



KipAktiv / KipActivity
Kiparske intervencije v javnem prostoru /
Sculptural Interventions in Public Space

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Zloženka v vaših rokah je povabilo k branju kratkih besedil in ogledu fotodokumentacije treh – študijskih/študentskih – projektov študentk in študentov kiparstva ALUO v javnem prostoru z naslovom *KipAktiv*, ki so v različnih časovnih intervalih nastajali med letoma 2018 in 2023. In seveda vabilo k razmisleku o kipu v preteklosti in danes ter o statusu sodobnega kiparstva pri nas.

The leaflet you are holding invites you to read some short texts and look at photo-documentation of three study projects by ALUO sculpture students in the public space entitled KipAktiv, which were created at various points between 2018 and 2023. And, of course, it invites you to reflect on sculpture in the past and present, as well as the status of contemporary sculpture in Slovenia.

**Zelo kratek uvod v
vprašanja umetnosti v
javnem prostoru**

*A Very Brief Introduction
to Art in the Public Space*

V minulih stoletjih, v preteklih obdobjih je imel kip določeno obliko in funkcijo, kiparstvo pa različne oblike, prisotnosti in vloge, rabe, npr. votivno, spominsko ali komemorativno, slavno, didaktično, dekorativno ... Te funkcije, *u-po-rabe*, so že pri moderni, še bolj pa pri sodobni skulpturi z nefigurálnostjo, avtonomnostjo, osvoboditvijo od *mimesis* večinoma minile.

Henri Lefebvre je v znameniti knjigi *The Production of Space* iz leta 1974 zavrnil tradicionalni spomenik, saj je v svojem bistvu – ideološko, politično, prostorsko ... – represiven. Zavračal je fetišizacijo osebe ali dogodka, spomenik kot zasedeno mesto, kot kraj moči, kot prostorsko strukturo moči ter tudi kot zaporo in oviro življenju, gibanju in fluidnosti mesta. Vsak spomenik kot spomin, opomnik, ki je vezan na preteklost – na pretekli dogodek, preminulo osebo, politiko ... – v bistvu zanika svojo živost, aktualnost, saj je oz. naj bi bil prisoten in živel v sedanjosti.¹

Public sculpture je danes že popolnoma etabliran in široko – tudi v naših mestnih politikah – sprejet in uporabljen – **uporaben** – termin za heterogene umetniške prakse, ki se umeščajo zunaj galerijskih in muzejskih prostorov, v t. i. **javne prostore** v mestih in lokalnih skupnostih, torej t. i. **public art** je postala **uporabna umetnost (applied**

In past centuries, in previous art periods, sculptures had a certain form and function, with the art form itself having different forms, presences, roles and applications, e.g. votive, commemorative, celebratory, didactic, decorative, etc. These functions or applications have mostly disappeared in modern, and even more so in contemporary sculpture, with its lack of the figurative, its autonomy and its liberation from mimesis.

In his famous 1974 book The Production of Space, Henri Lefebvre rejected the traditional monument because it is essentially repressive—ideologically, politically and spatially. He rejected the fetishisation of the person or event, the monument as an occupied site, as a place or spatial structure of power, and also as a barrier and obstacle to the life, movement and fluidity of the city. Every monument as a memorial or reminder, linked to the past—a past event, deceased person or political era—denies its vivacity, its actuality, because it is, or is supposed to be, alive in the present.¹

'Public sculpture' is now a fully established and widely accepted and used term (including in our urban policies) for heterogeneous artistic practices that are situated outside gallery and museum spaces, in so-called 'public spaces' in cities and local communities—i.e. so-called 'public art'

¹ Nekoč so bili ljudje navdušeni npr. nad piramidami – in še danes so, seveda –, kasneje nad katedralami, h katerim so množično romali, še kasneje npr. nad *Kipom svobode* (francoskega kiparja Bartholdija), potem nad Eifflovim stolpom ... Včasih so hodili gledat katedrale, danes pa občudujejo atraktivne muzeje, ki so sila privlačnih oblik, spektakularni, seksi objekti fascinacije, v prvi vrsti pa so zgradbe moči in kapitala, zasnovani in grajeni, da kažejo moč kapitala in moč, čudovite sposobnosti, možnosti in potentnost sodobne tehnologije. Forma tu nikakor več ne sledi funkciji, ampak sledi denarju in spektaklu, kar je navsezadnje njihova spektakulska funkcija, vse to pa omogočajo kapital in seveda tehnologija, sodobne tehnologije in sodobni materiali. In enako so v funkciji spektakla v zadnjih letih nastajali tehnološko prelomni spektakularni bleščeči kipi – finančno prevratniški – po velikosti testosteronsko nabildani kipi, npr. Kapoorjeva visoko odsevna skulptura iz nerjavečega jekla *Cloud Gate* (bolj znana kot *Fižol*) v Chicagu ali pa pisane Koonsove skulpture.

¹ People were once fascinated by the pyramids—and still are, of course—and later by the cathedrals, to which they made pilgrimages in large numbers, then later still, for example, by the Statue of Liberty (by the French sculptor Bartholdi) and the Eiffel Tower. They used to go to see the cathedrals, but today they admire museums, which have awe-inspiring shapes and are spectacular, sexy objects of fascination but are first and foremost buildings of power and capital, designed and built to show the power of this capital and the power and the the wonderful capabilities, possibilities and potency of modern technology. Here, form no longer follows function but money and spectacle, which is their function after all. And all this is made possible by capital and, of course, modern technologies and materials. Equally in the function of spectacles, some technologically ground-breaking and spectacular glittering sculptures have come to life in recent years—financially subversive and testosterone-charged sculptures, e.g. Kapoor's highly reflective stainless steel sculpture *Cloud Gate* (better known as *The Bean*) in Chicago, or Koons' colourful sculptures

art). Na tem mestu se moramo seveda vprašati, kaj je javno, še konkretnije, kaj je javna skulptura in ali je javna skulptura sploh še mogoča, ko je pa umetnost v javnem prostoru danes večinoma ugrabljena, pogosto režirana in manipulirana s strani žirij, komisij ali donatorjev, sponzorjev, kapitala.

Pa vendar, vrnimo se na kratko v šestdeseta in sedemdeseta leta prejšnjega stoletja. Zgodovinsko se termin *public art* pojavi v trenutku, ko je bilo treba jasno razložiti umetniška dela, ki kot bistven element dela vključujejo specifični prostor/lokacijo (so *site-specific*) in javnost, od npr. ateljejskih del modernistične skulpture, postavljenih v mestih in parkih. Misel »consider context as 50 % of the work« / »upoštevajte kontekst kot 50 % dela« je v 20. stoletju v modernističnem kiparstvu postala izredno pomembna. Pomembno jo je premišljevali nenehno.

Zgodovina umetnosti v javnem prostoru je dolga in vijugasta pot kipa ter njegovih različnih vstopov, stikov z javnim prostorom in umetniških intervencij vanj ter praks v njem. Gre za vrsto starih nesporazumov, vedno aktualnih diskusij in vprašanj, tudi konfliktov v odnosu med umetnino in javnostjo ter ob tem za ponovno redefinicijo umetnosti in javnosti ter umetnosti in javnega prostora, torej umetnosti v skupnem prostoru. Ključni pojmi, ključne sile in ključni akterji so: umetnost/javnost, prostor/mesto, umetnostna institucija/umetnik, umetnik/publika, javno/zasebno.

Po Lucy R. Lippard – njene znane teze so iz daljnih sedemdesetih let 20. stoletja (!), ne več aktualne, pa še vedno referenčne – imamo najmanj deset uveljavljenih načinov, pristopov in obstoječih oblik – *žanrov* – v umetnosti kiparstva. Kljub temu da so navedene umetniške oblike večinoma iz ameriškega in evropskega, torej politično rečeno »razvitega zahodnega kulturnega okolja« (in že zato zastarele), nam vseeno lahko služijo za izhodišče razmisleka o odnosih umetnika in umetnosti do javnega prostora in seveda javnosti do umetnosti v različnih okoljih.

has become 'applied art'. At this point, of course, we have to ask ourselves what 'public' is—more specifically, what 'public sculpture' is and whether it is even possible anymore when art in the public space today is mostly hijacked and often orchestrated and manipulated by juries, commissions, donors, sponsors or capital.

But let's go back, briefly, to the '60s and '70s. Historically, the term 'public art' emerged at a moment when it was necessary to clearly distinguish works of art that include a specific site/location as an essential element ('site-specific') from, for example, studio works of modernist sculpture that are transposed and installed in cities and parks. The idea of considering context as 50% of the work became extremely important in 20th-century modernist sculpture and it is important to keep this in mind constantly.

The history of art in public spaces is a long and winding path of sculpture and its various entries, encounters with public spaces and artistic interventions and practices within it. It is a series of old misunderstandings, ever-topical discussions and questions, including conflicts in the relationship between art and the public, and in this context, a redefinition of art and the public and art and public space, i.e. art in a common space. The key concepts, forces and actors are: art/public, space/city, art institution/artist, artist/audience, public/private.

According to Lucy R. Lippard, whose famous theses date back to the '70s (!) (no longer up to date, but still referential), we have at least ten established modes, approaches and existing forms (genres) in the art of sculpture. Despite the fact that these art forms mostly derive from America and Europe, i.e. politically speaking the 'developed Western cultural milieu' (and are outdated for that reason alone), they can still serve as a starting point for thinking about the relationship of the artist and art to the public spaces—and, of course, of the public to art in different environments.

Lippard navaja (citiram prosto):

- dela, ki so ustvarjena za konvencionalne razstave, torej notranje prostore;
- samostojna in *avtonomna* umetniška dela, ki jih ne zanima kontekst, se jih lahko enostavno prestavlja, seli;
- tradicionalna umetniška dela, ki so vezana na specifične karakteristike ali funkcije prostora, v katerem nastopajo oz. v katerega intervenirajo na *pričakovanih, običajnih* krajih, kot so parki, trgi, vrtovi mest, muzejski vrtovi, spominski parki;
- *site-specific* dela, ki so običajno *zunaj*, v zunanjem prostoru postavljena umetniška dela; lahko so kolektivna kot *rezultat* sodelovanja različnih subjektov, avtorjev (ne le kiparja oz. umetnika in arhitekta) in tudi kot *rezultat* kombinacij različnih metod in pristopov. Ta dela lahko neposredno nagovarjajo in tudi vključujejo lokalno javnost, skupnost z neposrednimi sporočili in nameni;
- *permanentne* zunanje – lahko tudi notranje – postavitve z različnimi spominskimi in drugimi utilitarnimi funkcijami in različnimi relacijami do kraja, lokalne skupnosti, do zgodovine, do kulturnega spomina, ki so postavljene pred različnimi javnimi zgradbami, mestnimi hišami ... ali v njih;
- »socialno angažirana umetnost« kot aktivna skrb za okolje, čiščenje in izboljšanje ali spremembe degradiranih in neizkoriščenih prostorov v javno uporabne, *zdrave*, funkcionalne;
- *poučne*, didaktične postavitve, ki neposredno komentirajo pomembne javne ali lokalne vsebine skozi tradicionalne nagovore in nove forme, znake, signale;
- časovno omejene – festivalske, bienalne ... – postavitve, akcije in gibljive, mobilne intervencije;
- pogojno rečeno *performansi* kot različne individualne ali kolektivne intervencije, sporočila, komentarji na ulici, v javnem prostoru – npr. grafiti, plakati, nalepke, šablone, t. i. *street art* ... –, ki so največkrat anonimni in *zunaj*

Lippard lists, and I quote freely:

- *works created for conventional exhibition spaces, i.e. indoor spaces.*
- *independent and autonomous works of art, unconcerned with context, which can easily be moved and relocated.*
- *traditional artworks that are linked to specific characteristics or functions of the space in which they are presented or in which they intervene in expected, usual places such as parks, squares, city gardens, museum gardens or memorial parks.*
- *'site-specific' works, which are usually works of art located outdoors; they can be collective, as a result of a collaboration between different subjects and authors (not only the sculptor or artist and the architect), and also the result of combinations of methods and approaches. These works can directly address and engage the local audience and the community with direct messages and intentions.*
- *permanent outdoor (or indoor) installations with various commemorative and other utilitarian functions and various relationships to the surroundings, the local community, history or cultural memory, placed in front of or in various public buildings, town halls, etc.*
- *'socially engaged art' as active care for the environment, cleaning and improving or transforming degraded and unused spaces into publicly usable, healthy and functional ones.*
- *educational, didactic installations that directly comment on important public or local content through traditional addresses and new forms, signs and signals.*
- *time-limited (festival, biennial, etc.) installations or actions and moving/mobile interventions.*
- *performances in the form of individual or collective interventions, messages or comments on the street, in public spaces (e.g. graffiti, posters, stickers, stencils, so-called street art) that are mostly anonymous and*

tradicionalnih ali za to namenjenih funkcionalnih prostorov ter izražajo partikularni, osebni pogled, zahtevajo pozornost, ko komentirajo aktualne socialno-družbene razmere, okolje, prostor, čas.

Vse omenjeno smo sprejeli in pojmujemo – ja, tudi mestne politike so večinoma sprejele – kot relevanten in smiseln pristop ali pristope sodobnega umetniškega ustvarjanja – formiranja in *delovanja* v javnem prostoru. Današnjega kipa ne razumemo, ne moremo več razumeti le kot že znano obliko na primernem podstavku, najbolje v *žlahtnem* materialu – npr. kamnu ali bronu – ali zgolj kot »abstraktno poezijo oblike volumna«, niti kot nedokazljivo in *nemisljivo* sublimno, ne več kot lekcijo o lepoti, niti zgolj kot elitistično trdno in trajno statusno formo za privilegirani ekonomski ali družbeni vrh.

Umetnost kiparstva je danes široko ustvarjalno polje za raznovrstne dogodke in prakse, ki niso le razstave in projekti v razstaviščih, ampak se umeščajo zunaj galerijskih in muzejskih prostorov, torej v javne prostore v mestih in drugih skupnostih. Lahko so tudi *nematerialni*, lahko so časovno omejeni dogodki, enkratni performansi, različna srečavanja, saj sodobna umetnost velikokrat zanika obstoj posebnega umetniškega predmeta in tudi privilegiranega umetniškega prostora. Ustvarjanje prostora je tudi ustvarjanje, oblikovanje novih načinov dialoga in potencialno novih skupnosti. AT Rog je bil npr. snovanje, ustvarjanje, vzpostavljanje novih umetniških, socialnih in družbenih prostorov, odnosov, srečavanj; bil je neke vrste živa socialna skulptura v Beuysovem smislu.

outside the traditional or designated functional spaces, expressing a particular personal view and demanding attention when commenting on the current social context, environment, space or time.

All of the above have been accepted and understood—yes, even by city politicians for the most part—as relevant and meaningful approaches to contemporary art-making and action in the public space. Today's sculpture is no longer and can no longer be understood as merely a familiar form on a suitable pedestal, preferably made of a 'noble' material (e.g. stone or bronze), or merely as the "abstract poetry of the form of a volume", nor as an unprovable and unthinkable sublime. It is also no longer a lesson in beauty or merely an elitist, solid and permanent status form for the privileged economic or social elites.

Today, the art of sculpture is a wide creative field for a variety of events and practices that are not only exhibitions and projects featured in exhibition spaces but are also situated outside gallery and museum spaces, in public spaces in cities and other communities. They can also be immaterial, time-limited events, one-off performances or various encounters, as contemporary art often denies the existence of a specific art object or a privileged artistic space. Creating space is also about creating or establishing new forms of dialogue and potentially new communities. For example, the Autonomous Factory Rog enabled the conception, creation and implementation of new artistic, social and societal spaces, relationships and encounters; it was a kind of living social sculpture in the Beuysian sense.

**Kaj je kip danes, kje je
njegov prostor, kraj ...
ali za možnosti
kiparstva zdaj**

*What is a Sculpture Today,
What is its Place and
What Possibilities Does
Sculpture Offer Now?*

Nenehni klici in vprašanja »Kaj je umetnost?« odzvanjajo, v okviru naših projektov sem predlagal vprašanje: »KAJ JE SKULPTURA?«, in, če parafraziram Petra Osborna, premislek: »Kako skulptura nastaja in kje nastaja in kaj skulptura postaja in kaj skulptura postane?«

Izhodišče našega razmišljanja je bilo stališče, da je sodobno kiparstvo pomanjkljivo, zelo borno ali celo skoraj nič prisotno v našem javnem prostoru (tu je mišljen seveda tudi družbeni prostor) v Sloveniji tako v idejnem smislu, medijsko, na ravni recepcije kot tudi v realnem prostoru, fizično, za kar obstajajo seveda tudi ekonomski razlogi – ni odkupov in naročil je zelo malo.

Strinjali smo se, da proces afirmacije kiparstva poleg ustvarjanja nujno vključuje tudi različne načine komunikacije, aktivnosti in prezentacije, torej distribucije v prostoru, različnih okoljih, številnih kontekstih. Smo za emancipacijo kiparstva, ki je danes pri nas *de facto* deficitarno, in vendar nismo za prilagajanje prevladujočemu okusu; potemtakem izobraževanje (na akademiji) ne more biti poziv k tradiciji, redu, znanemu, priljudnosti.

Ne strinjamo se z enotnim in homogenim značajem kulture in predvsem umetnosti! Kiparstvo – na akademiji ustvarjamo, delamo, se izobražujemo na tem področju, smo aktivni, v primeru *KipAktiva* celo aktivistični.

Pri študiju kiparstva na akademiji – ta je sploh edini tovrstni *specializirani* program v Sloveniji – vzpodbujamo različne poglede, ideje, pristope, odprte načine razmišljanja in formiranja, ustvarjanja, modeliranja, oblikovanja: torej odprt, nedokončan položaj kiparstva ter razširjen in odprt status kipa. Ne omejujemo njegove idejne, materialne in prostorske oblike niti njegovega prostora in vrednosti.

Proces afirmacije kiparstva – kot že rečeno – poleg ustvarjanja nujno vključuje tudi različne *AKCIJE*, če ponovim: tudi nove načine komunikacije, aktivnosti in

The question "What is art?" resonates constantly. In the context of our projects, I have also proposed the question: "WHAT IS SCULPTURE?"; and to paraphrase Peter Osborne: "How is sculpture made, where is it made and what does it become?"

The starting point of our thinking was the view that contemporary sculpture is deficient, sparse or even almost nonexistent in the Slovenian public space (here, we also include social space, of course)—in the conceptual sense, in the media and at the level of reception, as well as in the real space, physically, for which there are, of course, economic reasons, as nobody buys the works and there are very few commissions.

We agreed that the process of affirmation of sculpture, in addition to creation, necessarily involves various modes of communication, activity and presentation, i.e. distribution in space, different environments and numerous contexts. We are in favour of the emancipation of sculpture, which is de facto deficient in our country today, and yet we are not in favour of adapting to the prevailing taste; education (at the academy) cannot be a call for tradition, order, the familiar or politeness.

We do not agree with the uniform and homogeneous characterisation of culture and, above all, of art! At the Academy we create, work and educate ourselves in the field of sculpture—we are active, even activist in the case of KipAktiv.

In the study of sculpture at the Academy, the only specialised programme of its kind in Slovenia, we encourage different views, ideas, approaches and open ways of thinking and forming, creating, modelling and designing: that is, the open, unfinished conception of sculpture and the expanded and open status of the sculpture itself. We do not limit its conceptual, material and spatial form, nor its space and value.

prezentacije, distribucije v prostoru, v različnih okoljih, v različnih družbenih prostorih. Smo za emancipacijo kiparstva, ki je danes pri nas *de facto* deficitarno, vendar nismo za prilagajanje prevladujočemu okusu in ne izobraževanje na našem programu niti emancipacija nista poziv k tradiciji, redu, znanemu, priljudnosti.

Danes gledamo in vidimo, kako hitro se *uniformira*, enoti, homogenizira ... torej *globalizira* svet. Specifike in razlike izginjajo zelo hitro, vedno hitreje. Vendar se ne strinjam/o z enotnim in homogenim značajem kulture in predvsem umetnosti. Kiparstvo – če smo torej do njega afirmativni – moramo zastaviti živo, odprto, kritično do preteklosti in do sedanjosti, hkrati pa brez vsebinskih, vrednostnih, estetskih, utilitarnih ali tradicionalnih norm, omejitev in klišejev ter seveda tudi brez tehničnih, materialnih ali medijskih določil in omejitev, npr. kaj je to kiparski material ali kiparsko orodje. Vendar je omenjeno – zaradi naših omejenih prostorskih, materialnih in tehničnih možnosti – zahtevno in težko. Pa vendar, na študiju kiparstva vzpodbujamo različne ideje, odprte načine formiranja, ustvarjanja, oblikovanja. Odprt, nedokončan položaj kiparstva ter razširjen in odprt status kipa. Zato ne omejujemo njegove idejne, materialne in prostorske oblike niti njegovega prostora in vrednosti.

Pogovarjali smo se, kaj bomo storili. Bomo sploh kaj? Ali imamo glas? Ali imamo moč? Zavzemimo pozicije, zavzemimo mesto! Močnejši smo kot skupina, kot kolektiv, saj ne le ena, različne taktike in prostorske strategije pripadajo skupini. Npr. zasedba prostora, njegova krajša ali daljša okupacija. Kasneje naselitev tega prostora. Potem ustvarjanje in produkcija novega prostora na starem prostoru. In v umetnosti, kiparstvu ustvarjanje številnih prostorov; v kolektivnem smislu bo to lažje oz. močnejše.

As stated earlier, in addition to creation, the affirmation of sculpture necessarily involves various ACTIONS and new ways of communication, activity, presentation and distribution in space, in different environments and in different social spaces. If we are in favour of the emancipation of sculpture, which is de facto deficient in our country today, we are not in favour of adapting to the prevailing taste, and neither our education nor our emancipation can be a call for tradition, order, the familiar or politeness.

Today, we are witnessing how rapidly the world is being uniformed, homogenised and standardised, i.e. globalised. Specificities and differences are disappearing ever faster. We do not agree with the uniform and homogeneous character of culture and, above all, of art! At the Academy we create, work and educate ourselves in the field of sculpture—we are active, even activist in the case of KipAktiv—and we conceive of the field as alive, open and critical of the past and the present. At the same time, it is without contentual, monetary, aesthetic, utilitarian or traditional norms, limitations and clichés, and of course free from technical, material or media determinations and limitations, e.g. what can be sculptural material or a sculptural tool. However, this is challenging due to our spatial, material and technical limitations. And yet, in the study of sculpture, we encourage different ideas and open ways of forming, creating and designing. The open, unfinished position of sculpture and the expanded and open status of the sculpture itself. We do not limit its conceptual, material and spatial form, nor its space and value.

We talked about what we are going to do. Are we going to do anything? Do we have a voice? Do we have the power? Should we take positions and occupy the city!? We are stronger as a group, as a collective, because a group has not only one but multiple tactics and spatial strategies. E.g.: occupying a place, occupying it for a shorter or longer period of time. Later settling in that place. Then creating and

producing a new space in the same location. And creating many spaces employing art and sculpture. In a collective sense, it will be easier and more powerful.

Kip / večni selfi



/hranite se na pravi način

*zaslužite si le najboljše

*Kip, večni selfie /
Statue, forever selfie*



Križanka Kiparstvo ni mrtvo /
Crossword Sculpture is not dead

**Intervencije so invencije,
konstrukcije so lahko
rekonstrukcije kiparskega
in družbenega prostora**

*Interventions are
Inventions and
Constructions
Can be Reconstructions
of Sculptural and
Social Space*

Ko sem leta 2009 na akademiji s študenti *predbolonjskega* 4. letnika kiparstva prvič snoval skupinski (izobraževalni in razstavni) projekt za mednarodno razstavo *Transform* (Carigrad, 2009), sem, kot običajno, na začetku leta zastavil vprašanja: »Kaj je umetnost?«, »Kaj je kip?«, »Kaj je kiparstvo danes?« ter v diskusijo kot provokacijo ponudil enega od številnih možnih odgovorov; citiral sem pesnika Vladimirja Vladimiroviča Majakovskega: »Umetnost ni zrcalo, v katerem bi se svet odseval, temveč kladivo, s katerim ga oblikujemo.« V odgovor sem dobil raznovrstne reakcije, tudi zelo neposredne odzive, npr.: »I don't want to name this thing!« ali »Art is a flower that shapes the world.«² ali enigmatične, meglene, abstraktne komentarje in tudi komentar v molku, obrnjen vstran.

Drugi sodelovalni – skupinski, imenovali smo ga *kolektivni projekt*, naslovljen *Čakajoči*, je bil na odprtem, javnem prostoru pred Hišo Evropske unije (natančneje, Informacijsko pisarno Evropskega parlamenta za Slovenijo) v Ljubljani v maju 2010.³ Tematiziral je migracije, izgnanstvo, čakajoče na prehod, vstop, opozarjal na meje, omejevanje prehoda. Meje so simbolne, kulturne, politične in so tudi konkretne, fizične in birokratske, meje so iz papirja, pečatov, dovolilnic, ne le betonske, železne.

In 2009, when I first devised a group project (educational and exhibition) for the international Transform exhibition (Istanbul, 2009) at the Academy with 4th-year students in the pre-Bologna sculpture study programme, at the beginning of the year I asked the usual questions "What is art?", "What is a sculpture?", "What is sculpture nowadays?", and during the discussion, as a provocation, I offered one of the many possible answers and I quoted the poet Vladimir Vladimirovich Mayakovsky: "Art is not a mirror to hold up to society, but a hammer with which to shape it." In response, I got all sorts of reactions, including very direct responses, such as: "I don't want to name this thing!" or "Art is a flower that shapes the world."² or enigmatic, vague and abstract comments, as well as silent averted gazes.

In the second group project, a collective project entitled Waiting took place in an open, public space in front of the House of the European Union (more precisely, the Information Office of the European Parliament for Slovenia) in Ljubljana in May 2010.³ It dealt with the issue of migration, exile and those waiting to cross and enter, drawing attention to borders and the restriction of passage. Borders are symbolic, cultural, political, and also concrete, physical and bureaucratic. Borders can also be made of paper, seals and permits, not just iron and concrete.

2 V tistem letniku so bili trije študenti/ke iz tujine, zato so bila vprašanja in odgovori v angleščini.

3 Kratek citat iz zloženke ob razstavi, postavitvi na odprtem, z naslovom *Čakajoči*:

Pristop > KOLEKTIVEN. Sodelovanje in dialog skupine – povezovanje: SKUPINSKA / KOLEKTIVNA USTVARJALNOST / SKUPINSKA KREATIVNOST
> Družba je skupina, družba je kolektiv, družba je mreža. Koliko ljudi sestavlja družbo? In koliko držav sestavlja skupnost? Npr. EU je zveza več držav, več pokrajin, več narodov, več manjšin, še več skupin, še mnogo več posameznikov ..., različnih vidnih in tudi nevidnih subjektov. EU je novi družbeni, ne le ekonomski in politični prostor.
> Odnosi so različni in številni: državljan in politika, delavec in ekonomija, posameznik in množica, posameznik in posameznik.
Kolektivno > Vsako dobro družbeno delo je skupinsko, združevalno, ZZ (Holmes). Kolektivno telo. Večglavo telo, večročno telo, večtelesno telo.

2 There were three international students in that year, so the questions and answers were in English.

3 A short quote from the leaflet accompanying the exhibition, an open-air installation entitled *Waiting*:

Approach > COLLECTIVE. Group cooperation and dialogue—networking: GROUP / COLLECTIVE CREATIVITY
> Society is a group, society is a collective, society is a network. How many people make up a society? And how many countries make up a community? E.g. the EU is a union of several countries, several provinces, several nations, several minorities, numerous groups and individuals, a whole range of visible and invisible entities. The EU is a new social space, not just an economic and political space.
> Relationships are many and varied: citizen and politics, worker and the economy, individual and community, individual and individual.
Collective > All good social work is collective, unifying and collaborative (Holmes). A collective body. A multi-headed body, multi-handed body, multi-bodied body.



Transform (situacija/menjava/kreacija), 2009

Kolaž, digitalni tisk

Kolektivno delo, avtorji študentke in študentje 4. letnika kiparstva: Katja Bogataj, Polona Černe, Neža Jurman, Ana Kerin, Miha Makovec, Niklas Pedersen, Barbara Pintar, Helene Schoissengeyr, Lan Seušek, Signe Winkler in Alen Ožbolt

Transform (situation / exchange / creation), 2009

Collage, digital print

Collective work by students of the 4th year of the Sculpture study programme: Katja Bogataj, Polona Černe, Neža Jurman, Ana Kerin, Miha Makovec, Niklas Pedersen, Barbara Pintar, Helene Schoissengeyr, Lan Seušek, Signe Winkler and Alen Ožbolt

KipAktiv I. je bil ponovno *skupni, kolektivni, sodelujoči* ... projekt študentk in študentov 3. letnika kiparstva (študijsko leto 2018/19) Akademije za likovno umetnost in oblikovanje v Ljubljani, v okviru katerega smo postavili 24 kiparskih intervencij na plakata mesta 17 lokacij v Ljubljani (v sodelovanju s TAM-TAM), druga edicija, *KipAktiv II.* (študijsko leto 2021/22), je bila tudi *skupni, kolektivni, sodelujoči* projekt študentk podiplomskega študija kiparstva na desetih lokacijah. Tretjič (študijsko leto 2022/23) pa smo vstopili v umetnostno institucijo, v Moderno galerijo, in posegli v obstoječo muzejsko zbirko moderne umetnosti. Kot so zapisale študentke in študent zadnjega *KipAktiva*: »Kot v prejšnjih letih delovanja *KipAktiva* je tudi letos cilj tega umetniškega projekta kiparstvo približati ljudem ter ga umestiti v javni prostor. Poleg tega smo ljudi želeli povabiti k razmisleku o tem, kaj vse je lahko kiparstvo. V prostor Moderne galerije smo posegli z minimalnimi, občutljivimi potezami, gestami – intervencijami, ki so tako zunaj kot znotraj stavbe, med deli stalne zbirke«. Šlo je za duhovit in izviren dialog bodočih oz. mladih umetnic in mladega umetnika z renomiranimi, *klasičnimi*, zgodovinskimi deli slovenskega modernizma, posebej v mediju skulpture.

In še: »Želeli smo biti vidni in/ali glasni in opozoriti« – tudi s to tiskovino – na pomanjkanje sodobnega kiparstva v javnem prostoru, in hkrati na to, kaj kip sploh je – da variira v mediju, obliki in temi ter da so vse legitimne, da kanon ne obstaja. Intervencije so bile postavljene na plakatnih površinah, kot reliefni podaljški v prostor, s katerimi smo dejstvo, da živimo v dobi onesnaževanja s podobo postavili pod vprašaj, hkrati pa pokazali, da se reklame za oblačila in hrano lahko nadomesti z avtorskimi projekti umetnikov. Naša gesta je bila, da v »hitro, instant, plehko, ploščato« itd. medijsko pokrajino umestimo nekaj **debeline**. Namreč, kip ima vedno neko debelino,⁴ gre za vprašanje prostora in vprašanje debeline; debelina kot nastavek. Debelina spodaj – zgoraj – spredaj – zadaj – nad in pod. Zakaj je zanimivo in zakaj je treba poudariti, da ima oblika

KipAktiv I was again a joint, collective and collaborative project of 3rd-year Sculpture students (the academic year of 2018/19) at the Academy of Fine Arts and Design in Ljubljana, in which we placed 24 sculptural interventions on posters at 17 locations around Ljubljana (in collaboration with TAM-TAM). In the second edition, *KipAktiv II* (the academic year of 2021/22) was also a joint, collective and collaborative project of female postgraduate Sculpture students at 10 locations. In the third edition (the academic year of 2022/23), we entered an art institution and intervened in an existing collection of modern art at the Museum of Modern Art. As the students of the last *KipAktiv* wrote: "As in the previous years of *KipAktiv*, the aim of this art project is to bring sculpture closer to people and to place it in the public space. We also wanted to invite people to think about what sculpture can be. We have intervened in the space of the Museum of Modern Art with minimal, delicate gestures (interventions) both outside and inside the building, among the works of the permanent collection." This was a witty and original dialogue of future or young artists with renowned classic and historical works by Slovenian modernists, especially in the medium of sculpture.

More: "We wanted to be visible and/or loud and to draw attention." With this leaflet as well, we draw attention to the lack of contemporary sculpture in the public space, but also remind people what a sculpture is, that it varies in its medium, form and subject matter, and that all sculptures are legitimate, that there is no canon. The interventions were placed on poster surfaces, as relief extensions into the space, questioning the fact that we live in an age of image pollution, while at the same time showing that clothing and food advertisements can be replaced by artistic projects. Our gesture aimed to add some **thickness** to the fast, instant, shallow, flat etc. media landscape. Because a sculpture always has a thickness⁴ —it's a question of space and a question of thickness. Thickness as a foundation. Thickness on the bottom/top, front/back, above/below. Why is it interesting and why is it important to point out

Čakajoči, 2010
 Železo, juta, žagovina, pesek
 Avtorice, avtorji: študentje 4. letnika
 kiparstva (Katja Bogataj, Pavel Ekrias,
 Ana Kerin,
 Polona Černe, Lan Seušek, Barbara
 Pintar,
 Neža Jurman, Miha Makovec),
 Mentor Alen Ožbolt
 Postavitev pred pisarno Evropskega
 parlamenta v Ljubljani, 2010
 Foto: arhiv A. O.

Waiting, 2010
 Iron, jute, sawdust, sand
 Authors: 4th-year Sculpture students
 (Katja Bogataj, Pavel Ekrias, Ana Kerin,
 Polona Černe, Lan Seušek, Barbara
 Pintar,
 Neža Jurman, Miha Makovec),
 Mentor Alen Ožbolt,
 Installation at the Office of the EU
 Parliament in Ljubljana, 2010,
 Photo: A. O. archive





debelino in tri dimenzije? Obstaja namreč notranjščina oblike – neki znotraj –, kar površina oblike skriva; tisto, kar vidimo, namreč nekaj tudi skriva. Obstajata tudi zadaj – neki zadaj – in spodaj oblike. Pogled na materialno obliko je torej vedno delen in nepopoln.

Pri *KipAktivu*, po našem mnenju pomembnem razstavnem projektu v javnem prostoru, iščemo, ustvarjamo in tudi dajemo obliko in prostor kipu, kiparstvu ter hkrati neposredno, v živo nagovarjamo širšo javnost. Kar predlagamo, je, da zasedemo več možnosti od tistih, ki so nam ponujene.

Mentor projektov Alen Ožbolt

that form has thickness and three dimensions? There is an interiority of form, something within that the surface hides; what we see hides something as well. There is also something behind a form and something below it. The view of the material form is always partial and incomplete.

At KipAktiv, which we consider an important exhibition project in the public space, we are searching for, creating and giving form and space to a sculpture, as well as addressing the general public live and directly. What we are suggesting is that there are more options out there than are offered to us.

Project Mentor Alen Ožbolt





Čakajoči, 2010

Železo, juta, žagovina, pesek

Avtorice, avtorji: študentje 4. letnika kiparstva (Katja Bogataj, Pavel Ekrias, Ana Kerin, Polona Černe, Lan Seušek, Barbara Pintar, Neža Jurman, Miha Makovec),

Mentor Alen Ožbolt

Postavitev pred Muzejem premoderne umetnosti, Spodnji Hotič, 2011

Foto: Mija Polesnik

Waiting, 2010

Iron, jute, sawdust, sand

Authors: 4th-year Sculpture students (Katja Bogataj, Pavel Ekrias, Ana Kerin, Polona Černe, Lan Seušek, Barbara Pintar, Neža Jurman, Miha Makovec),

Mentor Alen Ožbolt,

Installation at the Museum of Too-Modern Art, Spodnji Hotič, 2011,

Photo: Mija Polesnik

KipAktiv I.

Intervencije v javnem prostoru / Interventions in Public Space

AGITPROP projekt / project : *KipAktiviti / SculptAktivat*

9.–19. 11. 2018

17 lokacij / 17 locations



Avtorice in avtor / Authors:

Urša Barle

Maja Bojanić

Gianna Buršić

Petra Leskovar Grum

Sander van Mechelen

študentje_ke 3. letnika 1. stopnje Kiparstva /
3rd year students of BA Sculpture

Tehnična podpora / Technical support: Tomaž Furlan

Tehnična podpora pri oblikovanju plakatov / Technical support for poster design: Sara Sešlar Naraks

Dodiplomski študenti 3. letnika oddelka za kiparstvo smo v sodelovanju s Svetom za umetnost in družbo TAM-TAM na mestnih plakatih izvedli kiparske intervencije na 17 lokacijah po ljubljanskih ulicah. Dinamičen in sproti razvijajoč se projekt je v javnem prostoru iskal, ustvarjal ter dajal obliko in prostor kipu in kiparstvu. S tem je poskušal ozaveščati o sodobnem kiparstvu in njegovi odsotnosti v našem javnem prostoru.

Urša Barle, Maja Bojanić, Gianna Buršič,
Petra Leskovar Grum, Sander van Mechelen

3rd year undergraduate students of the Department of Sculpture, in collaboration with the Arts Council and the company TAM-TAM City Posters, carried out sculptural interventions on city posters at 17 locations on the streets of Ljubljana. This dynamic and evolving project sought, created and gave form and space to sculpture in the public space. Thereby, the project was aimed at raising awareness of contemporary sculpture and its absence in our public space.

*Urša Barle, Maja Bojanić, Gianna Buršič,
Petra Leskovar Grum, Sander van Mechelen*





Ulica Josipine Turnograjske /
Street of Josipina Turnograjska





Štepanjsko naselje / Štepanjsko naselje Neighbourhood



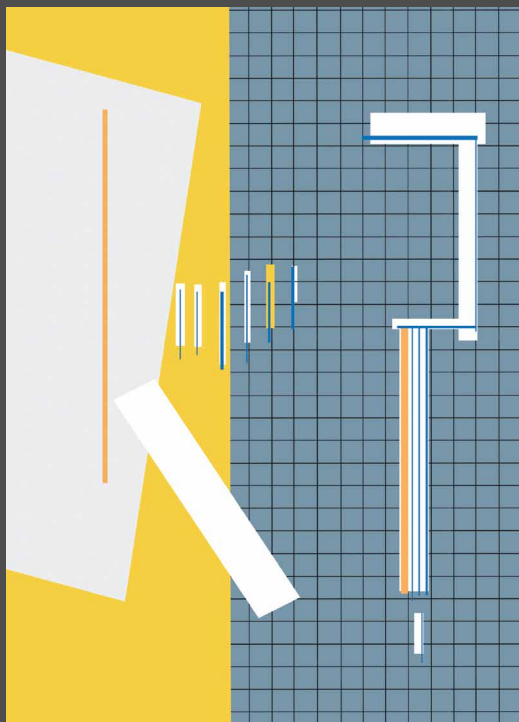
Podhod Celovška cesta / Celovška Street Underpass



Bežigrad, križišče Linhartove in Železne ceste / Bežigrad District, junction of Linhart and Železna Street

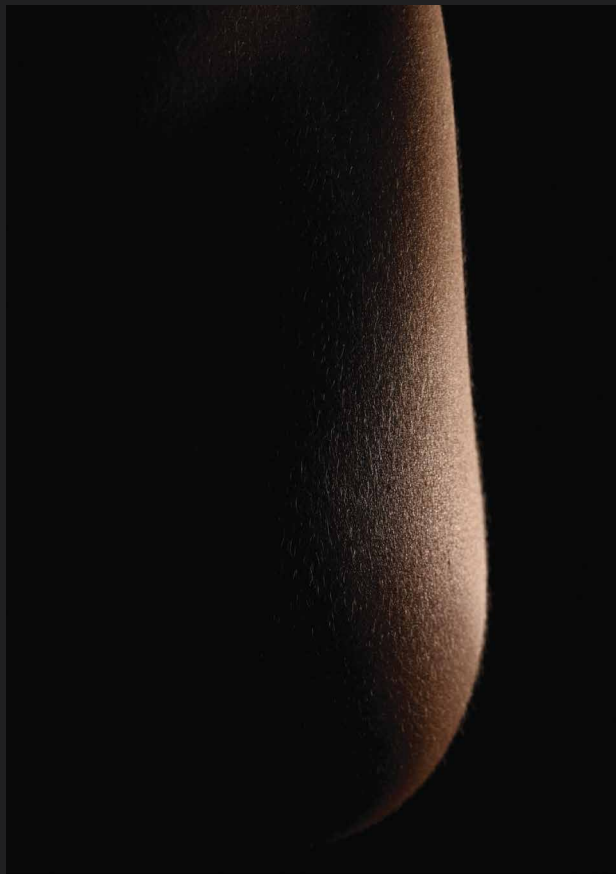
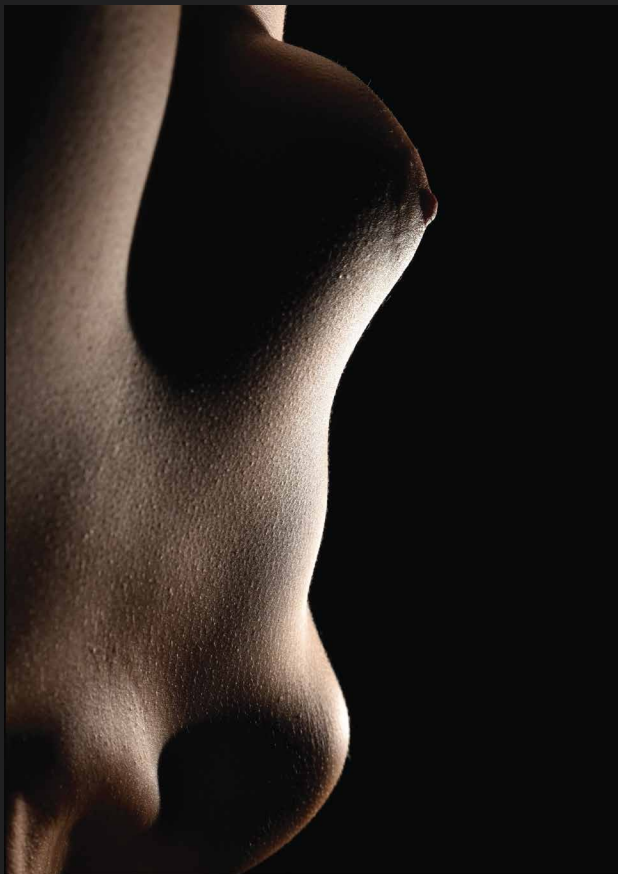






Ajdovščina / Ajdovščina Square







Bohoričeva ulica /
Bohorič Street



Podhod Dunajska cesta /
Dunajska Street Underpass





BTC nakupovalno središče /
BTC Shopping Mall

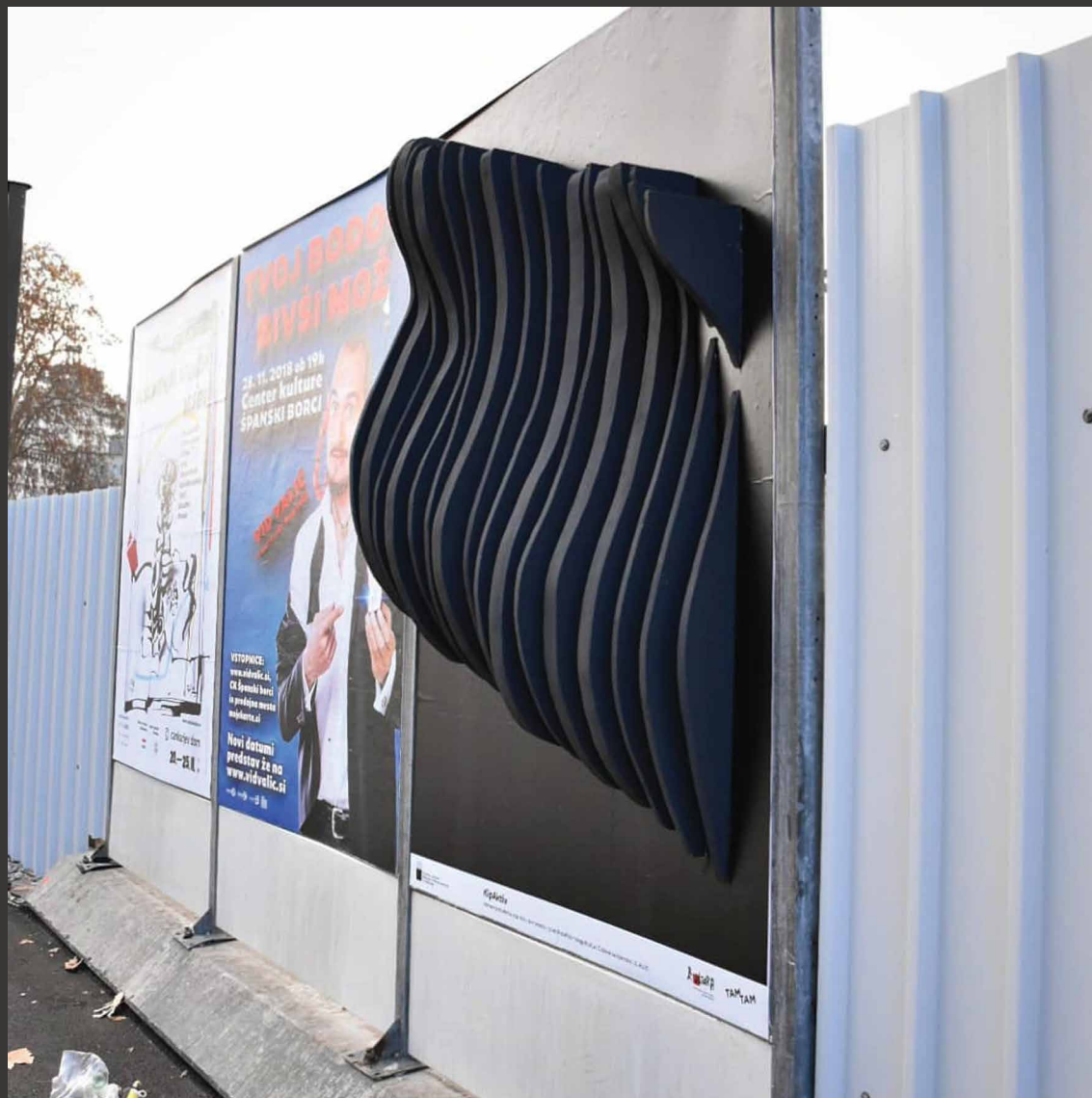


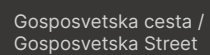
Resljeva ulica /
Resljeva Street



Glavna avtobusna postaja / Main Bus Station









Plava laguna /
Blue Lagoon complex

KipAktiv II.

Intervencije študentk kiparstva v javni prostor /
Interventions of Sculpture Students in Public Space

20. 5.–2. 6. 2022

10 lokacij / 10 locations



Avtorice / Authors:

Kaja Horvat
Špela Šedivy
Tena Palijan

študentke 1. letnika 2. stopnje Kiparstva /
1st year students of MA Sculpture

Bistvo *KipAktiva* je približati kiparstvo ljudem, ga vnesti v njihov vsakdan, v javni prostor. Hkrati gre za promocijo kiparstva in seveda študijskega programa kiparstva na Akademiji za likovno umetnost in oblikovanje.

Naša ideja je bila, da se (zaradi različnih pristopov in idej) slogovno/vsebinsko ne omejujemo in ne iščemo skupne teme. Kipu, instalacijam smo želele poudariti trodimenzionalnost in jih ograditi od šuma barv, eksplozij informacij, napisov in podobnega s tem, da smo jim odvzele vse razen same oblike. Zato so vsi *plakati* popolnoma beli (razen sivin, senc ...). S tem smo jih povezale v celoto in hkrati ločile od drugih – naša rdeča nit je torej bela!

Bela barva je tista, pri kateri se 3D oblika zelo lepo vidi, na njej so zelo izrazite sence ... Tretja dimenzija, globina, prostor – vse to dojemamo kot bistvo kiparstva. Hkrati je odločitev za odvzem barve temeljila na ideji, da belina/monokrom naših intervencij bolj pritegne mimoidoče. *Praznina*/belina je v množici pisanih plakatov/oglasov/ekranov opažena že zaradi tega odstopanja, drugačnosti. Ljudje so na različnih koncih Ljubljane opazili zelo različne bele intervencije in so jih na tak način lahko tudi povezali oz. jih zaznali kot isti projekt.

Plakatne površine TAM-TAM mestnih plakatov smo torej spremenile v različne kiparske intervencije. Izbrale smo 10 lokacij po Ljubljani, zasedle pa 12 plakatnih površin. Pri projektu leta 2022 smo sodelovale tri študentke druge stopnje Kiparstva pod mentorstvom prof. Alena Ožbolta. Nismo vedele, v kaj se spuščamo. Vedele smo le, da imamo svobodne roke, celotno produkcijo pa smo izpeljale same in s pomočjo mentorja, kar poleg umetniškega dela vključuje tudi finance in birokracijo, promocijo, nabavo, organizacijo, nameščanje ipd. Po končanem sestankovanju, dogovarjanju in načrtovanju sta nam za realizacijo projekta ostala približno dva meseca. Mogoče se to zdi veliko časa, vendar smo v ekipi bile tri, pred nami pa veliko dela – narediti instalacije na 10 plakatnih površinah, v istem

KipAktiv's mission is to bring sculpture closer to people, to bring it into their everyday lives and into the public space. At the same time, it is about promoting sculpture in general and, of course, the sculpture study programme at the Academy of Fine Arts and Design.

Our idea was not to limit ourselves (due to different Our idea was not to limit ourselves (due to different approaches and ideas) in terms of style/content and not to look for a common theme. We wanted to emphasise the three-dimensional nature of the sculpture, the installations, and to set them apart from the noise of colours, explosions of information, inscriptions and the like by stripping them of everything but the form itself. That's why all the 'posters' are completely white (except for greys, shadows, etc.). This ties them together and, at the same time, sets them apart from the others—so our common theme is white!

With white, you can see the 3D shape very well, as it has pronounced shadows. The third dimension, the depth, the space—all these are perceived as the essence of sculpture. At the same time, the decision to not use colours was based on the idea that the whiteness/monochrome of our interventions would make them even more appealing to passers-by. The void/whiteness is clearly noticeable among the countless colourful posters/advertisements/screens simply due to this deviation, this distinctness. People noticed the various white interventions in different parts of Ljubljana and were thus able to connect them or perceive them as part of the same project.

So we transformed the poster surfaces of TAM-TAM city posters into various sculptural interventions. We selected 10 locations in Ljubljana and occupied 12 poster surfaces. The 2022 project involved three second-cycle sculpture students under the mentorship of prof. Alen Ožbolt. We didn't know what we were getting into. We only knew that we had total freedom and we undertook the entire production ourselves with the help of the mentor, which

času pa pripravljati promocijo projekta in opravljati druge študijske obveznosti.

Tedni so tekli hitro. Včasih nas je zajel dvom in pomislile smo, da smo si mogoče zadale preveč dela in da ne bomo uspele vsega izpeljati. Delo smo doživljale zelo emotivno, od entuziazma in utrujenosti do panike pred rokom, ampak to, kar nas je vodilo in povezovalo, je bila želja po delu in medsebojno razumevanje. Kadarkoli je bila katera od nas slabe volje, sta jo drugi dve podprli s spodbudnimi besedami in zaupanjem v dober iztek. In tako je bilo. Med sabo smo se spodbujale in podpirale ter na koncu res izpeljale vse!

Zaključimo lahko, da je bilo delo na tem projektu ena naših najboljših izkušenj. Naučile smo se, kako izpeljati projekt v celoti in kako izjemno pomembno je imeti dobro ekipo, s katero delaš. To doživetje nam je obogatilo duha in utrdilo vseživljenjska prijateljstva.

Kaja Horvat, Tena Palijan, Špela Šedivy

includes not only the artistic work, but also the finances and bureaucracy, promotion, procurement, organisation, installation, etc. After all the meetings, arrangements and planning, we had about 2 months left to realise the project. This may seem like a lot of time, but there were three of us in the team and we had a lot of work ahead of us—creating 10 installations and working on the promotion of the project, alongside other study-related obligations.

The weeks just flew by. Sometimes we would start doubting ourselves and we thought that we had put too much on our plate and wouldn't be able to do it all. We experienced many emotions, from enthusiasm and fatigue to panic as the deadline neared, but what drove us and kept us together was the desire to work and mutual understanding. Whenever one of us was in a bad mood, the other two would come to the rescue; they would reassure that everything was OK and that we would sort it out somehow. And so it was. We encouraged and supported each other, and in the end we really pulled it off!

Looking back, working on this project has been one of the best experiences we have had so far. We learnt how to carry out a project in its entirety and how important it is to have a good team of people to work with. This experience enriched our spirit and strengthened lifelong friendships.

Kaja Horvat, Tena Palijan, Špela Šedivy



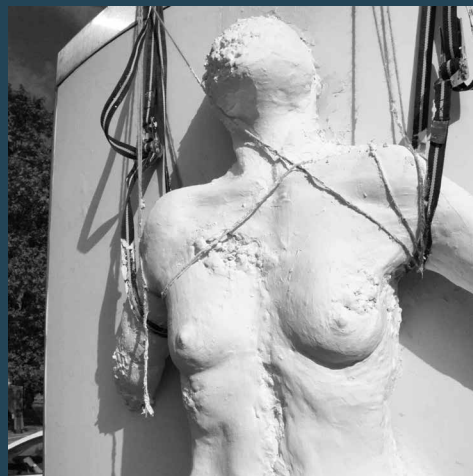
TAM TAM

NO MEJO

Kulturni centar Beograd
prezentuje film TAM TAM
režija: Vuk Brankovic
glavne uloge: Vuk Brankovic, Milica Jovanovic, Aleksandra Jovanovic
distribucija: Vuk Brankovic
www.tamtamfilm.rs



LP4201



Kolodvorska ulica, Maistrov park /
Kolodvor Street, Rudolf Maister Park



Železna cesta / Železna Street



TAM TAM









Masarykova cesta / Masaryk Street

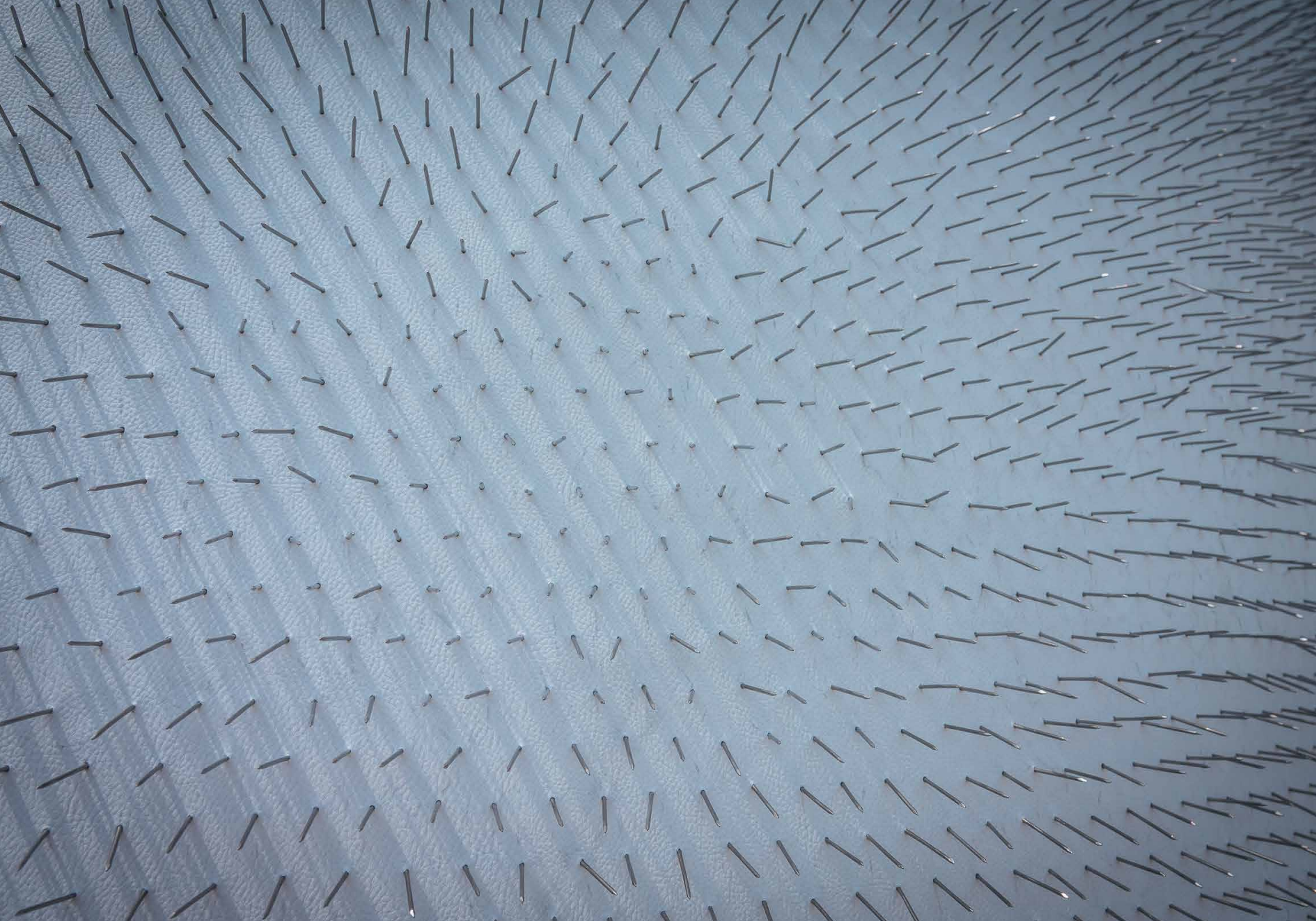




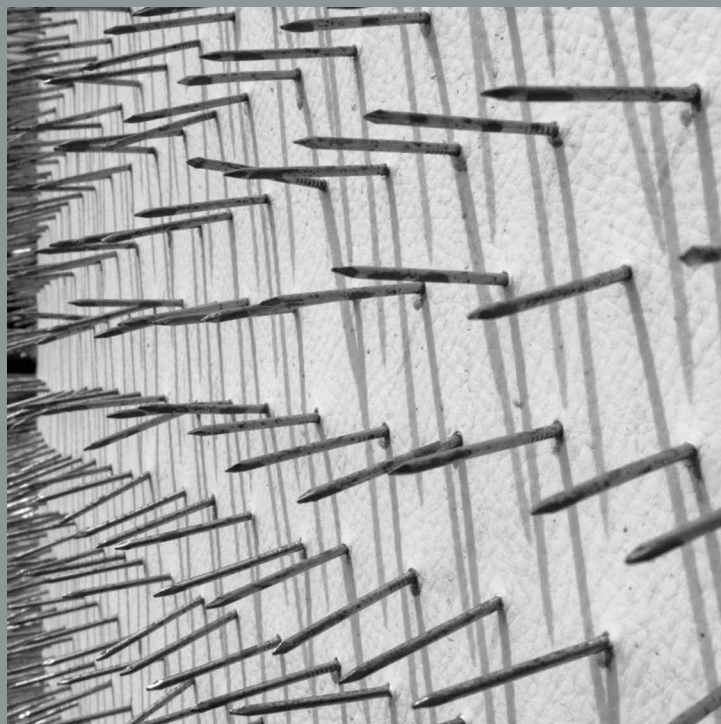
Erjavčeva ulica / Erjavec Street



Šiška, Trg prekomorskih brigad / Šiška district, Prekomorske brigade Square

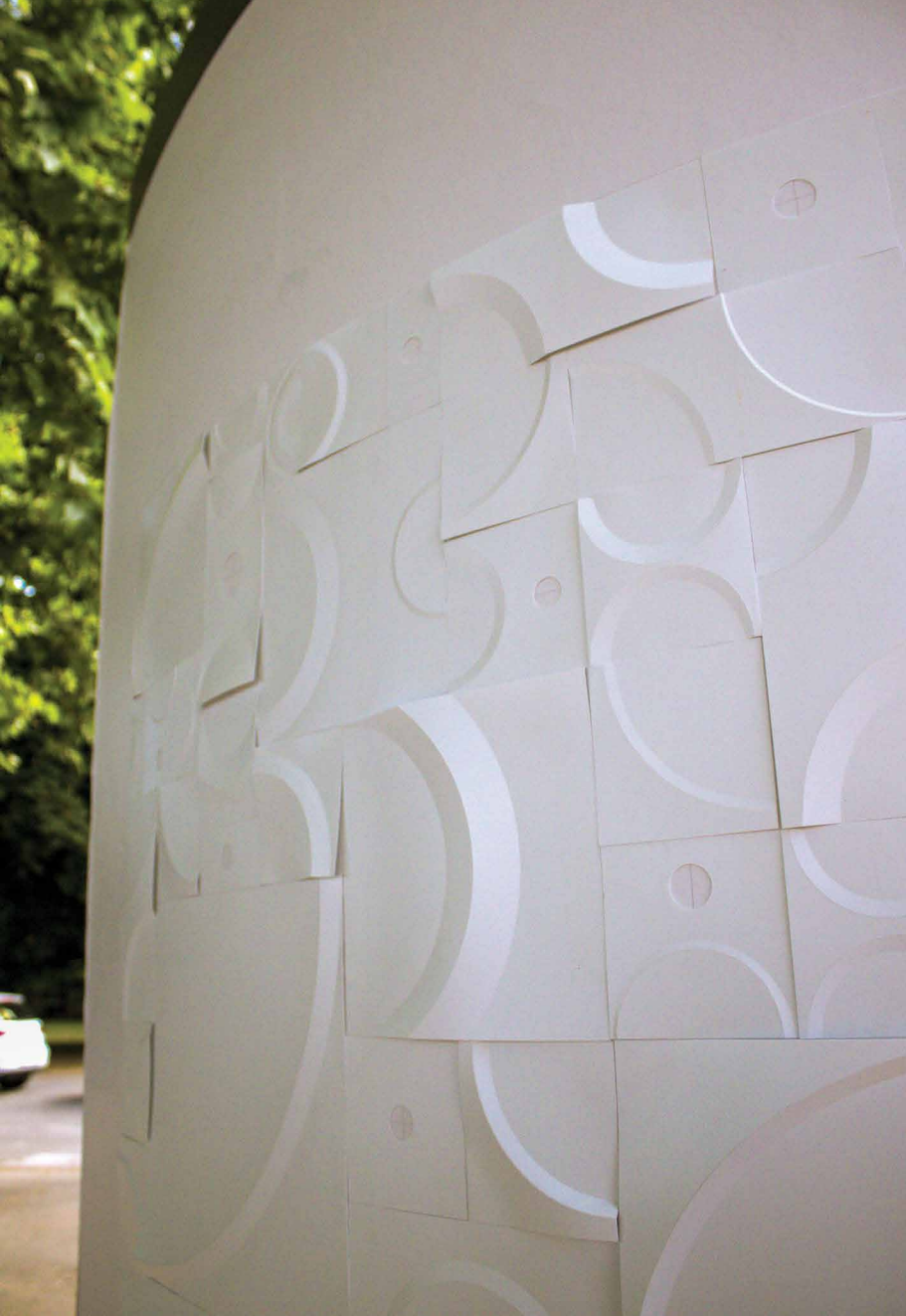








Celovška cesta / Celovec Street







Trg mladinskih delovnih brigad / Mladinske delovne brigade Square





Kongresni trg / Congress Square



BTC nakupovalno središče / BTC Shopping Mall



KipAktiv III

KipAktiv / Intervencije študentov_k kiparstva v muzejski prostor /
KipAktiv / Interventions of Sculpture Students in Museum Space

2.–11. 6. 2023

Moderna galerija /
Museum of Modern Art



Avtorice in avtor / Authors:

Millie Case

Daniel Dominguez Romero

Daša Grum

Sibila Leskovec

študentje_ke 3. letnika 1. stopnje Kiparstva /
3rd year students of BA Sculpture

Tudi letos – tako kot v prejšnjih letih delovanja *KipAktiva* – je bil cilj tega umetniškega projekta kiparstvo približati ljudem in ga vključiti v njihovo vsakdanje življenje. Poleg tega smo želeli ljudi povabiti k razmisleku, kaj vse je lahko kiparstvo. V prostor Moderne galerije smo posegli z intervencijami, postavljenimi tako zunaj galerije kot znotraj, med deli stalne zbirke.

Pri projektu smo sodelovali štirje študenti kiparstva Akademije za likovno umetnost in oblikovanje pod mentorstvom prof. Alena Ožbolta. Vsak je po svoje interveniral v prostor galerije, s čimer smo pokazali, kako raznolika je lahko umetnost.

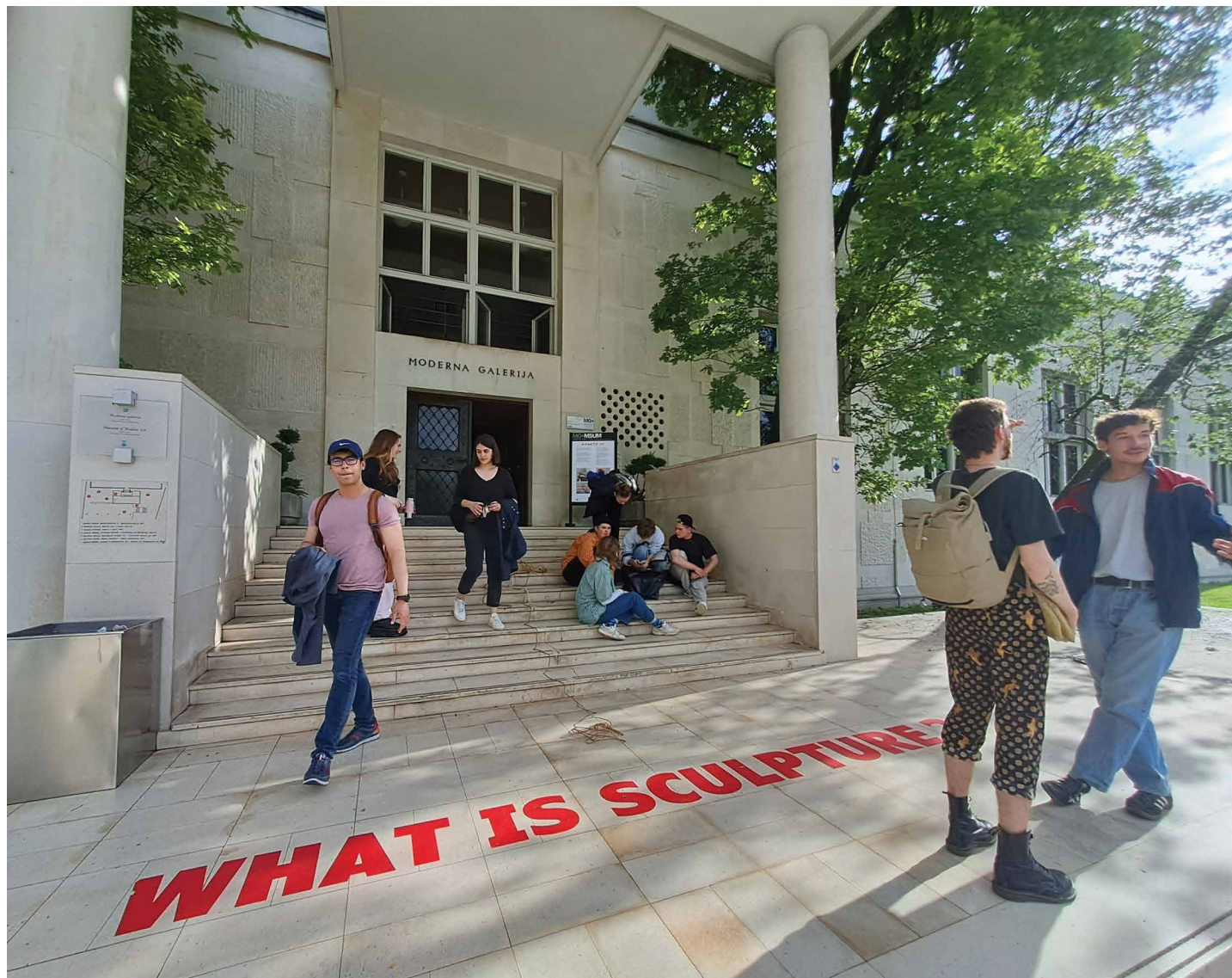
**Millie Case, Daniel Dominguez Romero, Daša Grum,
Sibila Leskovec**

As in previous years of KipAktiv, the aim of this art project is to bring sculpture closer to people and to integrate it into their everyday lives. We also wanted to invite people to think about what sculpture can be. We intervened in the space of the Museum of Modern Art, both outside and inside among the permanent collection.

Four sculpture students from the Academy of Fine Arts and Design of Ljubljana are taking part in the project, under the mentorship of prof. Alen Ožbolt. Each of the students intervened in the gallery space in their own way, showing how diverse art can be.

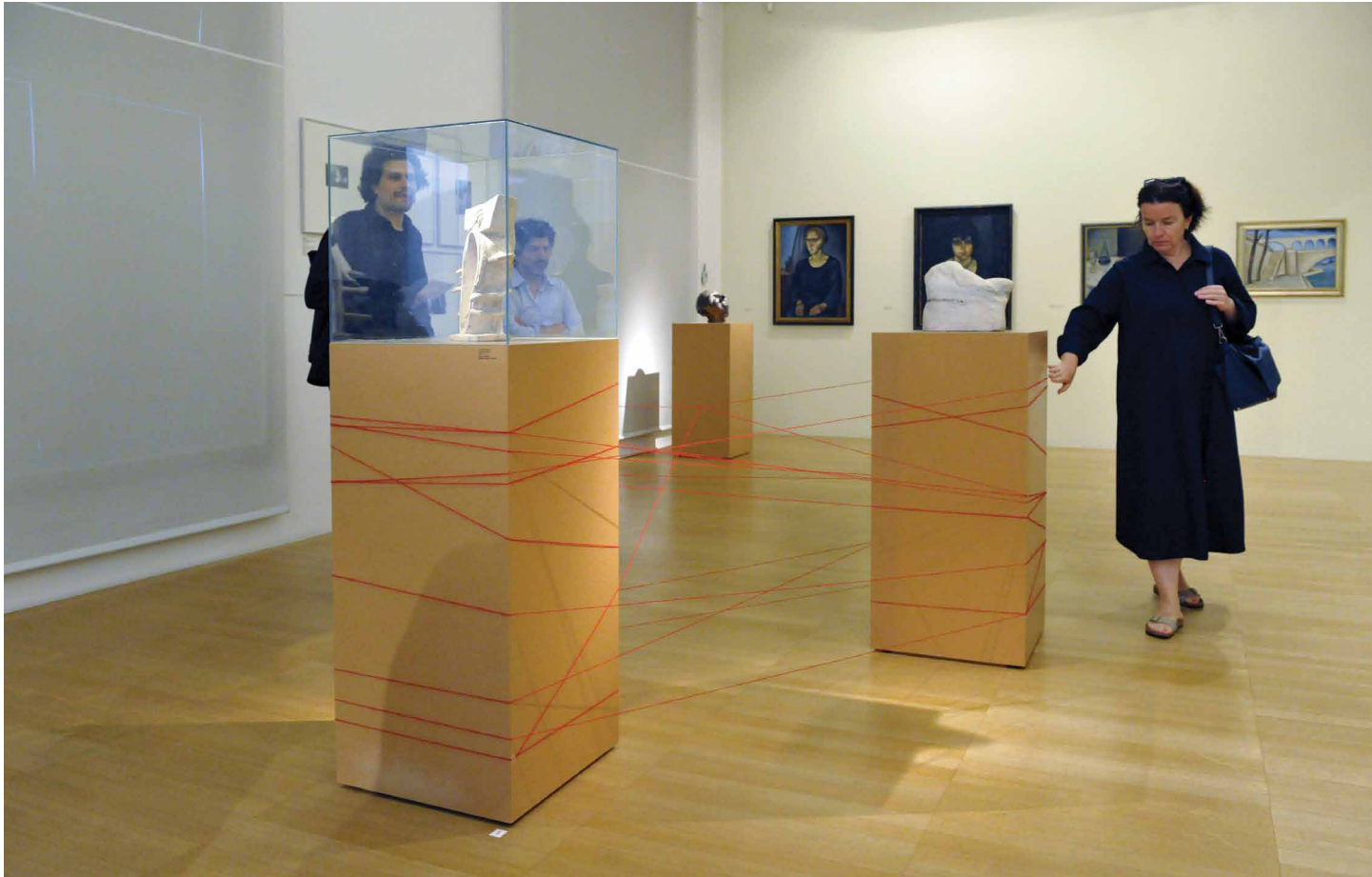
**Millie Case, Daniel Dominguez Romero, Daša Grum,
Sibila Leskovec**



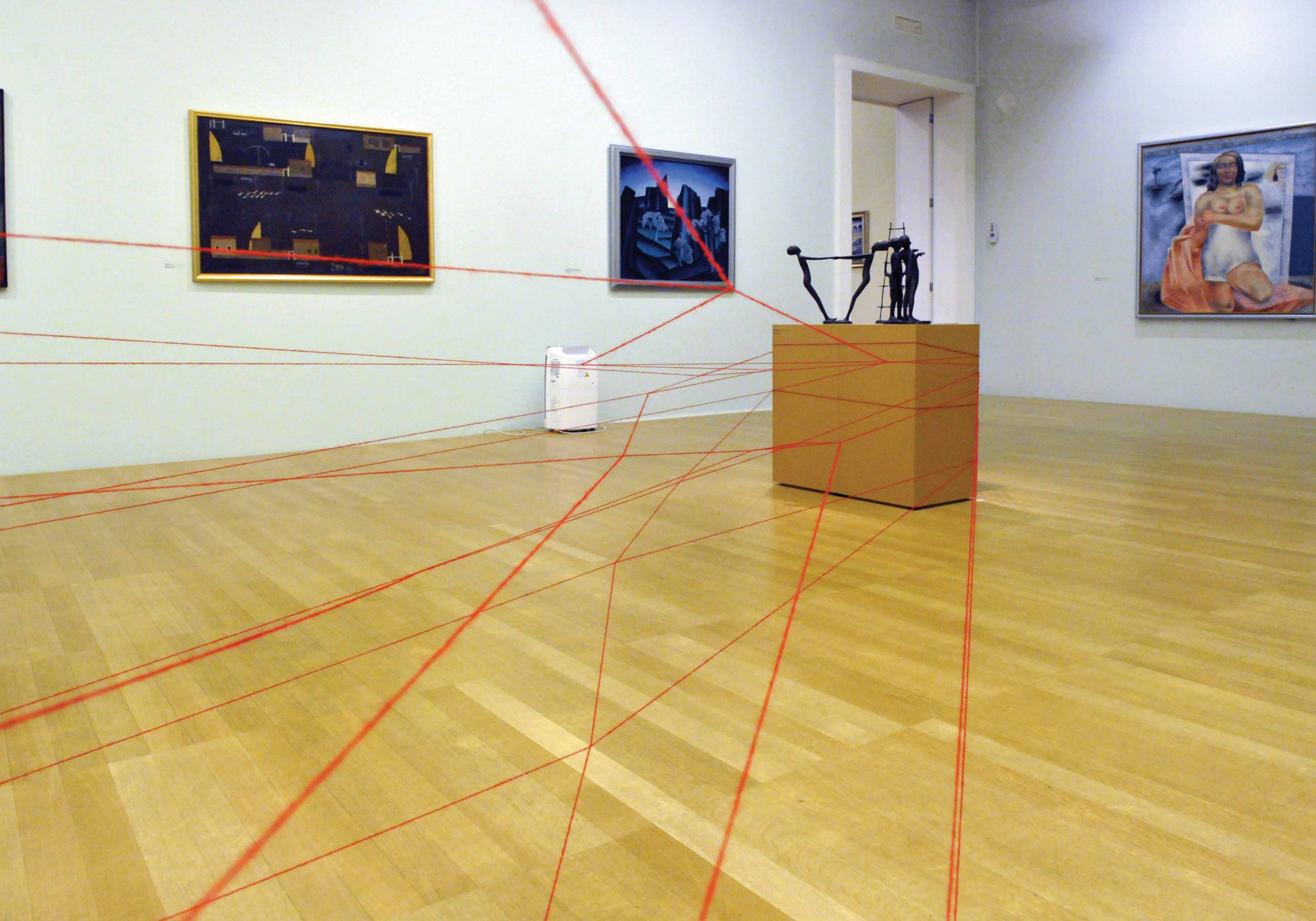






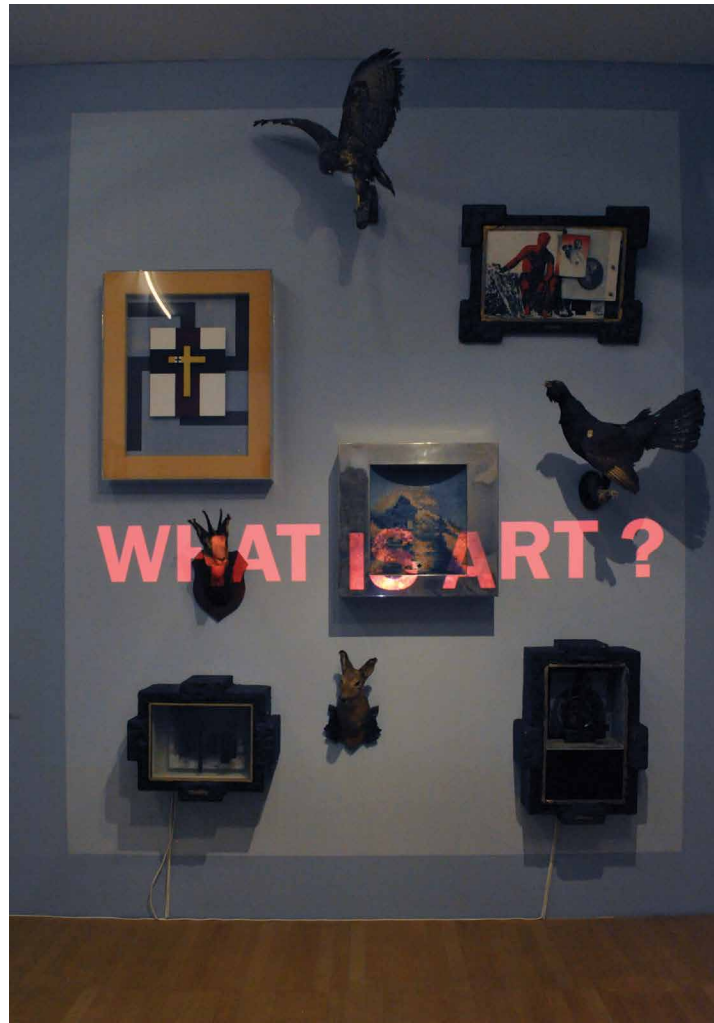














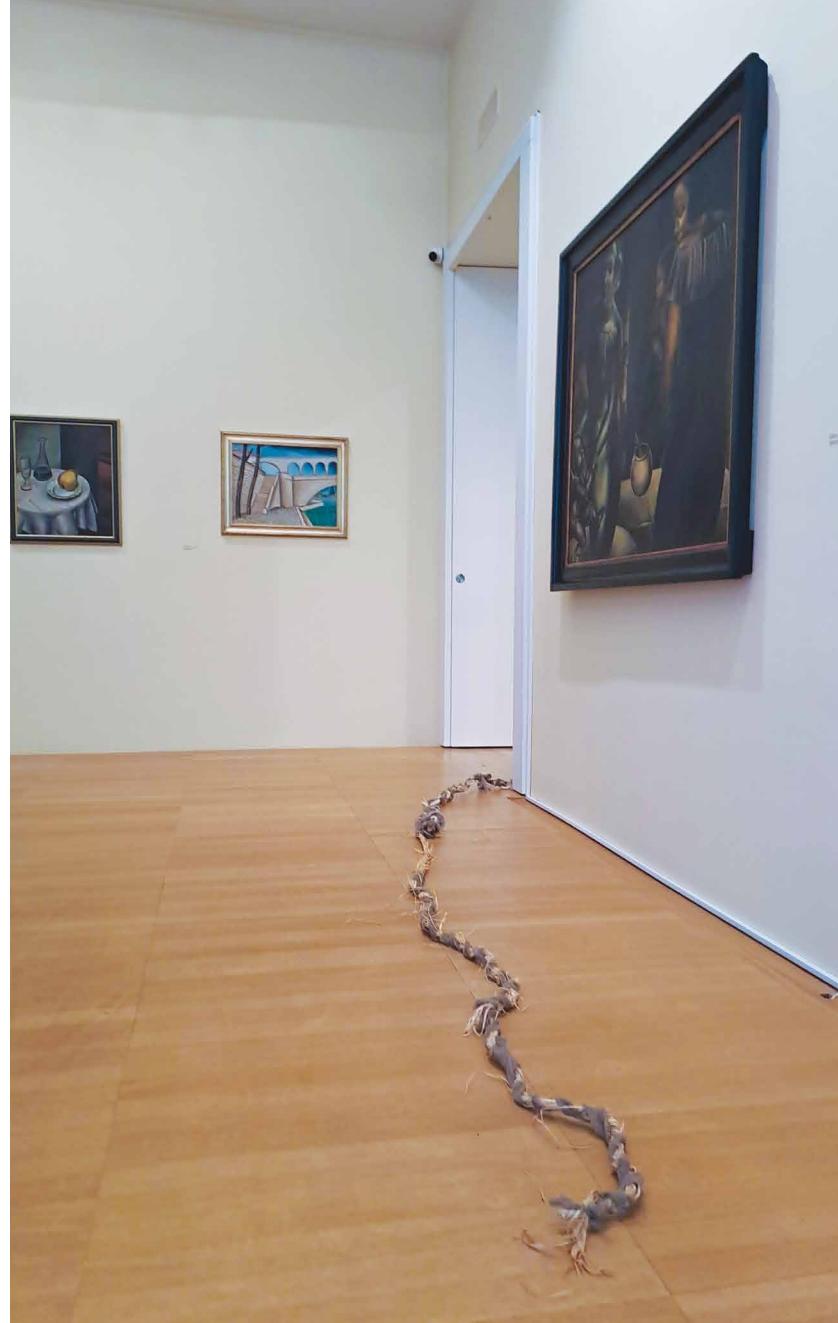


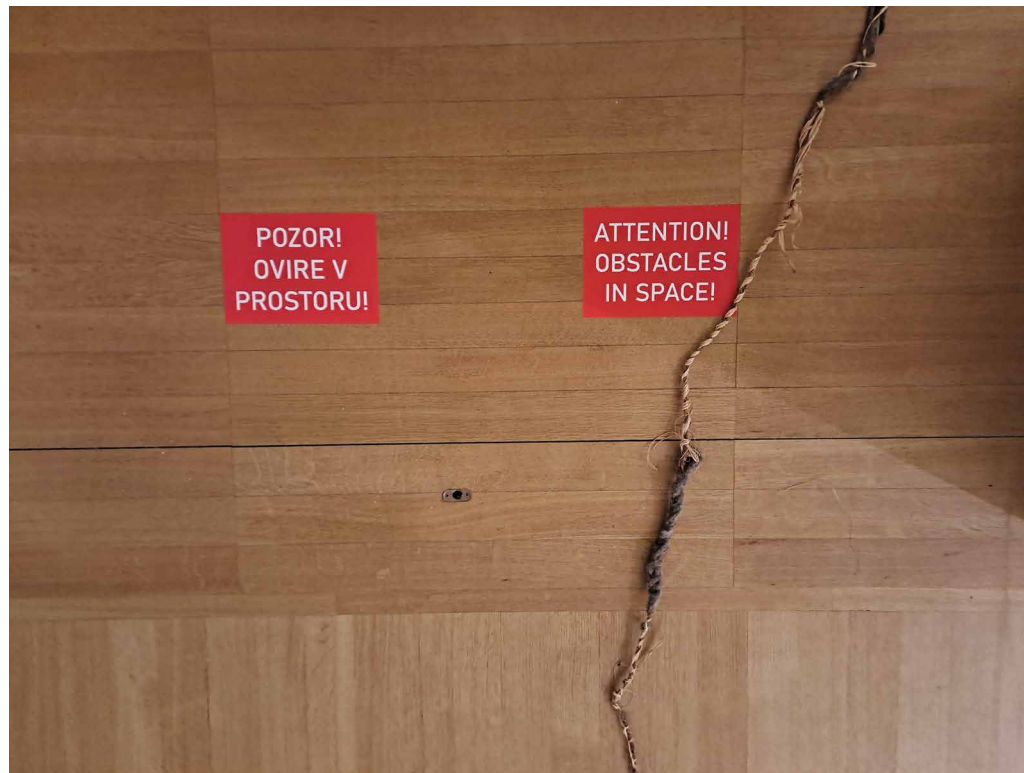


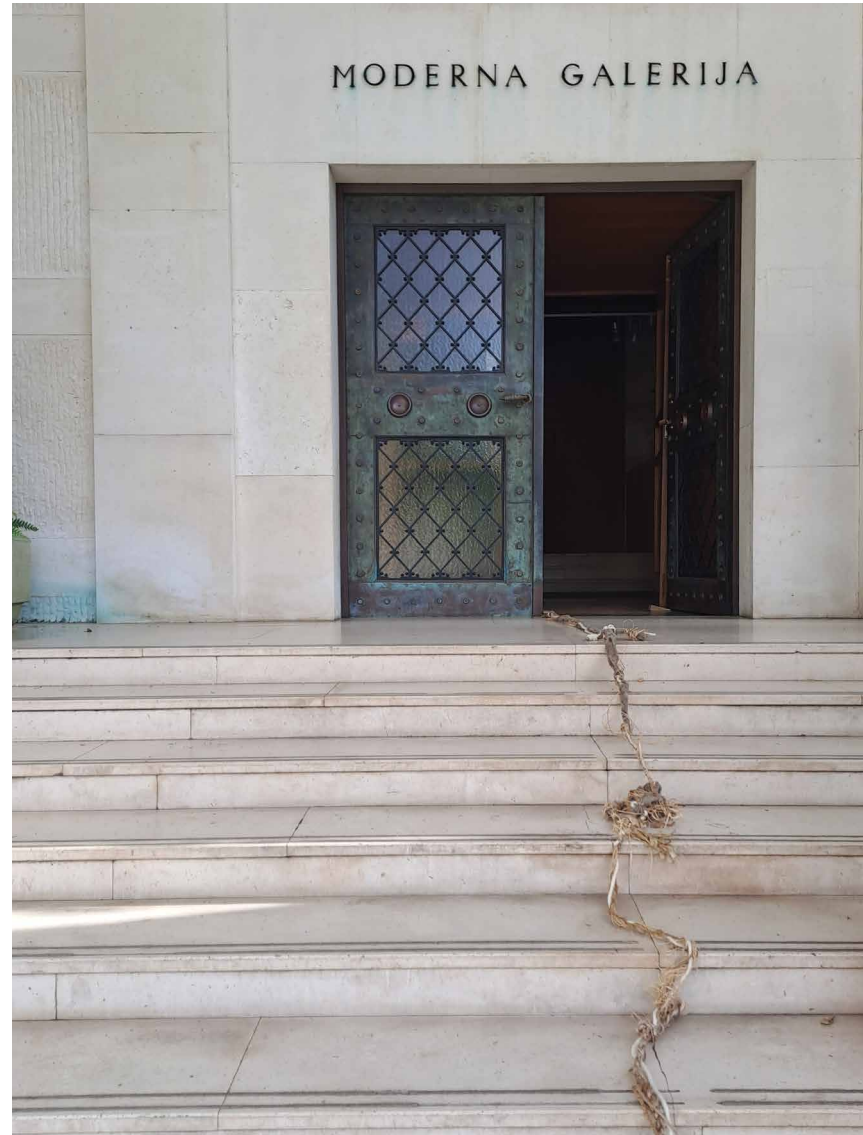












KipAktiv / KipActivity

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