

# Drago Vit Rozman, Gail Morris, Damjan Komel, Jure Fingušt

## »Redefinicija prostora«

Galerija - Vrt ZDSLU, Komenskega 8

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### REDEFINICIJA PROSTORA

Bilo je enkrat septembra, pred leti, na potepu po, od poletja izsušeni pokrajini. Bilo je nekoč v Anatolji, bi lahko citiral naslov nekega turškega filma, ampak nočem pripovedovati zgodbe, temveč le opisati mali pripetljaj. Sonce se je že krepko oddaljilo od severnega povratnika, da je bilo pešačenje po kamniti in prašnih poteh med redkim, nizkim rastlinjem, kljub vztrajnem žaru z modrine v mejah opoldanske znosnosti. V lovljenju ravnotežja sem ravno sestopal po kozji stezi, ko sem nedaleč stran opazil starejšega moža, ki je v oslovski družbi prečil pobočje. Brez teže preteklega življenja in najnega posla v daljavi je sproščeno drsel po poti neznanega cilja. Med srečanjem najinih pogledov sem pri njem opazil rahlo presenečenje nad prizorom z bledolčnikom, ki se spotika po stranpoteh. Na križišču sva si izmenjala pozdrav in se ob polomljenih nemških besedah drug drugemu predstavila z najinima pipcema. Gesta, ki pripada njegovi kulturi ni pomembna za redefinicijo prostora štirih umetnikov v galeriji na vrtu nekaj korakov z ljubljanske ulice Komenskega, vendar je meni takrat odprla vrata v njegov »Garten« ob potoku, kjer mi je ob klepetu v senci ponudil grozdje in fige. Brez mistike in poetičnih prisposodob se mi je takrat mladeniču blokovskega otroštva razodel čar vrta. Hortus conclusus, zaprti vrt, ki sem ga srečeval na podobah iz zgodovine umetnosti, se je v mojih mislih pojavil kasneje. Zavedel pa sem se, da je vsak vrt tako ali drugače zaprt in vanj, poleg gospodarja, smejo vstopiti le povabljeni gosti.

Vrt Zveze društev slovenskih likovnih umetnikov je prostor na meji med javnim in zasebnim, ki kot podaljšek dvorišča brez dveri popotnikom občasno nudi prostor za počitek in užitek, nključno klepetanje in, kadar na to nanese, tudi posvečene pogovore. Poleg popotnikov z bledimi kot tistih z zagorelimi lici, se v njem izmenjujejo tudi vrtnarji, ki vsakič vzgojijo nekaj svojega. Drago Vit Rozman, ki mu je bila od gospodarja, ne, od upravitelja tokrat zaupana plodna zemlja, je svoje poslanstvo uvidel kot kolektivno in ne individualno kultivacijo. Povabil je k sodelovanju še tri umetnike, Gail Morris, Damjana Komela in Jureta Fingušta, ki, kljub navidezni hierarhični razporeditev funkcij, v resnici zavzemajo mesta enakovrednih partnerjev.

V likovni umetnosti je kiparjenje v kamnu najpogosteje povezano z delom v skupini ali vsaj v skupnem prostoru. Hkrati pa zaradi narave materiala kamniti kipi najpogosteje najdejo svoj prostor nekje zunaj, v parkih, vrtovih. Najboljši primer za to so kiparski simpoziji in delavnice, kjer se umetniki srečujejo, delajo skupaj in individualno ter predvsem sproščeno izmenjujejo svoje izkušnje in znanja. Po svoje gre pri tem za zaključene družbe, ki se sicer pred obiskovalci ne zapirajo, vendar so med udeleženci spletene posebne vezi. Ko podoba takšnega simpozija povežemo z renesančnim motivom zaprtega vrta, si ga lahko predstavljamo v varianti Sacra Conversatione. Po drugi strani pa se preriva v ospredje še podoba antično grškega simpozija, ki vrtu doda, poleg resnobne kontemplacije še vidik užitka, sproščenosti, zabave. To je sedaj rajski vrt, ki je lahko hkrati tudi vrt naslade.

Postavitev, intervencija v smislu posredovanja štirih umetnikov med vrtom včeraj in vrtom danes, ni navadna skupinska razstava. Njena notranja struktura ni zgrajena okrog teme, kuratorjeve zamisli ali njegovega poziva z okvirjem. Je srečanje v individualni odprtosti, ki ne vleče rdeče niti, temveč spleta prostorsko mrežo. Kakor nevronske povezave, je tudi tu vsak delček povezan z vsakim in skupinsko postane za trenutek skupno, kljub izraziti heterogenosti oblik, občutij, položajev, usmerjenosti, dotikov, svetlobe, vonjev, misli,... Posamezni kipi so samostojne enote a so hkrati fragmenti celostne podobe. V izoliranosti se istočasno razpirajo in zapirajo z lastnimi poetikami in estetikami. Utripajo kot zvezde na nebesnem podiju, ter spletajo nešteto različnih vezi, tudi kipi komunicirajo med sabo. Prej kot bitja z individualnim življenjem jih zdaj vidimo kot organe večjega organizma. A omemba fraktaliziranosti vesolja navzven in navznoter je tu le kot marginalija, opomba, da v zaprtem vrtu ne pozabimo na svet onkraj njegovih meja. Redefinicija prostora kot abstraktnega konstrukta je intelektualna igra teoretskih in imaginacijskih diskurzov, mogoče tudi konceptualni pristop k pripravi razstave. Če pa gledamo na redefinicijo prostora kot konkretno dejavnost v vrtu, je to predvsem simbolna igra s konkretnim delovanjem ter učinki tako znotraj samega vrta, kot navzven v nebo, v zemljo in skozi vrata v ogradi.

Vasja Nagy

### RE-DEFINITION OF SPACE

*It happened years ago on a September day when I was roaming through a sun-parched countryside. As the Turkish film entitled "Once Upon A Time in Anatolia" says - but I don't want to tell a story - I just wish to describe a small incident. The sun was already descending from its zenith so walking on the dusty path through sparse, low growth was bearable despite the continuing sunshine from the blue skies. I was negotiating my way along a steep goat-track when I spotted an old man nearby who, accompanied by a donkey, was making his way down the hill. He eased gracefully down the path towards an unknown destination without any weight of a past life or an urgent errand on his shoulders. When we exchanged glances I noticed a slight surprise in his look at the sight of a "paleface" stumbling through this landscape. We greeted each other at the crossroads and, in broken German, we introduced ourselves by showing each other our pen-knives. He made a gesture typical of his culture (and unrelated to the re-definition of the space of the four artists in the Garden Gallery a few paces away from Komenskega Street in Ljubljana) which at that moment opened the door for me and welcomed me to his "Garten" by the creek, where we chatted in the shade and tasted his grapes and figs. It was then that I, a city child without any mysticism or poetry, discovered the charms of the garden. Hortus Conclusus, the enclosed garden whose images I have encountered throughout art history and which came to my mind later. But then, I have realised that each garden is in a way closed and that, besides its owner, only invited guests may enter.*

*The garden of the Association of Slovene Fine Artist's Societies is somewhere between the public and the private. As an extension of the courtyard it occasionally offers itself as a haven for rest or enjoyment, for a random chat and on occasion for some more enlightened conversation. Apart from the pale-faced travellers and the more tanned visitors it is frequented by gardeners who each time grow something of their own making. Drago Vit Rozman to whom the master (or better the manager) entrusted the garden's fertile soil saw his mission as a collective challenge rather than an individual cultivation project. He invited Gail Morris, Damjan Komel and Jure Fingušt to collaborate with him. In spite of the seeming hierarchy they are all equal partners.*

*In fine art stone sculpture is usually a group activity or at least the kind of work performed in a shared space. Due to the nature of the material stone sculptures usually reside somewhere outside in parks and gardens. The best examples of collaboration are found in sculptor's symposiums and workshops where the artists meet, work together or individually, but above all where they exchange their experience and knowledge in a leisurely way. These are mostly exclusive groups where special bonds are formed among the participants however they remain open to visitors. When we associate the image of such a symposium to the Renaissance idea of the enclosed garden we can imagine it as a Sacra Conversatione. Then again the image of an ancient Greek Symposium also comes to mind adding a feeling of pleasure, relaxation and amusement to the serious, contemplative aspect of the garden. It has become the Garden of Eden as well as the Garden of Delights. The arrangement created by the four artists is not a group exhibition in its usual sense. Its inner structure is not built around a given theme or a curator's idea. It is not placed within a set frame. It is a meeting of open individuality but without an underlying theme. Instead, it is the weaving of a spatial net. As each neuron is connected to its neighbour so for a moment the group becomes a unity in spite of the heterogeneity of forms, feelings, positions, directions, sensations, light, smells, thoughts... Individual sculptures are at the same time independent units as well as fragments of the unity. In their isolation they simultaneously reveal and conceal their poetry and aesthetics. They twinkle as the stars in the night-sky, each with its own rhythm and glow. And as the stars dance on the celestial stage and weave innumerable bonds the statues communicate among themselves. We see them now as organs of a large organism rather than individual beings. But mention of the inward and outward scattered universe is only marginal, a note to remind us of the world outside the closed garden. The re-definition of space as an abstract construction is an intellectual game of theoretical and imaginary discussions. It may also be the underlying concept of this exhibition. But if we look upon the Re-definition Of Space as an actual activity in the garden it strikes us mainly as a symbolic game with an actual effect, something within the garden as well as outside it where this effect is working on the sky, into the earth and going through the door in the fence.*

Vasja Nagy

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REPUBLIKA SLOVENIJA  
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ZVEZA DRUŠTEV  
SLOVENSkih  
LIKOVNIH  
UMETNIKOV  
**ZDSLU** ASSOCIATION  
OF THE SLOVENE  
FINE ARTISTS  
SOCIETIES



**DRAGO VIT ROZMAN**

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Rojen leta 1961 v Ljubljani. Končal študij kiparstva na ALU, kjer je nadaljeval podiplomski študij grafike in restavracije. Zanima ga predvsem kamnita plastika večjih dimenzij. Številna njegova dela so trajno umeščena v zunanem – javnem prostoru. Dosedanje delo ga je obogatilo s številnimi izkušnjami, izpostavili bi predvsem kiparsko delo v povezavo z vodo. Bil je idejni vodja in pobudnik projekta Voda in kipi in sodelavec ter stalni udeleženec projekta Grosuplje – Mesto kipov.

*Born in 1961 in Ljubljana. He graduated in sculpture from the Academy of Fine Arts and continued his postgraduate studies in printing and restoration. His main interest lies in larger scale stone sculptures. Several of his works have been permanently placed in outdoor public places. His previous work has proved invaluable in gaining experience principally in the projects relating to water. He was the mastermind and instigator of the "Water and Statues" project and a regular collaborator in the Grosuplje – Town of Sculpture project.*

**GAIL MORRIS**

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Rojena leta 1958 v Bangoru (North Wales) v Veliki Britaniji. Od leta 1976 do 1979 študira na Wimbeldon School of Art (B.A. Hons. Fine Art Sculpture) v Londonu, 1982 pa še na St. Martin School of Art v Londonu. S štipendijo British Councila se je leta 1983 udeležila Poletne kiparske šole v Kornariji v Istri, kjer je kasneje tudi poučevala (1985 – 1989). Sodelovala je na več skupinskih razstavah od leta 1977 do 1982 v Guilfordu in Londonu. Udeležila se je tudi več kiparskih simpozijev v Čilu, Sloveniji (Forma Viva, Portorož, 1991) in na Hrvaškem, kjer v umetniških zbirkah hranijo njena dela. Živi in dela v San Mauru v Istri.

*Born in 1958 in Bangor, North Wales in Great Britain. From 1976 to 1979 she trained at the Wimbeldon School of Art (B. A. Hons. Fine Art Sculpture) and in 1982 at the St. Martin School of Art, both in London. Gaining a scholarship from the British Council in 1983 she took part at the Sculpture Summer School in Kornarija in Istria where she subsequently worked as a mentor (1985 – 1989). Between 1977 and 1982 she participated in several group exhibitions in Guilford and London. She also took part in a number of sculpture symposiums in Chile, Slovenia (Forma Viva in Portorož, 1991) and in Croatia. Her works are included in art collections in Croatia. She lives and works in San Mauro in Istria.*



**DAMJAN KOMEL**

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Rojen leta 1971 v Šempetru pri Novi Gorici. Leta 2001 se udeleži simpozija "Sipar" pri Umagu, ki ga vodi kipar Janez Pirnat. Kamen ga prevzame, tako se še isto leto vpiše na umetniško šolo Famul Stuart iz Ljubljane. Kiparsko znanje in klesanje v kamnu nadgrajuje z vsakoletnimi obiski delavnic Kornarija v Marušičih na Hrvaškem, ki jih vodi kiparka Gail Morris. Vsa leta se udeležuje številnih skupinskih razstav, ter sodeluje na številnih simpozijih v kamnu in lesu doma in v tujini. Živi in dela v Biljah in Vrtojbi pri Novi Gorici.

*Born in 1971 in Šempeter near Nova Gorica. In 2001 he took part in the "Sipar" symposium near Umag held by sculptor Janez Pirnat. Overwhelmed by the beauty of stone he decided to enter the Famul Stuart art school in Ljubljana in the same year. He is building up his knowledge of sculpture and stone chiselling with annual visits to the Kornarija sculpture workshops tutored by the sculptor Gail Morris in Marušiči in Croatia. Over the years he has participated in numerous group exhibitions and attended several stone and wood sculpture symposiums at home and abroad. He lives and works in Bilje and Vrtojba near Nova Gorica.*

**JURE FINGUŠT PREBIL**

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Rojen leta 1989 v Ljubljani. Leta 2007 je vpisan na ljubljansko ALUO. Kot kiparski material ga prevzemata kamen in kovina, prav tako pa pljuje v novomedijskih vodah. Leta 2009 postane štipendist Meste občine Ljubljana. Sodeloval je na novomedijskih razstavah Speculum Artium 2011, Digitalne premostitve 2011, Mnemonic Mirrors 2012. Prav tako pa ima tudi stalne postavitev kamnitih skulptur v Italiji, Arboretumu in Lipici.

*Born in 1989 in Ljubljana. He began his training at The Academy on Fine Arts in Ljubljana in 2007. His favourite sculpture mediums are stone and metal, however he also takes a great interest in the new media. In 2009 he gained a scholarship from the Municipality of Ljubljana. He participated in the following new media exhibitions - Speculum Artium 2011, Digital Dislocations 2011, and Mnemonic Mirrors 2012. His stone sculptures are permanently placed in Italy, in the Botanical Gardens and in Lipica.*

