. Projekt *Track/Tir*, ki je nastal za EKO 9, se kot prostorsko specifična instalacija na podlagi umetnikovega raziskovanja presečišč med digitalnim in fizičnim v arhitekturne elemente in prostorske dimenzije nekdanje temnice starega sanatorija vpenja tako formalno kot tudi vsebinsko.

»V svojih delih z novomedijskimi posegi rekonkretualiziram in razširjam fizične objekte oziroma naslavljam stičnost fizičnih in digitalnih umetniških artefaktov. Digitalne razširitve teh objektov in posege vanje tretiram kot neke vrste tehnoanimizem. Gre za proces, kjer s tehnologijo in medijskimi pristopi fizičnim objektov dodajam fiktivne kvalitete, lomim njihovo prostorsko in materialno enotnost in jih spreminjam v nekakšne vmesnike. Izraz tehnoanimizem, ki sicer označuje projekcije bioloških lastnosti na tehnologijo oziroma rabo tehnologije za vzpostavljanje iluzije živega, v svojem delu razumem širše, torej kot performativno rabo novomedijske tehnologije za interveniranje v branje fizičnih objektov in obratno.« (Vid Koprivšek)

Track/Tir, 2024

multimedia installation; video, colour
print on acrylic glass, metal, sound,
dimensions variable
courtesy of the artist

Produced in the framework of the
EMPACT project with support from
the Creative Europe programme of
the European Union.

In the context of his artistic creation and theoretical reflection, Vid Koprivšek is interested in the intersections and parallels of digital spaces with physical painting and sculptural objects, and in the use of digital technologies and game engines, which he uses in parallel with the principles of “fictioning” to contextualise and extend physical objects. As a site-specific installation, the project *Track/Tir*, created for the Triennial is based on the artist’s exploration of the relation between the digital and the physical, and is embedded both formally and conceptually in the architectural elements and spatial dimensions of the former darkroom of the old sanatorium, the EKO 9 exhibition space.

“In my works, I recontextualise and extend physical objects through new media interventions, or address the intersection between physical and digital artistic artefacts. I treat digital extensions of and interventions in these objects as a kind of techno-animism – a process whereby technology and media approaches add fictive qualities to physical objects, breaking their spatial and material unity, and turning them into interfaces of sorts. In my work, I understand the term techno-animism – which refers to the projection of biological qualities onto technology, or the use of technology to create the illusion of life, more broadly – as the performative use of new media technology to intervene in the reading of physical objects, and vice versa.” (Vid Koprivšek)

Vid Koprivšek graduated from Ljubljana’s Academy of Fine Arts and Design in painting and is about to complete the MA programme Video and New Media. He works at the intersection of digital and physical media – of contemporary painting and sculpture practices, computer graphics and intermedia installations. He received the Academy’s Prešeren Prize for his BA thesis. His first solo exhibition was shown at the Aksioma Project Space as part of their U30+ initiative. In addition to the project created with Matej Mihevc and exhibited at the DobraVaga gallery, Koprivšek’s work has been presented in several group exhibitions: MoTA LAB, Mala galerija BS, and at the DLUL Gallery (all in Ljubljana). He lives and works in Ljubljana and Maribor.







Natura mortua

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Izbor tihožitij desetih avtorjev in avtoric:

Boris Beja, *Sanje na prehodu*, 2019/2024, instalacija bolniške postelje in lilij, cca. 200 x 90 x 80 cm, z dovoljenjem umetnika

Boris Beja, *Bonbonnière*, 2018, serija fotografij, obojestransko okvirjeno, 100 x 100 cm vsaka, z dovoljenjem umetnika

Andrej Brumen Čop, *Kamen 2*, 2010, olje, vosek, pigmenti in klej na platnu, 70 x 100 cm, z dovoljenjem umetnika

Gašper Capuder, *Soba VI*, 2021, olje na platnu, 100 x 120 cm, z dovoljenjem umetnika

Olja Grubić, *Jagoda*, 2023, rapidograf in suhe akvarelne barvice na papirju, 42 x 57 cm, z dovoljenjem umetnice

Olja Grubić, *Blitva*, 2023, rapidograf in suhe akvarelne barvice na papirju, 42 x 57 cm, z dovoljenjem umetnice

Olja Grubić, *Figa*, 2023, rapidograf in suhe akvarelne barvice na papirju, 56 x 77 cm, z dovoljenjem umetnice

Petja Kocet, *Cvet9*, 2023, oglje na bombažnem platnu, 24 x 18 cm, z dovoljenjem umetnika

Petja Kocet, *Cvet14*, 2024, oglje na bombažnem platnu, 24 x 18 cm, z dovoljenjem umetnika

Petja Kocet, *Cvet15*, 2024, oglje na bombažnem platnu, 24 x 18 cm, z dovoljenjem umetnika

Tanja Lažetić, *Roža #74*, 2021, barvna fotografija, 116 x 80 cm, z dovoljenjem umetnice in Galerije Fotografija

Eva-Maria Lopez, *rastline naš upor.;* *Papaver rhoeas L., 01*, 2019-v teku, barvna fotografija na aluminijasti plošči, 75 x 50 cm, z dovoljenjem umetnice

Tiljen Mucik, *Ravenala madagascariensis*, 2023, digitalni print na arhivskem papirju, 100 x 80 cm, z dovoljenjem umetnice in Galerije Fotografija

Tiljen Mucik, *Gossypium herbaceum*, 2023, digitalni print na arhivskem papirju, 100 x 80 cm, z dovoljenjem umetnice in Galerije Fotografija

Alja Pirč, *b e s e d e k o t p l e v e l, II iz serije vizualnih pesmi*, 2023, knjižni tisk na papirju (munken pure rough 300 g), 29,7 x 21 cm (brez okvirja), z dovoljenjem umetnice

Alja Pirč, *b e s e d e k o t p l e v e l, III iz serije vizualnih pesmi*, 2023, knjižni tisk na papirju (munken pure rough 300 g), 29,7 x 21 cm (brez okvirja), z dovoljenjem umetnice

Alja Pirč, *b e s e d e k o t p l e v e l, V iz serije vizualnih pesmi*, 2023, knjižni tisk na papirju (munken pure rough 300 g), 29,7 x 21 cm (brez okvirja), z dovoljenjem umetnice

Arjan Pregl, *Tihožitje s tabletami*, 2022, olje na platnu, 150 x 120 cm, z dovoljenjem umetnika

Kakor žanru grozljivke se tudi motivu tihožitja pogosto očita popularnost, enoličnost, trivialnost, formulaičnost. Grozljivka naj bi se zanašala na predvidljive filmske ali literarne trope, tihožitja pa se pogosto dojema kot lepe podobe lepih reči. A prav v njuni navidezni preprostosti se skrivajo plasti pomenov. Znotraj pravil oziroma omejitev žanra - pri tihožitju gre za upodobitve žive in nežive narave od blizu - imajo avtorji in avtorice priložnost, da naslovijo nekatera temeljna vprašanja svojega časa, od likovnih problemov do bivanjskih tem. Umetniki in umetnice v tihožitjih demonstrirajo svoje *métierske* spretnosti, hkrati pa skozi opazovanje meditirajo o intimnih in družbenih strukturah, razmerjih, pomenih, fenomenih. V tihožitjih lahko beremo vse od simbolizma predmetov in cvetja, statusnih simbolov, pozicije družbenih spolov pa do tematike minevanja, duhovnih plati, vse pogosteje tudi okoljskih vprašanj.

Bouquet tihožitij na EKO 9 predstavlja nabor del avtorjev in avtoric, ki se v našem prostoru znotraj svojih opusov preiščeno ukvarjajo z motivom tihožitja. Raznolikost medijev in vsebinskih izhodišč razkriva priljubljenost in živost umetniškega žanra med sodobnimi ustvarjalci in ustvarjalkami v Sloveniji ter ponuja pregled čez raznorodnost pristopov, zanimanj in interpretacij, ki izhajajo iz motiva. Soočenje del na eni površini vabi k razmisleku skozi primerjavo in dialog, pozicija sobe s pogledom na vrt starega sanatorija pa mrtvo naravo na delih postavlja v kontrast z živo naravo okolice vile, kjer je umetnica Eva-Maria Lopez zasnovala rastočo vrtno instalacijo. Z naslovom izbora - *Natura mortua* - se navezujemo na zgodovino trienala EKO, saj so leta 1996 naši predhodniki z istim imenom naslovili peto edicijo trienala, motiv »mrtve narave« pa jim je služil tudi kot tematski okvir takratnega EKO 5.

A selection of still lifes by ten artists:

Boris Beja, *Dreams in Transition*, 2019/2024, hospital bed and lilies installation, approx. 200 x 90 x 80 cm, courtesy of the artist

Boris Beja, *Bonbonnière*, 2018, series of photographs, framed double-sided, 100 x 100 cm each, courtesy of the artist

Andrej Brumen Čop, *Stone 2*, 2010, oil, wax, pigment and animal glue on canvas. 70 x 100 cm, courtesy of the artist

Gašper Capuder, *Room VI*, 2021, oil on canvas, 100 x 120 cm, courtesy of the artist

Olja Grubić, *Strawberry*, 2023, rapidograph and dry watercolour pencils on paper, 42 x 57 cm, courtesy of the artist

Olja Grubić, *Swiss Chard*, 2023, rapidograph and dry watercolour pencils on paper, 42 x 57 cm, courtesy of the artist

Olja Grubić, *Fig*, 2023, rapidograph and dry watercolour pencils on paper, 56 x 77 cm, courtesy of the artist

Petja Kocet, *Flower9*, 2023, charcoal on cotton canvas, 24 x 18 cm, courtesy of the artist

Petja Kocet, *Flower14*, 2024, charcoal on cotton canvas, 24 x 18 cm, courtesy of the artist

Petja Kocet, *Flower15*, 2024, charcoal on cotton canvas, 24 x 18 cm, courtesy of the artist

Tanja Lažetić, *Flower #74*, 2021, colour photograph, 116 x 80 cm, courtesy of the artist and Gallery Fotografija

Eva-Maria Lopez, *we resist. plants; Papaver rhoeas L.*, 01, 2019-ongoing, colour photograph on aluminium plate, 75 x 50 cm, courtesy of the artist

Tiljen Mucik, *Ravenala madagascariensis*, 2023, digital print on archival paper, 100 x 80 cm, courtesy of the artist and Gallery Fotografija

Tiljen Mucik, *Gossypium herbaceum*, 2023, digital print on archival paper, 100 x 80 cm, courtesy of the artist and Gallery Fotografija

Alja, Pirč, *words like weeds, II* from the series of visual poems, 2023, letterpress on paper (munken pure rough 300 g), 29,7 x 21 cm (without frame), courtesy of the artist

Alja, Pirč, *words like weeds, III* from the series of visual poems, 2023, letterpress on paper (munken pure rough 300 g), 29,7 x 21 cm (without frame), courtesy of the artist

Alja, Pirč, *words like weeds, V* from the series of visual poems, 2023, letterpress on paper (munken pure rough 300 g), 29,7 x 21 cm (without frame), courtesy of the artist

Arjan Pregl, *Still Life with Pills*, 2022, oil on canvas, 150 x 120 cm, courtesy of the artist

Much like horror as genre, the still life is often denounced as popular, repetitive, trivial, formulaic. Horror is said to rely on predictable filmic or literary tropes, while still lifes are often reduced to beautiful images of beautiful things. But it is precisely in their apparent simplicity that layers of meaning hide. Within the rules or constraints of the genre – still lifes are in essence close-up depictions of animate and inanimate nature – the artists here have the opportunity to address some of the fundamental questions of their time, from artistic problems to existential themes. In still lifes, artists demonstrate their artistic skills, while at the same time they meditate on intimate and social structures, relationships, meanings and phenomena through observation. In still lifes we can read everything from the symbolism of objects and flowers, status symbols, and gender, to themes like the passage of time, spiritual dimensions and, increasingly, environmental issues.

In the bouquet of still lifes at EKO 9 we present a selection of work by artists who approach the still life with thoughtful consideration. The range of media and subject matter reveals the popularity and vibrancy of the artistic genre among contemporary artists in Slovenia, and offers an overview of the variety of approaches, interests, and interpretations that grow out of the motif. The juxtaposition of the works on one surface invites reflection through comparison and dialogue, while the position of the room overlooking the garden of the old sanatorium marks a stark contrast between the dead nature of the works and the living nature of the villa's surroundings, where artist Eva-Maria Lopez designed a living garden installation. The title of the selection – *Natura mortua* – is a reference to the history of the EKO Triennial, as back in 1996 our predecessors gave the same name to the fifth edition of the Triennial, and the “dead nature” motif also served as the thematic framework of EKO 5.





Eva-Maria Lopez

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vrtna zasaditev, 2024

vrtna zasaditev, 150 x 150 cm
z dovoljenjem umetnice

Za izvedbo vrtna zasaditve se zahvaljujemo mariborskemu družinskemu podjetju Dandelion - mala vrtna delavnica in še posebej Mihi in Galu Kuharju!

Eva-Maria Lopez je multidisciplinarna umetnica in raziskovalka, ki živi in dela v Karlsruheju in Parizu. Po magisteriju iz kmetijstva je študirala umetnost na Akademiji za likovno umetnost v Karlsruhe. Na podlagi te dvojne izobrazbe se v svojih umetniških delih osredotoča na vprašanja, ki so povezana z naravo, družbo in okoljem. Poleg fotografije, ki je njen glavni izrazni medij, se vse bolj usmerja v projekte land arta, pri čemer združuje materialno realnost in načine vizualne reprezentacije njej relevantnih vprašanj in zgodovinskih kontekstov.

Umetnica Eva-Maria Lopez za zasaditve okrasnih vrtov uporablja različne na herbicide odporne rastline, ki jih proizvajajo in prodajajo multinacionalne korporacije v kemični industriji. Odpornost, ki so jo rastline razvile, je naravni proces, ki sledi načelom evolucijske teorije Charlesa Darwina. Genetsko prilagajanje se namreč nadaljuje ne glede na podnebne in druge okoljske spremembe. Ornamentalne zasaditve predstavljajo logotipe prej omenjenih korporacij (tokrat gre za logotip nekdanje kemične tovarne Pinus v Račah pri Mariboru) in spominja na *jardins à la française* oziroma t. i. francoski tip vrta oziroma parka. Številne rastline, t. i. »superpleveli«, kot so mak (papaver rhoeas), metuljnica (centaurea cyanus) in druge, nosijo različne kulturne in simbolne pomene, zanje pa je značilna tudi raznovrstna uporaba, tudi v medicinske namene. Te rastline pogosto rastejo v okolju, kjer so prisotni herbicidi - na poljih, ob železniških progah, pa tudi znotraj urbanih prostorov in na zasebnih dvoriščih. S projektom *vrtna zasaditev* umetnica stremi k ozaveščanju javnosti o naši flori in v ospredje postavlja vprašanja trajnostne pridelave.

we resist. garden, 2024

site-specific living installation,

150 x 150 cm

courtesy of the artist

The garden installation was made possible by the professional, kind and generous support from the Dandelion - mala vrtna delavnica company and in particular with help from Miha and Gal Kuhar.

Eva-Maria Lopez is a multidisciplinary artist and researcher working in Karlsruhe and Paris. After receiving her master's degree in agriculture, she studied art at the Academy of Fine Arts in Karlsruhe. In keeping with such an educational background, her artwork focuses on issues related to nature, society, and the environment. In addition to her primary medium of expression, photography, she has moved increasingly towards land art projects, merging material realities and ways of conveying these issues and histories visually.

In the ornamental garden project, the artist Eva-Maria Lopez uses a variety of plants that have developed resistance to herbicides sold by multinational chemicals companies. This adaptation is a natural process and is consistent with Charles Darwin's theory of evolution. Naturally, the genetic change is meant to survive climate change and more. The ornament represents a company logo (here, that of Pinus, the former chemical factory in Rače near Maribor), and is reminiscent of "jardins à la française" or French garden design. Several plants, so-called "superweeds", such as the poppy (papaver rhoeas), cornflower (centaurea cyanus) and others all have cultural, symbolic, and medical meanings and implications. These plants often grow in herbicide-treated surroundings - fields, railways, as well as urban structures and private courtyards. *we resist. garden* is a way of cultivating awareness of our flora and addressing the question of sustainable cultivation.







Čašper Kamšič

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Valovi navzgor I, II, III, 2021

sukanec, bombaž, lan, MDF,
275 x 50 x 50 cm vsak

Šepetajoče blazine, 2021

sukanec, lan, praprot, 45 x 45 cm vsaka

Plešoče sonce, 2021

sukanec, lan, les, 30 x 21 cm

V gozdu praproti, 2021–2023

fotografija, digitalni tisk,
70 x 50 x 3 cm (z okvirjem)
z dovoljenjem umetnika

Gašper Kunšič (r. 1992, Kranj) je študiral na Univerzi za uporabno umetnost in Akademiji za likovno umetnost na Dunaju ter na Städelschule v Frankfurtu. Razstavljal je v Belvedere 21 (Dunaj), Schiller-Museum (Weimar), UGM (Maribor), Ravnikar Gallery Space (Ljubljana), Kunstverein Wiesen, Galeriji Škuc (Ljubljana), House of Spouse (Dunaj), Wien Museum MUSA (Dunaj) ter Mestni galeriji Ljubljana. Sodeloval je na Bienalu mladih (Beograd) in bienalu Mediterranea (San Marino). Živi in dela v Frankfurtu in na Dunaju.

Umetnik Gašper Kunšič v svojih delih aproprira vizualne reference podeželja iz časa njegovega otroštva ter folklorne motive in popkulturo območja bivše Jugoslavije. Razstavne prostore z intervencijami in umetniškimi deli preoblikuje v čustveno nabite ambiente, ki pokvirjajo tradicionalno in s tem ustvarjajo nov (folklorni) svet za tiste, ki ne pripadajo.

»V nekem obdobju svojega življenja sem skoraj podlegel bolečinam. Razmišljal sem samo, kako ozdraveti. V knjigi o zdravilnih zeliščih, ki je dolga leta počivala na polici v dnevni sobi mojih starih staršev, je čisto na koncu poglavje, ki opisuje nekoliko nenavadne pripetljaje pisca zeliščarja, ki so se mi zdeli skoraj čarobni. Med njimi je tudi zgodba o človeku, ki so ga pestile strašne bolečine. Zeliščar mu je velel, naj gre v gozd, nabere praprot in z njo napolni bombažno prevleko, nato pa jo položi na del telesa, kjer boli. Po pričevanjih je nesrečniku ta blazina skoraj čarobno odvzela bolečino. Kasneje je romala od osebe do osebe ter jim lajšala najrazličnejše bolečine. Nič čudnega se mi ni zdelo, da je prav praprot ta čudežna, zdravilna rastlina, saj je tista, ki nam na kresno noč pomaga slišati govorico živali, znane pa so tudi njene druge zdravilne lastnosti. Odpravil sem se torej v gozd, nabral praprot ter z njo napolnil *Šepetajoče blazine*. V gozdu se debela dreves majejo v vetru. Viseči trakovi so tako drevesa v prostoru in ko med njimi zaveje veter, se njihove krošnje gibajo kot *Valovi navzgor*. Proti nebu. V njih lahko vstopiš. Med drevesi in praprotmi kuka tudi *Plešoče sonce*, kakor stkano iz drobnih smrekovih vejic se smeje tistim, ki mu prekrizajo pot.« (Gašper Kunšič)

Skyward Waves I, II, III, 2021

thread, cotton, linen, MDF, 275 x 50 x 50
cm each

Whispering Pillows, 2021

thread, linen, fern, 45 x 45 cm each

Dancing Sun, 2021

thread, linen, wood, 30 x 21 cm

In the Fern Forest, 2021-2023

fine art print, 70 x 50 x 3 cm (framed)
courtesy of the artist

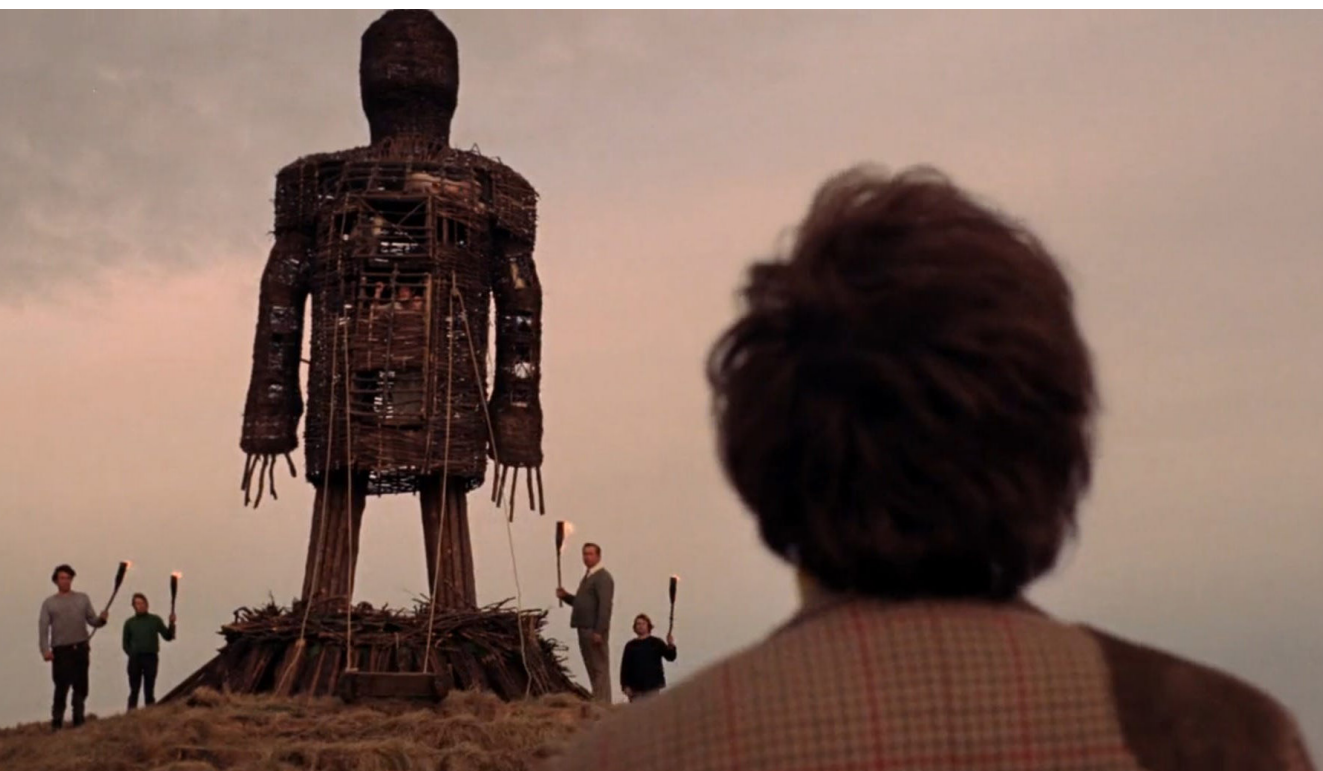
Gašper Kunšič (b. 1992, Kranj) studied at the University of Applied Arts Vienna, Academy of Fine Arts Vienna and at Städelschule in Frankfurt. He has exhibited at Belvedere21 (Vienna), Schiller-Museum (Weimar), UGM (Maribor), Ravnikar Gallery Space (Ljubljana), Kunstverein Wiesen, Škuc Gallery (Ljubljana), House of Spouse (Vienna), Wien Museum MUSA (Vienna), and Municipal Gallery of Ljubljana. He participated in the Youth Biennial (Belgrade) and Mediterranea Biennial (San Marino). He lives and works in Frankfurt and Vienna.

In his work, Kunšič appropriates visual references from the countryside of his childhood, as well as folk motifs and pop culture from the former Yugoslavia. Through interventions and works, he transforms exhibition spaces into emotionally charged environments that subvert the traditional, creating a new (folklore) world for those who do not belong.

“At one point in my life, I almost succumbed to pain. All I could think about was how to get well. In a book on medicinal herbs that for years laid on a shelf in my grandparents’ living room, there is a chapter right at the end describing some rather unusual incidents by an herbalist writer that seemed almost magical to me. Among them is the story of a man who was in terrible pain. The herbalist told him to go into the woods, pick ferns and fill a cotton pillowcase with them, then put the pillow on the part of his body where it hurt. According to testimonies, this pillow almost magically took away the pain. Later, it went from person to person, relieving a number of ailments. It did not seem strange to me that ferns should be these miraculous, healing plants, as it is said they help us hear the language of animals on Midsummer Night, and their other healing properties are also well known. So I went into the forest, picked ferns and filled the *Whispering Pillows* with them. In the forest, the tree trunks sway in the wind. The hanging ribbons are thus trees in the space, and when the wind rushes through them, their crowns move upward like *Skyward Waves*. Towards the sky. You may enter them. The *Dancing Sun* is peeking out from among the trees and ferns, as if woven from tiny spruce twigs, beaming a smile at those who cross his path.” (Gašper Kunšič)







Kier-Îa Javisse

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Gozdovi so temni in dnevi začarani. Zgodovina folk horrorja, 2021

dokumentarni film, 194 min

z dovoljenjem avtorice in Severin Films

Kier-La Janisse je filmska teoretičarka, programska urednica, založnica, producentka in selektorica pri Severin Films. Je avtorica knjig *A Violent Professional: The Films of Luciano Rossi* (2007), *House of Psychotic Women: An Autobiographical Topography of Female Neurosis in Horror and Exploitation Films* (2012/2022) in *Cockfight: A Fable of Failure* (2024) ter urednica več knjig. Je producentka številnih filmov, vključno z njenim režijskim prvencem *Gozdovi so temni in dnevi začarani* (2021).

Gozdovi so temni in dnevi začarani je prvi celovečerni dokumentarni film o zgodovini filmskega žanra folk horror oziroma ljudske grozljivke, ki raziskuje pojav od njegovih začetkov v trilogiji filmov *Za krvnika ni milosti* Michaela Reevesa (1968), *Kri na Satanovem kremplju* Piersa Haggarda (1971) in *Mož iz protja* Robina Hardyja (1973) do prisotnosti žanra na britanski televiziji v 70. letih in kulturno partikularnega pojavljanja žanra v ameriški, azijski, avstralski in evropski grozljivki ter do oživitve žanra v zadnjem desetletju. Film *Gozdovi so temni in dnevi začarani*, ki obravnava več kot 200 filmov in vključuje več kot 50 sogovornikov, raziskuje načine, kako izmenično slavimo, prikrivamo in manipuliramo lastno zgodovino, da bi v svojem okolju našli duhovno dimenzijo. Za več informacij o filmu in za ogled filma obiščite: woodlandsdarkanddaysbewitched.com.

Woodlands Dark and Days Bewitched: A History of Folk Horror, 2021

documentary film, 194 min

courtesy of the author and Severin Films

Kier-La Janisse writes about film and is a programmer, publisher, producer and acquisitions executive at Severin Films. She is the author of *A Violent Professional: The Films of Luciano Rossi* (2007), *House of Psychotic Women: An Autobiographical Topography of Female Neurosis in Horror and Exploitation Films* (2012/2022) and *Cockfight: A Fable of Failure* (2024), and has served as editor of several books. She has produced a number of films, including her award-winning directorial debut, *Woodlands Dark and Days Bewitched: A History of Folk Horror* (2021).

Woodlands Dark and Days Bewitched is the first feature-length documentary on the history of folk horror, exploring the phenomenon from its beginnings through a trilogy of films – Michael Reeves’s *Witchfinder General* (1968), Piers Haggard’s *Blood on Satan’s Claw* (1971) and Robin Hardy’s *The Wicker Man* (1973); and on through its proliferation on British television in the 1970s and its culturally specific manifestations in American, Asian, Australian, and European horror, to the genre’s revival over the past decade. Touching on over 200 films and featuring over 50 interviewees, *Woodlands Dark and Days Bewitched* investigates the many ways that we alternately celebrate, conceal, and manipulate our own histories in an attempt to find spiritual resonance in our surroundings. For more information about the film and to watch the film, go to: woodlandsdarkanddaysbewitched.com.





Kier-La Jonisse



Edith Payer

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Členonožci, 2018 in 2024

svetlobni vitrini s členonožci, les, akrilno steklo, neonske cevi, 50 x 80 x 25 cm vsaka z dovoljenjem umetnice

Edith Payer (r. 1975, Wolfsberg) je študirala na Akademiji za likovno umetnost na Dunaju. Njena umetniška praksa obsega raznolik nabor tehnik in širok spekter metod. Hrani več zbirk najdenih in izgubljenih predmetov, zbira pa tudi podobe pareidolije in grafitov, ki tvorijo njene psevdomuzejske instalacije. Ob tem ustvarja tudi umetniška dela iz tekstila, večinoma iz rabljenih materialov, in umetniške knjige, za katere je značilen črni humor. V svoji umetniški praksi se posveča preizpraševanju kulturnih dosežkov, ironični interpretaciji in posnemanju tradicionalnih kulturnih tehnik.

Veliko število mrtvih členonožcev – muhe, pajkovci, kačji pastirji, hrošči in stonoge – je razvrščenih in pritrjenih v dveh vitrinah: škatli spominjata na naravoslovne ali muzejske zbirke, ki so bile od 18. stoletja dalje osnova za oblikovanje natančno razčlenjenih taksonomij. Tokrat živali niso bile usmrčene za potrebe znanosti, ampak se je zbirka gradila iz že mrtvih primerkov. Razporeditev v mreži je odvisna od stopnje razgradnje – običajna merila biološke klasifikacije več niso razpoznavna. Ob tem so vitrine tudi svetlobni elementi in zdi se, kakor da so svetlobne površine tiste, ki so pritegnile pozornost členonožcev.

Na razstavi trienala EKO 9 so *Členonožci* postavljeni v dialog s *Hrošči* Otona Polaka. V svetlobnih vitrinah Edith Payer in na Polakovih risbah vidimo hrošče, postavljene v mrežni sistem, ki spominja na znanstveno metodo klasifikacije, vendar ni jasno, kakšen naj bi bil ključ njihove organizacije. Ob tem obe seriji na prvi pogled prikrivata stanje predstavljenih hroščev, ki jih ob natančnejši obravnavi prepoznamo v raznih fazah razkroja.

Arthropods, 2018 & 2024

light box display cases with arthropods,
wood, acrylic glass, neon tubes, 50 x 80 x
25 cm each
courtesy of the artist

Edith Payer (b. 1975, Wolfsberg) studied at the Academy of Fine Arts in Vienna. Her artistic practice constitutes a colourful mix of techniques and a range of working methods. She maintains several collections of found and lost objects, but also collects images of pareidolia and graffiti, all of which flow into her museum-like installations. In addition, she sews textile works, mostly from second-hand materials, and draws black-humoured artist's books. Questioning cultural achievements together with the ironic interpretation and imitation of traditional cultural techniques play an important role in Payer's work.

A large number of dead arthropods – flies, arachnids, dragonflies, beetles, and centipedes – are fixed in two display cases: the boxes are reminiscent of natural history museum collections, which were fundamental in the creation of extensive taxonomies from the 18th century onwards. The animals were not expertly killed but were already dead when collected. The grid of the arrangement does not follow any established logic, with common biological classification criteria no longer recognizable. In addition, the display cases also served as light boxes and it seems the arthropods have been attracted to the light surfaces.

At EKO 9, *Arthropods* are put in dialogue with Oton Polak's *Beetles*. Both Payer's light boxes and Polak's drawings present bugs in a grid-like system, alluding to the scientific method of classification, yet making it unclear, what the key to their order may be. At first glance both also conceal the condition of presented bugs, which at closer inspection are found in various stages of decay.







Oton Polak

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Hrošči, 1980

serija risb s tušem na papirju, 50 x 70 cm
z dovoljenjem Marje Polak

Oton Polak (r. 1917, Maribor, u. 2011, Maribor) je bil slovenski slikar, grafik in pedagog. Slikarstvo je študiral na Akademiji za likovno umetnost v Zagrebu in Akademiji za likovno umetnost v Ljubljani, Dve desetletji je bil zaposlen kot likovni pedagog. Sodeloval je na slikarskih kolonijah doma in v tujini, študijsko pa je potoval v Avstrijo, Nemčijo, Veliko Britanijo in Francijo. Skozi več kot 50 let trajajočo kariero je razstavljal na številnih samostojnih in skupinskih razstavah ter prejel številne nagrade in priznanja, med drugimi tudi Prešernovo nagrado za serijo grafik *Stari Maribor*.

Serijski risb s tušem je nastala za prvi EKO, takrat imenovan 1. jugoslovanski triennale ekologija-umetnost, ki je v Razstavnem salonu Rotovž v Mariboru potekal konec leta 1980. Oton Polak je v prepoznavni risarski potezi zasnoval serijo zanj manj značilnega motiva – žuželk. Hrošči, metulji in vešče so postavljeni v mrežni sistem, ki v maniri navidez znanstvene tipološke klasifikacije živalskega kraljestva razvršča fantazijske členonožce v strukturo medsebojnih odnosov. Ugotavljamo lahko sorodnosti med posameznimi vrstami upodobljenih žuželk, iščemo razlike in sledimo morebitnim mutacijam. Živalim lahko pripišemo osebnosti in tako ozavestimo njihovo avtonomijo in agens, kar je za upodobitve žuželk nekarakteristično. Prav zato so občasne pozicije žuželk, obrnjene na hrbet, toliko bolj ganljive, skoraj pretresljive. Serija predstavlja fascinantno anomalijo v izrednem opusu plodovitega mariborskega slikarja in umetniške avtoritete v mestu ter priča o umetnikovem zanimanju za ekološko tematiko v času, ko je Polak deloval v upravnem odboru Razstavnega salona Rotovž, kjer so pod vodstvom Mete Gabršek Prosenc ustanovili triennale EKO.

Beetles, 1980

series of drawings, ink on paper,
50 x 70 cm
courtesy of Marja Polak

Oton Polak (b. 1917, Maribor, d. 2011, Maribor) was a Slovenian painter, graphic artist, and teacher. He studied painting at the Academy of Fine Arts in Zagreb and continued his studies at the Academy of Fine Arts in Ljubljana. For two decades he worked as an art teacher. He participated in painting colonies at home and abroad and he took study trips to Austria, Germany, Great Britain, and France. During a career that spanned more than 50 years, he exhibited in numerous solo and group exhibitions, both at home and abroad. He received numerous prizes and awards, including the Prešeren Prize for the series of prints *The Old Maribor*.

This series of ink drawings was created for the first EKO, then called the 1. Yugoslav Triennial Ecology-Art, which took place at the Razstavni salon Rotovž in Maribor at the end of 1980. Oton Polak, with his distinctive line drawing, turned to a subject matter untypical in his larger body of work – insects. Beetles, butterflies, and moths are arranged in a grid system in what appears to be a scientific typological classification of the animal kingdom, organising the fantasy arthropods into a structure ordered around interrelationships. We can identify similarities between the various species of insects depicted, look for differences and trace possible mutations. We can attribute personalities to the animals and thus become aware of their autonomy and agency, which is uncharacteristic in standard representations of insects. This is what makes the occasional positions of insects turned on their backs all the more moving, almost horrifying. The series represents a fascinating anomaly in the extraordinary oeuvre of a prolific painter and artistic authority of Maribor, and testifies to the artist's interest in ecological themes at a time when Polak served as a board member of Razstavni salon Rotovž, where the EKO Triennial was founded under the leadership of Meta Gabršek Prosenec.



**Tisková stanice pro oběti
EKD v Brně v šedí**

Historie Tiskové stanice pro oběti EKD v Brně v šedí je úzce spjata s dějinami Tiskové stanice pro oběti EKD v Brně v šedí. Tisková stanice pro oběti EKD v Brně v šedí byla založena v roce 1945 a od té doby poskytuje pomoc a podporu obětem EKD v Brně v šedí. Tisková stanice pro oběti EKD v Brně v šedí je součástí Tiskové stanice pro oběti EKD v Brně v šedí a poskytuje pomoc a podporu obětem EKD v Brně v šedí. Tisková stanice pro oběti EKD v Brně v šedí je součástí Tiskové stanice pro oběti EKD v Brně v šedí a poskytuje pomoc a podporu obětem EKD v Brně v šedí.



Prírodná pamiatka
KUKU D KUKU IN THE STONE

Prírodná pamiatka Kuku d Kuku je súčasťou územnej ochrany prírody v katastrálnom území obce Kuku, okres Zlaté Moravce, Trnavský kraj. Územie bolo vyhlásené za prírodnú pamiatku dňa 12. júna 1992. Územie má rozlohu 0,12 ha a nachádza sa v katastrálnom území obce Kuku, okres Zlaté Moravce, Trnavský kraj. Prírodná pamiatka Kuku d Kuku je súčasťou územnej ochrany prírody v katastrálnom území obce Kuku, okres Zlaté Moravce, Trnavský kraj. Územie bolo vyhlásené za prírodnú pamiatku dňa 12. júna 1992. Územie má rozlohu 0,12 ha a nachádza sa v katastrálnom území obce Kuku, okres Zlaté Moravce, Trnavský kraj.

Zastave za ogrožene vrste, 2022

serija monotipij na tekstilu, 100 x 100 cm,
45 x 50 cm
z dovoljenjem umetnika

David Nez (r. 1949, Cambridge, ZDA) je diplomiral na Akademiji za likovno umetnost in oblikovanje v Ljubljani. Bil je član slovenske avantgardne umetniške skupine OHO, kjer je ustvarjal kiparske instalacije, performanse in eksperimentalne filme. Kasneje je magistriral na Inštitutu za umetnost Maryland (Baltimore), nato pa študiral umetnostno terapijo na Univerzi Nove Mehike (Albuquerque). Svoja večmedijska umetniška dela, ki zajemajo monotipije, slike v mešanih medijih, skulpture iz najdenih predmetov, instalacije in videe, je predstavil v muzejih, galerijah in na festivalih v Evropi, Združenih državah Amerike in Združenih arabskih emiratih.

»Serijo *Zastave za ogrožene vrste* je navdihnili nedavno sprejetje okoljske zakonodaje, ki razširja polje pravne osebe in pravic na nekatere divje živalske vrste, da bi s tem zagotovili njihovo zaščito. Voditelji domorodnih ljudstev na Pacifiku so nedavno podpisali pogodbo, ki populacijam kitov podeljuje osebne pravice, s čimer so želeli pritisniti na vlade, da uvedejo ukrepe za njihovo zaščito pred posledicami podnebnih sprememb. Po ocenah bi lahko do konca stoletja zaradi podnebnih sprememb, industrializacije, krčenja gozdov ter prekomernega ribolova in lova izumrlo milijon ali več živalskih vrst. Znanstveniki to imenujejo 'šesto množično izumrtje' ki pa ga v celoti povzroča človek. Zaradi vsega omenjenega se mi je zdelo primerno, da ustvarim zastave za ogrožene živalske vrste. Ljudje že stoletja uporabljamo podobe živali na zastavah svojih plemen in narodov. Zakaj ne bi oblikovali zastav za ogrožene živalske vrste, da bi s tem spodbudili priznanje njihovega pravnega statusa, kar bi jim zagotovilo zakonske pravice in s tem zaščito? Zastave simbolizirajo tudi simbiotični odnos med ljudmi in živalmi, saj je preživetje vsega življenja odvisno od naravnih ekosistemov – če ekosistemi propadejo, propade tudi človeštvo. V okviru projekta EKO 9 je nad vhodom v stari sanatorij nameščen niz zastav, katerih namen je opozoriti javnost na vprašanje množičnega izumiranja tako živali kot ljudi.« (David Nez)

Flags for Endangered Species, 2022

series of monoprints on textile, 100 x 100 cm, 45 x 50 cm
courtesy of the artist

David Nez (b. 1949, Cambridge, MA, USA) earned his BFA from the Academy of Fine Arts and Design in Ljubljana. He was a member of the Slovenian avant-garde artist's collective Group OHO, creating sculptural installations, performance art, and experimental films. He earned his MFA from the Maryland Institute of Art (Baltimore) and studied Art Therapy at the University of New Mexico (Albuquerque). He has exhibited his multi-media artwork including monoprints, mixed media paintings, found object sculptures, installations, and videos in museums, art galleries, and art festivals in Europe, the USA and the UAE.

“This body of work was inspired by recent environmental legislation to extend legal ‘personhood’ and rights to certain wild animal species to assure their protection. Indigenous leaders across the Pacific recently signed a treaty granting whale populations personhood to pressure governments to protect them from the effects of climate change. By the end of the century it is estimated that a million or more animal species could become extinct due to climate change, industrialization, deforestation, over-fishing and hunting. Scientists call this the ‘sixth mass extinction’ which is entirely the result of human action. It seemed to me only appropriate to create flags for species of endangered animals. We humans have been using animal imagery on the flags of our tribes and nations for centuries. Why not make flags for endangered animal species to promote their own nationhood, legal rights, and protection? The flags also symbolise the inherently symbiotic relationship between humans and animals, since all life depends on natural ecosystems for survival – if ecosystems collapse, so does humanity. For EKO 9, an ensemble of flags is installed above the entrance of the old sanatorium with the intention of bringing the issue of mass extinction – both animal and human – to public attention.” (David Nez)







Rida Koželj

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Koruzno polje (ostani tako dolgo, kot želiš), 2020

elektrificirana kiparska postavitev,
180 x 200 x 300 cm
z dovoljenjem umetnice

Nina Koželj (r. 1985) deluje na področju kiparstva, grafike in prostorskih postavitev. Diplomirala je na Pedagoški fakulteti v Ljubljani. Samostojno in na skupinskih razstavah se je predstavila v Galeriji [kunst]PROJEKTE (v tandemu s Cordue) (Mannheim), Galeriji Velenje (2017), Galeriji Simulaker (Novo mesto), Galeriji Ivana Groharja (Škofja Loka) ter sodelovala na Trienalu U3 v Moderni galeriji. Prejela je nagradi za mlado avtorico na Majskem salonu in na bienalu Etike(te), bila nominirana za nagrado Artima Art Prize, prejela pa je tudi štipendijo švicarske fundacije Vordemberge-Gildewart. Živi in dela v Stahovici nad Kamnikom.

Koruzno polje je spleteno iz trakov pašne ograje in elektrificirano s pomočjo električnega pastirja in akumulatorja. Ob dotiku se prenašajo blagi električni impulzi – celotno koruzno polje je pod napetostjo, opaziti je mogoče rahlo potresavanje, ob tem pa se sliši prasketanje in tleskanje. Obiskovalca ob dotiku rahlo strese, kar je kljub pričakovanju tresljaja neprijeten fizičen doživljaj, ki mu sledi skremžen nasmeh presenečenja in rahlega sramu. »Nelagodje in motnja, nenavadno vedenje in odzivanje so stalnice v umetnosti Nine Koželj. So neosebne provokacije na osebni ravni. Enkrat ti piha v oči, drugič žvižga tja v en dan, tretjič električno trese ob dotiku.« (Vasja Nagy-Hofbauer) Vsa ta stanja povzročajo vsebinsko jasna, konkretna (in večkrat humorna) kiparska telesa, kjer je likovni motiv nedvoumen, likovno govorico pa pogosto narekuje izbira materiala in tehnike.

Cornfield (Stay as Long as You Like), 2020

electrified sculpture installation,
180 x 200 x 300 cm
courtesy of the artist

Nina Koželj (b. 1985) works in sculpture, printmaking, and spatial installations. She graduated from the Faculty of Education in Ljubljana. She has exhibited internationally including at the [Kunst]-Projekte Gallery (in tandem with Cordue) (Mannheim), Velenje Gallery, Simulaker Gallery (Novo mesto), Ivan Grohar Gallery (Škofja Loka), U3 Triennial in the Museum of Modern Art in Ljubljana. She received the award for the best young artist at the May Salon, and at the Etiket/te Biennial. She was nominated for the Artima Art Prize, and held a scholarship from the Swiss Vordemberge-Gildewart Foundation. She lives and works in Stahovica, near Kamnik, Slovenia.

The cornfield is woven from strips of pasture fencing and electrified with a battery-powered electric fence. When the leaves are touched, weak electrical impulses are transmitted - the entire cornfield is energised, we sense a trembling, and hear crackling and clicking noises. When visitors touch it, they feel a slight electric shock, which can be physically uncomfortable and is often accompanied by a smile of surprise and slight embarrassment. "Discomfort and disturbance, unusual behaviour, and reaction are a constant feature of Nina Koželj's art. They are impersonal provocations on a personal level. In one instance the wind blows in your eyes, another time it hisses for no particular reason, and yet another time you're electrified when you touch things." (Vasja Nagy-Hofbauer) All these states lead to thematically clear, concrete (and often humorous) sculptural bodies in which the visual motif is unambiguous, with the visual language often guided by the choice of material and technique.







Ana Čavić

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Izrezana poezija (Vrt izgubljenih stvari), 2020–v teku

serija izrezank iz papirja,
59,4 x 42 cm, 42 x 59,4 cm,
29,7 x 21 cm, 21 x 29,7 cm
z dovoljenjem umetnice

Ana Čavić je vizualna umetnica, performerka, pesnica in raziskovalka, ki raziskuje performativne načine pripovedništva. Njena interdisciplinarna praksa se odvija na presečišču vizualne in uprizoritvene umetnosti ter posega v različne medije in na različna področja, vključno z literaturo in gledališčem. Ustvarja dela na papirju, kolaže, papirnate izrezke, knjige umetnika, digitalne pesniške animacije, interaktivne pesniške objekte in gledališko-pripovedne performanse. Doktorirala je s področja umetnosti, pri čemer je raziskovala tradicijo performativnega pripovedovanja zgodb in alternativno zgodovino založništva kot performans.

Ana Čavić v seriji *Izrezana poezija* predstavlja mitopoetične reinterpretacije prizorov iz mitov, ljudskih pripovedk, pravljic, bajk in legend. Pogosto je dogajanje postavljeno v naravo, zato je umetnica za serijo *Izrezana poezija (Vrt izgubljenih stvari)* naredila poseben tematski izbor, ki se osredotoča na magične in mistične interpretacije naravnih pojavov. V fantastičnih vizualnih pripovedih se umetnica poslužuje besedišča simbolov in z njim s povsem vizualnimi sredstvi na novo zamišlja vizualno poetiko, ki odraža našo večno fascinacijo z naravo, ki je nekoč veljala tudi za vzrok nadnaravnih pojavov. Umetnica zbira te »izgubljene stvari« – nadnaravne pojave, ki nas še zmeraj preganjajo v naših sanjah in burijo domišljijo – ter jih umešča v namišljen »vrt« za nadaljnjo kontemplacijo. Umetnica izrezanke iz papirja izdeluje v tehniki zarezovanja v večkrat preložen list papirja. S škarjami »na slepo« zareže v prepognjen kos papirja in ustvari intuitivno »risbo s škarjami«, ki se pokaže šele, ko papir razgrnemo. Krhkost papirnatih izrezov daje delom določeno efemernost, medtem ko gube, ki razkrivajo, kako so bili papirnati izrezi narejeni, subtilno krepijo njihove kiparske lastnosti. Za EKO 9 je Čavić ustvarila novo delo v seriji, *Prerokba* (2024), kjer je navdih črpala iz zgodbe o Ajdovski deklici.

Papercut Poetry (Garden of Lost Things), 2020-ongoing

series of papercuts,
59,4 x 42 cm, 42 x 59,4 cm,
29,7 x 21 cm, 21 x 29,7 cm
courtesy of the artist

Ana Čavić is a visual artist, performer, poet and academic researching “performance storytelling”. Working across different media and fields, including art, literature and theatre, her interdisciplinary practice reflects a consistent engagement with storytelling, whether on the page or the stage. She creates works on paper, collages, papercuts, artist publications, digital poetry animations, interactive poem objects and theatrical storytelling performances. She has a PhD in art, researching performance storytelling traditions and tracing an alternative history of publishing as performance.

Ana Čavić’s *Papercut Poetry* series offers mythopoetic re-interpretations of scenes from myths, folk tales, fairy tales, fables and legends. Often set in nature, for *Papercut Poetry (Garden of Lost Things)* the artist has made a further thematic selection from the series, focusing on magical and mystical interpretations of natural phenomena. These fantastical visual narratives, in which artist re-imagines visual poetics by using a vocabulary of symbols to explore narrative through purely visual means, reflect our enduring fascination with nature, which was once also thought to be the cause of supernatural phenomena. The artist collects these “lost things” – supernatural phenomena that continue to haunt our dreams and capture our imaginations – situating them in an imaginary “garden” for our further contemplation. The artist makes the papercuts using the multi-fold papercutting technique. Using a pair of scissors, she cuts into a folded piece of paper “blindly”, producing an intuitive “drawing with scissors” that is only revealed once the paper is unfolded. The fragile nature of the papercuts lends them a certain ephemerality while the folds, which reveal how the papercuts were made, serve to subtly reinforce their sculptural properties. For EKO 9 Čavić created a new work in the series, *The Prophecy* (2024), drawing inspiration from the Heathen Maiden story.







Janko Ravnik

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V kraljestvu Zlatoroga, 1931

celovečerni dokumentarno-igrani film,
75 min, producent: Turistični klub Skala
Ljubljana, režiser in snemalec: Janko
Ravnik; gradivo hrani: Slovenski filmski
arhiv pri Arhivu Republike Slovenije, SI AS
1086 Zbirka filmov
z dovoljenjem Mateja Ravnika in Arhiva
Republike Slovenije

Janko Ravnik (r. 1891, Bohinjska Bistrica,
u. 1982, Ljubljana) je bil slovenski
skladatelj, glasbeni pedagog, pianist,
fotograf, filmski režiser in navdušen
gornik. Študij klavirja je zaključil l. 1915
na Praškem konzervatoriju za glasbo.
Po vrnitvi v Ljubljano se je zaposlil kot
korepetitor in dirigent v ljubljanski Operi,
bil je redni profesor klavirja na Akademiji
za glasbo v Ljubljani in njen dekan. Leta
1931 je posnel prvi slovenski celovečerni
film z naslovom *V kraljestvu Zlatoroga*.
Med njegove dokumentarne filme sodi
tudi prikaz ljubljanske proslave ob 120.
obletnici ustanovitve Ilirskih provinc in
odkritje Napoleonovega spomenika v
Ljubljani (1929).

V kraljestvu Zlatoroga je prvi slovenski celovečerni film, ki je premiero doživel leta 1931 in so ga s skupnimi močmi ustvarili t.i. skalaši, člani Turistovskega kluba Skala iz Ljubljane. Film je s pomočjo ekipe skalašev režiral, posnel in zmontiral profesor klavirja na Akademiji za glasbo v Ljubljani Janko Ravnik. Scenarij je delo pisatelja Juša Kozaka, v njem pa so zaigrali gorniki tistega časa, med njimi tudi legendarni alpinisti Joža Čop, Miha Potočnik, Herbert Drogenik in Franica Sodja.

Filmska zgodba spremlja popotovanje treh družabnikov različnih stanov: ljubljanskega študenta, jese-niškega železarja in kmeta, ki se iz Kranjske Gore preko Vršiča, Prisojnika, Vodnikove kočice in Kredarice odpravijo na vrh Triglava - v kraljestvo Zlatoroga. Prvo noč preživijo v šotoru, naslednji dan se na poti srečajo s kosci, gozdarji in planšarji, noč pred končnim vzponom pa prebijejo v planšarski koči pri čedni pastirici Lizi. Vsako srečanje posname kamera, ki predstavi delo, ki ga opravljajo ljudje v gorah. Svojo gorniško dogodivščino, ki razkriva številne lepote slovenskega podeželja in gora, sklenejo ob Bohinjskem jezeru, od tam pa odidejo na Bled, kjer se razidejo.

Premiera filma *V kraljestvu Zlatoroga*, ki so ga snemali kar tri leta in pol, je bila 29. avgusta 1931 v dvorani Grand hotela Union v Ljubljani, kjer si ga je v naslednjih desetih dneh ogledalo kar 15.000 gledalcev. Premiero, ki je navdušila staro in mlado, je spremljal dvanajstčlanski godalni orkester, kasnejše projekcije pa manjši glasbeni sestav - film je bil namreč nem. Iz prihodka, ki ga je prineslo predvajanje prvega jugoslovanskega gorniškega filma, so člani kluba Skala zgradili planinski dom na Rjavi skali na Voglu. Dom je med drugo svetovno vojno pogorel, na njegovem mestu pa danes stoji Ski hotel Vogel.

Kot poklon ob 90. obletnici filma je Arhiv Republike Slovenije leta 2021 film digitaliziral in digitalno restavriral. Zahteven postopek digitalne restavracije, ki so jo opravili v Italiji, je omogočil, da se je film z minimalnimi posegi v sliko približal prvotnemu izgledu in si ga lahko ogledamo, kot ga je videlo občinstvo v času njegovega nastanka. Povrnjeni so tudi nekateri obarvani kadri, ki so se v postopkih klasičnega kopiranja izgubili in ostali črnobeli. Za dovoljenje za predvajanje na EKO 9 se zahvaljujemo Mateju Ravniku, vnuku Janka Ravnika. Projekcijo filma je omogočil Slovenski filmski arhiv pri Arhivu Republike Slovenije.

In the Realm of the Goldenhorn, 1931

docu-fiction feature film, 75 min
producer: Turistični klub Skala Ljubljana [Skala Mountaineering Club]; director and camera: Janko Ravnik; material preserved by the Slovenian Film Archives at the Archives of the Republic of Slovenia, SI AS 1086 Collection of films
courtesy of Matej Ravnik and the Archives of the Republic of Slovenia

Janko Ravnik (b. 1891, Bohinjska Bistrica, d. 1982, Ljubljana) was a Slovenian composer, music pedagogue, pianist, photographer and film director. He completed his piano studies at the Prague Conservatory of Music in 1915. After his return to Ljubljana, he took up a job as an accompanist and conductor at the Ljubljana Opera, and was a professor at the Academy of Music and its Dean. In 1931, he made the first Slovenian feature-length film, *In the Realm of the Goldenhorn*. His other documentary work includes a film about the celebration of the 120th anniversary of the foundation of the Illyrian Provinces and the unveiling of the Napoleon monument in Ljubljana (1929).

In the Realm of the Goldenhorn was the first Slovenian feature film, which premiered in 1931 and was created and produced by members of the Skala mountaineering club. The film was directed, filmed, and edited by Janko Ravnik, pianist and professor of piano at the Academy of Music in Ljubljana. The screenplay was written by Juš Kozak and starred mountaineers of the time, including legendary alpinists Joža Čop, Miha Potočnik, Herbert Drogenik, and Franica Sodja.

The film follows the journey of three companions, each belonging to a different social class: a student from Ljubljana, an ironworker from Jesenice, and a farm labourer who set off from Kranjska Gora, via Vršič, Prisojnik, Vodnik Lodge and Kredarica, all the way to the top of Mount Triglav – to the realm of the Goldenhorn. They spend the first night in a tent, the following day they meet grass mowers, foresters, and herdsmen and spend the night before their final ascent in a herdsman's hut with the fair shepherdess Liza. Each encounter is captured on camera, showing the work people do in the mountains. They conclude their mountaineering adventure, revealing the many beautiful features of the Slovenian land and the mountains, at Lake Bohinj and from there to Bled, where they part ways.

Filmed over a period of three-and-a-half years, *In the Realm of the Goldenhorn* premiered on 29 August 1931 at the Grand Hotel Union in Ljubljana, where it was seen by 15,000 people over the next ten days. The premiere of this silent film, which delighted young and old alike, was accompanied by a twelve-piece string orchestra, and at later screenings by a smaller musical ensemble. From the proceeds of the screening of the first Yugoslav alpine film, the members of club Skala built a mountain lodge on Rjava skala (Brown Rock) on Mount Vogel. The lodge burned down during World War II and has since been replaced by the Ski Hotel Vogel.

As a tribute to the 90th anniversary of the film, in 2021 the Archives of the Republic of Slovenia ensured that the film was digitised and digitally restored. The demanding digital restoration process, which was carried out in Italy, allowed the film to be restored as close as possible to the way it was seen by the audience at the time, with as little intervention in the image as possible. Some coloured shots that had been lost in the conventional copying process in the past have also been restored. We would like to thank Matej Ravnik, grandson of Janko Ravnik, for permission to screen the film at EKO 9. The screening of the film was made possible by the Slovenian Film Archives at the Archives of the Republic of Slovenia.







Ines Doujak

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Populacija duhov, 2016–v teku

kolaži iz historičnih grafik botaničnih diagramov in medicinskih knjig z začetka 20. stoletja, različne dimenzije z dovoljenjem umetnice

Ines Doujak kot umetnica, raziskovalka in pisateljica raziskuje, kako svetovne zgodovine zaznamujejo kulturni, razredni in spolni konflikti. Svoja dela je predstavila v institucijah, kot so CARA Center for Art (New York), Total Museum of Contemporary Art (Seul), Jakarta Biennial, Kunsthalle Wien, Liverpool Biennial, NTU Centre for Contemporary Art Singapore, Bergen Assembly, steirischer herbst, Kochi-Muziris Biennial (Kerala), Dhaka Art Summit, MACBA (Barcelona), Kijiv Biennial, São Paulo Biennial, Royal College of Art (London), Museo Nacional Centro de Arte Reina Sofia (Madrid) in documenta 12.

V seriji kolažev *Populacija duhov* Doujak razmišlja o pošastnih in krhkih, tudi pogosto nevidnih odnosih med ljudmi, bakterijami, rastlinami, živalmi in virusi. Njeni kolaži v divjih in nepričakovanih kombinacijah različnih materialov utelešajo izkrivljene in pogosto mimobežne interakcije. Na enem izmed kolažev se iz glave dečka razcveti ilustriran virus, na drugem se polž spremeni v bakterijo. Umetnica, ki primarno gradivo za kolaže nabira med historičnimi grafikami 20. stoletja, denimo v medicinskih atlasih kožnih bolezni, združuje dele teles človeških in nečloveških sorodnikov z njihovim naravnim in umetnim okoljem ter tako izpostavi pogosto neprepoznane medsebojne povezave. Skozi ta proces, ki ga je začela več let pred izbruhom pandemije COVID-19, Doujak raziskuje fragmentarne izvore pandemij skozi zgodovino in jih povezuje s svetovnim gospodarstvom izkoriščanja naravnih virov. Virusi namreč vedno znova dokazujejo, da se najbolj širijo po trgovskih poteh in v središčih ekološkega opustošenja. Ti ponavljajoči se vzorci mikrobioloških in okoljskih kriz, ki so posledica trgovinske izmenjave, razkrivajo neuspehe in negativne posledice globalizacije in poznega kapitalizma. Realnost trgovanja je vseprisotna: bolno telo okuži s simbolizmom in ga obteži z metaforami o krivdi zaradi »neproduktivnosti« in z razrednim nasiljem. »Okuženi drugi«, upodobljeni v kolažih *Populacija duhov*, se upirajo sistemom klasifikacije, ki postavljajo stroge meje med boleznijo in zdravjem, ter nam pokažejo, da lahko vsakdo kadarkoli zboli. Umetničina hibridna bitja pričajo o vseprisotnosti kontaminacije in poroznosti vseh oblik življenja. *Populacija duhov* gledalca opomni, da je bolezen radikalen vzgib.

Ghost Population, 2016–ongoing

collages made from historical prints from early 20th century botanical wall charts and medical books, dimensions variable courtesy of the artist

Ines Doujak investigates, as an artist, researcher, and writer, the way global histories are characterised by cultural, class, and gender conflicts. Her work has been shown and presented at institutions like CARA Center for Art (New York), Total Museum of Contemporary Art (Seoul), Jakarta Biennial, Kunsthalle Wien, Liverpool Biennial, NTU Centre for Contemporary Art Singapore, Bergen Assembly, steirischer herbst (Graz), Kochi-Muziris Biennial (Kerala), Dhaka Art Summit, MACBA (Barcelona), Kyiv Biennial, São Paulo Biennial, Royal College of Art (London), Museo Nacional Centro de Arte Reina Sofía (Madrid) and documenta 12 (Kassel).

In the ongoing collage series *Ghost Population* Doujak considers the monstrous and tender, often untraceable relationships between humans, bacteria, plants, animals, and viruses. Her collages materialise twisted and often fleeting interactions through wild and unexpected combinations of materials. In one collage, an illustrated virus blossoms from a young boy's head, in another a snail transforms into a bacterium. Drawing source material from 20th century historical prints, including medical atlases of skin diseases, Doujak combines the body parts of human and non-human kin with their natural and built environments, thus making visible often unacknowledged interconnections. Through this process, which she began well before the outbreak of the COVID-19 pandemic, Doujak hones in on the fragmentary origins of pandemics throughout history and links them to the extractive global economy. After all, viruses prove time and time again that they spread most across routes of trade and ecological devastation. These recurrent patterns of microbiological and environment crisis resulting from economic exchange lay bare the failures of globalisation and late capitalism. The realities of commerce are pervasive and infect the sick body with symbolism, loading it with blame-laying metaphors for “in productivity” and class violence. The “contaminated others” depicted in the *Ghost Population* collages push back at the systems of classification that draw strict boundaries between sickness and health, showing us that anybody can quickly become sick or diseased. Doujak's hybrid beings testify to the ubiquity of contamination and the porosity of all forms of life. Disease, *Ghost Population* reminds us, is a radical prompt.

Maska mumije z lasuljo

verjetno pozno srednje obdobje, pribl.
1000-1450 n. š., Chancay, današnji Peru,
les, človeški lasje, alpaka, volna, bombaž;
pridobljeno v Cuzcu, 1979,
30,5 x 20,3 x 4,8 cm
zasebna zbirka, izposojena arhivu

Maske mumije so bile pogosto poslikane z rdečo barvo in so predstavljale obraz umrlega. Ta je bil zavrt v več plasti tekstila, da je nastal nekakšen sveženj. Ovoji mumije so verjetno del tekstilne dediščine kulture Chancay. V obalnih dolinah Peruja je odkritih več kot 5000 pokopališč, številna so bila izropana za mednarodni trg s starinami, kar je posledica pomanj-

kanja finančnih sredstev in korupcije v Peruju kot tudi pomanjkljivega carinskega nadzora v bogatem svetu zunaj Peruja. Potem so tu še stranski produkti, ki terjajo skrbno etično presojo. Plenilci grobov nekatere dele najdenih ostankov pogosto zavržejo, ženske iz revnih lokalnih skupnosti pa te ostanke ponovno uporabijo za maske za mumije ali za izdelavo imitacij predkolumbovskih lutk iz avtentičnih materialov. Čeprav se te v Limi prodajajo za le nekaj dolarjev, predstavljajo pomemben vir lokalnega dohodka in hkrati ustvarjajo pristno povezavo med regijsko preteklostjo - njeno sofisticirano tekstilno kulturo - in sedanostjo, v kateri se ljudje preživljajo tudi z uporabo njenih ostankov. Do leta 1925 so iz mesa egipčanskih mumij, tako človeških kot mačjih, izdelovali priljubljen odtенок rjave barve. Uporabljale so se celo mumije francoskih kraljev, izkopane v pariškem Saint-Denisu. Mumije so prvič uporabili kot zdravilo že leta 1300, s to prakso pa so prenehali šele v začetku 20. stoletja, ko je bila zaloga razpoložljivih ostankov mumij dokončno izčrpana. Praktično vsi pigmenti, ki so jih poznali slikarji od srednjega veka do renesanse, so bili tudi zdravila, vključno s svinčevim belilom, minijem, cinobrom, kredo, avripigmentom, sepijo, ultramarinom ... in mumijo. Ta zdravila so dobavljali lekarnarji, ki so bili tudi glavni dobavitelji slikarskih potrebščin. Leta 1712 so v Parizu odprli trgovino s slikarskimi potrebščinami À la Momie. Vendar danes rjave barve mumije ni več na voljo nikjer. Geoffrey Roberson-Park, direktor uglednega londonskega podjetja C. Roberson, ki proizvaja barve, je leta 1964 z obžalovanjem povedal, da je podjetju zmanjkalo mumij. »Morda se kje še najde kakšna okončina,« se je opravičil, »a ne dovolj, da bi lahko izdelali še kakšno barvo.«

Mummy Mask with Wig

probably Late Intermediate Period,
approx. 1000-1450 CE, Chancay, present
day Peru, wood, human hair, alpaca,
wool, cotton; acquired in Cuzco, 1979,
30,5 x 20,3 x 4,8 cm
private collection, loan to the archive

The mummy mask was often painted in red, representing the face of a deceased person, who was wrapped in many layers of textile and resulting in a bulky bundle. Its wrappings are likely the textile scraps of Chancay culture. There are 5000 known burial sites in the coastal valleys, and many have been looted for the international antiquities market. An

under-resourced Peruvian state, corruption, and the lax attitude of customs control in the rich world beyond have made this possible. Then there are the by-products, ethical judgments of which require caution. Fragments are usually discarded by the grave robbers, and the women of local impoverished communities re-use such scraps both for mummy mask layers and to make imitation pre-Colombian dolls with authentic materials. Even though these sell for just a few dollars in Lima they represent a significant source of local income and also create a real link between the area's past - its sophisticated textile culture - and the present in which its people survive, in part, by using its leftovers. Until 1925, a common shade of brown was made from the flesh of Egyptian mummies, both human and feline. Even the mummies of French kings dug up from Saint-Denis in Paris were used. The mummy was first used as a medicinal substance as early as 1300, and the practice came to an end only in the early 20th century, when the supply of available mummy remains was finally exhausted. Virtually all of the pigments that were known to painters from the Middle Ages to the Renaissance were also medicines, including lead white, minium, vermilion, chalk, orpiment, sepia, ultramarine ... and mummy. These medicines were supplied by apothecaries, who were also the main sources of painting supplies. Eventually, in 1712, an artist supply shop was opened in Paris called *À la Momie*. But today mummy brown is no longer available anywhere. Geoffrey Roberson-Park, Managing Director of London's venerable C. Roberson colour makers, regretfully admitted in 1964 that the firm had run out of mummies. "We might have a few odd limbs lying around somewhere," he apologised, "but not enough to make any more paint."









Anda Kikar

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Delala je neurja (Galerija Marine Češarek), 2024

video instalacija, HD video, 10 min 30 sek
glasba: rouge-ah, glas: Darja Modic Likar, posnetek glasu: Luka Likar, angleški prevod: Daniel Sheppard, strokovna sodelavka: Tea Hvala, arhivski materiali: Arhiv Republike Slovenije in Arhiv Miklove hiše (v sodelovanju z dr. Matevžem Koširjem in Ano Pucelj) z dovoljenjem umetnice

Delo je nastalo v okviru projekta EMPACT s podporo programa Ustvarjalna Evropa Evropske unije.

Ana Likar (r. 1996) se je samostojno predstavila v Muzeju sodobne umetnosti Metelkova (Ljubljana), Galeriji Miklova hiša (Ribnica), SCCA Ljubljana, Prirodoslovnem muzeju Slovenije (Ljubljana) in Galeriji P74 (Ljubljana), v okviru skupinskih razstav pa na Klima Bienalu (Dunaj), 13. bienalu mladih umetnikov v Muzeju sodobne umetnosti v Skopju, Bienalu mladih v Beogradu in Muzeju moderne umetnosti mumok na Dunaju. Leta 2021 je diplomirala na dunajski Univerzi uporabnih umetnosti, trenutno pa študij nadaljuje na Städelschule v Frankfurtu. Je prejemnica nagrade skupine OHO (2023).

Ana Likar je vizualna umetnica, ki v svoji praksi prepleta ekologijo in protislovja ohranjanja in arhiviranja, pri čemer jo zlasti zanima, kako se skozi pojmovanje naravnega artikulirajo razmerja moči. Najpogosteje ustvarja instalacije, videe in besedila. Video instalacija *Delala je neurja (Galerija Marine Češarek)*, zasnovana posebej za EKO 9, je nastala na podlagi umetničinega večletnega raziskovalnega dela in v poglobljenem dialogu o krajini, feminizmu, razmerjih moči, kapitalizmu, patriarhatu, čarovništvu in zeliščarstvu s komparativistko, sociologinjo kulture in antropologinjo spolov Teo Hvala.

V video instalaciji umetnica med seboj preplete tri časovno oddaljene dogodke: ribniške čarovniške procese leta 1701 in sojenje Marini Češarek, kratko obdobje leta 1987, ko se je za čas razstave Jošta Rotarja današnja Galerija Miklova hiša imenovala Galerija Marine Češarek, in poplavo, ki je te iste prostore razdejala poleti leta 2023. Navidez nepovezane zgodovine med sabo tesno povezujejo naravne nesreče, procesi ohranjanja in arhiviranja ter dejstvo, da je bila Marina Češarek najverjetneje rojena prav v Miklovi hiši. Besedilo, ki spremlja videoposnetke, temelji na zgodovinskih zapisih in pogovorih s strokovnjaki in strokovnjakinjami, a je skozi mnoge poskuse interpretacije v ribniško narečje in zdrse, ki so se ob tem zgodili, privzelo obliko, ki rigidno strukturo zaslišanj, muzejev in arhivov spreminja v vedno znova neuspele poskuse in ponovitve. Skozi slednje nas umetnica sočasno odpelje v jamo na Kleku, kjer naj bi se obtoženke v čarovniških procesih srečevale, v Galerijo Marine Češarek, ki jo skozi svoje delo ustvarja, in po poteh (prepoznega) iskanja šentjanževke, ki naj bi služila kot sredstvo za izsiljevanje resnice, pa tudi zdravilo za rane in otožnost.

She Made Storms (Marina Češarek Gallery), 2024

video installation, HD video, 10 min 30 sec
music: rouge-ah, voice: Darja Modic Likar,
voice recording: Luka Likar, translation:
Daniel Sheppard, expert advisor: Tea
Hvala, archive material: Archives of the
Republic of Slovenia, Mikl House Archives
(in collaboration with Dr Matevž Košir and
Ana Pucelj)
courtesy of the artist

Produced in the framework of the
EMPACT project with support from
the Creative Europe programme of the
European Union.

Ana Likar (b. 1996) has exhibited at the
Museum of Contemporary Art Metelkova
(Ljubljana), Mikl House Gallery (Ribnica),
SCCA Ljubljana, Slovenian Museum of
Natural History (Ljubljana), P74 Gallery
(Ljubljana), Klima Biennale (Vienna), the
13th Biennial of Young Artists (Skopje), the
Youth Biennial (Belgrade), mumok (Vienna)
among others. She graduated from the
University of Applied Arts in Vienna and is
currently studying at the Städelschule in
Frankfurt. She is the recipient of the OHO
Award.

Ana Likar is a visual artist whose artistic practice combines ecology and the paradoxes of preservation and archiving, focusing in particular on how power relations are articulated through our understanding of the natural. Her work mainly comprises installations, videos, and texts. *She Made Storms (Marina Češarek Gallery)* commissioned for EKO 9, was created on the basis of Likar's long-term research and in an in-depth dialogue on topics such as landscape, feminism, power relations, capitalism, patriarchy, witchcraft, and herbalism with comparativist, sociologist of culture, and gender anthropologist Tea Hvala.

In this video installation, the artist links three events: the witch trials in Ribnica and the trial of Marina Češarek in 1701; the brief period in 1987 when the Mikl House was renamed the Marina Češarek Gallery for the duration of Jošt Rotar's exhibition; and the devastating flood that struck these spaces in the summer of 2023. Seemingly unconnected histories are linked by natural disasters, the processes of preservation and archiving, and the fact that Marina Češarek was most likely born in the Mikl House. The text that accompanies the video is based on historical documents and conversations with experts. However, the attempt to interpret it in the Ribnica dialect and to include the linguistic slips that occurred in the process transforms the rigid structure of interrogations, museums, and archives into repeated failures and repetitions. Thus the artist takes us to a cave in Klek where women accused of witchcraft are said to have gathered, to the Marina Češarek Gallery, which she has brought to life through her work, and along the paths of the (late) search for St John's wort, which was used to extort the truth from the accused but also as a medicine for wounds and sadness.







Ádám Albert

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Potreba po prevodu je morda nuja po preoblikovanju, 2022–2024

večmedijska instalacija
z dovoljenjem umetnika in
Longtermhandstand Budapest

*Organska inteligenca (Solarnopunk
biotehnologija sreča Raoula
Francéta), 2023*

les, aluminij, kaširan papir, kokos, sitotisk
na majici, 200 x 100 x 50 cm

*Alembik (destilator) za transformacije
R.F., 2023*

steklo, spirulina, bron, 40 x 40 x 30 cm

*Prepoznavanje vzorcev / Alge TV,
2022*

video, 1 min, TV, bron, 52 x 55 x 63 cm

*neimenovano št. 33 (življenje na tujem
planetu), 2023*

olje na platnu, 140 x 160 cm

Heliocentrična usmeritev, 2023

neon, epoksi, 50 x 46 x 15 cm

pisatelja Raoula Francéja. Francé je prepoznavno ime v polju biocentrične misli, ki se pojavi v prvi polovici 20. stoletja in je še danes pogosto del strokovnih razprav. Osnovna predpostavka biocentrizma je, da naj ima pred vsako intelektualno zavestjo prednost tisti pogled na svet, ki se osredotoča na biološko pojmovanje obstoja v filozofiji ali filozofskem sklepanju, saj je izvor življenja v prvi vrsti biološki. Francéjevska filozofija se zavzema za izgradnjo tovrstne biocentrično miselnosti. Življenje dojema kot aktivni dejavnik in dinamičen mehanizem, ki prežema in premika vse, kar obstaja. Ker je plazmatični in enocelični obstoj osnova tega procesa, Francé trdi, da je prav biologija tista disciplina, s katero lahko najbolje spoznamo in opišemo življenjske procese. Bios že v začetni fazi obstoja v sebi nosi »znanje«, ki ga nenehno nadgrajuje in širi. V skladu s to predpostavko lahko vse materialne in duhovne aspekte razumemo kot nekaj, kar vedno v sebi nosi svoja biomorfna izhodišča in vmesnike.

Ádám Ulbert (r. 1984, Budimpešta) končuje doktorski študij na Madžarski akademiji za likovno umetnost, kjer se osredotoča na povezave med umetnostjo, ekologijo in znanstveno fantastiko. Magistriral je na Institutu Sandberg, in se udeležil rezidenčnega programa na Rijksakademie. Prejel je nagrado Esterházy in štipendijo Mondriaan Fonds. Razstavljal je v: Longtermhandstand (Budimpešta), palači Esterházy (Eisenstadt), Karlin Studios (Praga), Stedelijk Museum Bureau (Amsterdam), < rotor > (Gradec), tranzit.sk (Bratislava), UGM Studio (Maribor), OFF-Biennál Budapest, Villa Du Parc Contemporarų Art Center (Annemasse), KM-Graz (Gradec).

Izhodišče za serijo umetniških del je sodobna reinterpretacija in obravnava ekoloških mislecev in ekološko naravnanih umetnikov zgodnjega 20. stoletja. Posebno mesto v procesu predstavlja delo mikrobiologa, odkritelja in

The Necessity of Translation May Be the Necessity for Reformulation, 2022–2024

mixed-media installation
courtesy of the artist and
Longtermhandstand Budapest

Organic Intelligence (Solarpunk Biotechnology Meets Raoul Francé), 2023

wood, aluminium, papier-mâché, coconut,
silk screen print on t-shirt, 200 x 100 x 50
cm

Alembic Vessel for the Transformulations of R.F., 2023

glass, spirulina, bronze, 40 x 40 x 30 cm

Pattern Recognition / Algae TV, 2022

video, 1 min, TV, bronze, 52 x 55 x 63 cm

unnamed no. 33 (life on an alien planet), 2023

oil on canvas, 140 x 160 cm

Heliocentric Trajectory, 2023

neon, epoxy, 50 x 46 x 15 cm

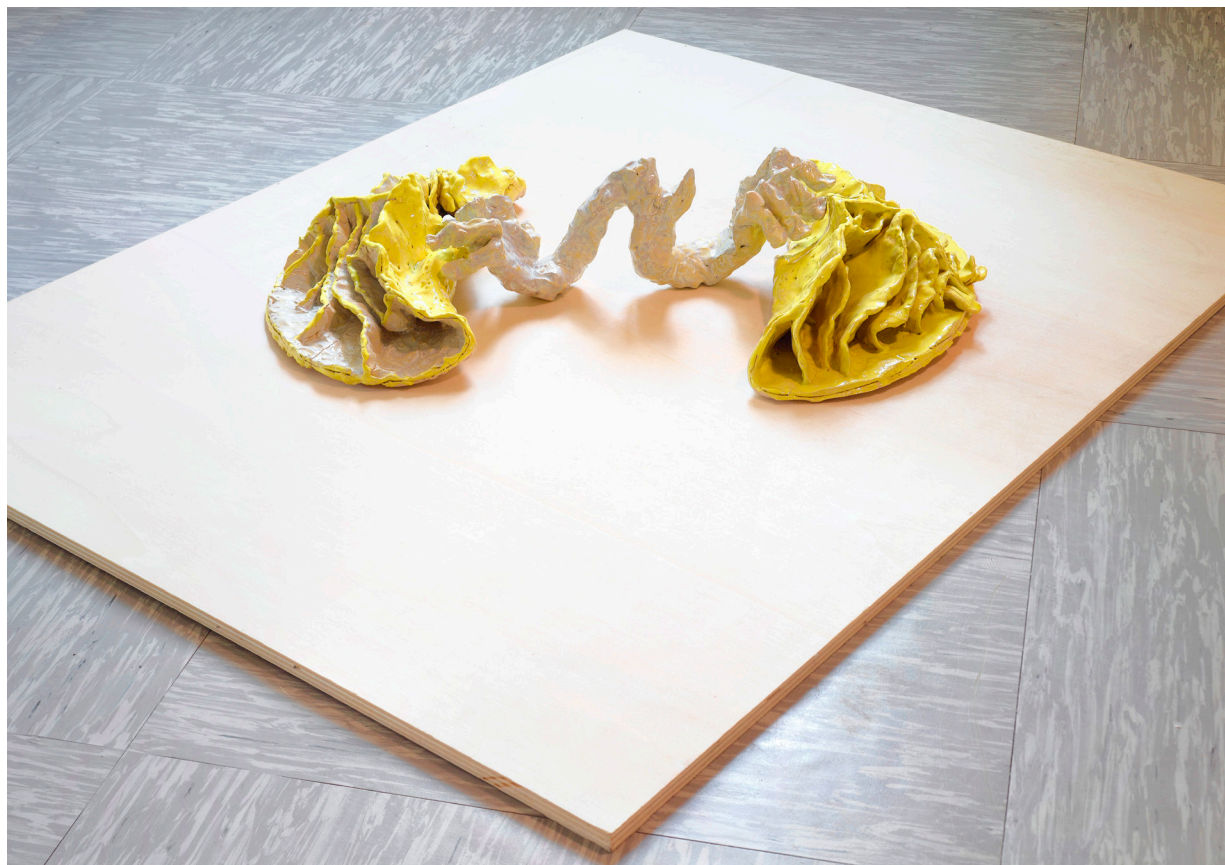
life's origin is first and foremost biological, it must be the complex worldview that centres the biological conception of existence in philosophy, or in the logic of philosophy, that precedes any intellectual consciousness. Francéan philosophy tries to construct this biocentric cognition. Life is considered an active effect and dynamic mechanism that moves and permeates everything. Since plasmatic and unicellular existence is the basis of this process, he argues that biology is the discipline with which the processes of life and spirit can best be approached and described. Bios carries within itself – already in its initial stage of existence – the “knowledge” with which it continues to build and expand incessantly. Based on this premise, we can see all material and spiritual things as something that forever carries within itself its own biomorphic origins and interfaces.

Ádám Ulbert (b. 1984, Budapest) is a PhD student at the Hungarian Academy of Fine Arts focusing on the connections between fine art, ecology, and science-fiction. He obtained his MFA at the Sandberg Instituut and attended a residency program at the Rijksakademie. He was a recipient of the Esterházy Art Award and the Mondriaan Fonds Established Artist scholarship. Ulbert has exhibited at the Longtermhandstand (Budapest), Esterházy Palace (Eisenstadt), Karlin Studios (Prague), Stedelijk Museum Bureau (Amsterdam), < rotor > (Graz), transit.sk (Bratislava), UGM Studio (Maribor), OFF-Biennale (Budapest), Villa Du Parc Contemporary Art Center (Annemasse), KM-Graz (Graz).

The starting point for this ensemble of artworks is a contemporary reinterpretation of early 20th century ecological thinkers and ecologically sensitive artists. The work of microbiologist-discoverer-writer Raoul Francé has assumed particular importance in this process. Francé is a prominent figure in the biocentric thinking that emerged in the first half of the 20th century and is still actively discussed today. The basic premise of biocentrism is that, since







Andrea Éva Győri

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Travmatiziranje limone, 2018

serija risb, akvarel in svinčnik na papirju,
29 x 42 cm vsaka

Travmatizirane limone, 2018

glazirana keramika, skulptura 1: 11 x 45 x
22 cm, skulptura 2: 12 x 44 x 24 cm,
dvoroka roka: 8 x 10 x 19 cm

Travmatizirane limone, 2019

glazirana keramika, 25 x 49 x 22 cm
z dovoljenjem skrbnikov zapuščine Andree
Éve Győri in acb Gallery

Andrea Éva Győri (r. 1985, Budimpešta, u. 2022, Rotterdam) je študirala slikarstvo na likovnih akademijah v Budimpešti in Stuttgartu. Njena dela so bila razstavljena v mednarodnih institucijah, med drugim v Kunsthalle Wien (Dunaj), Haus der Kunst (München), Ludwig Museum (Budimpešta), Witte de With Center for Contemporary Art (Rotterdam), Vleeshal Center for Contemporary Art (Middelburg) in Bonnefantenmuseum (Maastricht) ter na Manifesti 11 (Zürich). Prejela je nagrado Esterházy. Andrea Éva Győri zastopajo acb Gallery (Budimpešta), Harlan Levey Projects (Bruselj) in Thomas Erben Gallery (New York).

»Vsemogočno oko vodi roke, ki imajo oči tudi na prstih. Oči begajo povsod. Kot majhni radarji, ki ožemajo limono. Glavno oko usmerja roke in nadzirajoče oči. Oči so namenjene povezavam med umom in telesom. Vidijo in povedo, kaj se dogaja v telesu. Oči z ožemanjem limone sodelujejo pri izgradnji podobe o telesu v prostoru domišljije. Pomagajo pri razumevanju odnosa med aktivnim in pasivnim, napetostjo in sproščanjem. Limona ima osebnost in občutke, čustva. Telo jih želi razumeti, da bi bolje razumelo samo sebe.« (Andrea Éva Győri in Huib Haye van der Werf)

Andrea Éva Győri je ustvarjala v več medijih, med drugim v slikarstvu, risbi, kiparstvu, performansu in videu. Győri se je v svojih delih osredotočala na duševne in telesne okoliščine življenja ženske, ki temeljijo na osebnih izkušnjah. Njeno raziskovanje zajema čustva, mišice in organe ter njihove medsebojne odnose. Pri svojih performansih in video delih je pogosto sodelovala s prijatelji in družino, ter s posamezniki ali skupinami, ki se ukvarjajo z meditacijo ali psihoterapijo.

Traumatizing a Lemon, 2018

series of drawings, watercolour and pencil on paper, 29 x 42 cm each

Traumatized Lemons, 2018

glazed ceramics, sculpture 1: 11 x 45 x 22 cm, sculpture 2: 12 x 44 x 24 cm, arm with two hands: 8 x 10 x 19 cm

Traumatized Lemons, 2019

glazed ceramics, 25 x 49 x 22 cm
courtesy of the Andrea Éva Györi Estate and acb Gallery

Andrea Éva Györi (b. 1985, Budapest, d. 2022, Rotterdam) studied painting at the fine art academies of Budapest and Stuttgart. Her works have been shown at institutions such as Kunsthalle Wien (Vienna), Haus der Kunst (Munich), Ludwig Museum (Budapest), Witte de With Center for Contemporary Art (Rotterdam), Vleeshal Center for Contemporary Art (Middelburg), and Bonnefantenmuseum (Maastricht) and at Manifesta 11 (Zürich). She received the Esterházy Art Award. Andrea Éva Györi is represented by acb Gallery (Budapest), Harlan Levey Projects (Brussels), and Thomas Erben Gallery (New York).

“The omnipotent eye drives the hands, which have eyes as well on their fingers. The eyes drift everywhere – like little radar devices, squeezing the lemon. The main eye steers the hands and the scanning eyes. The eyes are for connections between the mind and the body. They see and tell what happens in the body. Through the squeezing of the lemon, the eyes help to build an image about the body in the space of imagination; help understand the relationship between active and passive, tension and release. The lemon has personality and feelings, emotions. The body wishes to understand these in order to better understand itself.” (Andrea Éva Györi and Huib Haye van der Werf)

Andrea Éva Györi worked in several media, including painting, drawing, sculpture, performance, and video. In her works she focused on the mental and physical conditions of being a woman based on personal experiences. Her explorations encompass emotions, muscles, and organs, as well as their interrelations. In her performances and video works she frequently worked with friends and family, and collaborated on projects with individuals or groups involved in psycho-emotional processes, such as meditation or psychotherapy.







Dominika Trapp

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Pobegla voda 6, 2024

tuš na platnu, 100 x 80 cm
z dovoljenjem umetnice in Dóre Rechner

Pobegla voda 7, 2022

tuš na arhivskem papirju, 24,5 x 16 cm
z dovoljenjem umetnice in Vivien Marián

Pobegla voda 8, 2022

tuš na arhivskem papirju, 16 x 24,5 cm
z dovoljenjem umetnice, Dénesa Andrea in
Árpáda Balázsa

Dominika Trapp (r. 1988, Budimpešta) je leta 2012 diplomirala na oddelku za slikarstvo Madžarske univerze za likovno umetnost. Udeležila se je rezidenčnih programov Art in General v New Yorku, Erste Stiftung na Dunaju in FUTURA v Pragi. Leta 2020 se je s samostojnima razstavama predstavila v galeriji Trafó v Budimpešti in Karlin Studios v Pragi. Leta 2021 je sodelovala na 14. baltkem bienalu v Vilni, leta 2022 na Manifesti 14 v Prištini in leta 2023 na irskem bienalu EVA International v Limericku. Leta 2023 je bila ena od treh prejemnikov umetniške nagrade Esterházy. Trenutno je doktorska štipendistka za multimedijško umetnost na Univerzi za umetnost in oblikovanje Moholy-Nagy v Budimpešti.

Dominika Trapp v svoji praksi razvija predvsem dvoje: po eni strani senzibilen slikarski pristop, ki spodbuja intuitivno in introspekcijsko branje, po drugi strani pa navzven usmerjeno občutljivost, ki omogoča dialoge med skupnostmi z željo kolektivnega samospoznavanja. V svojih delih s pomočjo slik, instalacij in performansov obravnava teme, kot so razmerje med tradicijo in sodobno kulturo, usoda žensk v madžarskih kmečkih skupnostih in zgodovinski kontekst motenj hranjenja.

V seriji del z naslovom *Pobegla voda*, umetnica mobilizira kulturno zgodovino vode in jo na izrazito naraven način povezuje s primarnimi eksistencialnimi izkušnjami. V delih raziskuje vse od fiziologije do fiziognomije vode. Virov, ki predstavljajo izvor vode, ne moremo šteti za prave izvire: niso rojstni kraj vode, so zgolj mesto, kjer snov spremeni stanje. Izvir ne more biti izvor same snovi; kvečjemu lahko predstavlja izvir posamezne oblike. Ker pa gre pri vodi za brezobličnost par excellence, lahko izvor dojemamo le kot trenutno stopnjo pojavljanja: vrči, luknje, izviri, votline in predori – popek sveta. Kot nebesni svod, ki sega od preteklosti do prihodnosti, razstavljeni dela presegajo zgolj njihovo čutno zaznavo. Tako kot voda se hkrati lahko nadzirajo in so ubogljiva. Zdi se presenetljivo »naravna«, hkrati pa izžarevajo motečo tujost – nekaj, kar še vedno pričakujemo od umetnosti, a se s tem srečujemo vse redkeje. (Imre Bartók, pisec)

Escaping Water 6, 2024

ink on canvas, 100 x 80 cm
courtesy of the artist and Dóra Rechnitzer

Escaping Water 7, 2022

ink on antique paper, 24,5 x 16 cm
courtesy of the artist and Vivien Marián

Escaping Water 8, 2022

ink on antique paper, 16 x 24,5 cm
courtesy of the artist, and Dénes Andrea
and Árpád Balázs

Dominika Trapp (b. 1988, Budapest) graduated from the painting department of the Hungarian University of Fine Arts. More recently, she has taken part in residency programs at Art in General (New York), the Erste Stiftung (Vienna), and FUTURA (Prague). She has exhibited at the Trafó Gallery (Budapest), Karlin Studios (Prague) 14th Baltic Biennale (Vilnius), Manifesta 14 (Prishtina), and EVA International – Ireland’s Biennial (Limerick). In 2023, she was one of three recipients of the Esterházy Art Award. She is currently a multimedia art fellow at the Doctoral School of the Moholy-Nagy University of Art and Design (Budapest).

Trapp’s practice is characterised by a certain twofold type of interest: on the one hand, a sensitive painterly approach that allows for intuition and introspection; and on the other, an outwardly-directed sensitivity that facilitates dialogues between communities in the service of collective self-knowledge. Through image, installation and performance, her work addresses subjects such as the relationship between tradition and contemporary culture, the fate of women in Hungarian peasant communities, and the historical context of eating disorders.

Through her series *Escaping Water*, Dominika Trapp mobilises the cultural history of water and connects it to primary existential experiences in a highly natural approach. The works follow the path from the physiology of water to the physiognomy of water. Sources that represent the origin of water cannot be considered true origins: they are not the birthplace of water but merely the place of change in the medium. The origin cannot be the origin of the material; at most, it may represent the origin of form. However, since we are dealing with the formless par excellence, we can only glimpse the origin as a momentary stage of appearance: jugs, holes, springs, cavities, and tunnels – the navel of the world. Across a broad horizon that stretches from the past to the future, the works on display here go beyond one’s sensory experience of them. Like water, they are at once self-controlling and obedient. They appear remarkably “natural” while simultaneously exuding a disturbing foreignness – something we still expect from art but only encounter increasingly rarely. (Imre Bartók, writer)







Ludvik Randar

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Iz cikla *Pokrovi*, 1999

olje na platnu, 20 x 30 cm, 35 x 45 cm, 60 x 70 cm, 60 x 70 cm
z dovoljenjem umetnika

Ludvik Pandur (r. 1947, Slovenj Gradec) je študiral slikarstvo na akademiji v Zagrebu. Leta 1973 se je vrnil v Maribor, kjer ob rednih potovanjih v tujino in kolonijah po Sloveniji do danes plodovito ustvarja. Od prve samostojne razstave v mariborskem razstavnem salonu Rotovž leta 1971 se je predstavil na številnih razstavah doma in v tujini, od Ljubljane, Pirana in Ptuja do New Yorka, Münchna in Madrida. Bil je profesor na Pedagoški fakulteti v Mariboru. Leta 2021 je UGM organizirala veliko retrospektivno razstavo njegovega dela.

»V mojem slikarstvu je vedno prisotna srhljivost; deluje v razponu od lepote do groteske; tista zarisana lepota, ki draži in provocira.« (Ludvik Pandur)

Figuro in krajino ter njun preplet, prehajanje prve v drugo in obratno, slikar Ludvik Pandur doživlja izrazito intimno. Ne gre za opazovanje od zunaj, marveč za prevod skozi sebe, skozi sedimente spominov, stanj in doživetij ter skozi medij slikarstva, zgodovino slikarstva. In nikoli bolj intimno, kakor v ciklu *Pokrovi* iz leta 1999. V tistem času se z umetnikom srečamo na začetku zrelega obdobja, ko je dopolnil pol stoletja. Cikel je intimen že v smislu malih formatov, ob tem pa gre tudi za obračun avtorja s samim seboj, z lastno minljivostjo, mejami lastne telesnosti. Umetnik doživi več zdravstvenih preplahov in hospitalizacij, ki pustijo nekatere trajne vidne in nevidne posledice. Cikel *Pokrovi* sledi eni izmed hospitalizacij, ko je umetnik daljše obdobje preživel v mariborski bolnišnici. Z obupom ga je navdajal duhamoren razgled, pogled na bolnišnične stavbe pod njegovim oknom, kjer je na strehah opazoval plastične pokrove, svetlobnike. »Jaz pa sem hotel videti pejzaž. In sem si pričaral dogajanje za tremi ribniki. Shaluciniral sem si nekakšne pokrajine. In pravzaprav akt. Ko si sam ležeča pokrajina in se ti vse sorte dogaja, so to ena čisto posebna občutenja, ki jih ne priporočam. Morda koristijo slikarji, malo manj pa koristijo samemu človeku, ki se s tem ukvarja.« (Ludvik Pandur)

From the Covers series, 1999

oil on canvas, 20 x 30 cm, 35 x 45 cm, 60 x
70 cm, 60 x 70 cm
courtesy of the artist

“There’s always an eeriness to my paintings; it ranges from the beautiful to the grotesque; that delimited beauty that teases and provokes.” (Ludvik Pandur)

The interplay between the figure and the landscape, as well as the transformation of the former into the latter and vice versa, is a highly intimate experience for the painter Ludvik Pandur. It is a translation via oneself, through the sediments of memories, states, and experiences, and through the medium of painting, through the history of painting rather than an observation from the outside. And nowhere is this more apparent than in the *Covers* series, created in 1999. At this time, we meet the artist at the start of his mature period, when he has reached middle age. With their small formats the series is intimate, but they are also an account of the artist’s reckoning with himself, with his own transience, and with the boundaries of his own corporeality. The artist experiences multiple health scares and hospitalisation, which have both visible and invisible repercussions. *Covers* follows one of these hospitalisations, when the artist was admitted to the Maribor hospital for a longer period of time. The ghostly vista, the sight of the hospital buildings under his window where he noticed plastic covers – skylights – on the roofs filled him with despair. “I was eager to see a landscape. So, I envisioned a scene behind the three ponds in the Maribor park. Landscapes sprang to mind, almost as hallucinations. Landscape as a nude, in fact. It’s pretty remarkable being a landscape that is lying down, all sorts of things go through your mind, but it’s not a state I would recommend to anyone. It may be beneficial to the artwork, but it is less advantageous for the artist himself.” (Ludvik Pandur)

Ludvik Pandur (b. 1947, Slovenj Gradec) studied painting at the Zagreb Academy. He returned to Maribor in 1973, where he has produced prolifically, all while travelling abroad and attending various colonies across Slovenia over the years. Since his first solo exhibition in Maribor’s Rotovž Exhibition Salon in 1971, he has been featured in various exhibitions at home and abroad, from Ljubljana, Piran, and Ptuj to New York, Munich, and Madrid. He was a professor at the Faculty of Education in Maribor. In 2021 UGM | Maribor Art Gallery organised a retrospective exhibition of his work.







Matjaž Wenzel

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Generacija, ki je doživela kardinalne spremembe družbenega tkiva ter vrednot in je odraščala z zasnovano humanizma, odrasla pa v svet pragmatičnega materializma, 2024

iz serije *Men Face Down* [*Moški z obrazom navzdol*] (2012–2024), fotografije, Planilux naprava za branje rentgenskih slik, tip LJ-S, 44 x 145 cm; knjiga, 144 strani, 21,7 x 28 cm z dovoljenjem umetnika

Delo je nastalo v okviru projekta EMPACT s podporo programa Ustvarjalna Evropa Evropske unije.

Matjaž Wenzel je umetnik, ki deluje na polju fotografije, knjige in grafičnega oblikovanja. Ustanovil je studio za fotografijo in grafično oblikovanje MILIMETER. Svoje fotografsko delo je predstavil na številnih samostojnih in skupinskih razstavah, med drugimi v Moderni galeriji (Ljubljana), UGM, Les Rencontres de la Photographie d'Arles, International Photographic Salon (Tokio), Pavillon Populaire, Musée Fabre (Montpellier), Nuit Blanche (Pariz). Je prejemnik številnih nagrad ter nominiranec za nagradi Prix Albert Renger-Patzsch in Deutsche Börse Photography Foundation. Izdaja avtorsko publikacijo REBUS. Njegova dela so del stalnih galerijskih zbirk (Moderna galerija, UGM).

Umetnik Matjaž Wenzel v seriji fotografij *Men Face Down* [*Moški z obrazom navzdol*] na tla pozicionira ležeča moška telesa, obdana z naravnim ali grajenim okoljem. Portret ležeče figure, postavljene v eksterier, telo, obrnjeno z obrazom navzdol, je popolno nasprotje običajne stoječe ali sedeče poze. Tovrstna poza v gledalcu vzbuja občutek nelagodja, občutek, da je nekaj narobe, in namiguje na nesrečo, otopelost in celo minljivost življenja. Serija portretira umetnike/avtorje, moške srednjih let iz Maribora, generacijo, ki je doživela korenite spremembe v vrednotah in družbenem ustroju, odraščala s humanizmom in dozorevala v svetu pragmatičnega materializma. Predstavitve javnih osebnosti s kontrastnega zornega kota, kot ga narekuje tržna praksa, je zasnovana tako v smislu likovnega vidika upodobitve ležeče figure, kakor tudi v spremnem besedilu, ki temelji na intimnih pogovorih s portretiranci. Iskrenost in naslavljanje najpogosteje prezrtih in zamolčanih tem je nekaj, kar vzpostavlja nove dialoge in smeri razmišljanja. Ležeči položaj je tako punctum, moteč element, stanje, ki deluje kot apel, klic in opozorilo. Razlage so večplastne.

A Generation That Has Experienced Extensive Changes in the Social Fabric and Values, Growing up Idolising the Concept of Humanism Only to Mature into a World of Pragmatic Materialism, 2024

from the series *Men Face Down* (2012–2024), photographs, X-ray Planilux light box, type LJ-S, 44 x 145 cm; book, 144 pages, 21,7 x 28 cm
courtesy of the artist

Produced in the framework of the EMPACT project with support from the Creative Europe programme of the European Union.

In his photography series *Men Face Down* the artist Matjaž Wenzel places lying bodies of men on the ground surrounded by nature or the built environment. The portrait of a reclining figure placed in an exterior setting, a body turned on its stomach face downwards is the polar opposite of the usual standing or sitting pose. Such a pose immediately evokes a feeling of discomfort in the spectator, a sense that something is wrong and that alludes to misfortune, stupor, and even mortality. The series portrays male middle-aged artists/authors from Maribor, a generation that has undergone sweeping changes in values and the social fabric, growing up with humanism and coming of age in a world of pragmatic materialism. The presentation of public figures from a contrasting point of view as dictated by marketing practice is established both in the artistic aspect of the depiction of the reclining figure, and in the accompanying text that is based on intimate conversations with selected subjects. The honesty and the opening up of the most often ignored and silenced topics is something that establishes new dialogues and lines of reflection. The lying-prone position is thus a punctum, an irritation, a state of appeal, of messaging and warning. Explanations are multi-layered.

Matjaž Wenzel is an artist working in photography, video, and graphic design. He is the founder of the MILIMETER studio for photography and graphic design. He has exhibited his photographic works at Moderna galerija in Ljubljana, UGM | Maribor Art Gallery, Les Rencontres de la Photographie d'Arles, International Photographic Salon (Tokyo), Pavillon Populaire, Musée Fabre (Montpellier), and Nuit Blanche (Paris), among others. He was nominated for the Prix Albert Renger-Patzsch and Deutsche Börse Photography Foundation Prize, and is the author and publisher of the magazine REBUS. His works are included in numerous gallery collections (Moderna galerija, UGM).





Šaša Bezjak

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Zvezdno nebo, 2020

vezenje na tekstilu, 134 x 195 cm

Pod krošnjami, 2024

vezenje na tekstilu, 120 x 140 cm
z dovoljenjem umetnice

Saša Bezjak (r. 1971, Maribor) je diplomirala iz likovne pedagogike v Mariboru, iz slikarstva in kiparstva pa na akademiji v Ljubljani. Ukvarja se z risbo, sliko, kipom, vezenino, performansom in poučevanjem mladine in odraslih. Predstavila se je na številnih skupinskih in samostojnih razstavah, med vidnejšimi razstavami v zadnjem času je *Vedno na voljo*. *Feministične pozicije v vizualni umetnosti iz Slovenije* v Moderni galeriji v Ljubljani. Od leta 2006 živi in ustvarja v Gornji Radgoni.

Dinamiko ustvarjanja Saše Bezjak vodi aktivna risba, ki iz prostora avtonomnega medija nagovarja širšo družbo z vsebinami, ki jih velikokrat izrivamo iz umetnosti. Umetnica nam jih približa in pokaže kot živo aktualne in take, ki zadevajo vsakogar. Neposrednost sporočanja doseže z asketsko izčiščeno risbo, s katero razkriva teme, ki se dotikajo spolnosti, družinskih razmerij, vloge ženske v družbi, minevanja pa tudi umetnosti in politike. Na nepričakovan način nas prisili v razmišljanje in čutenje. V izhodišče svojega dela velikokrat postavlja intimno, ker ve, da bo tako v gledalcih prek identifikacije uspela prebuditi uspavano senzibilnost. V obdobju umetniške zrelosti je razvila pretanjen občutek, kdaj naj se izraža z risbo in kdaj z barvo, kakšne risarske stilizme naj uporabi za posredovanje določenih zamisli in s kakšno tehniko naj jih ustrezno čutno podkrepi. Sooča nas z različnimi, tudi alternativnimi oblikami dela ali sodelovanja pri ustvarjanju in raziskuje neobičajne načine posredovanja umetniških del občinstvu. S svojo neposrednostjo ter nemirnim raziskovalnim duhom, ki jo vodi od globin duševnosti do družbenih tem in k razmišljanjem o globalni zgodovini umetnosti ali kulturni zgodovini prostora, v katerem živi, zastopa vznemirljivo umetniško stališče, ki ga je nemogoče spregledati. (Nadja Zgonik)

V okviru projekta EMPACT je Saša Bezjak ustvarila serijo enaindvajsetih avtorskih risb na tekstilu. Risbe so nastale po navdihu fotografij Terezije Mostler (1881-1961), ene prvih slovenskih fotografinj, ki je živel in delala na Tratah. Fotografije prikazujejo danes oddaljen način življenja na podeželju. Na delavnici na temo sočutja do narave, ki je potekala v Muzeju norosti na Tratah septembra 2023, so udeleženci in udeleženke risbe Saše Bezjak izvezli v blago. Serija risb in vezenin z naslovom *Igla v senu* (2024) je bila julija in avgusta 2024 predstavljena na razstavi v Sodnem stolpu mariborskih Minoritov kot spremljevalno okolje EKO 9.

The Starry Sky, 2020

embroidery on fabric, 134 x 195 cm

Under the Canopy, 2024

embroidery on fabric, 120 x 140 cm
courtesy of the artist

The dynamism of Saša Bezjak's creative process is driven by active drawing which, from the autonomous space of the medium, confronts the wider audience with subjects that are often pushed outside the realm of art. The artist brings them closer to us and shows them as vibrant, topical, and applicable to us all. She achieves an immediacy of communication through drawing that is ascetic and refined and which she uses to disclose themes that touch on sexuality, family relationships, the role of women in society, and transience, as well as art and politics. In an unexpected way, the artist forces us to think and feel. She often uses the intimate as a starting point for her work, knowing that she is able to awaken the dormant sensibilities of the viewer through identification. In her later, more mature period she has developed a subtle sense of when to express herself with line or colour; what sort of drawing style to use to present certain ideas, and what technique to choose to appropriately reinforce the sensual. She confronts us with various, also alternative, forms of work or ways of collaborating in the creative process, exploring the unusual ways that artwork can communicate with the audience. With her immediacy and restless inquisitive spirit that leads her from the depths of the psyche to societal subjects and to reflections on global art history or the cultural history of the area in which she lives, Bezjak represents an exciting artistic position which is, also due to its radicality, impossible to overlook. (Nadja Zgonik)

In the framework of the EMPACT project, Saša Bezjak developed a series of 21 original drawings on textiles. The drawings were inspired by photographs by Terezija Mostler (1881-1961), a pioneering Slovene photographer, who spent part of her life in Trate, Slovenia. The photographs depict a now distant way of life in the Slovenian countryside of the past. During a workshop on the topic of empathy for nature at the Museum of Madness Trate in September 2023, participants embroidered the drawings onto the fabric. The series of drawings and embroideries *Needle in a Haystack* (2024) was presented in an exhibition at the Judgement Tower of the Maribor Minoriti in July and August as a Collateral Environment of EKO 9.

Saša Bezjak (b. 1971, Maribor) graduated in art education in Maribor and in painting at the art academy in Ljubljana where she also received her MFA in sculpture. She works in drawing, painting, sculpture, performance, and embroidery, and organises art events and workshops for youth and adults. She has participated in numerous solo exhibitions and group exhibitions; most recently at the *For Your Pleasure. Feminist Positions in Visual Art in and from Slovenia* exhibition at the Moderna galerija (Ljubljana). Since 2006 she has been living and working in Gornja Radgona, Slovenia.







Mila Panić

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Goreče polje, 2017

HD video, 106 min

z dovoljenjem umetnice

Mila Panić je v Berlinu delujoča umetnica in stand-up komičarka rojena v Bosni in Hercegovini. Magistrirala je na Univerzi Bauhaus v Weimarju, kjer je študirala v okviru programa Public Art and New Strategies. Med drugim je svoja dela razstavljala v eastcontemporary Gallery (Milano), Künstlerhaus Sootbörn (Hamburg), efa Project Space (New York), U10 Art Space (Belgrade), Autostrada Bienalle (Prizren), Manifesto Gallery (Sarajevo), 45. Montenegrin Art Salon (Cetinje). Je moderatorica podkasta Broken English, ki raziskuje politike jezika in soustanoviteljica kolektiva in društva Fully Funded Residencies, ki se ukvarja z nudenjem informacij kulturnim delavcem o priložnostih za delo.

Mila Panić v svojo prakso vključuje vse od osebne dokumentacije, poetičnih vizualnih in diskurzivnih elementov ter risb do najdenih posnetkov, fotografije in stand up komedije. Tako ustvarja preplet, v katerem interpretira različne zapuščine migracij in nudi vpogled v posledice tega procesa, obenem pa razkriva tisto, kar ni dokumentirano, pokaže širšo sliko ter razgali različne kulturne pripovedi, ki so tiho navzoče v ideji migracije.

»Videoposnetek je posnet v realnem času in prikazuje načrten požig njive. V videu vidimo njivo, ki bo nekoč pripadala meni kot del družinske dediščine. Na Balkanu v skladu z običajem po jesenski žetvi na poljih sežigajo posevke in plevel. To je vsakoletni (nezakoniti) postopek čiščenja in gnojenja zemlje v pripravah na naslednje leto - oziroma mnogi verjamejo, da je tako. V delu premišlujem o lastni odgovornosti do svoje dediščine in o dediščini v kontekstu razseljenosti. Naš odnos do pokrajine pogosto govori o hrepenenju po zemlji, ki nam je domača, ki je bila ali je naša in ki nam daje občutek lastne identitete. V videu se intenzivnost občutkov tesnobe in izčrpanosti stopnjuje iz trenutka v trenutek, kar postavlja enačaj med trajanje in breme, ki ga nosi polje.« (Mila Panić)

Na razstavi trienala EKO 9 je njeno delo *Goreče polje* sopostavljeno s slikarskimi deli Hermana Gvardjančiča, ki so nastala kot odziv na uničujoče požare na Krasu leta 2022. S tem je ustvarjen dialog med umetnico in umetnikom različnih ozadij in generacij, ki obravnava teme, kot so simbolka ognja, pokrajina, pripadnost in identiteta, ter med slikarstvom in videom kot giblivo sliko.

Burning Field, 2017

HD video, 106 min
courtesy of the artist

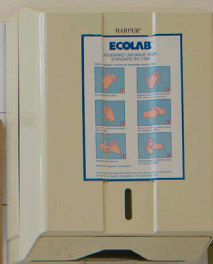
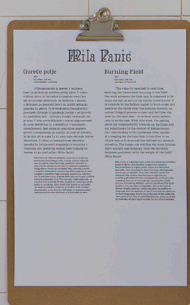
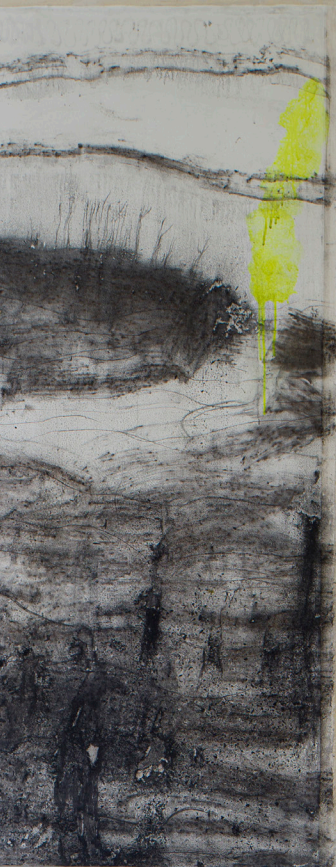
Mila Panić is a Bosnian-born artist and stand-up comedian based in Berlin. She obtained her MFA from the Public Art and New Strategies programme at the Bauhaus University (Weimar). She has exhibited her works at the eastcontemporary Gallery (Milano), Künstlerhaus Sootbörn (Hamburg), efa Project Space (New York), U10 Art Space (Belgrade), Autostrada Bienalle (Prizren), Manifesto Gallery (Sarajevo), 45th Montenegrin Art Salon (Cetinje), among others. She is the host of Broken English podcast, which explores the politics of language. She is the co-founder of the collective and association Fully Funded Residencies.

Mila Panić's practice ranges from personal documentation to highly poetic visual and discursive elements, from drawings to found footage, photographs, and stand-up comedy. Thus she creates a cycle that interprets the various inheritances of migration by providing glimpses into the consequences of the process, revealing what is not documented, shaping the whole picture, unmasking different cultural narratives that exist quietly in the very idea of migration.

“The video is recorded in real-time, showing the intentional burning of the field. The work presents the field that is supposed to be mine one day, as part of my family inheritance. It is common in the Balkan region to burn crops and weeds on the fields after the autumn harvest, an annual (illegal) process to clear and fertilise the land for the next year - or at least many believe that to be the case. With this work, I'm asking about my responsibility towards my heritage and my inheritance in the context of displacement. Our relationship to the landscape often speaks of a longing for the land that is familiar to us, which was or is ours and has defined our sense of ourselves. The longer one watches the more intense their anxiety and lethargy, thus the duration becomes coexistent with the weight of the field.” (Mila Panić)

At EKO 9, her video *Burning Field* is juxtaposed with paintings created in response to the devastating fires in the Karst region in Slovenia in 2022 by Herman Gvardjančič, creating a dialogue dealing with the themes of fire, land, belonging, and identity between two artistic positions of different backgrounds and generations, as well as between painting and the moving image.







Herman
Gvardjančič

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SLOVENAE 22 /Kras/, 2022

serija, mešana tehnika na platnu, 170 x
218 cm, 15 x 20 cm
z dovoljenjem umetnika

Herman Gvardjančič (r. 1943, Gorenja vas - Reteče pri Škofji Loki) je diplomiral iz slikarstva na Akademiji za likovno umetnost in oblikovanje v Ljubljani, specializacijo pa je opravil pri prof. Zoranu Didku. Študijsko je potoval na Poljsko in v Nemčijo. Predaval je risanje in slikanje na Pedagoški fakulteti v Ljubljani, hkrati pa deloval kot samostojni kulturni delavec. Leta 1996 je bil imenovan za rednega profesorja in predstojnika oddelka za slikarstvo na ALUO. Po upokojitvi živi in ustvarja v svojem rojstnem kraju. Leta 2023 je prejel Prešernovo nagrado za življenjsko delo.

Herman Gvardjančič je eden najvidnejših predstavnikov ekspresivne figuralike na Slovenskem. Pri svojem delu je ne glede na uporabljeni medij vselej neposreden, silovit, z le delno nadzorovano potezo svinčnika ali čopiča. V meditativnem odslikavanju eksistencialne izkušnje sveta izhaja iz krajine, v kateri se simbolno in metaforično zrcalijo stanja človeške psihe, za njegovo ustvarjanje pa sta enako pomembni dve spodbudi: tradicija gestualne abstrakcije visokega modernizma in tradicija ekspresionističnega izražanja čustev.

Cikel risb z naslovom *SLOVENAE 22 /Kras/* se navezuje na temo uničujočih požarov na Krasu leta 2022. Dela v kombinacijah različnih tehnik (oglje, akril, pepel) konceptualno sledijo Gvardjančičevemu slikarskemu projektu *SLOVENAE* iz časa osemdesetih let prejšnjega stoletja, vsebinsko pa so blizu ciklu, ki je nastal pred leti ob požarih v Avstraliji. Projekt *SLOVENAE* ni zaključen, osredotoča pa se na domoljubje in rodno grudo.

Na razstavi EKO 9 so umetnikova dela soperativljena z videom *Goreče polje* Mile Panič. S takšno postavitevijo se ustvari večplastni dialog: na eni strani med umetnikom in umetnico, ki oba obravnavata teme, kot so simbolika ognja, pokrajina, pripadnost in identiteta, pri čemer izhajata iz različnih okolij in pripadata različnim generacijam, na drugi pa med slikarskim medijem in videom kot gibljivo sliko.

SLOVENAE 22 /Karst/, 2022

series, mixed media on canvas, 170 x 218 cm, 15 x 20 cm
courtesy of the artist

Herman Gvardjančič is one of the most prominent representatives of expressive figurative art in Slovenia. Regardless of the medium, his work is always direct, vigorous, with only partially controlled strokes of the pencil or brush. In his meditative reflection on his existential experience of the world, he draws on a landscape in which the states of the human psyche are symbolically and metaphorically mirrored, and departs from two equally important stimuli for his work: the tradition of gestural abstraction of high modernism and the tradition of expressionist articulation of emotion.

The series of drawings *SLOVENAE 22 /Karst/* relates to the devastating fires in the Karst region of Slovenia in 2022. The works, employing combinations of different techniques (charcoal, acrylic paint, ash), conceptually follow Gvardjančič's *SLOVENAE* painting project from the 1980s. Similarly, they are also closely connected to a recent series created in the wake of the fires in Australia. The *SLOVENAE* project is ongoing and focuses on themes such as love of the homeland and native soil.

At EKO 9 Gvardjančič's works are juxtaposed with a video entitled *Burning Field* by artist Mila Panič. This curatorial decision creates a multilayered dialogue: on one hand between two artists of different backgrounds and generations both dealing with symbolism of fire and motives such as landscape, sense of belonging and questions of identity, and on the other between painting and the moving image.

Herman Gvardjančič (b. 1943, Gorenja vas - Reteče near Škofja Loka) studied painting at the Academy of Fine Arts and Design in Ljubljana, and completed his postgraduate studies under professor Zoran Didek. He travelled on study trips to Poland and Germany. He taught drawing and painting at the Faculty of Pedagogy and worked as the Head of the Department of Painting at the Academy of Fine Arts and Design in Ljubljana from 1996. Since his retirement he lives and works in his native village. In 2023, he received the Prešeren Lifetime Achievement Award, the highest recognition for a career in the arts in Slovenia.



NI VSTOPA





Edith Payer

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Galerija portretov, 2024

instalacija iz najdenih predmetov in podob
iz umetničine zbirke pareidolije, različne
dimenzije
z dovoljenjem umetnice

Edith Payer (r. 1975, Wolfsberg) je študirala na Akademiji za likovno umetnost na Dunaju. Njena umetniška praksa obsega raznolik nabor tehnik in širok spekter metod. Hrani več zbirk najdenih in izgubljenih predmetov, zbira pa tudi podobe pareidolije in grafitov, ki tvorijo njene psevdomuzejske instalacije. Ob tem ustvarja tudi umetniška dela iz tekstila, večinoma iz rabljenih materialov, in umetniške knjige, za katere je značilen črni humor. V svoji umetniški praksi se posveča preizpraševanju kulturnih dosežkov, ironični interpretaciji in posnemanju tradicionalnih kulturnih tehnik.

Instalacija *Galerija portretov* sestoji iz elementov iz zbirke pareidolije Edith Payer, ki jo je umetnica začela snovati leta 2006. Elementi iz zbirke so postavljeni v dialog s predmeti, v katerih prepoznavamo obraze. Pareidolija je psihološki pojav, kjer nediferenciran čutni dražljaj v predmetu ali strukturi zazna nekaj prepoznavnega, denimo obraz. Gre tudi za vrsto »napačne zaznave«, ki jo povzročajo brezsmiselni, dvoumni dražljaji, kjer nekaj zaznavamo, kakor da nosi pripisan pomen. Soba v starem sanatoriju je bila izbrana za postavitve zaradi več primerov pareidolije, ki so že del same teksture prostora. Najvidnejši med njimi je centralno pozicioniran portret ženske, ki je slučajno nastal ob odstranjevanju odpadlega ometa s stene. Ti elementi so osnova za razporeditev podob, ki so uokvirjene oziroma natisnjene na različne načine in v različnih dimenzijah in tako zaokrožujejo celostno zasnovano galerijo portretov. Predmeti in tvorbe na slikah za trenutek oživijo. V skladu s teorijo Bruna Latourja, kot tudi Jane Bennett, podobe postanejo akterji, so več kakor le pasivni objekti, saj vračajo pogled.

Gallery of Portraits, 2024

site specific installation with found objects and prints, based on the artist's collection of pareidolia, dimensions variable
courtesy of the artist

Edith Payer (b. 1975, Wolfsberg) studied at the Academy of Fine Arts in Vienna. Her artistic practice constitutes a colourful mix of techniques and a range of working methods. She maintains several collections of found and lost objects, but also collects images of pareidolia and graffiti, all of which flow into her museum-like installations. In addition, she sews textile works, mostly from second-hand materials, and draws black-humoured artist's books. Questioning cultural achievements together with the ironic interpretation and imitation of traditional cultural techniques play an important role in Payer's work.

The Gallery of Portraits is an installation made from Edith Payer's collection of pareidolia, which the artist started collecting in 2006, combined with a selection of objects showing faces. Pareidolia is a psychological phenomenon that perceives a dedifferentiated sensory stimulus as indicating a familiar object or structure, such as a face. It is also a kind of "misperception" caused by meaningless, ambiguous stimuli perceived as having meaning. The choice of a room in the old sanatorium for the installation was the result of several examples of pareidolia already contained in the textures of the room. The largest among the examples is the centrally placed portrait of a woman, the unintentional result of scraping paint off the walls. These elements form the basis for the arrangement of the prints, framed and printed in different styles and sizes in order to create a comprehensive portrait gallery. The objects and forms in the pictures come alive for a brief moment. According to the theories of Bruno Latour and Jane Bennett, they become actors who are more than passive objects – they look back.











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EKO 9

okolje: Stari sanatorij

EKO triennale naseljuje zapuščene arhitekture in ikonične lokacije v mestu, s čemer pozornost usmerjamo na pomen historičnega gradbenega fonda in ohranitev kulturne dediščine. S sodobno umetnostjo vstopamo v prostore, ki zahtevajo našo pozornost in jih ponovno predstavljamo javnosti.

Prizorišče trienala EKO 9 je zapuščena modernistična vila na Tyrševi 19 iz leta 1930. Zgrajena kot prvi zasebni sanatorij in družinska hiša dr. Mirka Černiča, je v kolektivnem spominu Mariborčanov poznana kot otroška poliklinika oz. pljučni oddelek zdravstvenega doma. Skoraj 100 let kasneje nekdanji sanatorij ostaja v svoji izvirni podobi in je danes eden najboljših primerov modernistične arhitekture v mestu.

EKO 9

ENVIRONMENT:

OLD

SANATORIUM

The EKO Triennial inhabits abandoned architecture and iconic locations in the city of Maribor, drawing attention to the importance of the historic building stock and the preservation of cultural heritage. With contemporary art, we enter spaces that demand our attention and re-present them to the public.

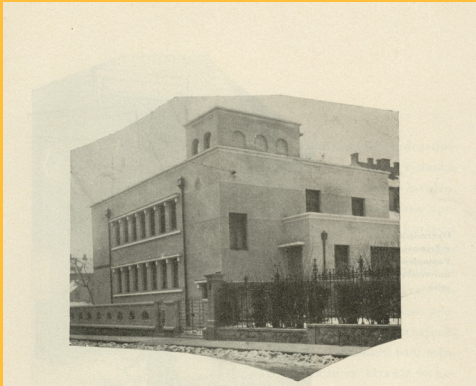
The venue of the EKO 9 Triennial is an abandoned modernist villa at Tyrševa ulica 19. Built as the first private sanatorium and family home of Dr Mirko Černič, it is known in the collective memory of Mariborians as the children's polyclinic or the pulmonology ward of the health centre. Almost 100 years later, the former sanatorium remains in its original form and is one of the finest examples of modernist architecture in the city.



Tyrševa ul. 19



74
Maribor, Sanatorij Dr. Černiča



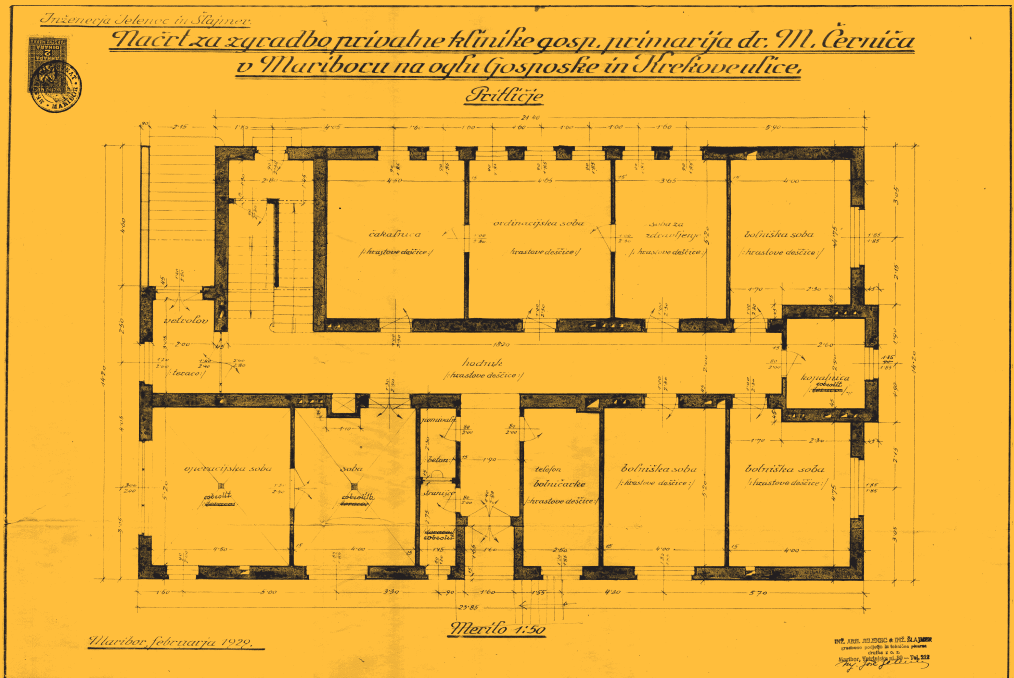
Severo-vzhodna stran

Nas lepi Maribor po vsej pravici nosi označbo „JUGOSLOVENSKI MERAN“. Leži namreč v izredno ugodni poziciji: na kraju, kjer se Drava oprosti gorskega oklepa in prehaja na široko Ptujsko polje. Proti jugu je odprt daleč tam do Boča (980 m nad morjem) in Donaške gore (883 m), proti severu pa mu tvorijo hrbet Slovenske gorice, katerih vinorodna Kalvarija (378 m), Piramida (383 m) in Meljski vrh (384 m) ga obkrožajo liki živ plot vinogradov in segajo skoraj v same njegove ulice. Iz navedenih nadmorskih



Operacijska soba z Zeissovo svetilko Pantophos in Odelgovo univerzalno operacijsko mizo

višin in medsebojnih razdalj obkrožajočih ga vrhov je jasno, da je Maribor, katerega nadmorska višina znaša 274 m, prav posebno zavarovan proti nevesčnim vetrovom in na jug široko odprt, vsled česar je njegova okolica rodovitna vinska pokrajina. Zeleno Pohorje s krasnimi gozdovi mu daje divno obelježje; Drava, drveča s koroških in tirolskih planin, pa ga prijetno osvežuje.



Arhitektonsko je zgradba za Maribor novost: mesto strehe ima v višini drugega nadstropja teraso, idealno torišče za zračne in solnene kopeli; vodovod



Bolniška soba II. razreda
(centralnik, toplakovni prijavniki in stipe)

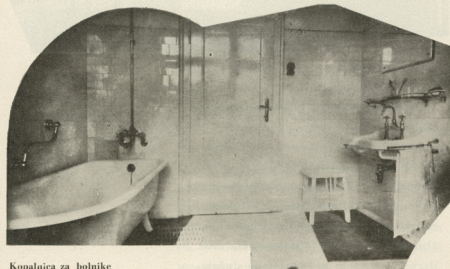
in tuš na terasi omogočata vse vrste vodnih procedur na prostem, visoko nad ulico.

Sanatorij obkroža obsežen lasten park. Zavod leži v sami osi mesta, v gornji Gosposki ulici; toraj v centru mesta, pa vendar popolnoma proč od hrupnega prometa, v naravnost idiličnem zatišju. Oprema sanatorija je popolnoma moderna, predvsem za operativne slučaje

7



Bolniška soba III. razreda



Kopalaica za bolnike

8

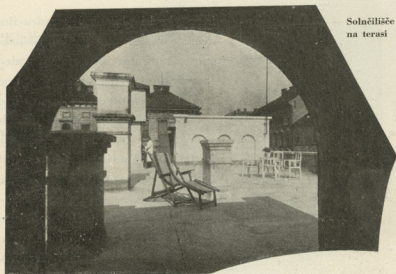


Iz sobe I. razreda

in za take, ki rabijo različne zdravilne aparate kakor diatermijo, višinsko solnce, tonisator, infra-rdečo žarnico. Ima najmodernejšo opremljene operacijske prostore; centralno kurjavo; v vsaki sobi tekočo mrzlo in toplo vodo ter telefon, da more bolnik iz postelje telefonirati na vse kraje tu in inozemstva; proti jugu leže prostrane kopalnice, centralno kurjene, da morejo bolniki izrabiti tudi solčne zimske dneve za bivanje in kopanje pri odprtih oknih. Hrana se dovaža po dvigalu iz kuhinje, v kateri je modern plinski štedilnik; za neoporečnost jestvin jamči električni automatski hladilnik, ameriški „Frigidaire“, prvi in edini v Mariboru.

Priložene slike dokazujejo, da je „Sanatorij v Mariboru, Gosposka ulica 49“ res prvovrsten, modern, edinstven po svoji legi, znamenit po arhitekturi, opremljen z vsem potrebnim, izredno smotren kljub vsej enostavnosti.

9



Solnilišče
na terasi

Tudi cene v Sanatoriju so zmerne in daleko nižje kakor v inozemstvu: oskrba I. razreda znaša 120— Din dnevno; II. razreda 80— Din; III. razreda 60— Din.

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Južni del terase

Glede sprejema se je treba v vsakem slučaju sporazumeti z lastnikom sanatorija bodisi ustmeno, pisмено ali telefonsko.

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Sanatorij v Mariboru Gosposka ul. 49



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EKO 9 program

SPREMLJEVALNA OKOLJA EKO 9

Marina Caneve / Na tla med živali, samostojna razstava, 26. april - 26. maj 2024, UGM Kabinet

Italijanska umetnica Marina Caneve v projektu *Na tla med živali* raziskuje protislovnosti človekove dominacije nad naravo in napetosti, ki izhajajo iz njegovega odnosa z živalmi. Izhodišče umetniške serije je študija o mreži ekoloških koridorjev, ki jih podpira Evropska unija v sklopu projekta Natura 2000 in je namenjen ohranjanju favne, flore in biotske raznovrstnosti. S pomočjo fotografije, video instalacij in interdisciplinarnega raziskovalnega dela umetnica na vizualno kompleksen način obravnava nekatera ključna vprašanja, kot so meje, migracije in svoboda gibanja, pravice živali, ohranjanje ekosistema in nenazadnje možnost ponovnega razmisleka o človekovem antropocentrizmu.

Razstavo je kuriral Daniele De Luigi (FMAV - Fondazione Modena Arti Visive), projekt pa je podprl Direzione Generale Creatività Contemporanea (Generalni direktorat za sodobno ustvarjalnost) italijanskega Ministrstva za kulturo v okviru programa Italian Council (12. izdaja, 2023)

20 plakatov za 20 let Festivala Grossman, razstava, 30. maj - 28. junij 2024, Vetrinjski dvor

Grossmannov festival fantastičnega filma in vina letos obeležuje 20 let praznovanja grozljivk, fantazijskih, znanstvenofantastičnih in drugih žanrskih filmskih kreacij. EKO 9 letos poteka v tematski navezavi z žanrom grozljivke, triennale EKO in festival Grossmann pa sta med najpomembnejšimi festivali v polju vizualne kulture v severovzhodni Sloveniji. Na EKO 9 nas je pritegnila vizualna podoba festivala Grossmann, za katero so skrbeli različni avtorji, kot so Igor Kaurin, Igor Muršič, Vitomir Kaučič, Marko Mehtsun, agencija Pristop, LaibachKunst, Blaž Porenta, Miha Kosmač, zadnjih sedem let pa festivalu daje podobo Ivica Stevanović. Njegovi plakati so sčasoma postali sinonim za Grossmannov festival in utrdili prepoznavnost festivala doma in po svetu.

**Ajda Kadunc /
Propagation,
samostojna razstava,
7. junij- 27. julij 2024,
Tkalka**

Galerija Tkalka je svoja vrata odprla leta 2023, v enem letu pa predstavila številne razstave, ki se navezujejo na teme, sorodne zanimanjem trienala EKO. V sodelovanju z galerijo je Jure Kirbiš, umetniški vodja EKO 9, zasnoval razstavo prodorne umetnice mlajše generacije, slikarke Ajde Kadunc. Utripajoči šum, breščanje, mrmranje. Skozi dim, kopreno, mrežo prosevajo žarki prvobitnega ognja. Iz globin se razširjajo, množijo, razvejujejo korenine, miceliji, plevel. Neustavljivo, brezbržno prebadajo ovire, premikajo, preraščajo, razgrajajo. Črnilo in barvni svinčnik. V epoksidni smoli ujet organikum. Medprostor, prostor vmes. Strukture, vzorci, platenje, proces. Gibanje, prehajanje, motnje in srečanje. Divje in udomačeno. Pomeni, ki se izgubijo med reprezentacijo in nam nevidnim.

**Saša Bezjak / Igla
v senu, samostojna
razstava, 6. julij -
18. avgust 2024, Sodni
stolp, Minoriti**

V okviru projekta EMPACT je umetnica Saša Bezjak ustvarila serijo enaindvajset avtorskih risb na tekstilu in izvezen podpis avtorice. Risbe so nastale po navdihu fotografij Terezije Mostler (1881-1961), ene prvih slovenskih fotografinj, ki je živela in delala na Tratah. Fotografije, po katerih so narejene vezene risbe, so iz zbirke Muzeja norosti in prikazujejo danes oddaljen način življenja na podeželju. Iskati iglo v senu pomeni iskati nekaj, kar je skrito, nekaj, kar je obdano z veliko drugega in nam onemogoča dostop do iskanega. Saša Bezjak v risbah podeželskega življenja sredi Slovenskih goric predstavlja skoraj v celoti izgubljen način delovanja v okolju, kjer danes tudi sama živi in ustvarja.

POGOVORI

Matjaž Wenzel, *Predstavitev knjige Men Face Down*, 11. junij 2024

Markus Waitschacher, Vid Koprivšek: *Stari sanatorij in umetnost*, 14. junij 2024

Ana Čavić, Thomas Hörll: *Pripovedništvo in krajina*, 27. junij 2024

Dominika Trapp, Ana Likar, Ana Pečar: *Pogovor z umetnicami*, 22. avgust 2024

Jerneja Ferlež, *Serijski srečanj s posamezniki, povezanimi z delovanjem sanatorija skozi čas*

PREDAVANJA / DISKUSIJE

Prof. dr. Alja Lipavac Oštir, prof. dr. Jana Ambrožič Dolinšek: *Kako zapolniti vrzel med znanostjo in skupnostjo – primer podnebne krize*, v okviru projekta zelen. kom, 22. maj 2024

Gal Kirn: *Partizanska ekologija*, 4. junij 2024

Neja Rakušek: *(Ne)sprejemanje sprememb. Presečišče telesne in ekološke grozljivke*, v sodelovanju s Pekarno Magdalenske mreže in Film Factory, 11. julij 2024

Trajnostna javna raba dediščinskih ambientov in njihov pomen v urbanem okolju, moderiran pogovor v sodelovanju z ZVKDS – enota Maribor, udeleženci: dr. Eva Sapač, Jure Kirbiš, dr. Jerneja Ferlež, David Mišič, dr. Tanja Simonič Korošak, dr. Dean Korošak, moderator: dr. Andrej Magdič, uvodni nagovor: Simona Vidmar Čelik in Svjetlana Kurelac, 20. avgust 2024

FILMSKE PROJEKCIJE

Mož iz protja. Končna verzija, režiser: Robin Hardy, Velika Britanija, 1973, 94 min, angleščina, 6. julij 2024, Letni kino Minoriti

Pošasti in druge vrste: Sodobna stop motion animacija kot okolje grozljivega, projekcija selekcije kratkih filmov v stop motion animaciji v sodelovanju s festivalom StopTrik in Pekarno Magdalenske mreže, kuratorica: dr. Olga Bobrowska, 44 min, 23. avgust 2024

PERFORMANS

Ana Čavić: *Nit brez konca, I. dejanje*, performativno-vizualna pripovedka, 22. avgust 2024

DELAVNICA

Delavnica divje hrane s Katjo Rebolj, 25. julij 2024

KOLESARJENJE / SPREHODI

Od starega sanatorija do Hudičevih skal,
pripovedniški pohod na Hudičeve skale s
Simonom Žlahtičem, 2. junij 2024

Ob Dravi, kolesarsko vodstvo po
mariborskih vodah z Borisom Kolarjem,
20. junij 2024

PRIPOVEDNIŠTVO

Pripovedniški večer za odrasle v
sodelovanju z Mariborsko knjižnico,
8. avgust 2024

GLASBA

Koncert Masaž in DJ David Kray,
17. maj 2024

ŠTUDENTSKI PROJEKTI

Tretja krajina, moderiran pogovor s
študenti in Carlotto Bonura, dipl.ing.
iz Inštituta za prostorsko oblikovanje
Fakultete za arhitekturo, Tehniška
univerza v Grazu, 1. junij 2024

Trmasta bitja: več kot človeške sence,
projekt študentov Oddelka za likovno
pedagogiko Pedagoške fakultete,
mentorja: prof. Dušan Zidar in prof. dr.
Polonca Lovšin, 5. - 19. junij 2024

EKO 9 Programme

EKO 9 COLLATERAL ENVIRONMENTS

Marina Caneve / On the Ground Among the Animals, solo exhibition, 26 April - 26 May 2024, UGM Kabinet

On the Ground among the Animals is a project in which Italian artist Marina Caneve explores the ambiguities inherent in the dominating role played by human beings over nature and the tensions that emerge from the human relationship with other animals. The project takes its cue from an analytical study of the network of ecological corridors promoted by the European Union, as part of the Natura 2000 project to preserve fauna, flora and biodiversity. Through photography, video installations and interdisciplinary research, the artist implements a complex visual narrative and touches on key issues such as borders, migration and freedom of movement, non-human animal rights, ecosystem conservation and, ultimately, the possibility of rethinking our anthropocentrism.

Curated by Daniele De Luigi (FMAV - Fondazione Modena Arti Visive). The project is supported by the Direzione Generale Creatività Contemporanea of the Italian Ministry of Culture under the Italian Council programme (12th edition, 2023).

20 Posters for 20 Years of Grossmann, exhibition, 30 May - 28 June 2024, Vetrinjski dvor

In 2024 the Grossmann Fantastic Film & Wine Festival marks 20 years of celebrating horror, fantasy, science fiction and other genre film creations. This year, EKO 9 emerges thematically from the framework of the horror genre, while the EKO Triennial and the Grossmann Festival are also among the most important festivals in the field of visual culture in north-eastern Slovenia. At EKO 9, we were bewitched by the visual identity of the Grossmann Festival, which had over the years been created by various authors, such as Igor Kaurin, Igor Muršič, Vitomir Kaučič, Marko Mehtsun, Pristop, LaibachKunst, Blaž Porenta, Miha Kosmač, and for the last 7 years by Ivica Stevanović. His images have become synonymous with the Grossmann Festival and have strengthened the festival's recognition at home and abroad.

**Ajda Kadunc /
Propagation, solo
exhibition, 7 June – 27
July 2024, Tkalka**

In partnership with the Tkalka gallery, which opened its doors last year and in the span of a year presented a number of exhibitions that are thematically linked to the themes that we are foregrounding with the EKO Triennial, Jure Kirbiš, EKO 9 artistic director curated a solo exhibition by one of more visible and progressive artists of younger generation Ajda Kadunc. Pulsating hum, buzz, murmur. Rays of primordial fire permeate through smoke, a veil, a net. From the depths, roots, mycelia, weeds spread, multiply, branch. Relentless, indifferent, they penetrate through obstacles, move, overgrow, decay. They cut, they dig, they gnaw, they carve the way. Dry smudging of oil on canvas, textile. Ink and coloured pencil. Organisms trapped in epoxy resin. Liminal space, the space in between. Structures, patterns, layering, a process. Movement, transition, interruptions and encounters. Wild and domesticated. Meanings lost between representation and what's invisible to us.

**Saša Bezjak / Needle
in a Haystack, solo
exhibition, 6 July
– 18 August 2024,
Judgement Tower,
Minoriti**

In the framework of the EMPACT project, the artist Saša Bezjak developed a series of 21 original drawings on textiles. The drawings were inspired by photographs by Terezija Mostler (1881–1961), a pioneering Slovene photographer, who spent part of her life in Trate, Slovenia. The photographs on which the embroidered drawings are based are from the collection of the Museum of Madness and depict a now distant way of life in the Slovenian countryside of the past. To seek the needle in the haystack is to look for something that is hidden, something that is enveloped by so much else that it prevents us from accessing what we are searching for. In her drawings of country life in the middle of Slovenske gorice, Saša Bezjak presents an almost entirely lost way of existing in the environment where she herself lives and works today.

TALKS

Matjaž Wenzel, *Men Face Down Book Launch*, 11 June 2024

Markus Waitschacher, Vid Koprivšek: *Art and the Old Sanatorium*, 14 June 2024

Ana Čavić, Thomas Hörl: *Storytelling and Landscape*, 27 June 2024

Dominika Trapp, Ana Likar, Ana Pečar: *Artist Talk*, 22 August 2024

Jerneja Ferlež, *A series of meetings with individuals connected with the old sanatorium over time*

LECTURES / DISCUSSIONS

Prof Dr Alja Lipavic Oštir, Prof Dr Jana Ambrožič Dolinšek: *How to Bridge the Gap Between Science and Community - Climate Crisis Case Study*, in the framework of the zelen.kom project, 22 May 2024

Gal Kirn: *Partisan Ecology*, 4 June 2024

Neja Rakušček: *(Not) Accepting Change. The Intersection of Body and Ecological Horror*, in collaboration with Pekarna Magdalenske mreže and Film Factory, 11 July 2024

Sustainable Public Use of Heritage Sites and Their Significance in the Urban Environment, moderated discussion in collaboration with IPCHS - regional unit Maribor, participants: Dr Eva Sapač, Jure Kirbiš, Dr Jerneja Ferlež, David Mišič, Dr Tanja Simonič Korošak, Dr Dean Korošak, moderator: dr. Andrej Magdič, introduction: Simona Vidmar Čelik and Svjetlana Kurelac, 20 August 2024

FILM PROJECTIONS

Wicker Man. Final Cut, director: Robin Hardy, Great Britain, 1973, 94 min, English; 6 July 2024, Open-air Cinema Minoriti

Monsters and Other Species. Contemporary Stop Motion Animation as an Environment of Horror, projection of a selection of short stop motion animated films in collaboration with StopTriK International Film Festival and Pekarna Magdalenske mreže, curator: Dr Olga Bobrowska, 44 min, 23 August 2024

PERFORMANCE

Ana Čavić: *A Thread without End, Act I*, visual storytelling performance, 22 August 2024

WORKSHOP

Wild food workshop with Katja Rebolj, 25 July 2024

CYCLING / WALKS

From the old sanatorium to the Devil's Rocks, storytelling trail to the Devil's Rocks with Simon Žlahtič, 2 June 2024

Along the Drava River, cycling guided tour with Boris Kolar, 20 June 2024

STORYTELLING

Storytelling evening for adults in collaboration with Maribor Public Library, 8 August 2024

STUDENT PROJECTS

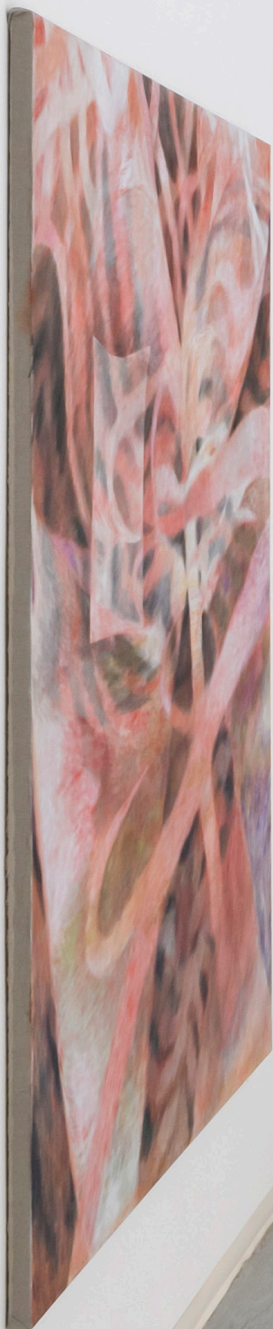
Third Landscape, moderated discussion with students from TU Graz and Carlotta Bonura, dipl. ing. Institut Raum und Gestalt, Architektur, TU Graz, 1 June 2024

Stubborn Beings: More than Human Shadows, project by the Department of Fine Arts students and prof. Dušan Zidar and prof. Dr Polonca Lovšin from the Faculty of Education at the University of Maribor, 5 - 19 June 2024



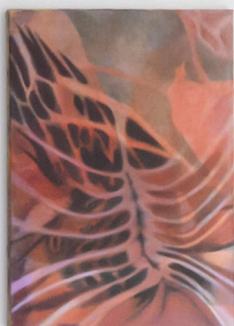
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Ajda Kadunc



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Ajda Kodunc

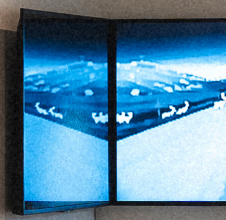














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Marina Caneve

EKO 9

Triennale umetnost in okolje

Oči v skali

Triennial of Art and Environment

Eyes in the Stone

17. 5. - 25. 8. 2024

Stari sanatorij, Tvrševa ulica 19, Maribor,

Slovenija

Old sanatorium, Tvrševa ulica 19, Maribor,

Slovenia

www.eko.ugm.si

UMETNIKI IN UMETNICE / ARTISTS:

Boris Beja, Saša Bezjak, Lan Breški,
Andrej Brumen Čop, Gašper Capuder,
Ana Čavić, Ines Doujak, Olja Grubić,
Herman Gvardjančič, Andrea Éva Győri,
Thomas Hörl & Peter Kozek & Alexander
Martinz, Kier-La Janisse, Petja Kocet, Vid
Koprivšek, Nina Koželj, Gašper Kunšič,
Tanja Lažetić, Ana Likar, Eva-Maria
Lopez, Tilven Mucik, David Nez, Ludvik
Pandur, Mila Panić, Edith Paŕer, Ana
Pečar, Alja Pirŕ, Oton Polak, Arjan Pregl,
Janko Ravnik, Līga Spunde & Aleksandrs
Breže, Dominika Trapp, Ádám Ulbert,
Matjaž Wenzel

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Jure Kirbiš

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