

# Cork2005

evropska kulturna prestolnica

## Kibla, Slovenija

### KIBLA

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#### Art is all around

When I visited Ireland for the first time, I was on the trip through whole Europe. I took a night train from Maribor to Ljubljana and an hour later I was on the Austrian border showing passport. It was late April 2004 and Slovenia was not a member of the European Union yet. I underwent the same procedure on the German border, when also a control by criminal police happened, but everything was fine. I must admit it was a very busy night. The song *Trans Europe Express* by *Kraftwerk* was echoing restlessly in my head.

On the early morning I had one hour stand in Munich, where I took a kind of breakfast and bought a ticket to my final destination. It was Osnabrueck as I was invited to the *European Media Art Festival (EMAF)* to give a lecture **Culture and New Media in Slovenia** as a part of the programme *Willkommen im Klub*, on 24th of April, which was about new accession EU countries. *Lars von Trier's Europa Europa* movie was in my sight.

The next day I was on the airport Duesseldorf-Weeze (Nieder-Rhein) taking a plane to London and immediately after landing I was on the train from London Euston to Liverpool, where I had a meeting concerning *Virtual Centre Media Net*, one of our *Culture 2000* funded projects. With other co-producers and partners we met at the *FACT – Foundation for Art and Creative Technology*, where we were also a part of the *Situationist Sim City* event.

From *John Lennon Airport*, which has a verse “*above us only sky*” as a motto and I saw mother appealing her rompish children, “*calm down, you know airports are for waiting,*” I took a plane to Dublin, where I visited Slovene ambassador **Mrs. Helena Drnovšek Zorko**, her daughter Špela and son Filip, and some friends. We expectedly waited for the solemn moment of the European enlargement, which was about for ceremony on the 1st of May. It was a hot and completely clear sunny day.

It started with a discussion and then proceeded with emailing and phoning with **Mr. John X. Miller**, director of **Cork Vision Centre**, which is based St. Peter's in Cork. I haven't got a clue, into what we are immersing, when I was in Ireland again visiting Cork to see the space for the Enlargement programme of the **Cork 2005 – European Capital of Culture**. We proposed our part in October 2003 and it was a kind of a situation, where you don't know exactly, what is going on with taking past into the future.

Only couple of weeks ago I got aware of the responsibility we have. The first time in history Slovenia got its chance to participate in the EU programme as a member state. The *European City of Culture* project was launched, at the initiative of *Melina Mercouri*, by the *Council of Ministers* on 13th of June 1985, designed to “contribute to bringing the peoples of Europe together”. It is one of the oldest programs and has become ever more popular with the citizens of Europe and has seen its cultural and socio-economic influence grow through the many visitors it has attracted. Who then cares after all, that Cork is the smallest *European Capital of Culture* in history and is almost the same size as Maribor, when art is all around...

**Peter Tomaž Dobrila**

Programme Coordinator

**Eye Try**

The selection of works by Slovene artists at the exhibition Eye Try reflects a variety of ideas and visions that co-exist in contemporary art. Today, art is very heterogeneous. The Eye Try unites and synthesizes various artistic approaches, from classical (paintings, statues) to the latest highly sophisticated technologies. Creative use of classical media is important for the enrichment of new media with subtle and tactile contents, and, at another extreme, with complex techno/logical contents. Eye Try is actually a reservoir of different artistic media which sometimes appear in interaction.

The paintings span from plastic representation to subtle organic abstract forms (Uršula Berlot, Natalija Šeruga, Marko Jakše, Andrej Brumen Čop). The material sculptural element ranges from simple classical statues on bases to enigmatic spacial installations (Boštjan Novak, Marko Črtanec and Magdalena Pederin). Classical intertwines with contemporary, individual with collective, unconsciousness with consciousness, separate with social, local with global, urban with nomadic and the spectacular with the intimate (son:DA, Intima, Matjaž Krivic and Žiga Koritnik.) Every choice is based on one common denominator: artistic visualisation, a try by the eye. Yes, just as you would cover one eye and try to gaze longer and differently in one eye blink

**Aleksandra Kostič**

Director of visual art program Kibela

The visual art program in Kibla has existed since 1996. Gallery Kibela, a space for art, was established in January 1999 and this year celebrated its sixth anniversary. During this time more than 100 exhibitions, events and performances of Slovene and international artists took place. Artists in the current exhibition were a part of a regular annual program of the Kibela 2002 - 2004.

**Marko Jakše** (1959, Ljubljana), 1987 completed studies at the Academy of Fine Arts in Ljubljana. He lives as a freelance artist. 1992 moved to the village Mohorje pri Robu na Dolenjskem.

He's in painting and painting is in him. Together they are lovers and a couple! They are going before the altar. Meanwhile as She is arranging herself, He is embellishing her. With a gesture, which is far from the eyes but near to the ears. With melody. In heart and mind. In rhythm. Somewhere, there, where She found her place and would not leave, as She knows that only there is all so pure. Somewhere, there, where He had for the first time intercourse with her image, which revealed to him the wide world. Somewhere, there, where He later unveiled himself and they danced away their first dance. Then She told him everything. Sincerely. And now they are chatting and dancing and this music will never stop.

**Uršula Berlot** (1973, Ljubljana) Academy of Fine Arts Ljubljana (1994-1998). Ecole Nationale Supérieure des Beaux-Arts, Paris, France, 2000: DNSAP (Diplôme d'Arts Plastiques), where she continued to study painting and multimedia; completed studies at The Academy of Fine Arts Ljubljana (2002).

Uršula Berlot is interested in elementary organic processes in nature, metamorphic states of light and matter and their analogies with mental phenomena within our perception. In her light objects she explores the relationships between material and immaterial, sensibility and intelligibility, transitional and eternal...

<http://www.ljudmila.org/~berlotur>

**Andrej Brumen-Čop** (1967, Maribor). Studies at the Academy for Fine Arts completed 1994. 1997 received a stipendium on the Academy for Fine Arts in Prague, 2000 in New York. He is an author of numerous writings and interviews about fine arts.

In the paintings of Brumen-Čop, the fragile beauty of the transitory and »the loathsome speck of a fly« have much in common. Both are inseparable parts of the human world, its fleeting quality, the physical inferiority of its inevitable decline. The fear of extinction is interwoven with the masochistic opening of wounds and the desire for exposure.

**Natalija Šeruga** (1971, Maribor) completed studies at The Academy of Fine Arts in Ljubljana in 1999. She lives and works in Radenci.

**Natalija Šeruga** draws softly on sewn canvas and builds the space of a painting in layers into translucence depth. »Everyday reality is solid, present - I want to catch another reality, which is fragile and fugitive. It exists in fugitive experiences, another dimension comes with daylight in miraculous, but extremely fugitive moments. It falls apart easily, it slips through the fingers, I need to touch it as a butterfly.«

**Boštjan Novak** (1966, Ljubljana), 1992 completed studies at The Academy of Fine Art in Ljubljana. Lives and works in Ljubljana.

**Boštjan Novak:** »I want to make a statue as simple as possible yet still interesting for longer observing. A sculpted image has a different meaning to, for example, an image on a TV screen. That's why I like to test myself on a margin between ideology and sentimentality. Besides, I'm interested in sculptural language itself and my sculpting is a mixture of all styles. That fact doesn't bother me, because I think that no sculpting style has been exhausted, nor will our understanding of a statue ever be complete.«

[http:// www.ljudmila.org/bnovak](http://www.ljudmila.org/bnovak)

**Magdalena Pederin** (1968, Split, Hrvaška) completed studies at the Academy of Fine arts in Zagreb. In her work she explores exclusively urban connotations of electronic arts

**Magdalena Pederin's** enigmatic installation places the viewer in an aesthetic electronic continuum of ever changing numbers and letters. Using the 16 letters of the artist's name, the ASCII computer language is the device activated to create thousands of combinations – anagrams. This endless reiteration of sound and image, the letter puzzle of anagrammatic combinations, has been arrested here, stopped as if by pressing the »still« button, by placing a wooden cube in the space. Looking into it is like looking into a bottomless well.

**Marko Črtanec**, born 1953 in Ljubljana, where he lives and works today. Continuing a family tradition, he has been designing and working wood for more than fifteen years.

**Marko Črtanec's** intimate understanding of the wood itself is reflected in the design and execution of his works. His work incorporates simple inventiveness, unforced, a refined impression in space, and always zen-like objectivity. The wooden objects often have multiple meanings, with several layers of message as hidden in the material itself as in a separate and compounded form.

**son:DA (Horvat Miha, 1976, Maribor and Metka Golec, 1972, Maribor)** working together since 2000 with different media, different approach and different message.

**Son:da's** themes of these drawings made with a computer mouse are fetishized details of the modern interior, such as sockets, distributors, cables, plugs, mobile phone chargers... These are installed on the walls in almost sacral manner, although satirical connotations of the technological world are obvious. The more monumental formats consist of 17th Century Dutch interiors (common people in everyday environments), transferred to the future. Allusions are made to paranoid visions of a trapped urban denizen, connected with cables to a traumatic social environment.

<http://sonda.kibla.org>

**Igor Štromajer** (1967, Maribor) is a web artist, radio director, theater pedagog, performer and director; he works as the institution The Virtual Base INTIMA, founded 1994 in Ljubljana. INTIMA is a noncommercial art label. Awards: Extension festival, Hamburg, Germany, 1997; for the project "0.HTML"; Trash ART festival, Moscow, Russia, 1999; for the project "ZVRST 3"; COMTECart 99 festival, Dresden, Germany, 1999; for the project "b.ALT.ica"

**Intima (Igor Štromajer in Brane Zorman):** »Dancing an illegal wireless roboballet in the kitchen of the Teatro alla S.cala represented a big conceptual and strategic challenge to the Intima Virtual Base, therefore the preparations have been taken serious, safety measures have been calculated, and the previous experience from the Bolshoi Theatre in Moscow has been very welcome.«

Ballettika Internettikka is an ongoing study of the internet guerrilla performance.

[www.intima.org](http://www.intima.org)

**Matjaž Krivic** (1972, Ljubljana) The author has won recognition with numerous outstanding photos, which have appeared in all important printed media in Slovenia; he works for the French photo agency *Sipa Press* and for the Norwegian agency *Millimeter Design*. He has been awarded twice by The Royal Geografic Society, having been named as photographer of the year (2002 and 2003).

**Matjaž Krivic** is a master of emotionally charged portrait and landscape nomadic photography. His computer programmed multivision is a persuasive personal confession of a global vision. The author uses technology to upgrade individual photographs into a spectacle of images and music, which are sometimes reminiscent of post-hippie »love, peace and harmony« extasy of the Rainbow festival type, since the author vibrates with social as well as with all other living entities. He believes the love of global paradise is the highest emotional and esthetic virtue.

[www.krivic.com](http://www.krivic.com)

**Žiga Koritnik** (1964, Ljubljana) is a free-lance photographer, TV and film cameraman. He is a member of The Jazz Journalists Association.

**Žiga Koritnik** has a classic approach to Jazz photography. Includes an extensive selection of B&W images of everyone from traditionalists such as Joe Henderson and Tito Puente to avant-gardists Mark Ribot and John Zorn. Also provides numerous images of eastern European jazz artists that powerfully demonstrate the universality of jazz.

[www.ljudmila.org/scca/koritnik](http://www.ljudmila.org/scca/koritnik)

**More information about project Cork2005, European capital of Culture:**

<http://cork2005.kibla.org>

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