

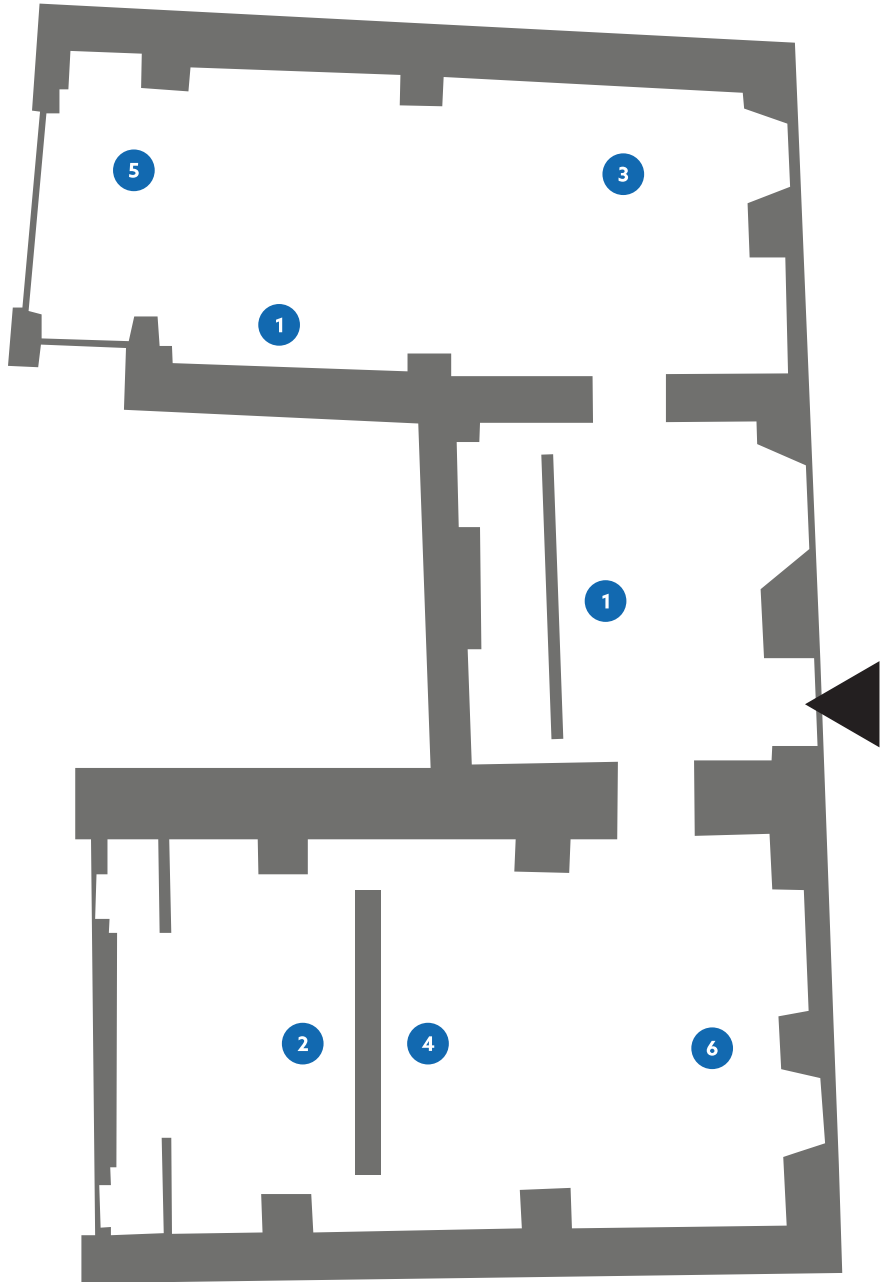
Galerija Vžigalica | 9. 4.-12. 5. 2024

Ljubljana se klanja Sloveniji VIII
Ljubljana Bows to Slovenia VIII

TUBOLJE

Predstavljamo sodobni umetniški potencial zasavskih revirjev.
We reveal the contemporary artistic potential of Zasavje districts.

- 1 | **Boris Beja:** Kompozicija ob kompoziciji /
Composition Alongside Composition
- 2 | **Đejmi Hadrović:** Pretvarjajte se, da je to mesto: Pismo Fran
Lebowitz / *Pretend It's a City: A Letter to Fran Lebowitz*
- 3 | **Maša Jazbec:** MIKKEL: Made in Trbovlje
- 4 | **Matic Kos:** Vzpon in padec nenavadne družbe /
The Rise and Fall of a Peculiar Society
- 5 | **Milan Razboršek:** Kolateralne slike / *Collateral Paintings*
- 6 | **Ulla Žibert:** Mali popravek / *Little Edit*



BORIS BEJA

SLO

Kipar Boris Beja je za razstavo v Galeriji Vžigalica ustvaril delo *Kompozicija ob kompoziciji*, v katerem se spominja tradicije Zasavja, kjer sta kulturno krajino v kolektivnem vzdušju oblikovali dve struji. Prva so bile delavske godbe, v katerih so imeli mladi možnost izraza prek glasbe. Druga pa je bilo društvo Sokol, ki je mladim omogočalo vadbo in kolektivno izvajanje telovadnih akcij v dvoranah in na prostem. Projekt povezuje disciplini umetnosti in športa v obliki risb na notnem črtovju, ki ponavljajo t. i. ribjo kost, po kateri so mladi spoznavali najrazličnejša telovadna orodja. Črni kvadrat je polje, na katerem se izvaja peterboj; za mnoge rudarje je ta pomenil boj s črno materijo v rovih, pri katerem je dnevna luč simbolizirala osvoboditev in preskok v nov delovni dan. Projekt sestavljajo šrafure, ponovitve vaj telovadcev in glasbenikov v godbah, v katerih so pogrebne koračnice sekale popevke Jožeta Privška. Te iste podobe so ujete v okvir hrastovega parketa, po katerem se ne sprehajajo več Sokoli ali Orli, temveč ponavljajoči se gibi svinčnika na papirju.

Boris Beja (1986, Trbovlje) je leta 2009 na Naravoslovnotehniški fakulteti v Ljubljani diplomiral iz grafične tehnike, nato pa je študij nadaljeval na Akademiji za likovno umetnost in oblikovanje (ALUO) v Ljubljani, kjer je leta 2013 diplomiral na oddelku za kiparstvo. Za svoje delo je leta 2012 prejel študentsko Prešernovo nagrado za kiparstvo (ALUO) in nagrado za prispevek k trajnostnemu razvoju družbe, ki jo razpisuje Javni sklad RS za razvoj kadrov in štipendije. Od leta 2010 do 2013 je redno objavljaj prispevke s področja vizualne kulture na portalu Planet Siol.net. V letih 2015 in 2016 je bil nominiran za nagrado skupine OHO. Od leta 2014 do 2017 je bil pomočnik umetniškega vodje Galerije ŠKUC, od leta 2015 pa redno sodeluje s Pionirskim domom. Je zunanji predavatelj na Naravoslovnotehniški fakulteti, sodeluje tudi s Pedagoško fakulteto. Živi in dela v Ljubljani in Zagorju ob Savi.

Sculptor Boris Beja created a new work for the exhibition at the Match Gallery, *Composition Alongside Composition*, in which he recalls the traditions of Zasavje, where the cultural landscape was shaped by two streams in a collective atmosphere. The first were the workers' orchestras, where young people had the opportunity to express themselves through music. The second was the Sokoli (Falcons) association, which gave young people the opportunity to exercise and perform collective gymnastic actions in halls and outdoors. Combining the disciplines of art and sport, the project takes the form of drawings on music notation that replicate the fishbone pattern, which was used to introduce young people to a variety of gymnastic tools. The black square is a field, a parkour, where a pentathlon is staged, which for many miners represented the struggle with black matter in the tunnels, where daylight represented liberation and a leap into a new working day. The project consists of hatchings, re-enactments of gymnastics exercises and those of all the musicians of the brass bands, in which the funeral chants are interrupted by the songs of the composer Jože Privšek. These same images are framed by oak parquet floors, which are no longer walked on by members of Falcons or Eagles associations, but rather paced by the repetitive gestures of pencil on paper.

Boris Beja (1986, Trbovlje) graduated from the Faculty of Natural Sciences and Engineering of the University of Ljubljana in Graphic and Interactive Communications in 2009, and then continued his studies at the Academy of Fine Arts and Design of the University of Ljubljana, where he graduated in Sculpture in 2013. In 2012, he received the Student Prešeren Award for Sculpture (Academy of Fine Arts and Design) and the Award for Contribution to the Sustainable Development of Society, which is presented by the Public Scholarship, Development, Disability and Maintenance Fund of the Republic of Slovenia. From 2010 to 2013, he regularly published articles on visual culture on the portal Planet Siol.net. In 2015 and 2016, he was nominated for the OHO Group Award. From 2014 to 2017 he was the assistant to the artistic director of ŠKUC Gallery and since 2015 he has been working regularly with Pionirski dom. He is an external lecturer at the Faculty of Natural Sciences and Engineering and a research associate at the Faculty of Education of the University of Ljubljana. He lives and works in Ljubljana and Zagorje ob Savi.

ĐEJMI HADROVIĆ

SLO

Vizualna umetnica Đejmi Hadrović se predstavlja s 15-minutnim filmskim esejem *Pretvarjajte se, da je to mesto: Pismo Fran Lebowitz*, v katerem razpravlja o svoji mednarodni umetniški poti v odnosu do zasavskih krajev, v katerih je odraščala. V svoji vizualni pripovedi se dotika tem nenavezanosti, minljivih odnosov in občutka prilagodljivosti spreminjajočim se okoljem. Film se začne s protagonistko, ki zre skozi okno svojega skromnega stanovanja v rodnih Trbovljah in razmišlja o arhitekturnih in psiholoških niansah okolice. Ko se pripoved odvija, je občinstvo popeljano na potovanje skozi protagonistkine izkušnje v New Yorku, od začetnega občutka odmaknjenosti ob prihodu do postopne potopitve v grobo realnost mesta. Soočenje preteklosti in sedanjosti omogoči poudarjanje kulturne raznolikosti in trajnega duha odpornosti. Delo je poklon neposrednosti in drži znane newyorške pisateljice Fran Lebowitz, ki na humoren način komentira življenje in prebivalce svojega velemesta.

Dr. Đejmi Hadrović (1988) je mednarodno priznana umetnica, ki v svoje delo vključuje kratke filme, fotografijo, performans in instalacije. Navdih za ustvarjanje črpa iz tem, kot so položaj žensk na Balkanu, patriarhalne strukture in nasilje v času po devetdesetih letih. Doktorirala je na Akademiji za likovno umetnost na Dunaju. Pred tem je zaključila magistrski študij avdiovizualnih umetnosti v Linzu ter diplomirala iz kulturnih študij in antropologije na Univerzi na Primorskem v Kopru. Njena dela so v stalni zbirki dunajskega muzeja MUSA, arhiva DIVA SCCA-Ljubljana in Residency Unlimited v New Yorku. Med drugim je leta 2018 prejela nagrado mesta Dunaj, leta 2022 je bila dobitnica nagrade OHO, leta 2023 štipendistka WHW Akademije, nedavno je prejela nacionalno priznanje Riharda Jakopiča.

ENG

Visual artist Đejmi Hadrović presents herself with a 15-minute film essay *Pretend It's a City: A Letter to Fran Lebowitz*, in which she discusses her international artistic journey in relation to places in Zasavje where she grew up. In her visual narrative, she touches on themes of detachment, fleeting relationships and a sense of adaptability to changing environments. The film begins with the protagonist gazing out the window of her modest apartment in her native Trbovlje and thinking about the architectural and psychological nuances of the surroundings. As the narrative unfolds, the audience is taken on a journey through the protagonist's experiences in New York and elsewhere, from the initial sense of detachment upon arrival to the gradual immersion in the harsh reality of the city. The juxtaposition of past and present serves to highlight cultural diversity and the enduring spirit of resilience. The title is a tribute to the directness and poise of the well-known New York writer Fran Lebowitz, which is a humorous commentary on life and the inhabitants of her town.

Dr. Phil. Đejmi Hadrović (1988) creates short films, videos, photography, performances, and installations. The dominant themes from which she draws inspiration are related to the position of women in the Balkans, patriarchal structures, and violence after the 1990s. She holds a PhD from the Academy of Fine Arts in Vienna. Before that, she completed her Master's degree in Audiovisual Arts in Linz and her Bachelor's degree in Cultural Studies and Anthropology at the University of Primorska in Koper. Her work is in the permanent collection of the Viennese Museum MUSA, SCCA-DIVA Archive in Ljubljana (SI), and Residency Unlimited, New York. She received the City of Vienna Award in 2018, won the OHO Young Visual Artist Award in 2022, was a fellow of WHW Akademija in 2023 and recently received the Rihard Jakopič national prize recognition.

MAŠA JAZBEC

SLO

Umetnica, raziskovalka, predavateljica, kuratorica in producentka Maša Jazbec se udejstvuje na različnih področjih, kjer se stikata znanost in umetnost. V svojem večplastnem ustvarjanju se posveča predvsem vplivu robotike in drugih sodobnih tehnologij na življenje ljudi in ostalih živih organizmov. Zadnja leta se posebej ukvarja s področjem družabne robotike, v sklopu katerega preučuje medčloveške interakcije ter interakcije med človekom in robotom. Na skupinski razstavi v naši galeriji se predstavlja s projektom *MIKKEL: Made in Trbovlje*. MIKKEL je umetničina androidna entiteta, njen posthumani drugi jaz, ki iz prihodnosti prek časovnega mostu vzpostavlja dialog z avtorico, in sicer s pismi, ki se izrisujejo neposredno pred obiskovalcem.

Maša Jazbec (1981, Trbovlje) je po študiju likovne umetnosti na Pedagoški fakulteti v Mariboru magistrirala iz novomedijskih umetnosti na oddelku Interface Culture univerze v avstrijskem Linzu, se izpopolnjevala na japonskem inštitutu IAMAS, kasneje pa na Japonskem, v programu Empowerment Informatics univerze v Cukubi, tudi doktorirala. Bila je gostujoča raziskovalka v laboratoriju profesorja Hirošija Išigure v Kjotu. V Trbovljah je v obdobju 2013–2019 soustvarjala mednarodni festival novomedijske kulture Speculum Artium. S svojimi umetniškimi projekti je sodelovala na številnih mednarodnih umetniških platformah in festivalih, kot so Ars Electronica, Athens Media Art Festival, Sonica, Lab30, Tsukuba Media Art Festival, ISEA, Speculum Artium, MFRU in Kiblix. Leta 2019 se je predstavila na preglednih samostojnih intermedijskih razstavah v Galeriji Equrna in v Galeriji Velenje, soustvarila je tudi javno plastiko *Monolit* za park kulture v Trbovljah. V letu 2023 se je z monumentalno razstavo *Sintetični organizmi* predstavila v Galeriji Božidar Jakac (v samostanski cerkvi) v Kostanjevici na Krki. Za delo je prejela nacionalno priznanje Riharda Jakopiča. Je vodja pospeševalnika Katapult Robotika, vodja znanstveno-tehnoloških projektov v centru znanosti Tehnopark Celje ter gostujoča predavateljica na magistrskem oddelku Interface Culture univerze v Linzu.

ENG

Maša Jazbec, researcher, lecturer, curator and producer, is active in various fields at the intersection of science and art. Her multifaceted work focuses on the impact of robotics and other modern technologies on the life of humans and other living organisms. In recent years, she has been working in the field of social robotics, where she has been studying interpersonal and human-robot interactions. She presents her project *MIKKEL: Made in Trbovlje* at the group exhibition in our gallery. MIKKEL is the artist's android entity, a posthuman alter ego, which establishes a dialogue with the artist, across a time portal from the future to the present, through letters that are printed out directly in front of the visitor.

Maša Jazbec (1981, Trbovlje), after graduating with a degree in Fine Arts from the Faculty of Education at the University of Maribor, she completed her Master's degree in New Media Arts at the Department of Interface Culture at the University of Linz, Austria. She continued her studies at the IAMAS Institute in Japan and later completed her Ph.D. in the Empowerment Informatics programme at the University of Tsukuba, Japan. She was a visiting researcher at Professor Hiroshi Ishiguro's laboratory in Kyoto. In Trbovlje, she co-created the international festival of new media culture, *Speculum Artium*, from 2013-2019. Her artistic projects have been presented at numerous international art platforms and festivals such as *Ars Electronica*, *Athens Media Art Festival*, *Sonica*, *Lab30*, *Tsukuba Media Art Festival*, *ISEA*, *Speculum Artium*, *MFRU* and *Kiblix*. In 2019, she presented her work at solo intermedia exhibitions at the *Equrna Gallery* and the *Velenje Gallery*, and co-created the public sculpture *Monolith* for the Culture Park in Trbovlje. In 2023, she presented her monumental exhibition *Synthetic Organisms* in an abbey at the *Božidar Jakac Gallery* at *Kostanjevica na Krki*. She received the *Rihard Jakopič* national prize recognition for her work. She is the head of *Catapult Robotics*, head of science and technology projects at the *Science Centre Technopark Celje* and a guest lecturer at the Master's Department of Interface Culture in Linz.

MATIC KOS

SLO

Umetnik Matic Kos se na razstavi *Tubolje* predstavlja s kipi in slikami iz večmedijske serije *Vzpon in padec nenavadne družbe*, v kateri ne pripoveduje le o eni temi, temveč predstavlja mnogo zgodb; vizualizirane so v različnih medijih, kot so fotografija, slikarstvo in kiparstvo, hkrati pa se meja med njimi briše. Naslov serije skozi prisposodbo o letnih časih – pomladi, poletju, jeseni in zimi – po besedah umetnika opisuje namišljeno družbo, ki ji kraljujejo mistične sile, v katere so s svojimi občutji in mislimi ujete množice ljudi. V fantazijskem prikazu se hkrati najdejo tudi navezave na zahodnoevropske družbe preteklih obdobij, kot so (za Slovence najmanj oddaljeni) socializem, pa tudi antika, čas tlačanstva in meščanstvo pred udejanjenjem idej komunizma. Hkrati delo implicira kritiko sedanje družbene resničnosti – med drugim s parabolo o večni minljivosti, ki skuša razsrediščiti gledalca.

Matic Kos (1980, Trbovlje) je leta 2007 diplomiral na Šoli za risanje in slikanje in tam leta 2015 tudi magistriral. Tako za diplomsko kot za magistrsko nalogo je prejel priznanje šole. V ustanovi je enajst let deloval kot pedagog in andragog, leta 2016 pa je v sklopu fakultete prejel še priznanje umetniških del in postal docent za področje slikarstva. Od leta 2002 aktivno potuje po Evropi in svetu ter spremlja staro in sodobno slikarstvo oziroma vizualno umetnost nasploh. S svojim delom skuša tvorno prispevati k oblikovanju slovenskega in mednarodnega kulturnega prostora. Je član Zveze društev slovenskih likovnih umetnikov. Trenutno živi in ustvarja v Trbovljah.

In the exhibition *Tubolje*, artist Matic Kos presents sculptures and paintings from his multimedia series *The Rise and Fall of a Peculiar Society*, in which he does not tell a single story about a single subject, but rather presents a multitude of stories that are visualised in different media such as photography, painting and sculpture, while at the same time blurring the boundaries between them. Through a metaphor of the seasons – spring, summer, autumn, and winter – the title of the series describes, according to the artist, an imaginary society ruled by mystical forces, in which masses of people are trapped by their feelings and thoughts. At the same time, the imaginative depiction also contains references to Western European civilisations of bygone eras, such as socialism, which is the least distant for Slovenians, but also to antiquity serfdom, and the bourgeoisie before the ideas of communism were put into practice. At the same time, the work implies a critique of the current social reality through, among other things, a parable of eternal transience that attempts to de-centre the spectator.

Matic Kos (1980, Trbovlje) graduated from the Arthouse – College of Visual Arts in Ljubljana in 2007, where he also received his MFA in 2015. He received the school's distinction for both his bachelor's and master's theses. He has worked at the Arthouse for 11 years as a teacher and educator and in 2016 he was awarded the University of Ljubljana's Recognition of Artworks and became a docent in painting. Since 2002, Kos has been actively travelling around Europe and the world, following both old and contemporary painting, or visual arts in general. Through his work, he strives to make a constructive contribution to the shaping of the Slovenian and international cultural space. He is a member of the League of Slovene Artists' Associations. He currently lives and works in Trbovlje.

MILAN RAZBORŠEK

SLO

Bistvo slikarstva Milana Razborška je interpretacija življenja civilizacije, ki ji pripada tudi sam, in to skozi izrazito subjektivno optiko. Slike, ki tako nastanejo, so na žalost vse prevečkrat blizu apokaliptičnim vizijam. Na razstavi je predstavljen del njegovega ciklusa t. i. *kolateralnih slik*. Te slike nastajajo intuitivno, v maniri prostih asociacij, in so obvezne spremljevalke njegovega osnovnega ustvarjalnega procesa – kot rezultat materializacije osebne in kolektivne podzavesti.

Milan Razboršek je bil rojen leta 1959 v Trbovljah. Po končanem študiju na Ekonomski fakulteti v Ljubljani je obiskoval tečaje risanja in slikanja na ljubljanski Akademiji za likovno umetnost ter pozneje končal študij na Šoli za risanje in slikanje v Ljubljani. Je strokovni sodelavec Galerije Medija v Zagorju, umetniški vodja Slikarske kolonije Izlake - Zagorje ter udeleženec kolonije Primož Trubar Moravske Toplice in ex tempora na Kumu. Doslej se je predstavil na več skupinskih in na šestih samostojnih razstavah. Živi in ustvarja na Izlakah.

ENG

The core of Milan Razboršek's painting is the interpretation of the life of a civilisation to which he himself belongs, told through a distinctly subjective optic. The resulting paintings are, regrettably, all too often close to apocalyptic visions. A part of his series of so-called *collateral paintings* is presented at the exhibition. These paintings are created intuitively in a manner of free associations and are compulsory companions of his fundamental creative process as a result of the materialisation of the personal and collective unconscious.

Milan Razboršek was born in 1959 in Trbovlje. After graduating from the Faculty of Economics of the University of Ljubljana, he attended drawing and painting courses at the Academy of Fine Arts in Ljubljana and later completed his studies at the Arthouse - College of Visual Arts in Ljubljana. He is a professional collaborator of the Medija Gallery in Zagorje, artistic director of the Izlake-Zagorje Painting Colony and a participant of the Primož Trubar Colony in Moravske Toplice and the ex-tempore at Kum. Razboršek has participated in several group exhibitions and had six solo exhibitions. He lives and works in Izlake.

ULLA ŽIBERT

SLO

Razstavljena slikarska prostorska instalacija Ulle Žibert, naslovljena *Mali popravek*, z učinki svetlobe in sence ustvarja igro besed na platnu in vzpostavlja dilemo: »Če prihodnosti ne moremo predvideti, jo lahko potem urejamo?« Pričujočo postavitev sestavljajo slika, senca in objekt, za katerega se zdi, da v relaciji s sliko tvori podvojeno verzijo prelomljene odbojne površine. Vržena senca teksta, ki ustvarja predružačeno ponovitev in deluje, kot da obstaja na robu materialne prezenze, vzpostavlja efemeren odnos s podobo in objektom ter soodvisnost med različnimi elementi, hkrati pa postane orodje za ustvarjanje napetosti in subverzijo ter delo odpira navzven. Vzpostavljeno izhodišče napeljuje k preizpraševanju branja in dojemanja podobe, minljivega, manipulacije prihodnjega ter nepredvidljivega polja samoustvarjajoče se algoritmizirane vsakdanjosti.

Ulla Žibert (1988, Trbovlje) je leta 2015 diplomirala iz kiparstva na Akademiji za likovno umetnost in oblikovanje Univerze v Ljubljani. Deluje v polju vizualne umetnosti, večinoma v mediju slikarstva in grafike, kjer se osredotoča na reinterpretacijo na videz običajnih vsakodnevnih pojavov. Gradi in razvija vsebine, ki preizprašujejo samoumevnost vsakdanjih privzetosti, in s tem v svoja dela vnaša tako družbena kot tudi ekološka vprašanja. V dela pogosto vključuje tekst in besedne igre. Skozi manipulacijo jezika tako ustvarja situacije, ki raziskujejo odnos med jezikom, podobo in pomenom. Svoja dela predstavlja na skupinskih in tudi na samostojnih razstavah doma in v tujini. Živi in ustvarja med Trbovljami in Ljubljano.

ENG

Ulla Žibert's exhibited spatial painting installation, *Little Edit*, uses light and shadow effects to create a play of words on the canvas and establish a dilemma: "If we cannot foresee the future, can we edit it?" This installation consists of a painting, a shadow, and an object which, in relation to the painting, seems to form a doubled version of the reflection surface that is broken on this occasion. The cast shadow of the text, which forms a rearranged repetition and seems to exist at the fringes of material presence, establishes an ephemeral relation with the image and the object creating an interdependence between different elements, but at the same time it becomes a tool for building suspense, for subversion, and opens the artwork up towards the outside. The established premise leads to an interrogation of the reading and perception of the image, of the transient, manipulated future and the unpredictable field of a self-generating algorithmic everyday.

Ulla Žibert (1988, Trbovlje) graduated with a degree in Sculpture from the Academy of Fine Arts and Design of the University of Ljubljana in 2015. She works in the visual arts, mainly in the medium of painting and printmaking, where she focuses on the reinterpretation of seemingly ordinary everyday phenomena. She constructs and develops content that questions the taken-for-grantedness of everyday assumptions, bringing both social and ecological issues into her work. She often incorporates text and puns in her works. Through the manipulation of language, she creates situations that explore the relation between language, image and meaning. She presents her work at both group and solo exhibitions at home and abroad. She lives and works between Trbovlje and Ljubljana.

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