

Muzej in galerije mesta Ljubljane
Museum and Galleries of Ljubljana

Galerija Vžigalica
Match Gallery

28. 11. 2023
-21. 1. 2024



Hibridizacije

od 1995 do danes

Hybridizations

from 1995 to the present



▲ vhod / entrance

Hibridizacije / Hybridizations 0–16

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Free dom

HIBRIDIZAKCIJA 0 / HYBRIDIZATION 0

23. 11. 1995, Metelkova, nekdanji vojaški zapor, Ljubljana. Trajanje dogodka: 40 minut.

Video, 23'35'. Avtor: Fabio Sandri. Fotografija, 12,7 x 8,8 cm. Avtor: Žiga Okorn. Pojasnjevalna razglednica, natisnjena po dogodku, 10,5 x 15 cm. Grafično oblikovanje: Giovanni Morbin in Stefano Zattera.

Dogajanje je potekalo v eni od celic v prvem nadstropju. Publika je bila povabljena v celico, vrata pa so zaklenili šele, ko je bila soba polna. Celico je bilo mogoče odpreti le od zunaj. Začel sem z mislijo o svobodi: dokler je verbalni znak retoričen, ni dosleden. Svoboda pomeni vedenje, pomeni ravnanje z drugimi tako kot z lastnim telesom, z enako pozornostjo in poslušhom. Okolje je delovalo utesnjujoče, prisotni so razvili fizično/čustveno spoštovanje do svoje lastne in prisotnosti drugih. Le tako se je lahko bitka v sožitju številnih mimoidočih podaljševala skozi čas: akcija je bila vzajemna, prav tako kot zaznava, saj so vsi konstruirali dogodek in v njem tudi sodelovali. Posamezniki so se za trenutek spremenili, postali so eno. Akcija se je končala v hipu, ko je nekdo izrazil željo, da bi zapustil celico.

23 November 1995, Metelkova, former military prison, Ljubljana.

Duration of the event: 40 minutes.

Video, 23'35". Author: Fabio Sandri. Photo, 12,7 x 8,8 cm. Author: Žiga Okorn. Event postcard printed after the event, 10,5 x 15 cm. Graphic design: Giovanni Morbin and Stefano Zattera.

The action took place in one of the cells on the first floor. The audience was invited to enter the cell and the barred door was not locked until the room was full. The cell could only be opened from the outside. I began by talking about freedom: as long as it remains rhetorical, a verbal sign is inconsistent. Freedom means behaviour, it means treating others as one's own body, with the same attention and consideration. The environment was confined, people developed physical/emotional respect for their own presence and that of others. Only in this way could the melee in the coexistence of the many bystanders be prolonged over time: the action was reciprocal, as was the perception, since everyone constructed the event and everyone participated in it. For a moment the individuals changed, they became one. The action ended as soon as someone expressed the wish to leave the cell.



Bodybuilding

HIBRIDIZAKCIJA 1 / HYBRIDIZATION 1

13. 6. 1997, Metelkova, nekdanji vojaški zapor, Ljubljana. Trajanje hibridizacije: 8 ur.

***Poganjek*, kiparski objekt, opeka, prah in kri, 30 x 20 x 6,5 cm, 1997. Avtor: Giovanni Morbin. Fotografija 15 x 10 cm. Avtor: Frenk Fidler (Arhiv Nanija Poljanca – Ljudski muzej Rogaška Slatina). Video, 14'40' (del dokumentarnega posnetka). Avtor: neznan. Razglednica z vabilom na dogodek, 10,5 x 15 cm. Grafično oblikovanje: Giovanni Morbin in Stefano Zattera.**

Osem ur z roko v steni, osem ur kot skala, čas, ki je potreben, da dogodek postane manj teatralen, da spodkoplje človeškost telesa in mineralno negibnost stavbe. Telo je trpelo zaradi nepremičnosti stavbe, opremljene s človeškim priveskom. Po osmih urah sem izpustil roko in odšel.

13 June 1997, Metelkova, former military prison, Ljubljana. Duration of the hybridization: 8 hours.

***Bud*, sculpture, brick, dust and blood, 30 x 20 x 6,5 cm. Author: Giovanni Morbin. Photo, 15 x 10 cm. Author: Frenk Fidler (archive of Nani Poljanec – Ljudski muzej Rogaška Slatina). Video, 14'40". Author unknown. Event postcard, 10,5 x 15 cm. Graphic design: Giovanni Morbin and Stefano Zattera.**

Eight hours with the hand in the wall, eight hours as a scale, the time needed to make the event less theatrical, to undermine the humanity of the body and the mineral stillness of a building. The body suffered from the immobility of the building, which was equipped with a human appendix. After eight hours I released my hand and left.



Telo / Body

HIBRIDIZAKCIJA 2 / HYBRIDIZATION 2

26. 10. 1997, Cornedo Vicentino, Italija.

Video, 22'40". Avtor neznan. Lokacija in produkcija dogodka: Državica Ptičjestrašilna, Vila Katarina, Ljubljana. Razglednica z vabilom na dogodek, 10,5 x 15 cm. Grafično oblikovanje: Giovanni Morbin in Stefano Zattera.

Sedel sem v senci velikega figovca in ga pobaral, kam teče vsa ta kri. Figovec mi je modro pojasnil, kako nič na tem svetu ne gre v izgubo, kako rdečo tekočino, ko oksidira in se strdi v krepasto obliko in karminasto barvo, zajamejo žuljave dlani in jo ponudijo rastlinam za okrepcilo. Iz odtoka mesnice se je naravnost h grudam zemlje zlivala kri, samo nekoliko stran ob sence, ki jo je metal figovec. Očitna oblika pretoka krvi, ki jo sprejema zemlja, srkajo jo stebela in grmi, me je napeljala k misli, da zemlja, rastline in živali dejansko živimo kot eno samo telo.

Očetu.

Približno mesec dni sem obdeloval zaplato zemlje, jo oral, sejal solato in zalival z mešanico vode in krvi, svoje krvi. Ta faza dela je povzeta v videoposnetku, ki si ga publika lahko ogleda, medtem ko jem solato.

26 October 1997, Cornedo Vicentino.

Video, 22'40". Author unknown. Location and production of the event: The Scarecrow Statelet, Vila Katarina, Ljubljana. Invitation postcard, 10,5 x 15 cm. Graphic design: Giovanni Morbin and Stefano Zattera.

Sitting in the shade of a large fig tree, I asked him where all the blood would end up. He, in his wise way, told me how nothing was ever lost, how that red liquid, scarlet and clotted, that oxidised stream which stopped a little further on, was collected by calloused hands and offered as a delicacy to the plants. Watered down, it flowed directly from the slaughterhouse drainage channel to the clods of earth, there, just beyond the shadow of the fig tree. That flagrant way of being placed in such a cycle – absorbed by earth, sucked up by trees and shrubs – made me think that earth, plants and animals, all of us live fully as one single body.

To my father.

For about a month I worked a portion of the land, tilling it, sowing salad and watering it with a mixture of water and blood, my blood. This phase of work is summarized in a video that the public can watch while I eat the salad.



Un campo dove crescono anche le ortiche / Polje, kjer rastejo tudi koprive / A Field Where Nettles Also Grow

HIBRIDIZAKCIJA 3 / HYBRIDIZATION 3

8. 8. 1998, Transverzala utrinkov, Znojile.

Fotografije, 10 kos., 15 x 10,5 cm. Avtor neznan.

Znojile so neznatna vas na severu Slovenije. V njej živi le peščica ljudi, njene hiše zvečine propadajo. Pokrajina obiskovalca popelje v prejšnje stoletje. Povsod je polno kopriv, rastejo kvišku in obkrožajo hiše. O neobdelanem polju pravijo, da so ga prepustili koprivam ... zato sem želel popraviti negativno podobo, ki jo je ta plevel dal kraju.

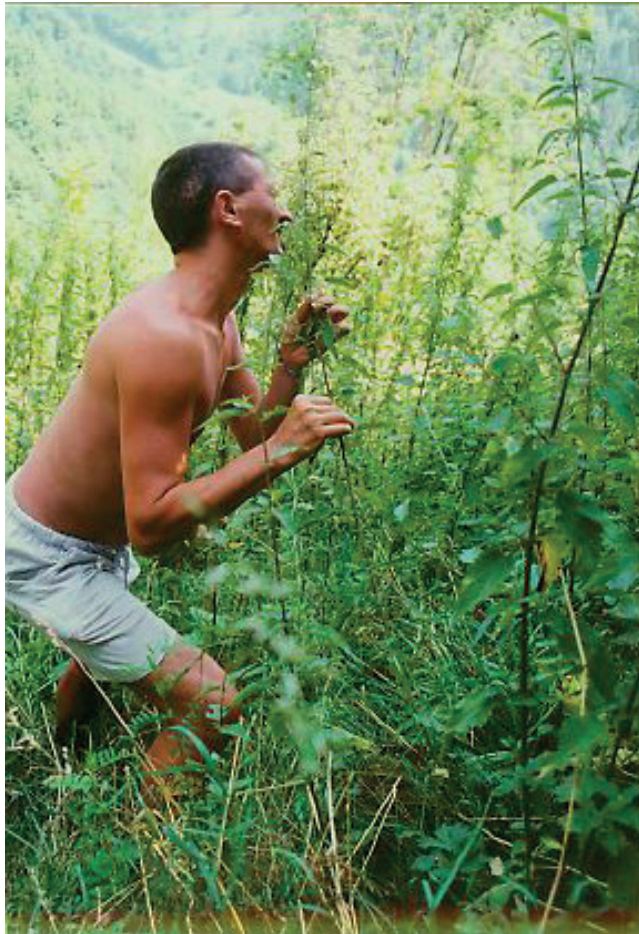
Na zemljevidu vasi sem določil deset točk, podobnih čakram. Na vsaki od teh točk sem poiskal koprivo, ji daroval svojo kri in prejel njen sok. Nenadoma so Znojile ponovno naselili in dobile so obliko, telo je postalo vas. Gledalec je dobil v roke zemljevid, s katerim je lahko odkril kraj, ki ni bil ne vas ne telo.

8 August 1998, Highlights Transversal, Znojile.

Photos, 10 pcs., 15 x 10.5 cm. Author unknown.

Znojile is a small village in the north of Slovenia. It is inhabited by only a few souls and the houses are mostly dilapidated. The landscape takes the visitor back to the last century. There are stinging nettles everywhere, growing tall and surrounding the houses. An uncultivated field is said to be abandoned to the stinging nettles... and I wanted to redeem the negative image that this weed has given to the place.

On the map of the village I identified ten points, like chakras. At each of these points I looked for a nettle, offered my blood and received its juice. Suddenly Znojile was repopulated and took shape, and the body was a village. The viewer held in their hand a map that led them to the discovery of a place that was neither a village nor a body.



Intervento a cuore aperto / Kirurški poseg na odprtem srcu / Open-Heart Operation

HIBRIDIZAKCIJA 4 / HYBRIDIZATION 4

31. 10. 1999, Circolo Malacarne, Verona, Italija. Trajanje hibridizacije: 30 minut.

Kamen in kri, 23 x 44 x 37 cm. Fotografija 22 x 15 cm. Avtor: Paolo Zanni.

Bil sem navdušen nad zamisljivo, da bi se obrnil naokoli kot nogavica,
da bi se s svojo aorto dotaknil središča Zemlje,
da nihče ne bi mogel ločiti nežnega srca od kamnitega jedra;
iz vsega srca bi rad spregovoril s srcem na dlani.

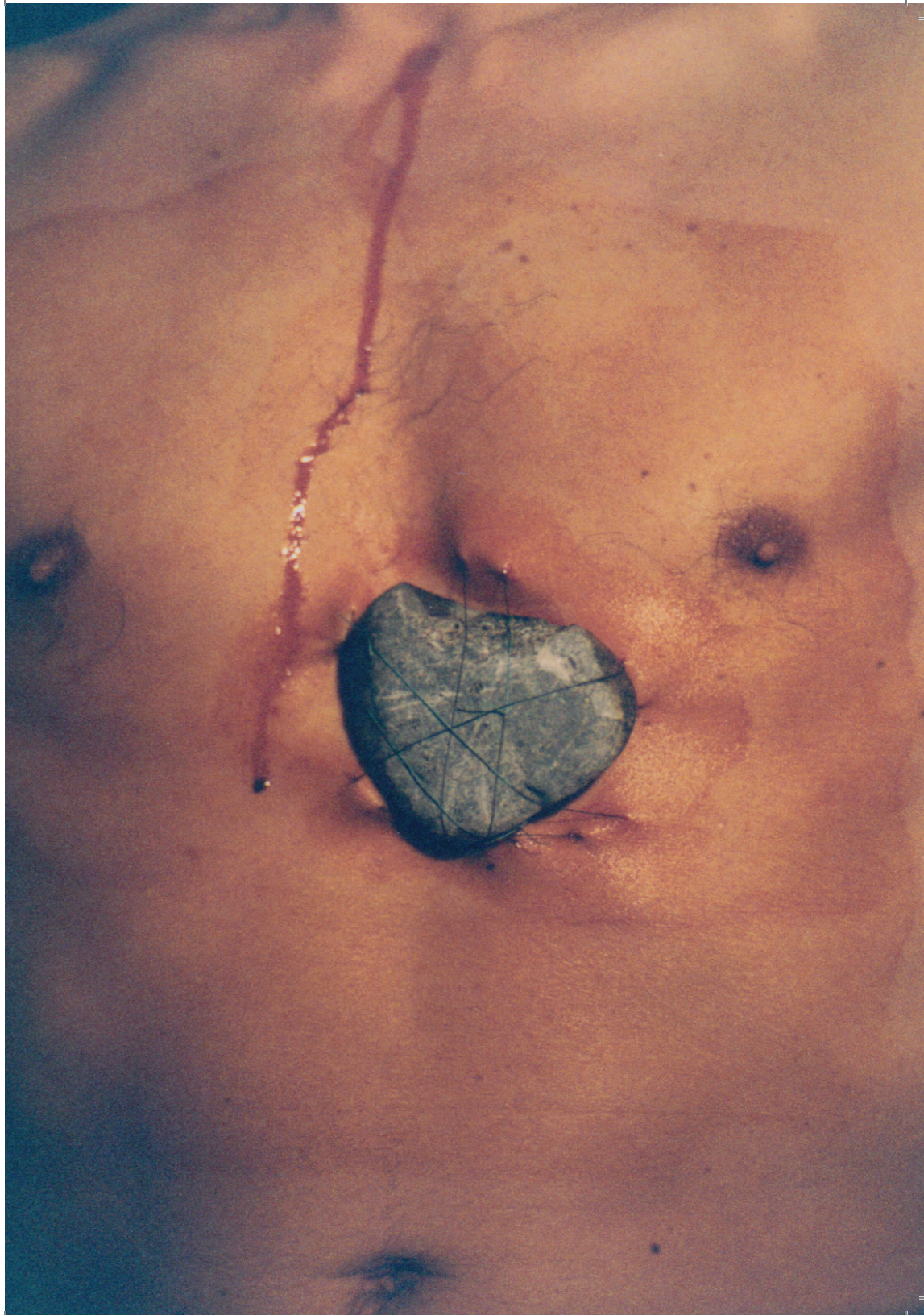
Med izvajanjem kirurške pritrditve kamna v velikosti mojega srca na prsni koš, je v sosednjem prostoru na tleh ležal velik balvan. Vanj sem izdolbel plitko skodelico in jo napolnil s svojo krvjo. V prostoru je bilo temno; usmerjen žarek svetlobe je osvetlil kri in omogočil, da se je v šibki svetlobi razkril preostali del kamna. Edini zvok je bilo bitje mojega srca. Ko je kirurg uspešno pritrdil kamen na moj prsni koš, je publika smela vstopiti v sobo.

31 October 1999, Circolo Malacarne, Verona, Italy. Duration of the hybridization: 30 minutes.

Stone and blood, 23 x 44 x 37 cm. Photo by Paolo Zanni, 20 x 15 cm.

I was excited by the idea of turning myself inside out like a sock
to touch the centre of the Earth with my aorta
so no one can tell the tender heart from heart of stone;
from the bottom of my heart, I'd love to be able to speak heart-in-hand.

While a stone about the size of my heart was being surgically attached to my chest, a large stone lay on the floor in the adjoining room. I dug a small cup into it and filled it with my blood. The room was dark; a concentrated beam of light illuminated the blood and allowed the rest of the stone to be seen in the dim light. The only sound was the beating of my heart. The audience was allowed into the room after the surgeon had secured the stone to my chest.



Spacewalk / Sprehod po vesolju

HIBRIDIZAKCIJA 5 / HYBRIDIZATION 5

18.-31. 3. 2005, različni kraji in mesta v Italiji. Trajanje hibridizacije: en teden.

Fotografski triptih, 31 x 89 cm. Avtor: Giovanni Morbin. 11 videov posnetih med 18. 3 in 24. 3., različni anonimni avtorji, skupna dolžina 15'01".

Ob 40. obletnici prve človeške dejavnosti izven plovila v vesolju (Aleksej Leonov, 18. 3. 1965) sem se tega dogodka spomnil z akcijo. Ves teden je bila moja leva roka vpeta v mavčni globus in primoran sem bil »krožiti«[»] okoli te replike Zemlje. Zaradi tega novega stanja je bilo zame težko ali nemogoče opravljati vsakdanja opravila (oblačenje, uživanje hrane, umivanje itd.), podobno kot to velja za kozmonavta v odsotnosti težnosti. Profesionalni in neprofesionalni fotografi, predhodno obveščeni o lokaciji in času moje dnevne rutine, so ustvarili dokumentacijo, ki je preko interneta prispela v galerijo, kot da bi šlo za podatke, prejete z vesoljske misije, in kot da bi galerija postala sprejemna postaja. Projekt se je zaključil z izdajo knjige umetnika in serije fotografskih triptihov, ki jih sestavljajo fotografski portret s podpisom kozmonavta Leonova, retuširana slika umetnikove hoje in reprodukcija dela Piera Manzonia *Podstavek sveta* (Le Socle du Monde, 1961), na katerega je treba za popolno razumevanje gledati z gledišča zunaj našega planeta – s perspektive sprehajalca po vesolju.

18 March–31 March 2005, various places and cities in Italy. Duration of the hybridization: one week.

Photo triptych, 31 x 89 cm. Author: Giovanni Morbin. 11 videos taken from 18th of March to 24th of March 2005, combined duration: 15'01". Various authors.

On the 40th anniversary of the first human extravehicular activity in space (Aleksy Leonov, 18 March 1965), I commemorated the event with an action. For a whole week, my left hand was embedded in a plaster globe and I was forced to "orbit" this replica of the Earth. This new condition made it difficult or impossible for me to carry out my everyday activities (dressing, eating, washing, etc.), just as it would have been for a cosmonaut in the absence of gravity. Professional and non-professional photographers, who were informed in advance of the location and times of my daily routine, produced documentation that reached the gallery via the Internet as if it were data received from a space mission, and as if the gallery had become the receiving station. The project was completed with the production of an Artist's book and a series of photographic triptychs composed of a photographic portrait signed by the cosmonaut Leonov, a retouched image of the artist walking and a reproduction of "Le Socle du Monde" by Piero Manzoni (1961), a work which, to be fully appreciated, must be seen from a viewpoint outside our planet – from the perspective of the Spacewalker.



Attacco bottone con tutti/ Navezovanje pogovora vsepovprek / Striking up a Conversation with Everybody

HIBRIDIZAKCIJA 6 / HYBRIDIZATION 6

24. 9. 2011, Museo MAGA, Gallarate, Italija.

Video, 10'40". Avtor neznan.

»Navezati pogovor«, zadržati nekoga ... več kot samo eno osebo, da ostane z mano. Neformalno dejanje z dialoškim lepilom. Pot, po kateri je treba ravnati smer ... Premikal sem se, umirjeno sem hodil z vsakdanjim ritmom. Jakna, v kateri sem bil oblečen, je bila polna obešalnikov, koža na koži, ki se je spremenila v notranjost ... v srce večjega telesa.

Spontano in drug za drugim so se ljudje začeli pogovarjati z mano, se navezovati name. Zaradi izkrivljenih drž in asimetričnega koraka je bilo težko korakati in pot se je zdela ožja, kot je bila. Nato se je eno telo za drugim ločilo od celote in tako tiho, kot se je porodila, je akcija tudi preminila.

24 September 2011, MAGA Museum, Gallarate, Italy.

Video, 10'40". Author unknown.

"To strike up a conversation", to keep someone, ... more than one, to stay with me. An informal action with a dialectical glue. A path to follow... I moved, I walked calmly and at a normal pace. The jacket I was wearing was full of hangers, a skin on top of a skin that became the inside... the heart of a larger body.

Spontaneously, and one by one, people began to speak to me, to attach themselves to me. Distorted postures and asymmetrical gaits made the step heavy and the path narrower than it was. Then one body after another separated itself from the whole and, as silent as it was born, the action died.



Conversazione con Germano Olivotto / Pogovor z G. O. / Conversation with G. O.

HIBRIDIZAKCIJA 7 / HYBRIDIZATION 7

2012, Forte Marghera, Benetke, Italija. Trajanje hibridizacije: 3 ure.

Digitalni tisk na platno, 100 x100 cm. Avtor fotografije: Gabriele Grotto.

Tri ure sem stal na drevesu, ne da bi počel kar koli posebnega. To je razprava o delu umetnika, ki je umrl v rosnih letih na začetku sedemdesetih. Germano Olivotto je zaslovel s svojimi *Zamenjavami* (Sostituzioni): intervencijami, pri katerih je vejo drevesa zamenjal z neonsko svetilko, ki je posnemala kot zamenjane veje. V sedemdesetih letih je bila polemika med umetelnim in naravnim zelo intenzivna. Danes je nenavadno videti koga na drevesu, še posebej, če to nima funkcionalnega razloga. To vedenje sem večkrat ponovil: na mestnih ulicah, na podežlju in v hribih, pogosto tudi brez občinstva.

2012, Forte Marghera, Venice, Italy. Duration of the hybridization: 3 hours.

Photo, digital print on canvas, 100 x 100 cm. Author: Gabriele Grotto.

I stood on a tree for three hours without doing anything in particular. This is an argument about the work of an artist who died very young at the start of the seventies. Germano Olivotto became renowned for his *Sostituzioni* (Substitutions): interventions in which a branch of a tree was replaced with a neon tube that mimicked the angle of the replaced branch. In the seventies, the debate between artifice and nature was very intense. Today it is strange to see a person on a tree, especially if there is no functional reason for it. I repeated this behaviour several times: in the streets of the city, in the countryside and hills, often in the absence of an audience.



Morbin. Dinamismo interno in treno / Morbin. Dinamizem, notranjost vlaka / Morbin. Dynamism, Interior in Train

HIBRIDIZAKCIJA 8 / HYBRIDIZATION 8

13. 10. 2012, Sorte, Verona in železniška postaja Rovereto. Italija.

Video, 1'19". Avtorja: Davide Provolo in Guido Zoppi. Montaža: Gabriele Grotto.

To je delo, ki odraža pomen mojega priimka in Boccionijevega *Plastičnega dinamizma*. V beneškem narečju pomeni biti izpostavljen Morbinu imeti mevlje v riti, živeti v stanju vzdraženosti. Oblika plastičnega dinamizma!

Publika je bila obveščena, da bom ob določenem času predstavil svoj novi projekt na področju Sorte (v predmestju Verone), pri spomeniku Boccionijevi smrti. Publika je čakala ob cesti, jaz pa sem se medtem vkrcal na vlak za Rovereto. Med publiko sta me najbrž opazila le dva ali trije, ostali so dobili samo slutnjo, da so nekaj izgubili: sto let po futurističnih teorijah še zmeraj gledamo na renesančni način! Po uri in pol sem se s publiko srečal v čakalnici železniške postaje v Roveretu (poklon trem Boccionijevim slikam – *Tisti, ki odhajajo, Tisti, ki ostajajo in Slovesa*).

13 October 2012, Sorte, Verona and train station Rovereto. Italy.

Video, 1'19". Authors: Davide Provolo, Guido Zoppi. Editing: Gabriele Grotto.

It is a work that reflects on the meaning of my surname and the Plastic Dynamism of Boccioni. In the Venetian dialect, to be affected by Morbin means to live in a state of arousal. The public was informed that at the given time I would present my new project in the area of Sorte (on the outskirts of Verona), at the monument to Boccioni's death. While the public waited along the road, I boarded the train for Rovereto. Only two or three people in the audience had noticed me, the rest had the feeling of having lost something: a hundred years after the Futurist theories we are still seeing in a Renaissance way! After an hour and a half, I met the public in the waiting room of Rovereto train station (a homage to *Those Who Go, Those Who Remain, The Farewells*, three paintings by Boccioni).



LIBERTO BOCCIONI
ARTISTA E SOLDATO
D'ITALIA
TROVAVA LA MORTE
16-VIII-1916

Blu Oltremare

HIBRIDIZAKCIJA 9 / HYBRIDIZATION 9

30. 7. 2013, Centrale di Fies, Dro, Italija.

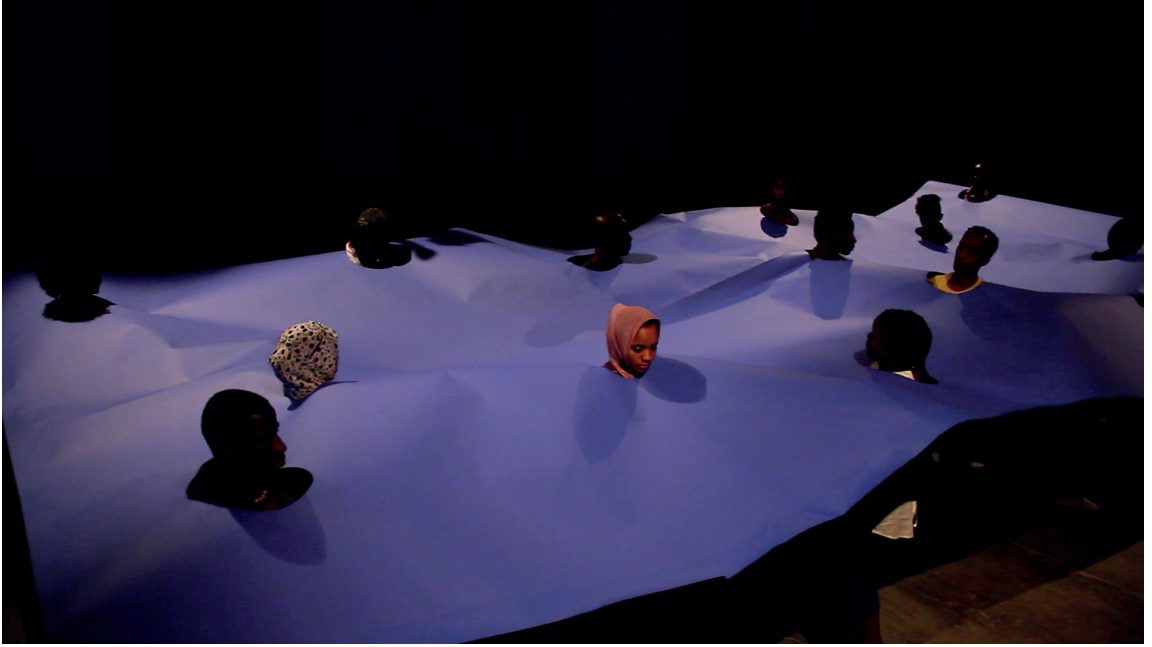
Video, 12'9". Avtor: Gabriele Grotto.

Podobno kot v gledališču smo priča »izvedbi«
tajnih prehajanj: dogodka je konec, vsi se vrnejo k svojim opravilom. Ostanajo številke ... kisovdeseticahnakardosežejustoinvčasih celodvestoinveč ... Oglejmo si odsek morja z gladino vode, ki ločuje glavo od telesa. Nebotičnik se dviga vse višje, pričevanje prehaja v modrino, dokler se celotno telo ne potopi, izgine iz vidnega polja ... in potem se predstava konča in začne se nova.

30 July 2013, Centrale di Fies, Dro, Italy.

Video, 12'9". Author: Gabriele Grotto.

As in the theatre, we witness the "spectacle" of clandestine crossings: the event is over, everyone returns to their occupations. Numbers remain... which are tens and then reach a hundred and sometimes two hundred up to even more... Let's look at a section of the sea with the surface of the water that separates the head from the body. The firmament rises higher and the testament goes into the blue until the whole body is submerged, disappears from view... and then the show ends and it's the beginning of a new one.



Il confine è ortogonale al transito / Meja je pravokotna glede na transit / The Border Is Orthogonal to the Transit

HIBRIDIZAKCIJA 10 / HYBRIDIZATION 10

21. 9. 2014, Passo del Sempione, Gondo, državna meja med Italijo in Švico.

Video, 16'48". Produkcija: Viafarini DOCVA. Avtor: Gabriele Grotto.

Nočem amorami n želimsamo itina preji ns ledi tisvo jim stopinj amenizad rugoker zato obstajazemljadagremotjakamormoramoitidagremotjakamornebismeliaupamodajekrajpraviindajetomestokjerlahkoostanemoseumirimopostanemoinmordapoznejeodrinemodaljesajsemvednotežkorazumelmejeintakratpogledamvneskončnočrtokipovezujeskrajnostivupravljanočrtokaterautapljinazadržujepogledtistegakisenepovežetistihkisoblediblaženivposestiklopialiplitvineinkizapuščajoklopiribdabipreštevalineskončnočrtoinseznašliv vodiintudikose odsekčrteznovapojaviinsespetzačnepremikatiševednoobstajamejakijojetrebado sečiinzato semtežkorazumelinseševendnotrudim dabi dojelmejo

21 September 2014, Passo del Sempione, Gondo, state border between Italy and Switzerland.

Video, 16'48". Production Viafarini DOCVA. Author: Gabriele Grotto.

I have always struggled to understand borders and to understand a place that blocks the path as a sign that marks the beginning of what is out of place where I arrive as a UFO I identify myself but I am not convinced I do not want to but I must and I just want to go on and follow my feet one after the other because that is why I exist to go where we have to go to go right where you should not go but you hope that the place is right and that she place stays slow down to stop and may be later to leave because I have always struggled to understand borders and that's when I look at an infinite line that connects the extremes a managed line that drowns and holds the gaze of the one who does not connect to those who are pale blissfully in possession of benches or shoals and who leave the benches off fish to count the infinite line and ended up in the water and even when a segment of a line appears to start moving again there is still a limit to be met and that is why I have struggled and still struggle to understand the border



aD ada

HIBRIDIZAKCIJA 11 / HYBRIDIZATION 11

5. in 6. 2. 2016, Kabaret Voltaire, Zürich, Švica.

Videa, 48" in 3'31". Avtor: Andrei Amărfoaie. Fotografija, digitalni tisk: 50 x 33 cm.

Avtor: Giovanni Morbin. Razglednica z vabilom na dogodek, velikost 10,5 x 15 cm.

Grafično oblikovanje: Damir Jellici.

La mia cagnolina si chiama Ada und nicht zufällig wird so genannt ... skoraj Dada, tri črke, dvojni obraz ... elle est toujours avec moi. Sígueme, la sigo por todas partes. Mi smo svi jedno.

Sedeli so v kotu, drug ob drugem, udobno in sproščeno. Vse vedenje okoli nas je bilo značilno za publiko entitet, ki si delijo isto okolje. Nobene presenetljive geste, ničesar, kar bi pritegnilo pozornost. Zmedeni zaradi dekorja in izgubljeni v človeški raznolikosti smo ostali drug ob drugem.

Vrgel sem ji črko »D«, točno porcijo piškotov iz Adinega obroka ... in nato mi jo je vrgla nazaj, dokler se predmet ni zdrobil (D'ada se zanika), Ada pa ga je nato pojedla (D + ada), medtem ko je vse ostalo teklo dalje kot običajno.

5 and 6 February 2016, Cabaret Voltaire, Zürich, Switzerland.

2 videos, 48" and 3'31". Author: Andrei Amărfoaie. Photo, digital print on dibond, 50 x 33 cm.

Author Giovanni Morbin. Event invitation postcard, 15 x 10,5 cm. Graphic design: Damir Jellici.

La mia cagnolina si chiama Ada und nicht zufällig wird so genannt ... almost Dada, three letters, double face ... elle est toujours avec moi. Sígueme, la sigo por todas partes. Mi smo svi jedno.

They were sitting in a corner, next to each other, comfortable and relaxed. All the behaviour around us was standard for an audience of entities sharing the same environment. Not even a striking gesture, nothing that would attract attention. Confused by the décor and lost in the human variety, we remained side by side.

I threw her a letter "D", an exact portion of biscuits from Ada's meal... and she threw it back until the object crumbled (D'ada denies itself) and Ada then ate it (D + ada), while the rest went on as normal.



Rock'n Roll

HIBRIDIZAKCIJA 12 / HYBRIDIZATION 12

21., 22. in 23. 6. 2016, Alta Val Pellice (conca del Prà) in e/static, Torino, Italija.

Video, 13'8". Avtorji: Donato Canosa, Gabriele Daccardi in Alessandro Quaranta.

Montaža: Donato Canosa.

Svet se bo sploščil zaradi težnosti in erozije. Na ta način bomo v tovrstnem svetu izgubili naravno predstavo in občutek olajšanja. S počasnimi in ponavljajočimi se dejanji na različnih krajih sem vrnil navzgor, kar se je skozi čas valilo navzdol po toku ...

21, 22 and 23 June 2016, Alta Val Pellice (conca del Prà) and e/static, Torino, Italy.

Video, 13'8". Authors: Donato Canosa, Gabriele Daccardi, Alessandro Quaranta.

Editing: Donato Canosa.

Because of gravity and erosion, the world is destined to flatten out. In this way, in such world, we will lose the natural notion and feeling of relief. Through slow and repeated actions in different places, I brought back upstream what had rolled downstream over time...





Essere o offendere / Biti ali užaliti / To Be or to Cleave/Offend

HIBRIDIZAKCIJA 13 / HYBRIDIZATION 13

12. 12. 2019, Milano, Italija. Trajanje hibridizacije: cel dan.

Video, 9'45". Avtorji: Giulia Savorani, Simone Poggesi, Valentina Cavion, Davide Stani in Damir Jellici. Montaža: Giulia Savorani.

Kaj je lepšega kot to, da lahko izraziš svoje zamisli, spoštuješ druge, upaš, da jih boš lahko branil, in obenem pričakuješ ugovarjanje. Kaj je bolj človeškega od tega, da se počutiš svobodno in lahkotno, da vedno spoštuješ druge, svobodno izražaš svoja mnenja in upaš, da boš o njih lahko razpravjal s tistimi, ki ne razmišljajo tako kot ti?

Zdi se, da danes ni več mogoče javno in civilno podpreti lastnih misli, ne da bi to razumeli kot osebni napad.

Pri tem se ne zdi čudno nestrinjanje, zaradi katerega nastane izjava, temveč fizična in s tem psihološka odsotnost nasprotujočega. Z odsotnostjo nasprotnika izgine prvotni razlog za samo dialektiko. Ostaja možnost izbire bodisi biti bodisi razdvojiti/užaliti.

12 December 2019, Milano, Italy. Duration of the event: a whole day.

Video, 9'45". Authors: Giulia Savorani, Simone Poggesi, Valentina Cavion, Davide Stani, Damir Jellici. Editing: Giulia Savorani.

What is more beautiful than being able to express your ideas, respecting others, hoping to be able to defend them and also expecting objections. What is more human than to feel free and light-hearted, always respecting others, expressing your opinions freely and hoping to be able to discuss them with those who don't think like you?

It seems that today it is no longer possible to publicly and civilly support one's own thoughts without it being understood as a personal attack.

What seems strange is not so much the dissent that generates the statement but rather the physical, and therefore psychological, absence of the dissenter. With the absence of the opponent, the original reason for the dialectic itself disappears. What remains is the possibility of choosing to be or to cleave/offend.



Il mio peso su di me / Moja teža na meni / My Weight on Me

HIBRIDIZAKCIJA 14 / HYBRIDIZATION 14

3. 2. 2023, Artefiera, Bologna, Italija. Trajanje hibridizacije: 3 ure.

Kiparski objekt, rožnati portugalski marmor in les, 85 x 37,5 x 69 cm, 67 kg.

Avtor: Giovanni Morbin. Fotografija, 15 x 10,5 cm. Avtor: Marko Marković.

Teža 67 kg, kar ustreza teži marmorja, ki leži na podstavku in čaka na hibridizacijo. Ta marmor bo ležal na meni, ko bova na začetku dela marmor in jaz približno tri ure položena drug na drugega, na sedišču. Izbral sem rožnati portugalski marmor, kamen, ki je podoben pigmentaciji kože, pod njo pa se kot izpod kože pojavlja zelenomodra žila, skoraj pravo telo, ki bo ležalo na meni med sedenjem. Občutiti želim, kako moja teža vleče k tlom, in obenem čutiti težo na sebi. Znati izmeriti svojo težo, se je psihično in fizično zavedati, biti v bolečinah pod to težo, prebaviti svojo težo, vse dokler je ne čutim več in postanem ena sama stvar. Teža in jaz sem teža!

3 February 2023, Artefiera, Bologna, Italy. Duration of the hybridization: 3 hours.

Sculpture, pink portuguese marble and wood, 85 x 37,5 x 69 cm, 67 kg. Author: Giovanni Morbin.

Photo, 15 x 10,5 cm. Author: Marko Marković.

Weighing 67 kg, which corresponds to the weight of the marble sitting on the base awaiting hybridisation. This marble will sit on me when, at the beginning of the work, the marble and I will be placed one on the other, on the seat, for about three hours. I have chosen a pink Portugal, a stone that is close to the pigmentation of the skin and shows, as if under the skin, a greenish-blue vein, almost a body that will sit on me as I sit in turn. I have to feel my weight pulling to the ground and at the same time feel that weight on me. To be able to measure my own weight, to be mentally and physically aware of it, to ache under this mass, to digest my weight until I no longer feel it and become one thing. Weight and I am weight!



Tutto cio che resta / Vse, kar ostane / Whatever Remains

HIBRIDIZAKCIJA 15 / HYBRIDIZATION 15

31. 10. 2023, Akademija za likovno umetnost, Verona, Italija.

Video, 14'55". Avtorji: Valentina Cavion, Davide Stani in Giovanni Garbo.

Ob dogovorjenem času se pojavim pred glavnim vhodom do dvorišča Akademije za likovno umetnost v Veroni. Ne vstopim, ampak ostanem na pragu, pri čemer stopala niso ne notri ne zunaj. Sem na osi Duchampovega hladilnika, ki ločuje domeno ženstvenega od možatega. Nekraj. Nekomu pred mano nežno zašepetam stavek v uho, se vrnem po sledi svojih stopinj in odidem. Podobno kot pri brezžičnem telefonu se stavek prenaša od ust do ušesa, vse dokler ne doseže zadnje entitete v vrsti. Slednja prejme sporočilo in ga prevede v sliko. Nihče ne bo nikoli vedel, ali je izvirno sporočilo enako tistemu, ki je prispelo na drugo stran. Prav to se zgodi v dinamiki med profesorjem in študentom.

Ob zadnjem dnevu opravljanja poklica sem z učenci delil projekt, ki je zaznamoval moj odhod in pokazal smer, v katero se lahko poda vsakdo, ki želi postati umetnik. Pot tistih, ki gledajo v prihodnost in iščejo svojo identiteto.

Uspeh projekta je bil odvisen od prisotnosti vsaj šestdesetih študentov, kolikor jih je bilo potrebnih za pokritje šestdesetih metrov med vhodnimi vrati in slikarskim ateljejem. Vsak od nas je, praktično v zadnjem hipu, ugotovil, da je prisotno tolikšno število entitet, in skupaj smo omogočili dejanskost dogodka.

31. October 2023, Art Academy, Verona, Italy.

Video, 14'55". Authors: Valentina Cavion, Davide Stani, Giovanni Garbo.

At the appointed time, I present myself at the main entrance which leads to the courtyard of the Academy of Fine Arts of Verona. I don't go in, but remain at the zenith of the door with my feet neither inside nor outside. I occupy the line of the Duchampian cooler, the one that separates the realm of the feminine from that of the masculine. The non-place. I whisper a phrase softly into the ear of whoever is in front of me, I retrace my steps and leave. Just like a wireless telephone, a sentence passes from mouth to ear until it reaches the last entity in line. The last one to receive the message and translate it into an image. No one will ever know if the original message is the same as the one that reached the other end. This is exactly what happens in the dynamic between professor and student.

On my last day of service, I shared with my students a project that marked my departure and showed the direction of anyone who wants to become an artist. The path of those who look forward in search of their own identity.

The success of the project depended on the presence of at least sixty students, enough to cover the sixty meters between the front door and the painting laboratory. Each of us discovered, at the last minute, that this number of entities was present, and together we made the reality of the event possible.



Sempreverde / Zimzeleni

HIBRIDIZAKCIJA 16 / HYBRIDIZATION 16

28. 11. 2023, Ljubljana.

Video otvoritvene hibridizacije. Avtor: Metod Blejec. Montaža: Teja Miholič.

Odkar sem upokojen, se pogosto posvečam vrtnarjenju, značilnemu delu v naravi, s katerim poskrbim, da je ozelenjena površina dostopna in prijetna.

Mirno kosim travo in se ne oziram na drobce rastlin, ki pršijo name, ko napredujem. Ne izogibam se jim in sčasoma me povsem prekrijejo. Spremenim se v navpični travnik z nešteti barvnimi odtenki. Skrbno dokončam svoje delo in se z enako spokojnostjo odpravim proti Galeriji Vžigalica v Ljubljani, kjer sem predstavil antologijo doslej nastalih in predstavljenih *Hibridizacij*.

28 November 2023, Ljubljana.

Video of the opening hybridization. Author: Metod Blejec. Editing: Teja Miholič.

I am retired and I dedicate myself to gardening, a typical job in nature useful to make a green area accessible and enjoyable.

I cut the grass very calmly, without paying attention to the botanical fragments that rain down on me as I move forward. I don't dodge them and I'm gradually covered in them. I turn into a vertical meadow with its countless shades of colour. I diligently finish my work and, with the same calmness, head towards the Match Gallery in Ljubljana where I will inaugurate an anthology of *Hybridizations* produced and presented so far.







Bodybuilding, Hibridizacija 1 / Hybridization 1, fotograf / photographer Frenk Fidler, 1997, Arhiv Nanija Poljanca, Ljudski muzej Rogaska Slatina.



AL YOU CAN'T
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