



Introspektiva

An Introspective

V.S.2.D. ± Alen Ožbolt
1985–1995/1995–2018

V.S.S.D.



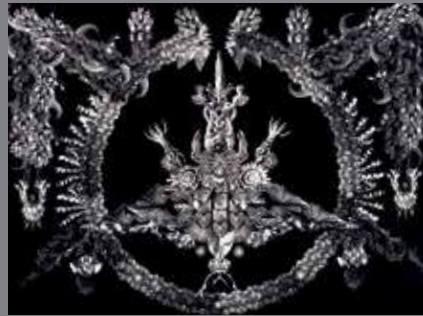
1986 15

*Veš slikar svoj dolg I. / Painter
Do You Know Your Duty I*



1987 31

*Veš slikar svoj dolg II. / Painter
Do You Know Your Duty II*



1988 55

*Padec angela svetlobe / The Fall
of the Angel of Light*



1989 71

*Spominske podobe prihodnosti
/ Memorial Images of the
Future*



1990 85

*Goreča slika / Anamorfoza /
Burnning Painting / Anamor-
phosis*



1991 91

*Slika slike / The Painting
of a Painting*



1991 105

Pesek v oči / Sand in Your Eyes



1992

*Anatomija (ana-
plamena / The A
(Anamorphosis)*

Alen Ožbolt



1995 183

*Slika slike II. / The Painting
of a Painting II*



1996 199

*Mesečnik. Tretji človek. (Mehka
postavitev.) / Sleepwalker. The
Third Man. (Soft Emplace-
ment.)*



1996 211

*Bellevue, Mera in čut / Bellevue,
Measure and Sense*



1996 219

*Odtok (iz sveta) / Outflow
(from the World)*



1997 229

»Mapping«



1997 243

*V.S.S.D. v besedi / V.S.S.D. in
Words*



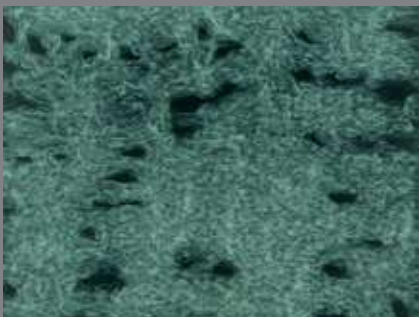
1997 255

*Ne-vidno (Videti ali ne videti)
II. / In-Visible (to See or Not to
See) II*



1998

*Konservacija sp
servation of Men*



2004 355

*Od blizu, od daleč / From Up
Close, From Far Away*



2004 367

*Umetnost po pošti / Art via
Mail*



2005 379

*Alen Ožbolt, Žiga Kariž:
Ljubezen je bojno polje / Love is
a Battlefield*



2007 395

*V.S.S.D. – 20 let pred tem /
V.S.S.D. – 20 Years Before*



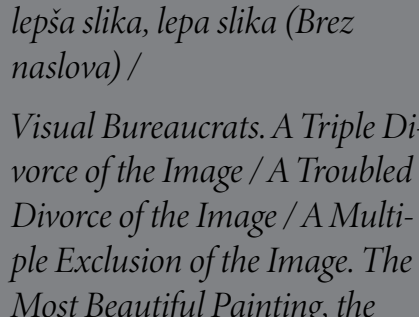
2008 403

»Ensembles« – prostorski
rebusi. Kamen na nebu / “En-
sembles” – Three-Dimensional
Rebuses. A Stone in the Sky



2010 417

*Alen Ožbolt, Bojan Gorenec,
Žiga Kariž: Vizualni birokrati.
Trojna ločitev podobe / Težavna
ločitev podobe / Večkratna izkl-
jučitev podobe. Najlepša slika,*



*lepša slika, lepa slika (Brez
naslova) /*

*Visual Bureaucrats. A Triple Di-
vorce of the Image / A Troubled
Divorce of the Image / A Multi-
ple Exclusion of the Image. The
Most Beautiful Painting, the
More Beautiful Painting, the
Beautiful Painting (No Title).*



1998–2011

*Življenje oblik /
The Life of Form*



111
Morfoze) / Anatomy of Flame



1992
Pogled (iz kaosa) / A View (Out of the Chaos)



1993
Rdeče morje (rdeči planet) / Red Sea (Red Planet)



1993
V.S.S.D, Bojan Gorenec: Križanje. Korespondenca II. / Crossing. Correspondence II



1993
Pogled v oči / Look into Your Eyes



1994
(Ti, Tebe) Tebi. Beloočnica / (Thou, Thine) Thee. White-Eye



1994
(O) Duši (94 -84) / (About) The Soul (94-84)



1994
Knjižnica (čitalnica) / Library (Reading Room)



263
omina / Conmory



1998
Prej in potem (tekoče slike in dihaajoča postavitve) / Before and After (Liquid Paintings and a Breathing Set-Up)



1999
Aerobij (dihanje in zračne študije) / Aerobium (Breathing and Air Studies)



1999
Introspektiva I. / Introspective I



2001
Sejalec 1.000.000 / The Sower 1.000.000



2002
Rob, Igra solz, Dvoje, Še / Edge, Crying Game, Double, Encore



2003
Odprto zaprto / Open Closed



2003
(Po)noči / (By)Night



435
Vie des formes / Forms



2017
Ceci n'est pas une photographie. Prostor fotografije. Na, nad, pod, čez fotografijo / Ceci n'est pas une photographie. Spaces of Photography. On, Above, Below, Over Photography



2014
Brez naslova / Untitled



2015
Črne zastave / Black Flags



2017
Sprijena umetnost. »Entartete Kunst« / Degenerate Art. »Entartete Kunst«



2018
Črni oblak, bela snov in lažni ognji / Black Cloud, White Matter and Fake Fires



2018
X (End Game, Game End)



2018
Junk News

ALEN OŽBOLT

BESEDA UMETNIKA: ZAKAJ MONOGRAFIJA? / A WORD BY THE ARTIST: WHY A MONOGRAPH?

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KOLOFON / COLOPHON

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*Beseda Umetnika:
Zakaj monografija?*

*A Word by the Artist:
Why a Monograph?*

MONOGRAFIJA kot objekt, telesna podoba, podoba iz materiala. Katalog kot »objekt podobe in besede«.

MONOGRAFIJA je debela knjiga, debeli anahronizem.

Ideja je, da bi v hitro, zelo hitro, zelo gosto, nepregledno, zelo nepregledno, tekočo, instant, vsesmerno, bučno, digitalno ..., torej internetno medijsko pokrajino s knjigo/katalogom umestili snov (material) in čas, čas počasnega rokovanja, počasnega gledanja. Da bi torej umestili nekaj počasnosti in nekaj malega prostora in nekaj malega debeline v mikrosekundno hitrost in mikro tankost informacije.

Oblika knjige/kataloga je oblika zaustavitve časa. Čeprav je knjiga/katalog znana in še vedno uveljavljena forma, vendarle postaja sodobnosti neprilagojena, okorna, nerodna, neskladna oblika. Materializirana podoba je mikroelektroniki neskladen material.

Knjiga/katalog je – manjši – objekt. Monografski katalog je večji, saj povezuje, združuje in prepleta podobe in besede. V dobi tankih ekranov je knjiga/katalog tudi vprašanje volumna podobe in besede. In šelestenje listov knjige je glas in tisk barv je vonj. Ustvarjanje fizičnega prostora besedam in podobam. Ustvarjanje trirazsežnega prostora besedi in sliki. Katalog kot objekt, telesna podoba, podoba iz materiala. Katalog kot »objekt podobe in besede«.

Umetniki se ukvarjamo – seveda ne le vsebinsko, ne le risarsko, tudi rokovali smo, roke in dlani, modelirali, rokovalsko = oblikovalsko – z obliko in formatom ter debelino in velikostjo pisma, vabila, plakata, kataloga, knjige ..., ker oblika = vsebina, ni le sporočilo.

Knjiga ima vedno tudi debelino. Vprašanje prostora in vprašanje debeline knjige. Debelina prostora kot zasnova: prostor spodaj in zgoraj, spredaj/zadaj, nad in spodaj in s strani.

Zakaj je zanimivo in zakaj je treba poudariti, da ima knjiga/katalog debelino in tri dimenzije? Obstaja namreč notranjščina knjige, nekaj znotraj, kar površina, ovitek knjige/kataloga skriva; tisto, kar vidimo, namreč nekaj tudi skriva. Obstaja tudi zadaj, nek zadaj knjige/kataloga. In tudi spodaj knjige/kataloga in hrbet, ki odpre ovitek – kot vrata – v knjigo. In hrbet, ki drži liste, strani knjige, ki kot dlani nosijo podobe.

In še: vsaka oseba je danes objekt, vsak objekt je lahko tudi oseba.

A MONOGRAPH as an object, a physical image, an image made of material. A catalogue as an "object of images and words." A MONOGRAPH is a thick book, a big fat anachronism.

The idea is to insert, with a book/catalogue, matter (material) and time, a time of slow handling, slow browsing, into the quick, very quick, very dense, unclear, very unclear, fluid, instant, omnidirectional, raucous, digital... internet media landscape, that is, to introduce a bit of slow pace and a little bit of space and a little bit of thickness into the speed measured in microseconds and into the micro-thinness of information.

The form of a book/catalogue is a form of stopping time. While a book/catalogue is a well-known and still well-established form, it is nonetheless becoming maladapted to the present, awkward, clumsy – an incompatible form. A materialized image is incompatible material with microelectronics.

A book/catalogue is a – smallish – object. A monographic catalogue is larger, connecting, uniting, and intertwining images and words. In the era of thin flat screens, a book/catalogue is also a matter of the volume of images and words. And the rustling of the pages of a book is a sound, and the printed colors are a scent. Creating a physical space for words and images. Creating a 3D space for the word and the picture. A catalogue as an object, a physical image, an image made of material. A catalogue as "the object of the image and the word."

As artists we concern ourselves – not only in terms of content, not only in terms of drawing, but also by handling, with our hands and fingers, by modeling, manipulating = designing – with the form and the format and the thickness and the size of the letter, invitation leaflet, poster, catalogue, book... because form = content; it is not only about the message.

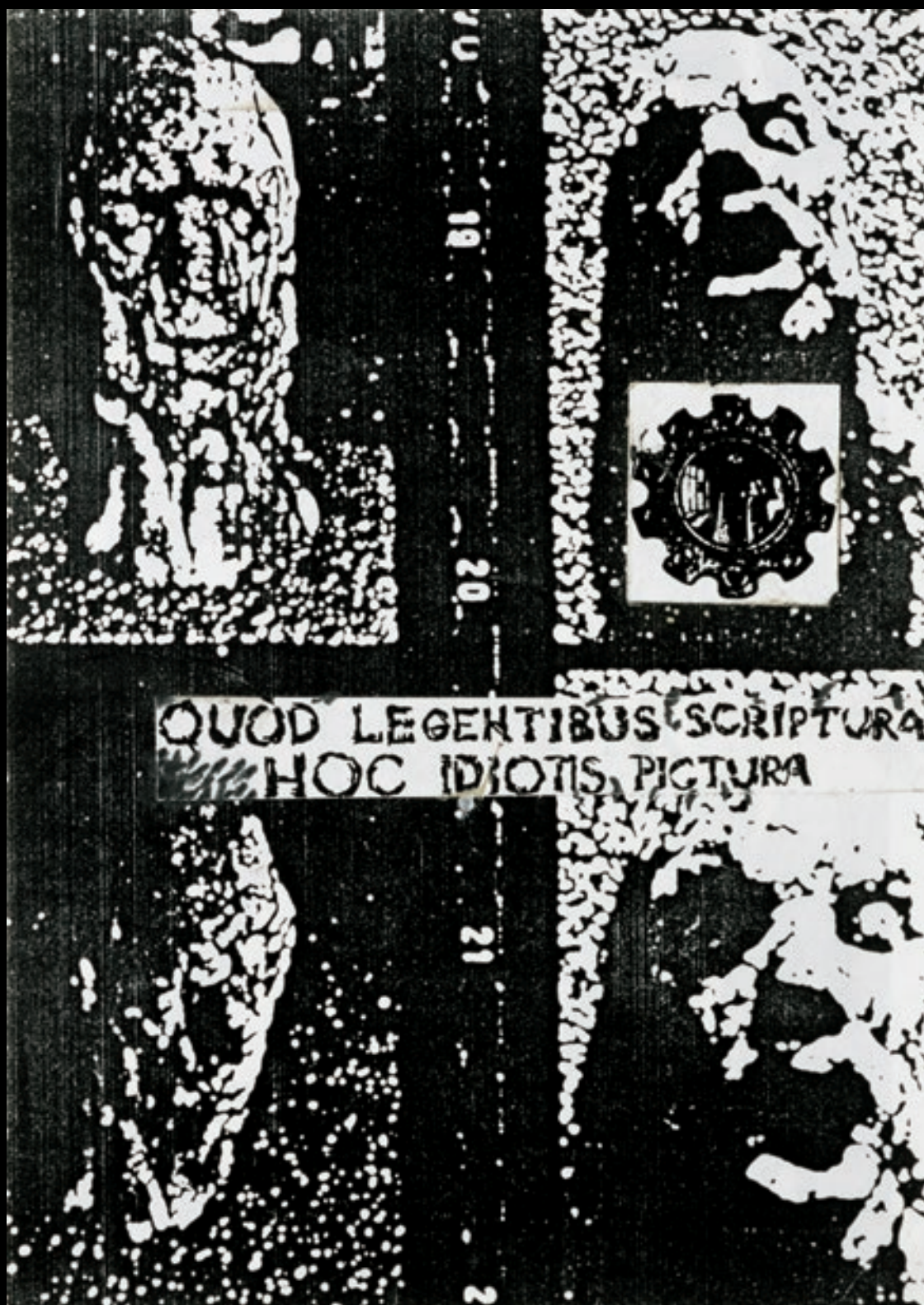
A book also always has a certain thickness. A matter of space and the matter of a book's thickness. The thickness of a space as a concept: the space below and above, in front – behind, up and down and from the side.

Why is it interesting and why does it need to be stressed that a book/catalogue has a certain thickness and three dimensions? There is an interior of a book, something inside hidden by the book/catalogue's surface, by its cover; what we see also hides something at the same time.

There is also the back side of a book/catalogue, its reverse. And the bottom of a book/catalogue and a spine that opens the covers – like a door into the book. And the spine holds together the leaves, the pages of the book bearing images like cupped hands.

And also: every person is today an object, and every object can also be a person.

V.S.2.D.



vabilo za razstavo *Veš slikar svoj dolg I. / Painter Do You Know Your Duty I* exhibition invitation
marec/march 1986, mešana tehnika / mixed media

Veš slikar svoj dolg (V.S.S.D.) je ime umetniškega dvojca, ki sta ga sestavljala Janez Jordan in Alen Ožbolt; pri tem sta bili njuni imeni zakriti v anonimnost, Veš slikar svoj dolg pa sta pojmovala kot samostojno entiteto (in se v prvi osebi ednine tudi izražala v intervjujih in zapisih), kot »razširjeni subjekt«, ki s kolektivnim, deljenim in anonimnim delom presega tedanjo izrazito prevlado »avtopoetik« v umetnosti, še zlasti v slikarstvu. Sodelovati sta začela leta 1983 z ustvarjanjem uličnih grafitov; s prvo, zdaj že ikonično razstavo sta nastopila v Galeriji Škuc leta 1986 in po naslovu razstave, *Veš slikar svoj dolg*, tudi prevzela ime. V.S.S.D. je deloval med letoma 1985 in 1995, ko se je njuno sodelovanje končalo in je V.S.S.D. kot umetniški subjekt preminil.

Že na začetku je V.S.S.D. predstavil nov in v tistem času radikalno drugačen pristop k pojmovanju umetniškega dela. Ta se je izrazil na več nivojih: v nekonvencionalnem pojmovanju slikarskega in kiparskega medija, ki je očitno presegalo dolgotrajno modernistično ukvarjanje z mejami medija in njegovo avtonomijo, v vprašanju prostorsko-časovne pogojenosti umetniškega dela, v umetniškem delu/dejanju kot potencirani celostni zaznavni in telesni izkušnji in še zlasti v vprašanju razmerja med podobo in naravo. Šlo je za nekakšen *Gesamtkunstwerk*, celostno ume-tnino, ki jo označujemo kot *totalni ambient* ali (pozneje pogostejše kot) *prostorsko sliko*, v kateri je V.S.S.D. zaobjel ves razstavni prostor kot polje ustvarjalnega dejanja in v njem ustvaril spektakelsko inscenacijo z najraznovrstnejšimi tehnikami in materiali (slike na različnih nosilcih, pesek, glina, vosek, razbito steklo, pigmenti, varjeno železo, ulita kovina, vata, pajčevina, barva v razpršilu, ogenj ...), z nepredvidljivo »ikonografijo« nasičen prostor, v katerega vstopa gledalec kot v metaforičen mejni prostor med naravo in podobo oziroma med naravnim okoljem in njegovo zavestno ustvarjeno simulacijo, resničnostjo in iluzijo, zrcalno podobo in distorzijo podobe.

Ključna figura, ki je zaznamovala ta način izražanja, je *anamorfoza*, torej varljiva, popačena, izmuzljiva podoba, ki jo je pod točno določenimi pogoji vendarle mogoče videti pravilno, kot pravo, resnično, zavezujočo, sporočilno. Vendar je pri V.S.S.D.-ju uporaba anamorfoze doživela ključen zamik: očišča, ki bi poenotilo in pomensko zaokro-žilo kaotično razsrediščenost »prostorske slike«, zdaj ni več. Podoba je zgolj še skupek tisočerih učinkov, pogledov in vtisov, ki drobijo in znova sestavljajo pogled iz kombina-

Veš slikar svoj dolg (V.S.S.D., Painter Do You Know Your Duty) was the name of a tandem of artists Janez Jordan and Alen Ožbolt; remaining individually anonymous, they conceived V.S.S.D. as an independent entity (also expressing themselves in the first person singular in interviews and texts), as an "expanded subject" transcending with its collective anonymous work the "autopoetics" prevalent in art at the time, particularly in painting. The two artists began working together in 1983 producing street graffiti; their first public presentation came in 1986 with the now iconic exhibition at the Škuc Gallery *Veš slikar svoj dolg* (*Painter Do You Know Your Duty*), a title they subsequently adopted as their name. V.S.S.D. was active between 1985 and 1995, when the collaboration came to an end and V.S.S.D. ceased to exist as an artistic subject.

V.S.S.D. presented a new, radically different approach to the concept of a work of art from the outset. This was evident on many levels: in the unconventional take on the media of painting and sculpture, clearly leaving behind the long-lasting modernist considerations related to the limits of a medium and its autonomy; in the artwork being determined by the place and time of its presentation; in the art work/act being an intense, total perceptual and bodily experience; and especially in the relation between image and nature. A V.S.S.D. work was a total work of art, *Gesamtkunstwerk*, also described as a *total environment*, or later more often as a *spatial painting*. In it, V.S.S.D. took over the entire exhibition space as the field of the creative act, staging a spectacular scene in a vast array of diverse techniques and materials (paintings on a variety of supports, sand, clay, wax, broken glass, pigments, wrought iron, cast metal, cotton wool, cobwebs, spray paint, fire...), a space saturated with an unpredictable "iconography" that the viewers entered as a metaphorical borderline space between nature and image, or the natural environment and its deliberate simulation, reality and illusion, mirror image and the distortion of the image.

This kind of expression was centrally marked by *anamorphosis*, a deceptive, distorted, evasive image that can, under certain conditions, nonetheless be seen as correct, true, real, communicative. However, there is a twist in V.S.S.D.'s use of anamorphosis: there actually is no point of view that would bring together the chaotic, decentered "spatial painting" and give it a definable meaning. The image is a conglomerate of myriad effects, per-

torike tisočerih pomenov brez središčne točke, ki bi celoti lahko podelila pomirjujoči smisel. V.S.S.D. je svoja dela in projekte naslavljal z enigmatičnimi, dvoumnimi naslovi, razstave pa so spremljala besedila, ki niso bila interpretacija dela, temveč samostojen material, čeprav soodvisen z likovnim delom. Tudi to je specifična V.S.S.D.-jevega ustvarjanja: izjemno mesto, ki ga ima v njem črka in beseda, teksti, ki zvenijo zelo nenavadno, nasičeno, kot nekakšni blasfemični katekizmi o umetnosti in poslednjih stvareh (izbor teh besedil je objavljen v publikaciji *Beseda slike (Knjiga): (Izbrane) besede, izjave, teksti 1984–1995*).

Takšna zasnova umetniškega dela je v svojem času sovpadla s postmodernistično paradigmo umetnosti in z vsemi njenimi posledicami (razsrediščenje subjekta, propad velikih idej in zgodb, teorija simulakra). V smislu inovativne prostorske širitve umetniškega dela pa je tudi v svetovnem merilu pomenila zgodnji fenomen prostorske oziroma instalacijske umetnosti pri nas.

V naslednjem desetletju so sledili V.S.S.D.-jevi projekti/razstave, med katerimi so najpomembnejši *V.S.S.D. II* (1987/88, Galerija Škuc), *Slika slike* (1991), *Pesek v oči* (1991), *Anatomija (anamorfoze) plamena* (1992), *Rdeče morje (rdeči planet)* (1993), *Križanje. Korespondenca II* (1993, Dunaj), *Pogled v oči* (1993, sekcija Aperto na Beneškem bienalu), *Pogled (iz kaosa)* (1992), *Čitalnica* (1994), *(Ti, Tebe) Tebi. Beloočnica* (1994), *(O) Duši* (1994) in poslednji projekt V.S.S.D.-ja *Slika slike II* (1995, Beneški bienale). V njih je V.S.S.D. razvil kompleksno razvejano, heterogeno vsebinsko in oblikovno strukturo, v kateri se je največkrat ciklično vračal k temeljnim vprašanjem, ki jih je v svojem umetniškem izrazu zastavil že na samem začetku in jih v novih projektih zastavljal bodisi na novo ali jih na novo vrednotil, potrjeval ali opuščal. Tega razvoja ni mogoče zajeti linearno, saj ne temelji na logiki razvoja ali napredka, temveč na logiki rizomatskega skupka, štrene, ki omogoča časovna prehajanja, preteklosti na mestu prihodnosti, narave na mestu podobe, pomena, ki je investiran v podobo, ko ta bolj prikriva kot razkriva (odsotnost v vidnem, želja v objektu) – interpretacija dela je tu nikoli končano besedilo, saj tudi domala vsako V.S.S.D.-jevo delo korenini v nekih preteklih predpodobah in se potencialno razrašča v brezštevilne prihodnje. V.S.S.D. nekoč izjavi: »Nazaj v preteklost, nazaj k sebi. Iskanje (sebe) je (samo) polaščanje. Kje so moji spomini, kje so – zgovorne podobe. Ni nobenega razloga, da bi imel občutek stalnosti: vse je v

spectives and impressions breaking up and rearranging the view from the combinations of countless meanings without some central point that could bestow a pacifying sense to the whole. V.S.S.D. gave its works and projects enigmatic, ambiguous titles, and wrote accompanying texts to the exhibitions that were not interpretations of the works, but autonomous material, albeit interdependent with the artworks. The special place occupied by text, its extraordinary significance in V.S.S.D.'s oeuvre, is also specific of the artist, as is the nature of the texts: highly unusual, verbally saturated, overflowing, like some blasphemous catechisms about art and last things (a selection of them was published in *The Word of a Painting (Book): (Selected) Words, Statements, Texts 1984–1995*).

This concept of a work of art coincided with the post-modernist paradigm of art and all that it entailed (decentering of the subject, failure of great ideas and master narratives, the simulacrum theory). In terms of its innovative expansion of an artwork to encompass the exhibition space, it was an early manifestation of the global phenomenon of spatial or installation art in our region.

The most outstanding projects/exhibitions V.S.S.D. presented in its slightly over a decade of work include *V.S.S.D. II* (1987/88, Škuc Gallery), *The Painting of a Painting* (1991), *Sand in Your Eyes* (1991), *The Anatomy (Anamorphosis) of Flame* (1992), *Red Sea (Red Planet)* (1993), *Crossroads. Correspondence II* (1993, Vienna), *Look into the Eyes* (1993, Aperto, Venice Biennale), *Look (out of the Chaos)* (1992), *Reading Room* (1994), *(Thou, Thine) Thee. White-Eye* (1994), *(About) the Soul* (1994), and the final V.S.S.D. project, *The Painting of a Painting II* (1995, Venice Biennale). In these and other projects, V.S.S.D. developed a complex, ramified, heterogeneous structure of content and form, most frequently cyclically returning to the basic issues broached at the outset, approaching them from a different angle or reevaluating, reaffirming or abandoning them. This was not a linear progress based on the logic of development or progression; rather, it was a rhizomatic growth, an entanglement allowing temporal transitions, the past in place of the future, nature in place of the image, meaning invested in an image that conceals more than it reveals (absence in the visible, desire in the object) – interpretation of this work is interminable, since virtually every single V.S.S.D. work stems from some past pre-image and has the potential to grow into countless future ones. V.S.S.D. once said:

gibanju – gibljivo, spremenljivo in minljivo. Prihodnost ne obstaja.«

Zdi se neučinkovito sestavljati taksonomijo V.S.S.D.-jevih podob in celo kronološka razporeditev projektov je tukaj bolj zunanje, zasilno pomagalo, ki bi morda utegnilo pred gledalca jasneje razprostrti prepletenost umetniških del, oblik, vprašanj. Pri vsakem od teh poskusov iskanja notranje strukture, izvora »motivov« ali oblikovnih lastnosti, ki bi na videz smiselno opredelili njegovo produkcijo, se ujamemo v zanko, kjer noben pogled ni poslednji (še manj pa »pravi«, »pravilen« ali celo »realen«, čeprav lahko daje vtis silne dramatičnosti, celo vehementne usodnosti), saj se vedno podvaja v neskončni permutaciji zrcalnih podob, prividov, ornamentov, tehnične bravure v risbi, pretirani nasičenosti motivov, izobilja materialov, ki se v zadnjih delih izteče v krhko, minljivo risbo v pesku ... Verjetno najbolj radikalno in finalno gesto anamorfičnega zlitja podobe in narave je V.S.S.D. ustvaril z *Gorečo sliko* (1990), ko je zažgal eno od svojih slik in se je ta ob tem transformirala v neulovljivo igro plamenov, četudi je to dejanje pomenilo njeno uničenje.

V.S.S.D. je v relativno kratkem času svojega delovanja ustvaril izjemen, kompleksen, heteronomen in dramatično fascinanten univerzum podobe, ki jo je v spektakelski inscenaciji privzdignil na položaj vseobsegajoče, totalne slikarske-kiparske-umetniške izkušnje, in v takšni produkciji zastavljal ključna vprašanja sodobne umetnosti, ki se še vedno intenzivno ukvarja s temeljnimi vprašanji forme, pogleda, telesa in snovi.

“Back to the past, back to the self. The search (for the self) is a (self) appropriation. Where are my memories, where are – eloquent images. There is no reason for me to have a feeling of permanence: everything moves – is movable, changeable and transitory. The future does not exist.”

Trying to compose a taxonomy of V.S.S.D.'s images seems beside the point, even our chronological classification is but a makeshift aid hoping to convey how densely interwoven V.S.S.D.'s works, forms and issues are. Any attempt to discern the inner structure, the origin of the “motifs” or formal qualities that would, at least apparently, explain this production, can be misleading, since no one view is final (much less “true”, “correct” or “real,” regardless of the impression of the high drama or fatefulness it may give); it is always multiplied in an endless permutation of mirror images, illusions, ornaments, bravura in drawing, a surfeit of motifs, an abundance of materials which eventually wanes to a fragile, ephemeral drawing in sand... Probably the most radical and final gesture of anamorphic fusion of image and nature was accomplished by V.S.S.D. in 1990 with *Burning Painting*: the burning of a painting transformed it into an elusive play of flames, even though this act meant its destruction.

In the relatively short time of its work, V.S.S.D. created an exceptionally complex, heteronomous and dramatically fascinating universe of the image, elevating it in spectacular scenes to the status of an all-encompassing, total painterly-sculptural-artistic experience, and addressing through this production the (still) central issues of contemporary art: form, the gaze, the body, and matter.

Martina Vovk

Moderna galerija / Museum of Modern Art

Prevod/Translation: Tamara Soban

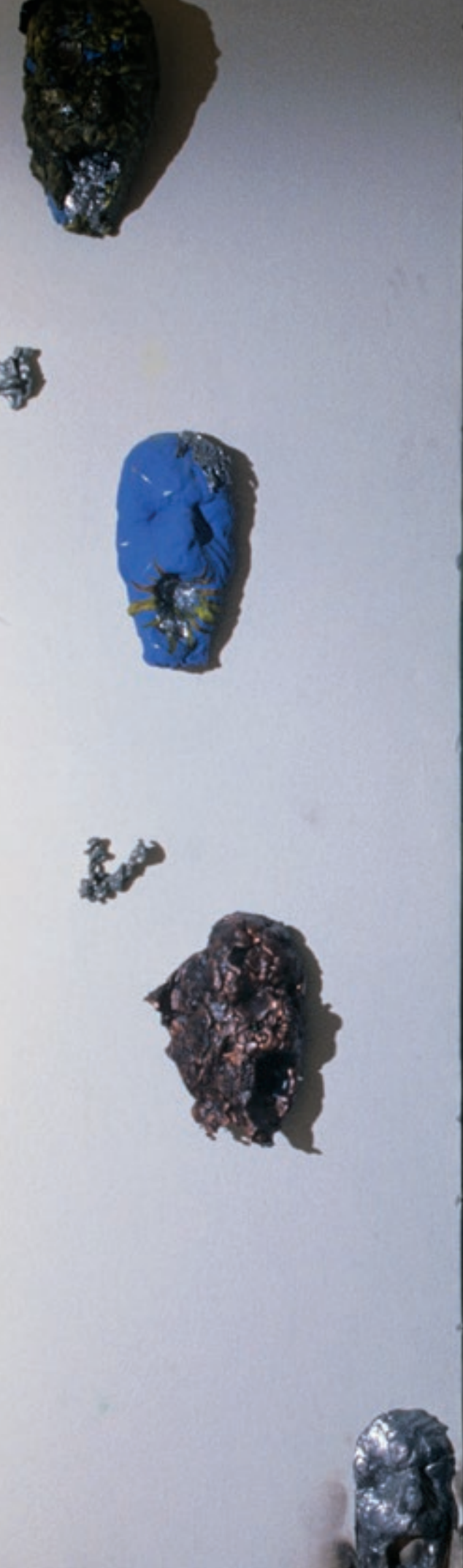
Veš slikar svoj dolg I. /
Painter Do You Know Your Duty I

5. 3. 1986 – 18. 3. 1986

Galerija Škuc, Ljubljana, Slovenija / Škuc Gallery, Ljubljana, Slovenia









Prepletanje (zgostitve) z luknjo / Interweaving (Condensations) with a Hole

1986, 96 x 51 x 5 cm

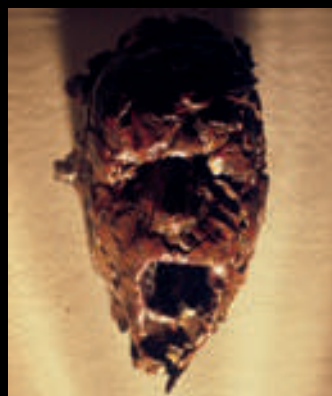
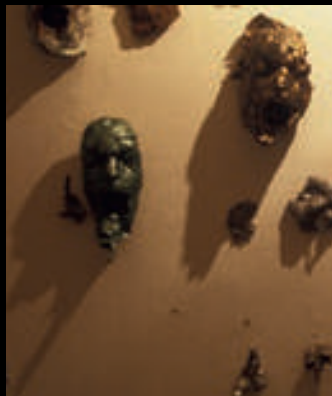
pigment, barva, lepilo, bombaž, izolirna plošča / pigment, paint, glue, cotton, insulation board















Glava / The Head

1985, 45 × 15 × 23,6 cm

glina; last avtorja / clay; courtesy of the artist



Uničenje slike / Destruction of a Painting

1986, mere niso znane, mešana tehnika, uničeno / dimensions unknown, mixed media, destroyed



1

¹ *Glava (lobanja) / Head (Skull)*

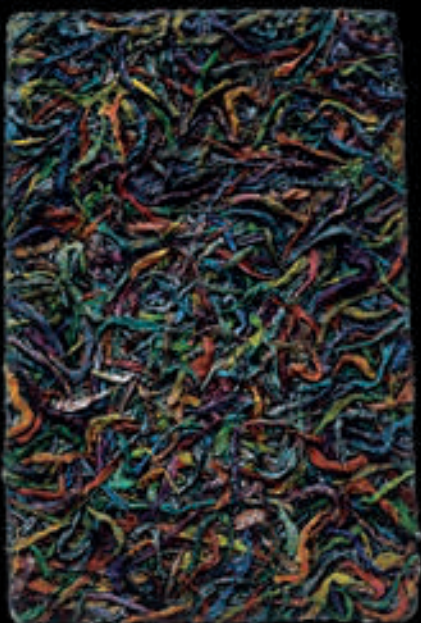
1985, 63 × 61 × 4 cm
mešane tehnike, bombaž, les; zasebna last / mixed
media, cotton, wood; private collection

² *Prepletanje (zgostitve) / Interweaving
(Condensations)*

1986, 68 × 50 × 5 cm
pigment, barva, lepilo, bombaž, izolirna plošča; zasebna last /
pigment, paint, glue, cotton, insulation board; private collection

³ *Prepletanje (zgostitve) brez glave /
Interweaving (Condensations) without a head*

1985, 62 × 50 × 11 cm
pigment, barva, lepilo, bombaž, pesek, izolirna plošča; zasebna last /
pigment, paint, glue, cotton, sand, insulation board; private collection



2



3



4

⁴ *Prepletanje (zgostitve) s Titovim portretom / Interweaving (Condensations) with Tito's Portrait*

1985, 62 × 50 × 8 cm

pigment, barva, lepilo, bombaž, aluminij, izolirna plošča; nahajališče neznano / pigment, paint, glue, cotton, aluminium, insulation board; location unknown



5

⁵ *Prepletanje (zgostitve) z glavo na nebu / Interweaving (Condensations) with a Head in the Sky*

1985, 61 × 50 × 6 cm

pigment, barva, lepilo, bombaž, žgan pesek, izolirna plošča; nahajališče neznano / pigment, paint, glue, cotton, baked sand, insulation board; location unknown

Veš slikar svoj dolg II. /
Painter Do You Know Your Duty II

28. 10. 1987 – 29. 1. 1988

Galerija Škuc, Ljubljana, Slovenija / Škuc Gallery, Ljubljana, Slovenia



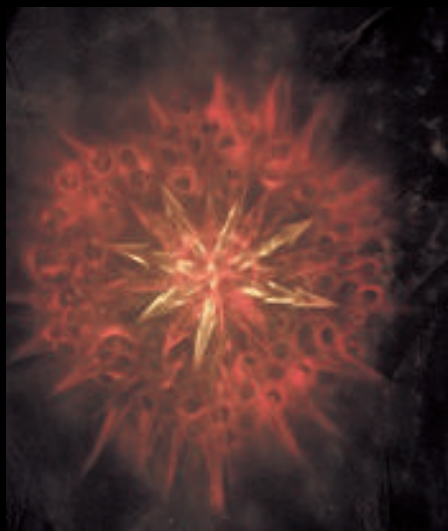




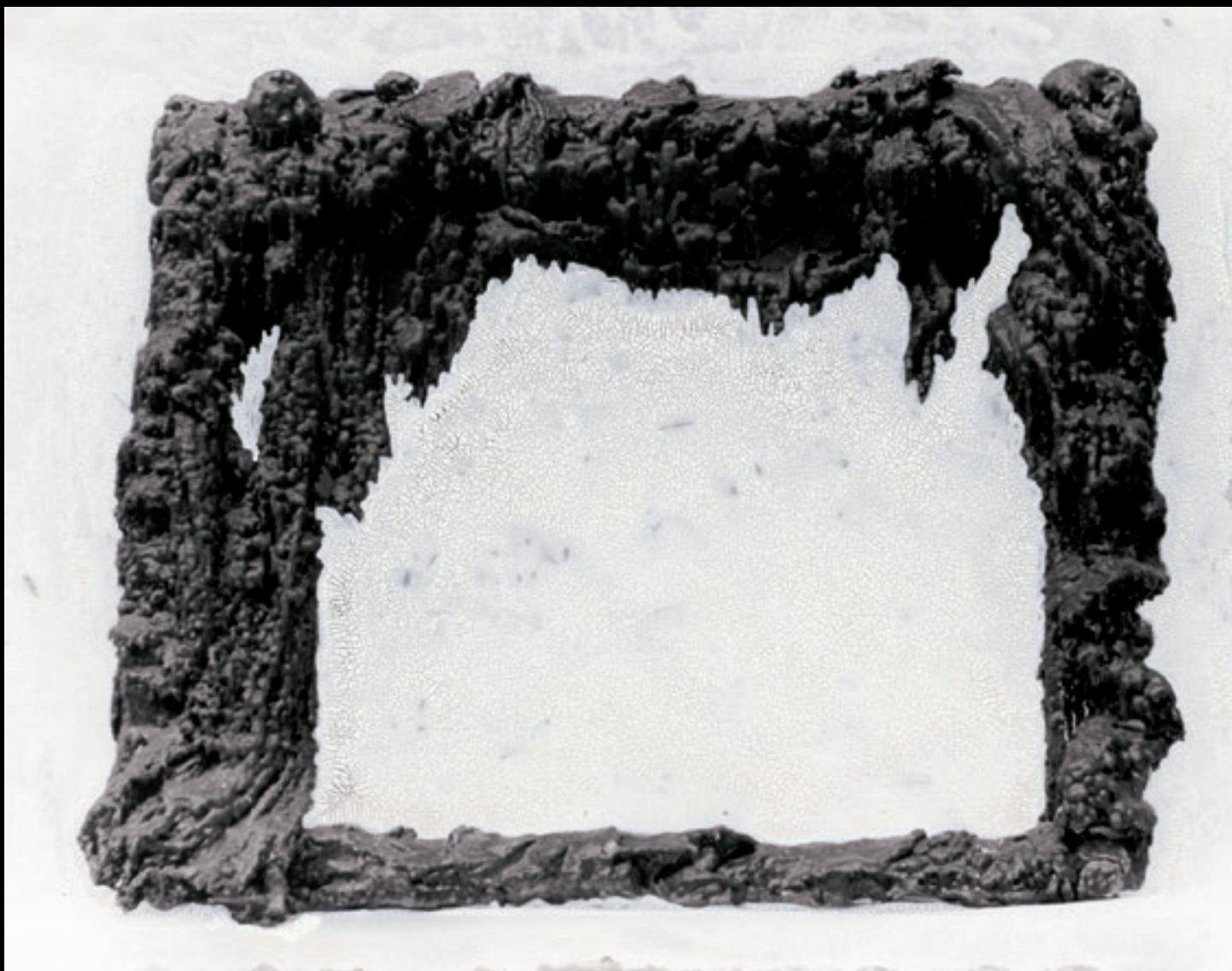












Jama okvir / Cave Frame

1986; mere niso znane / dimensions unknown
vosek, mavec; uničeno / wax, plaster; destroyed



Art Nouveau Antic

1986 – 1987; mere niso znane / dimensions unknown
mavec, akril; uničeno / plaster, acrylic; destroyed



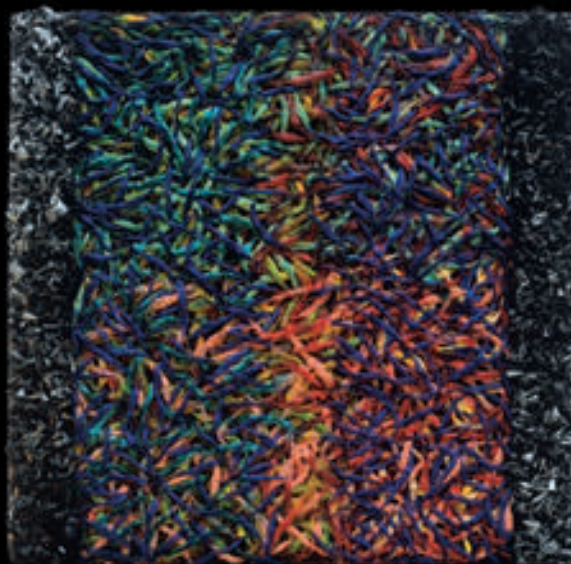
1



2



3



4

¹ *Prepletanje (zgostitve) / Interweaving (Condensations)*

1987, 59 × 50 × 5 cm

pigment, barva, lepilo, bombaž, izolirna plošča; nahajališče neznano / pigment, paint, glue, cotton, insulation board; location unknown

² *Prepletanje (zgostitve) / Interweaving (Condensations)*

1987, 56 × 50 × 5 cm

pigment, barva, lepilo, bombaž, izolirna plošča; nahajališče neznano / pigment, paint, glue, cotton, insulation board; location unknown



5

³ *Prepletanje (zgostitve) / Interweaving (Condensations)*

1987, 58 × 49 × 5 cm

pigment, barva, lepilo, bombaž, izolirna plošča; nahajališče neznano / pigment, paint, glue, cotton, insulation board; location unknown

⁴ *Zastava / Prepletanje (zgostitve) | The Flag / Interweaving (Condensations)*

1987, 66 × 64 × 3 cm

mešana tehnika, pigment, barva, lepilo, bombaž, kovinski opilki, les / mixed media, pigment, paint, glue, cotton, metal shreds, wood

⁵ *Grb / Coat of Arms*

1987, 53 × 53 × 4 cm

barva, vosek, mavec; nahajališče neznano / paint, wax, plaster; location unknown



Veliko steklo / Big Glass

1987; mere niso znane; akril, pigment, lepilo, srebrni prah, ogledalo, les; uničeno /
dimensions unknown; acrylic, pigment, glue, silver dust, mirror, wood; destroyed



Optična guba (Razdor površine) / Optical Fold (Division of Surface)

1987, 217.5 × 164.5 × 18 cm

akril, ogledalo, les; Franjevački muzej / acrylic, mirror, wood; Franciscan Monastery



Gotsko okno / Gothic Window

1987, 71 × 52 cm

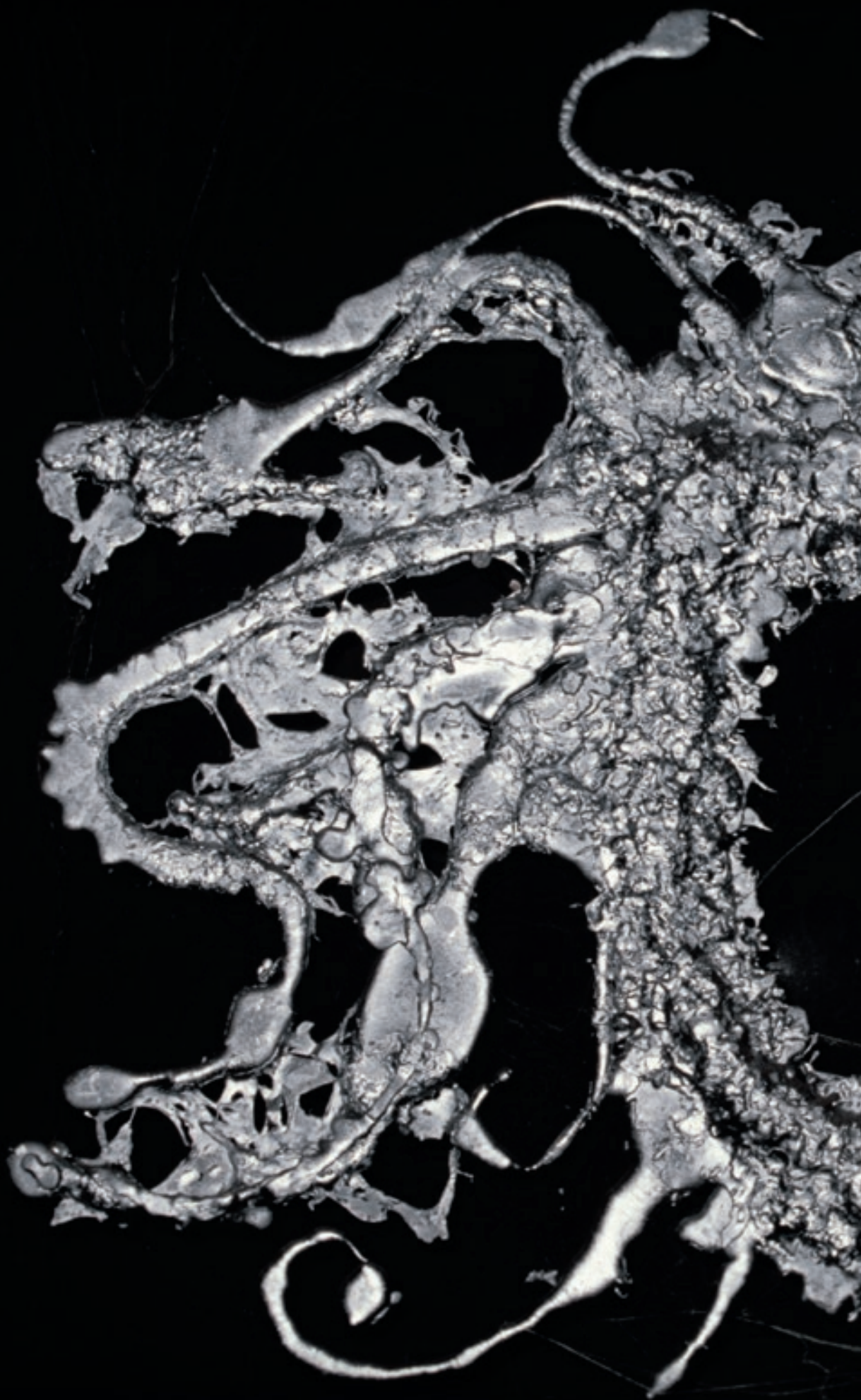
aluminij, nahajališče neznano / aluminium, location unknown



Zlu v oči / Evil in the Eye

1986, 100 × 90 × 18 cm

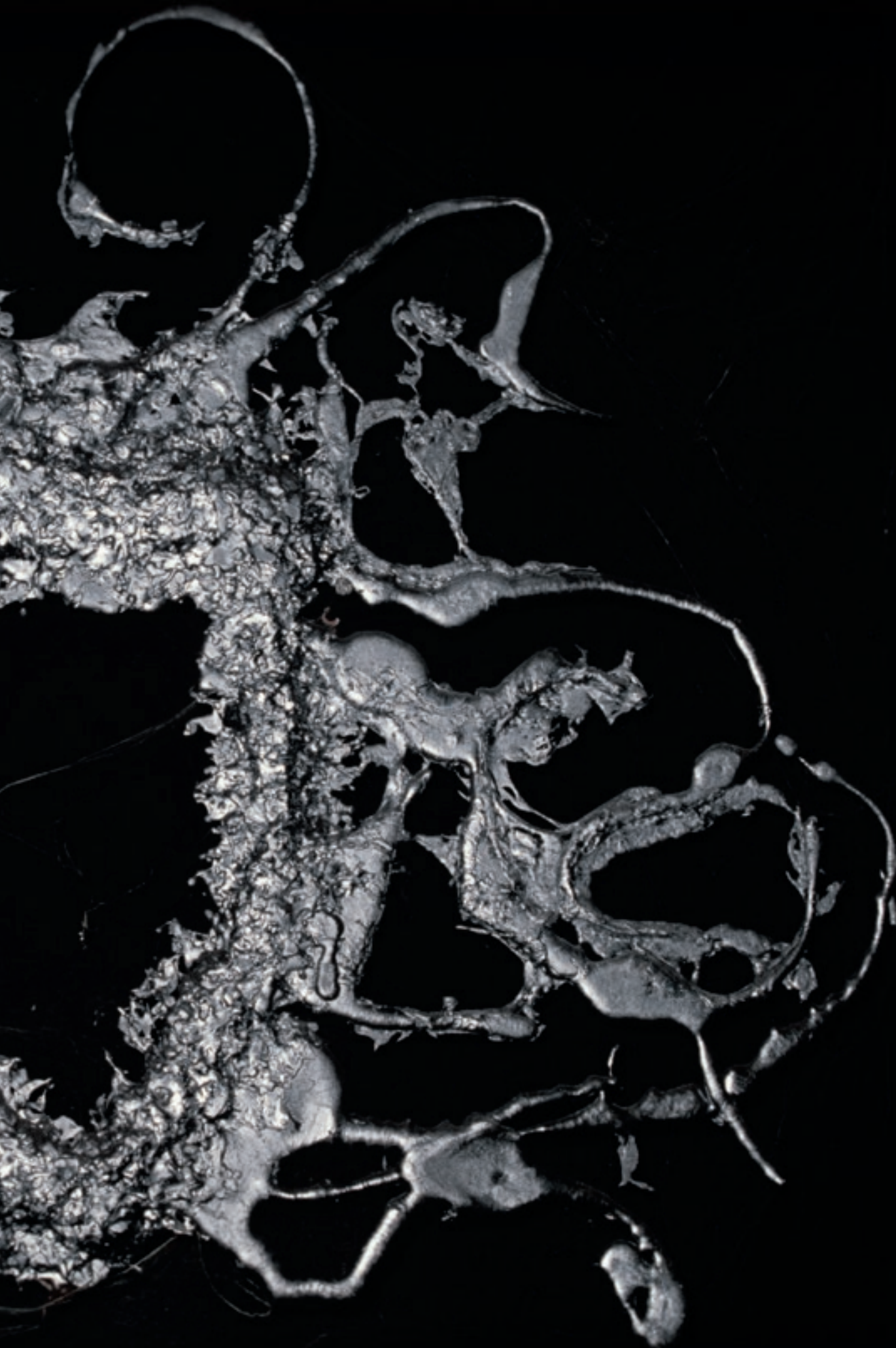
akril, mavec, železo; nahajališče neznano / acrylic, plaster, iron; location unknown



Robovi Meduze / The Edges of Medusa

1987; 103 × 133 × 33 cm

aluminij, last avtorja / aluminium, courtesy of the artist





Prihajanje in odhajanje iz slike / Coming in and out of the painting

1988; živa slika / living painting



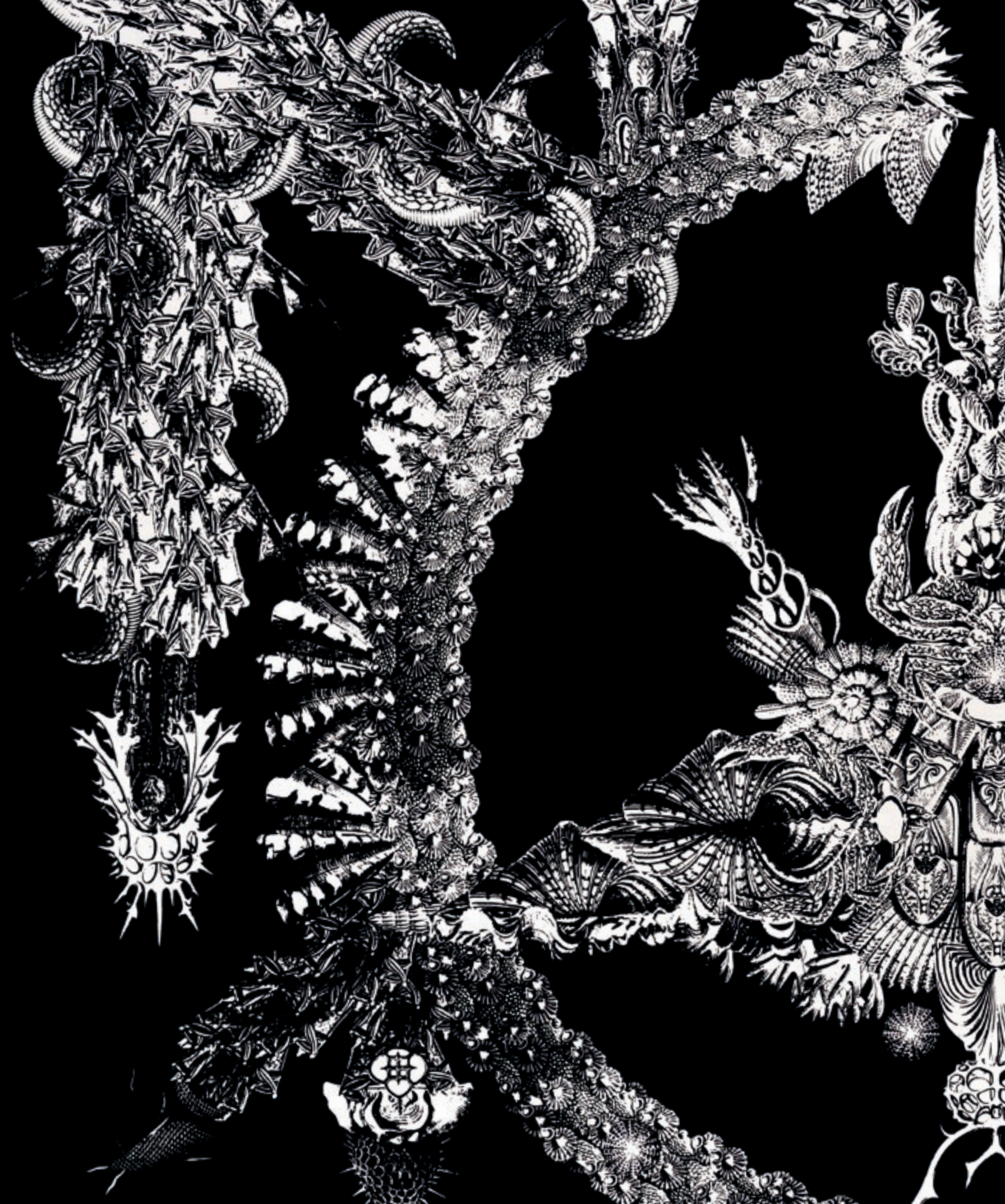


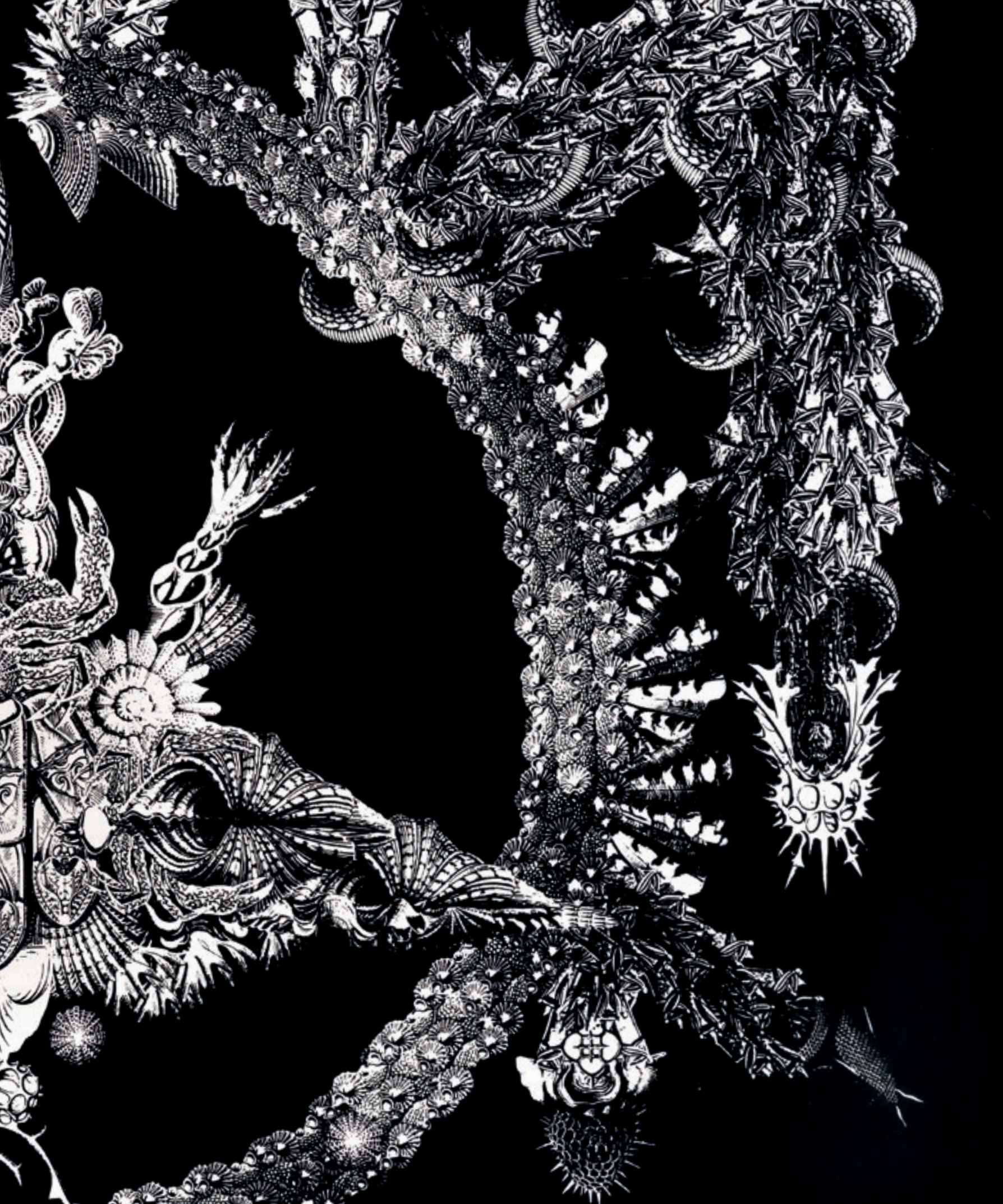


*Padec angela svetlobe /
The Fall of the Angel of Light*

5. 10. 1988 – 24. 10. 1988

Galerija Škuc, Ljubljana, Slovenija / Škuc Gallery, Ljubljana, Slovenia







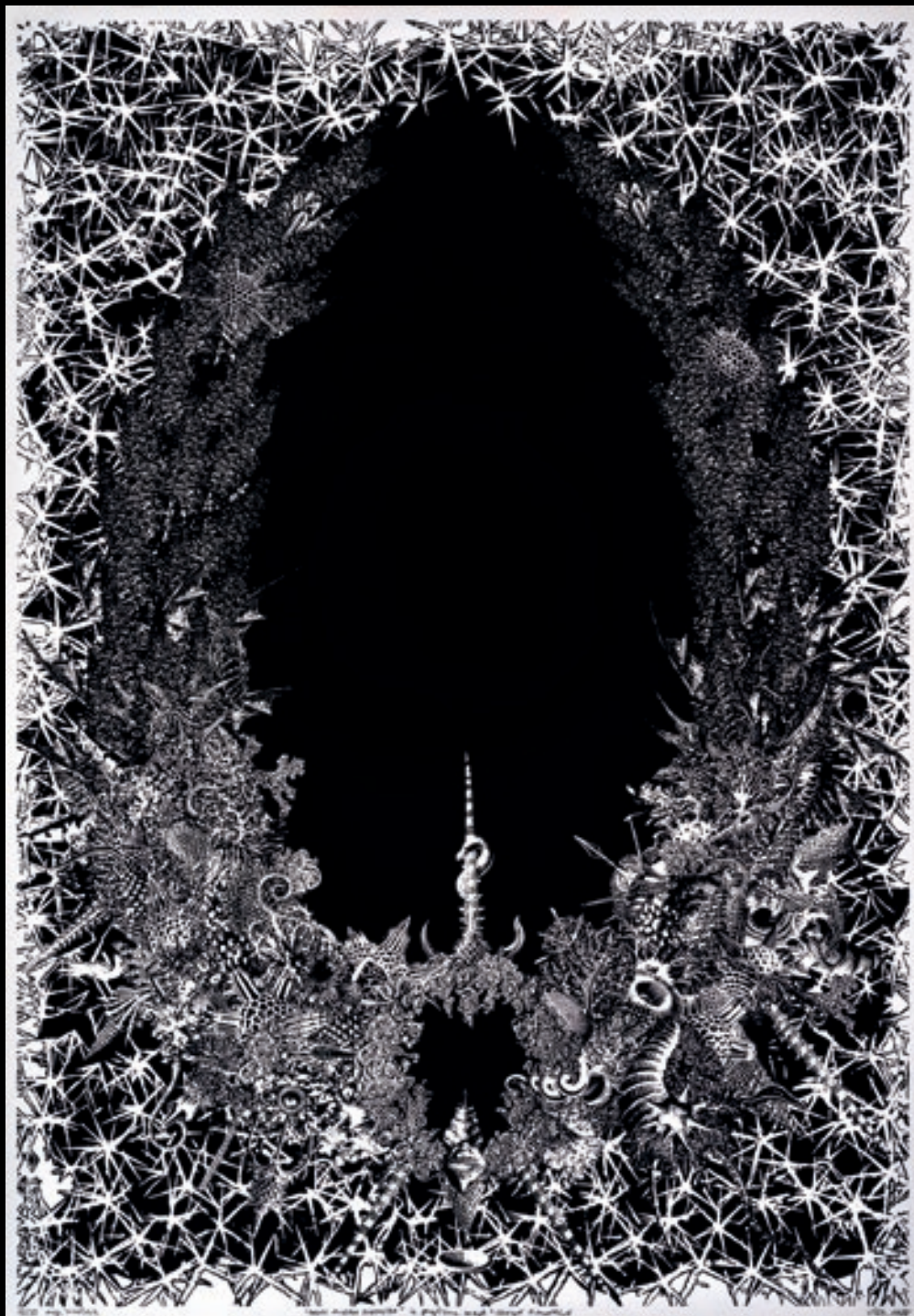


Padec angela svetlobe / The Fall of the Angel of Light

druga postavitev (maj 1989) / second installation (May 1989)

Galerija 88, Maribor / Gallery 88, Maribor





*Iskanje simetrije (iz grafične serije Padec angela svetlobe) /
Searching for Symmetry (from the Fall of the Angel of Light series of prints)*

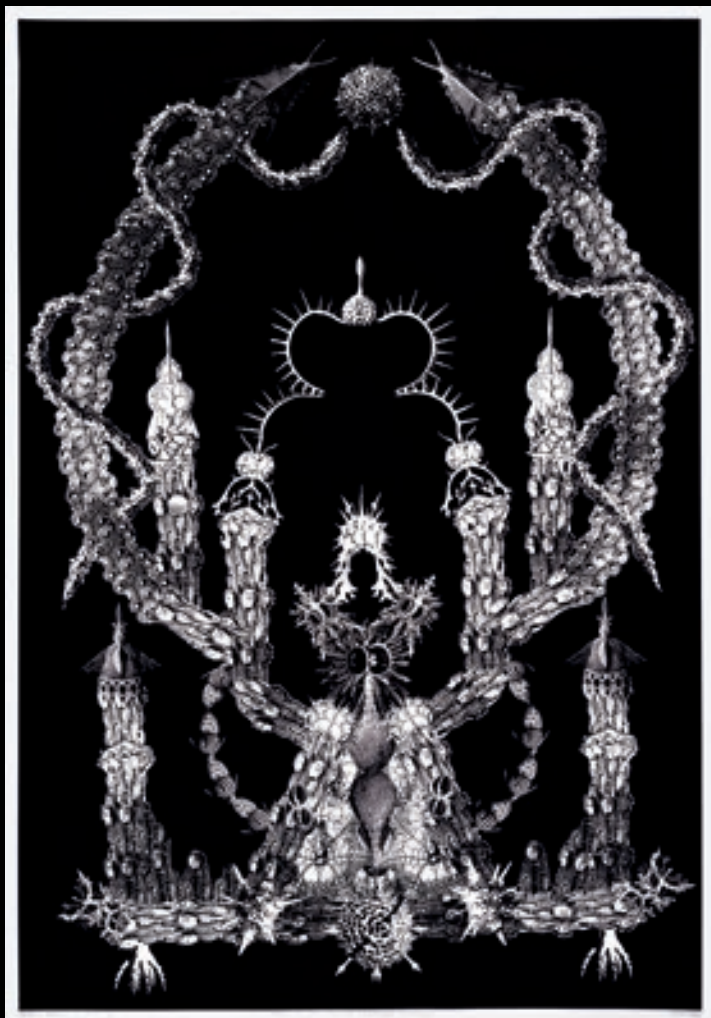
1987 – 1988, 100 × 70 cm

sitotisk; last avtorja / silkscreen print; courtesy of the artist

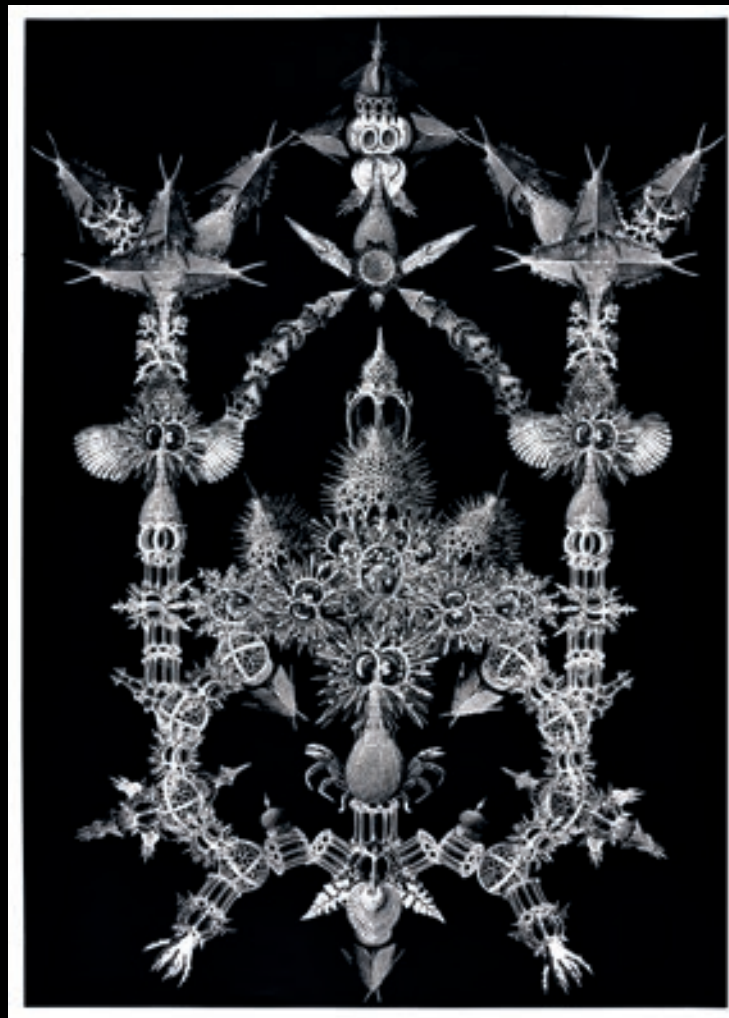


*Horror vacui (iz grafične serije Padec angela svetlobe) /
Horror vacui (from the Fall of the Angel of Light series of prints)*

1987 – 1988, 24 × 32 cm (zgoraj/above) & 40 × 44 cm (spodaj/below)
sitotisk; last avtorja / silkscreen print; courtesy of the artist



1



2

¹ *Iskanje simetrije (iz grafične serije Padec angela svetlobe) / Searching for Symmetry (from the Fall of the Angel of Light series of prints)*

1987 – 1988, 100 × 70 cm

sitotisk; last avtorja / silkscreen print; courtesy of the artist

² *Iskanje simetrije (iz grafične serije Padec angela svetlobe) / Searching for Symmetry (from the Fall of the Angel of Light series of prints)*

1987 – 1988, 100 × 70 cm

sitotisk; last avtorja / silkscreen print; courtesy of the artist



3

³ *Iskanje simetrije (iz grafične serije Padec angela svetlobe) / Searching for Symmetry (from the Fall of the Angel of Light series of prints)*

1987 – 1988, 100 × 70 cm

sitotisk; last avtorja / silkscreen print; courtesy of the artist



4

⁴ *Iskanje simetrije (iz grafične serije Padec angela svetlobe) / Searching for Symmetry (from the Fall of the Angel of Light series of prints)*

1987 – 1988, 100 × 70 cm

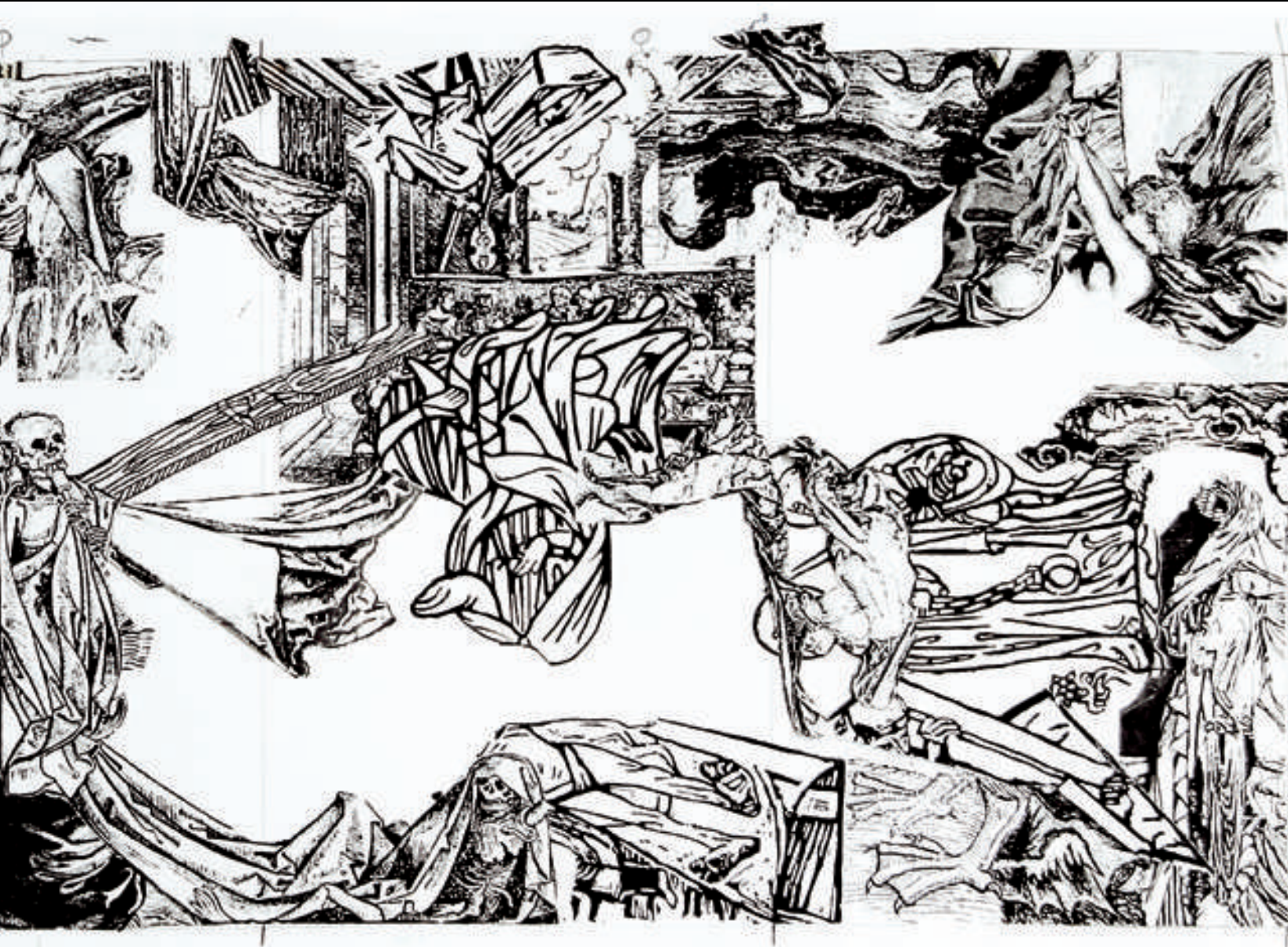
sitotisk; last avtorja / silkscreen print; courtesy of the artist



Mrtvaški ples / Danse Macabre

1988, 29,5 × 82 cm

risba (svinčnik, tuš, kolaž) / drawing (pencil, ink, collage)

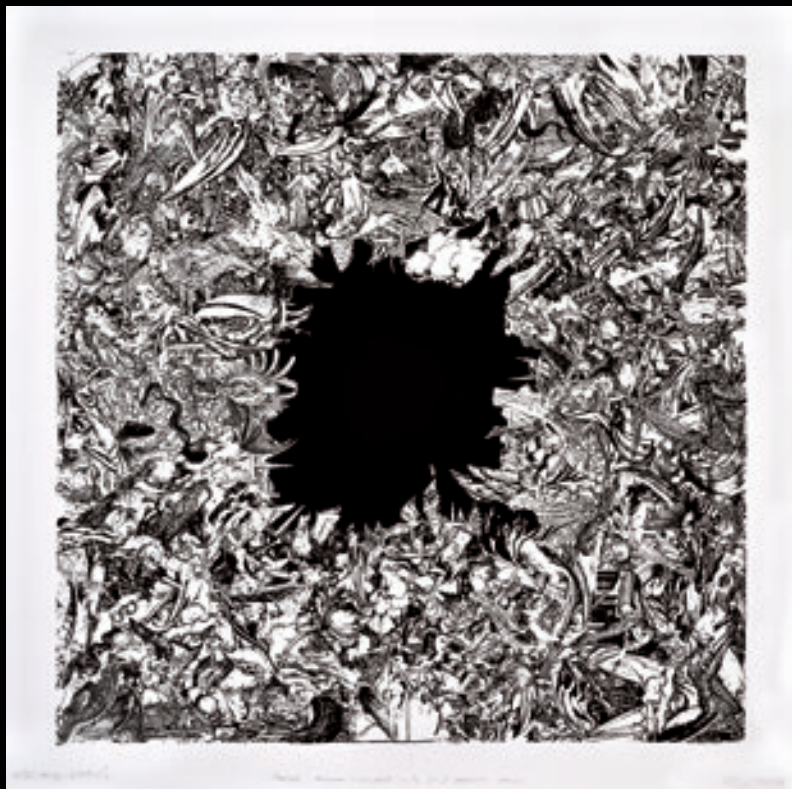




Horror vacui(iz grafične serije *Padec angela svetlobe*) / *Horror vacui* (from the *Fall of the Angel of Light* series of prints)

1987 – 1989, 44 × 44 cm

sitotisk; last avtorja / silkscreen print; courtesy of the artist



Horror vacui (iz grafične serije Padec angela svetlobe) / Horror vacui (from the Fall of the Angel of Light series of prints)

1987 – 1988, 51 × 51 cm

sitotisk; last avtorja / silkscreen print; courtesy of the artist



Horror vacui (iz grafične serije Padec angela svetlobe) / Horror vacui (from the Fall of the Angel of Light series of prints)

1987 – 1989, 51 × 51 cm

sitotisk; last avtorja / silkscreen print; courtesy of the artist

*Spominske podobe prihodnosti /
Memorial Images of the Future*

v sodelovanju z B. Salajem / in collaboration with B. Salaj

1. 10. 1989 – 31. 10. 1989

Cankarjev dom, Ljubljana, Slovenija / Cankar Centre, Ljubljana, Slovenia













Prah/spomin | Dust/Memory

1988 – 1989, 90 × 90 cm

fotografija, last avtorja / photography, courtesy of the artist



Prah/spomin | Dust/Memory

1988 – 1989, 90 × 90 cm

fotografija, last avtorja / photography, courtesy of the artist



Obdobje prevrata / The Period of Subversion

1986 – 1987, 45 × 45 × 9 cm

železo, last avtorja / iron, courtesy of the artist



Obdobje prevrata / The Period of Subversion

1986 – 1987, 36 × 36 × 8 cm

železo, last avtorja / iron, courtesy of the artist



Ogenj / voda / Fire / Water

1989 – 1990, 45 × 30 × 6 cm

akril, žgana glina; last avtorja / acrylic, terracotta; courtesy of the artist



Ogenj / voda / Fire / Water

1989 – 1990, 64 × 32 × 6 cm

akril, žgana glina; last avtorja / acrylic, terracotta; courtesy of the artist

*Goreča slika / Anamorfoza /
Burnning Painting / Anamorphosis*

7. 2. 1990

Akcija pred Cankarjevim domom, Ljubljana / Action in front of Cankar Centre, Ljubljana, Slovenia









Slika slike / The Painting of a Painting

13. 2. 1991 – 2. 3. 1991

Mestna galerija Ljubljana, Slovenija / City Art Gallery Ljubljana, Slovenia











Suženj II. (Ognjena slika) / The Slave II (Fiery Painting)

1990, 210 × 140 cm

akril, lepilo, les; Družba za upravljanje terjatev bank – DUTB, d.o.o. / acrylic, glue, wood; BAMC d.d. – Bank Assets Management Company



Suženj III. (Ognjena slika) / The Slave III (Fiery Painting)

1990, 210 × 140 cm

akril, lak, lepilo, les; zasebna last / acrylic, varnish, glue, wood; private collection



Krog je zaključen in neskončen / The Circle is Complete and Infinite

1989 – 1990, 110 × 110 cm

srebrni prah, les; last avtorja / silver dust, wood; courtesy of the artist



Črni suženj / Black Slave

1990, 210 × 140 cm

srebrni prah, les; Družba za upravljanje terjatev bank - DUTB, d.o.o. / silver dust, wood; BAMC d.d. - Bank Assets Management Company



*Prepletanje (zgostitve) / Interweaving
(Condensations)*

1989 – 1990, 200 × 50 × 4 cm
akril, pigment, bombaž, izolirna plošča; zasebna last /
acrylic, pigment, cotton, insulation board; private collection



*Prepletanje (zgostitve) / Interweaving
(Condensations)*

1989 – 1990, 200 × 50 × 5 cm
akril, pigment, lepilo, bombaž, izolirna plošča; zasebna last
/ acrylic, pigment, glue, cotton, insulation board; private
collection



*Prepletanje (zgostitve) / Interweaving
(Condensations)*

1989 – 1990, 200 × 50 × 4 cm
akril, pigment, lepilo, bombaž, izolirna plošča; zasebna last
/ acrylic, pigment, glue, cotton, insulation board; private
collection



Slika slike / The Painting of a Painting

1990 – 1991, 252 × 167 × 6 cm

mešane tehnike, vezana plošča; Moderna galerija / mixed media, fiber board; Museum of Modern Art



Slika iz krvi in mesa / Painting of Flesh and Blood

1988–1989, 120 × 80 cm

akril, lak, lepilo, les; zasebna last / acrylic, varnish, glue, wood; private collection



Izginjanje v sliki / Vanishing in the Painting

1990, 120 × 80 cm

mešane tehnike, akril, les; nahajališče neznano / mixed media, acrylic, wood; location unknown



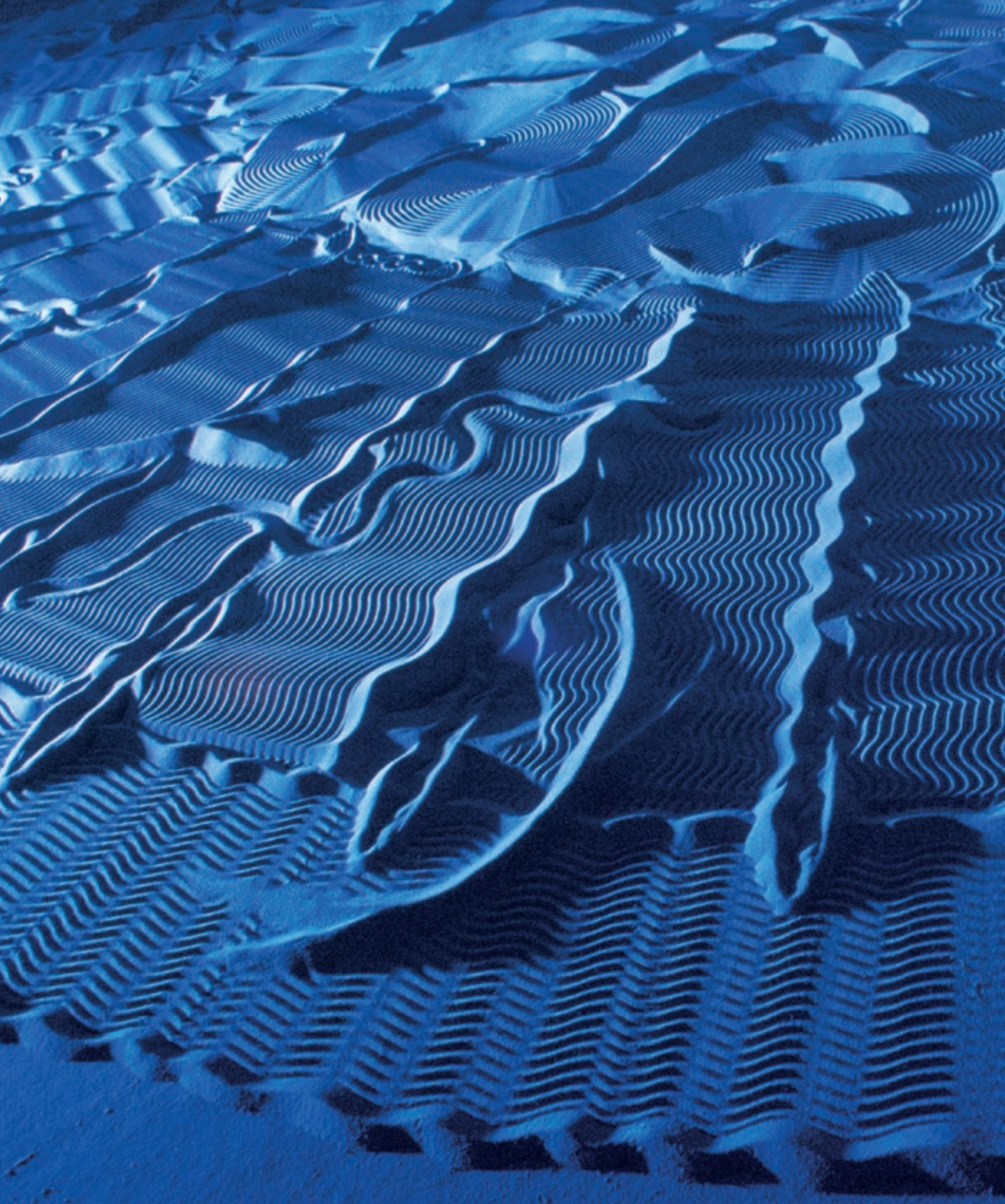
Pesek v oči / Sand in Your Eyes

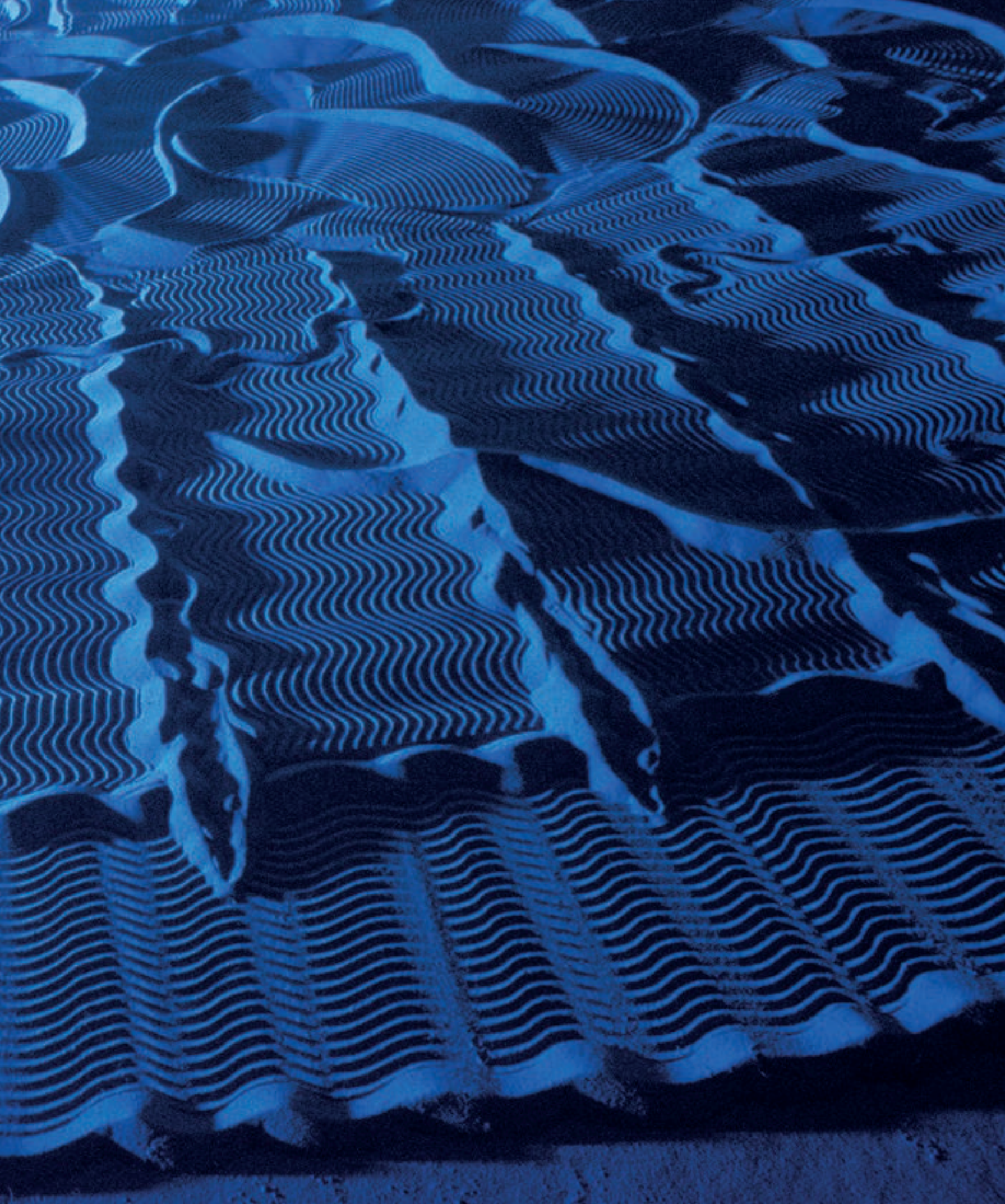
7. 1. 1991 – 25. 1. 1991

Galerija Eurna, Ljubljana, Slovenija / Eurna Gallery, Ljubljana, Slovenia









*Anatomija (anamorfoze) plamena /
The Anatomy (Anamorphosis) of Flame*

27. 2. – 30. 3. 1992

Mala galerija – Moderna galerija, Ljubljana, Slovenija / Museum of Modern Art, Ljubljana, Slovenia













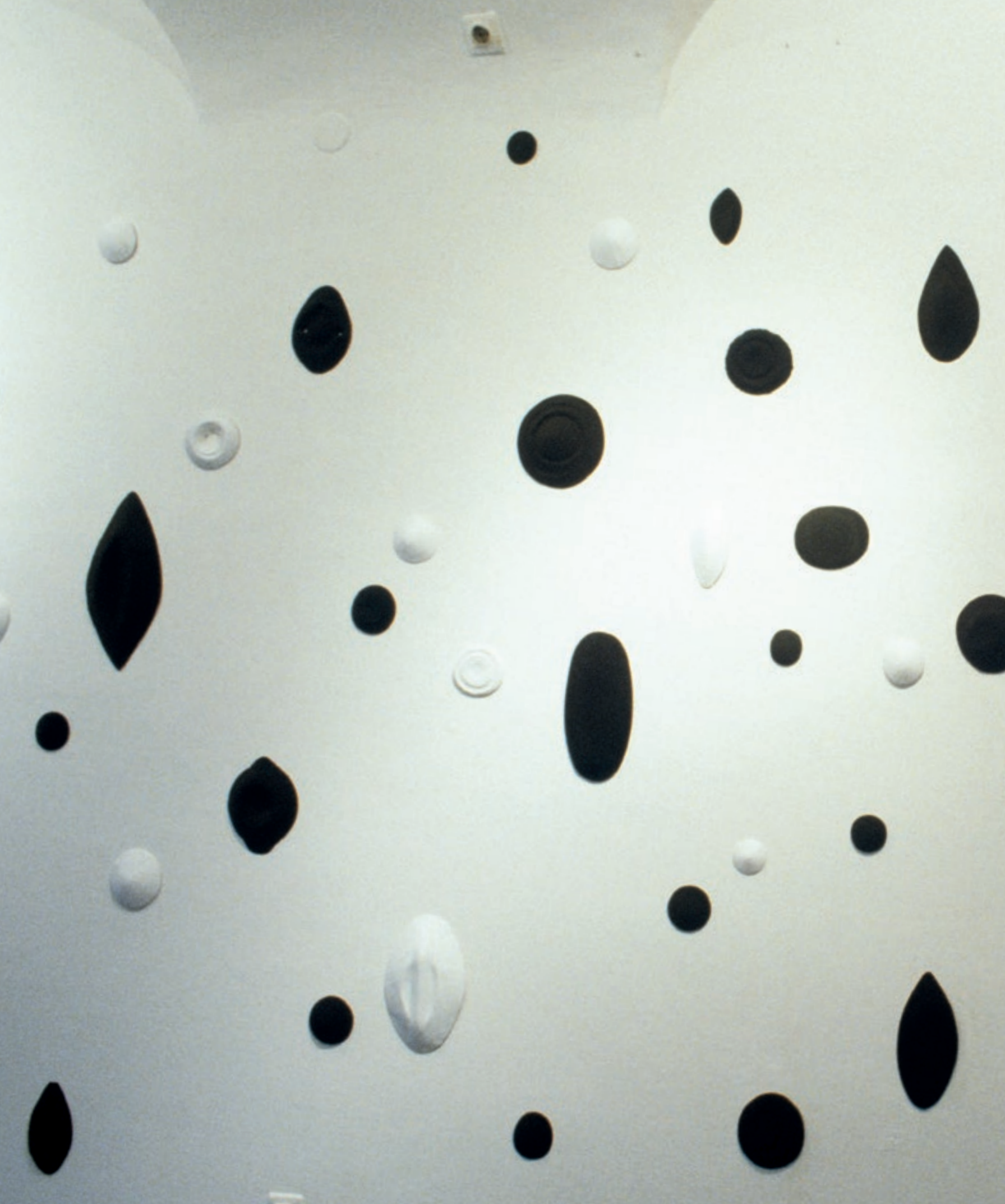
Pogled (iz kaosa) /
A View (Out of the Chaos)

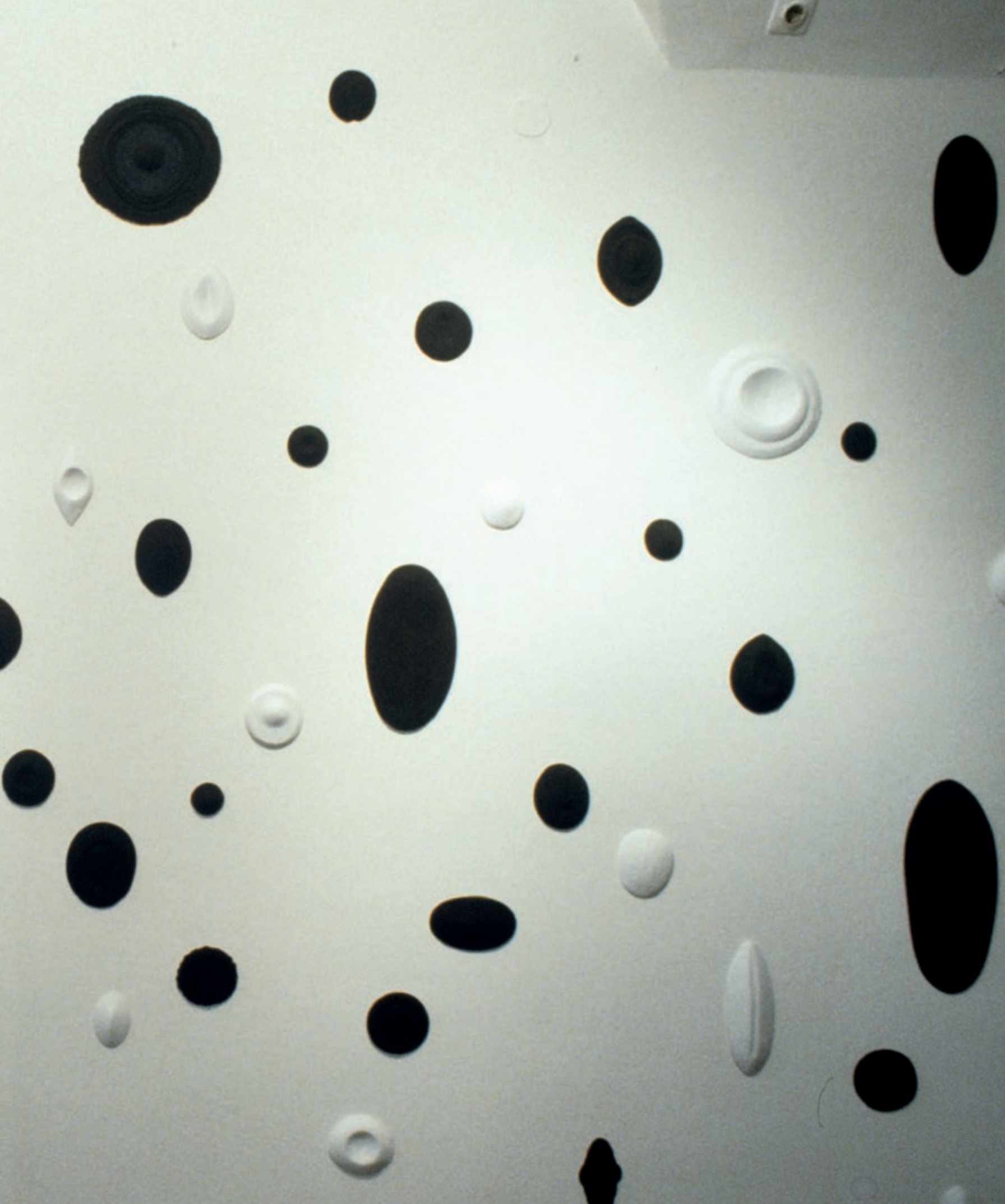
1. 2. 1992 – 20. 2. 1992

Galerija Škuc, Ljubljana, Slovenija / Škuc Gallery, Ljubljana, Slovenia









*Rdeče morje (rdeči planet) /
Red Sea (Red Planet)*

9. 3. 1993 – 20. 3. 1993

Galerija Eurna, Ljubljana, Slovenija / Eurna Gallery, Ljubljana, Slovenia











PREJŠNJA STRAN ZGORAJ / PREVIOUS PAGE ABOVE

Strelna lina / The Loophole

1993, 81 × 112 cm

les, steklo, barva; zasebna last / wood, glass, colour; private collection

PREJŠNJA STRAN SPODAJ / PREVIOUS PAGE BELOW

Rdeča knjiga / The Red Book

1992/93, 50 × 70 cm

umetna kri, papir, karton / artificial blood, paper, cardboard

TA STRAN / THIS PAGE

Lokacija središča (iz serije Barvne zastave) / Location of the Center (from the Color Flags series)

1993, 90 × 90 cm

mešane tehnike, karton; zasebna last / mixed media, cardboard; private collection



Slika mesojede rože / Painting of Carnivorous Flower)

1993, 140 × 140 cm

olje, akril, lak, platno; zasebna last / oil, acrylic, varnish, canvas; private collection

V.S.2.D., Bojan Gorenec:

Križanje. Korespodenca II. /
Crossing. Correspondence II

30. 6. 1993 – 31. 7. 1993

Kunsthalle Exnergasse, WUK, Dunaj, Avstrija / Kunsthalle Exnergasse, WUK, Vienna, Austria







*Neznana kombinacija / čas neznan / slika na sliki /
Unknown Combination / the time of production unknown / a painting on a painting*

1988–1995

slikarska postavitev, kombinacija različnih slikarskih in kiparskih del, objektov, grafike, fotografije, risbe / painting installation, combining various paintings and sculptures, objects, prints, photographs, drawings
različne mere, mešane tehnike, Umetniška zbirka Nove Ljubljanske banke, d.d. / different measures, mixed media, Nova Ljubljanska banka d.d. art collection

tudi naslednji dve strani / also next two pages



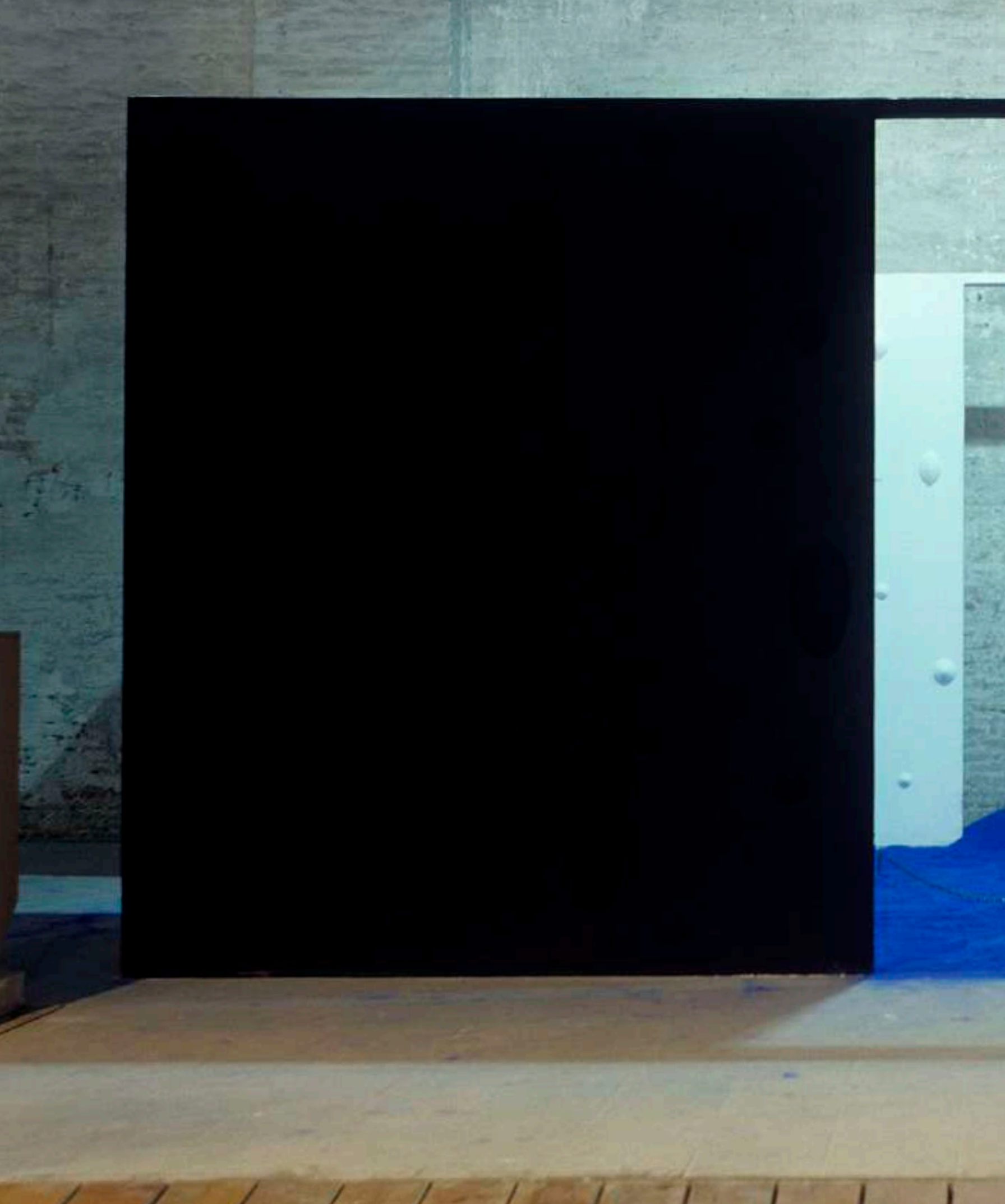


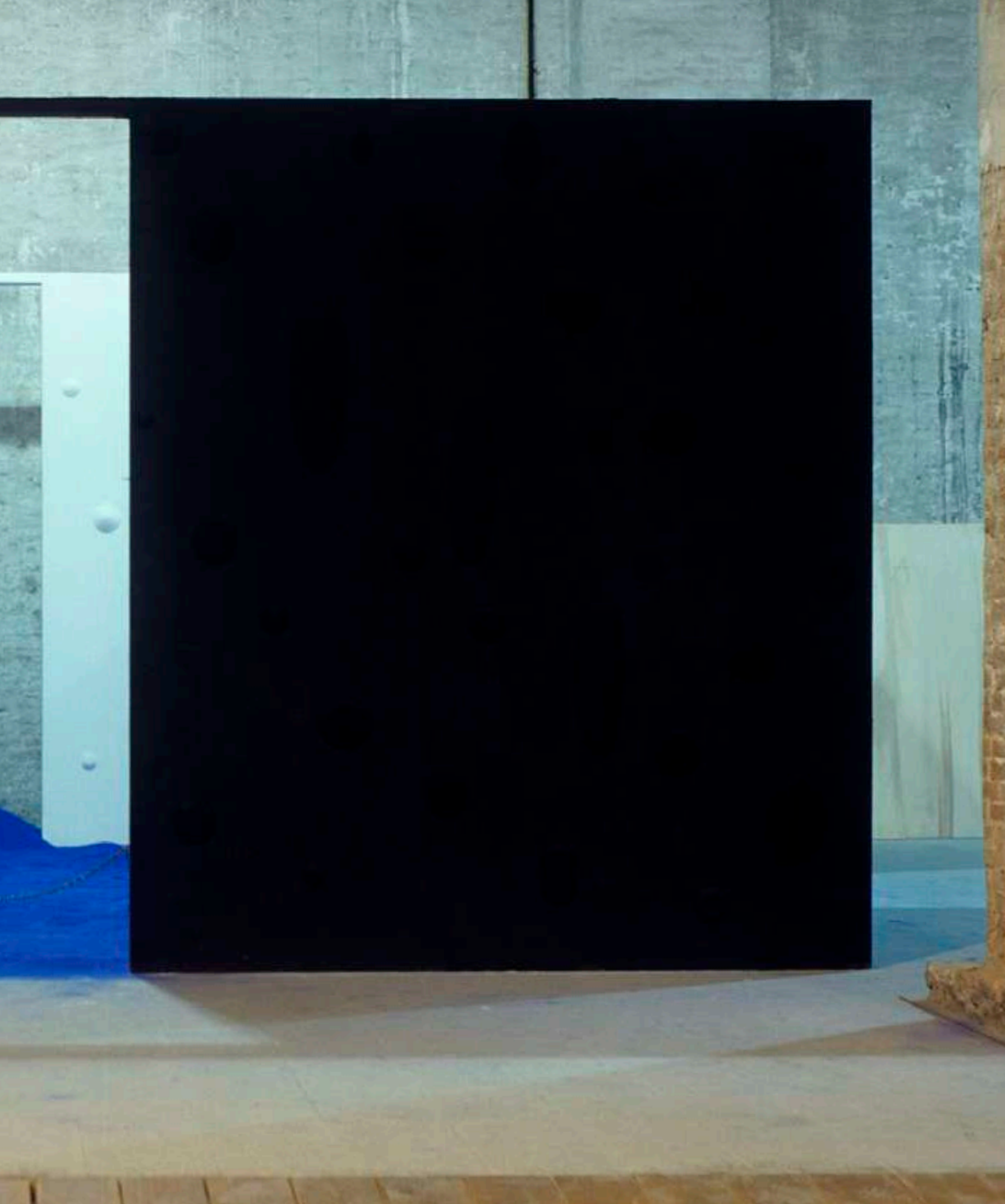


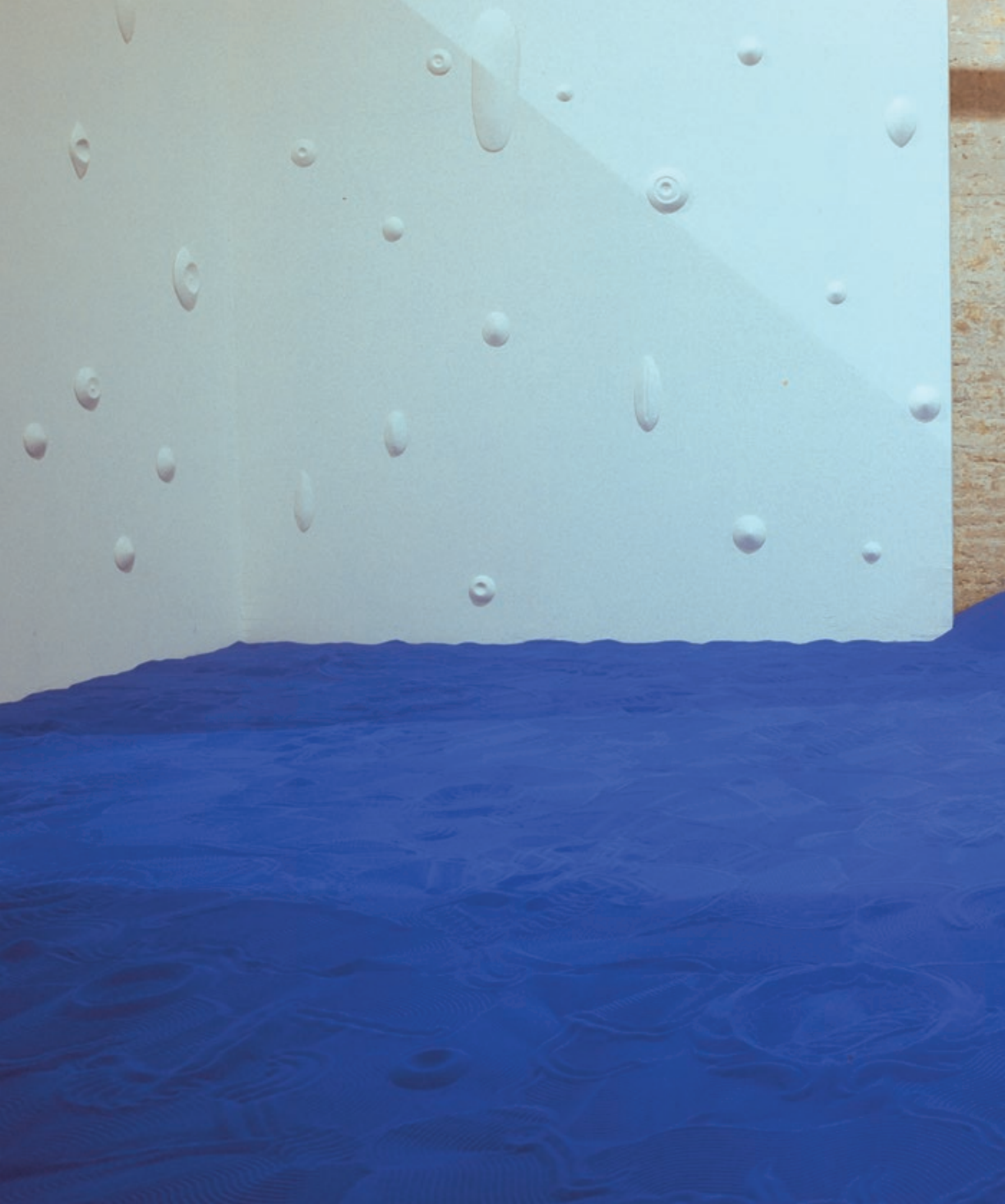
Pogled v oči / Look into Your Eyes

13. 6. 1993 – 10. 10. 1993

45. beneški bienale, sekcija Aperto, Benetke, Italija / 45th Venice Biennale, section Aperto, Venice, Italy









*(Ti, Tebe) Tebi. Beloočnica /
(Thou, Thine) Thee. White-Eye*

8. 11. 1994 – 7. 12. 1994

Galerija Loža, Koper, Slovenija / Loža Gallery, Koper, Slovenia





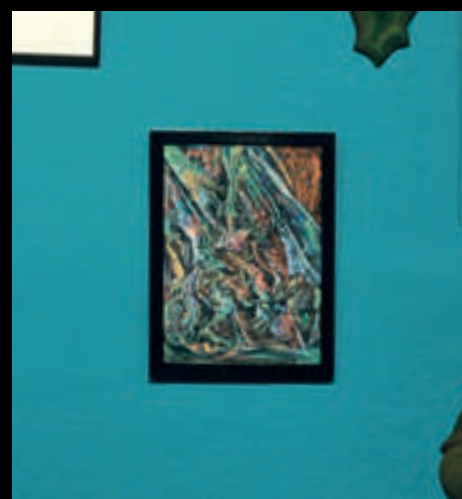
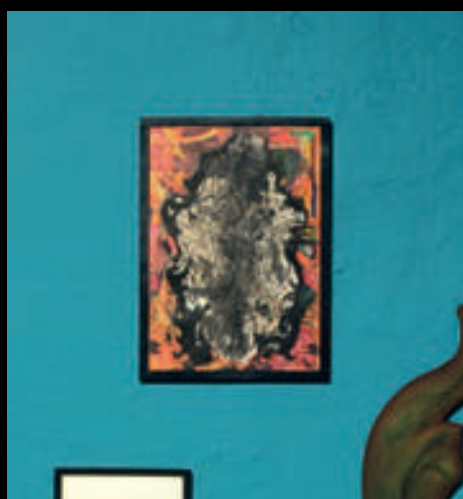
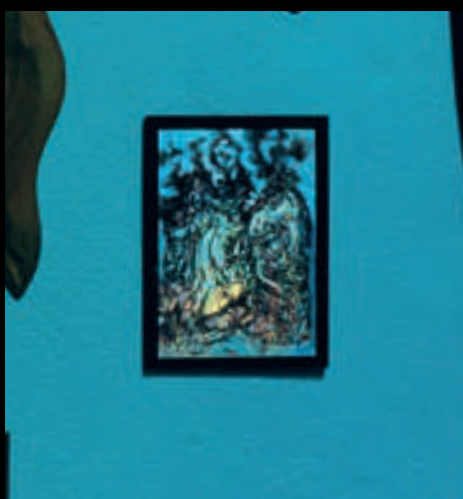
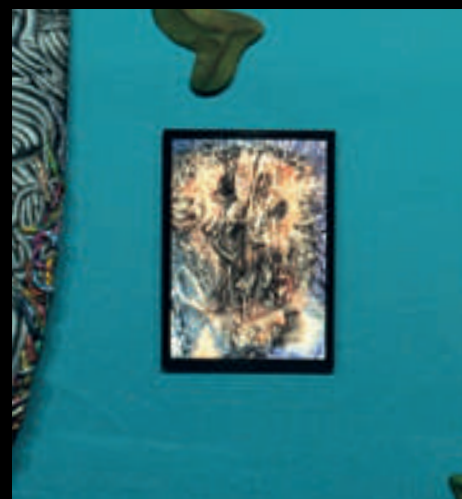
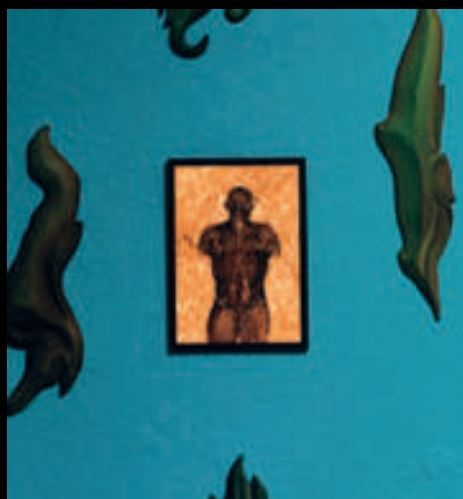
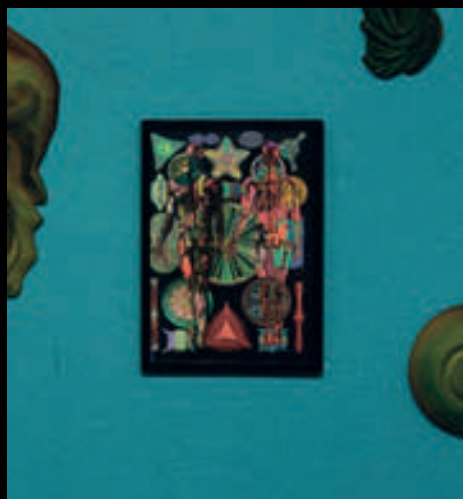
*(O) Duši (94 -84) /
(About) The Soul (94–84)*

10. 5. 1994 – 28. 5. 1994

Galerija Eurna, Ljubljana, Slovenija / Eurna Gallery, Ljubljana, Slovenia









Cardiff, Chapter Arts Centre, 26. 11. 1994 – 22. 1. 1995







Z vso silo / With Full Power

1993, 196 × 96 cm

akril, lak, lepilo, les; Državni zbor Republike Slovenije / acrylic, varnish, glue, wood; National Assembly of the Republic of Slovenia



Kanibalistična nostalgija (Slike v sliki) / Cannibalistic Nostalgia (of a Painting in a Painting)

1992 – 1993, 196 × 96 cm

mešane tehnike, les; zasebna last / mixed media, wood; private collection

*Knjižnica (čitalnica) /
Library (Reading Room)*

10. 5. 1994 – 28. 5. 1994

Galerija Eurna, Ljubljana, Slovenija / Eurna Gallery, Ljubljana, Slovenia















Črna umetnost (Plamenice ljubezni) / Black Art (Torches of Love)

1991 – 1993, 49.5 × 33.5 cm

avto lak, papir; last avtorja / car varnish, paper; courtesy of the artist



Eat Meat

1991 – 1993, 49.5 × 33.5 cm

avto lak, papir; last avtorja / car varnish, paper; courtesy of the artist



Tetovirana koža / Tattooed Skin

1991 – 1993, 29.7 × 21 cm

tuš, papir; last avtorja / ink, paper; courtesy of the artist



Anonimno izginjanje / Anonymous Disappearing

1991 – 1993, 29.7 × 21 cm

tuš, papir; last avtorja / ink, paper; courtesy of the artist



Mrtva narava / Still Life

1991 – 1993, 29.7 × 21 cm

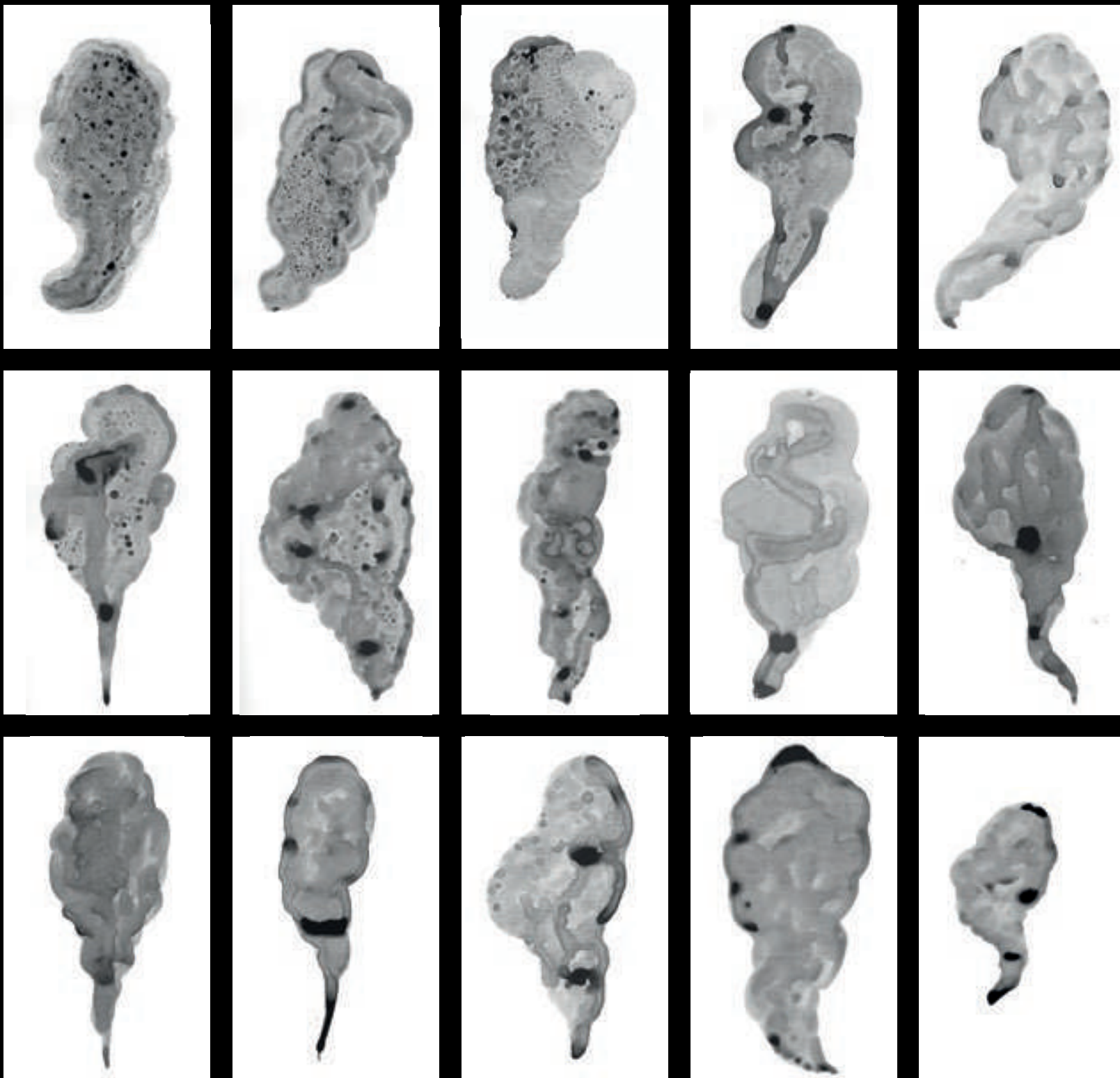
kemični svinčnik, papir; last avtorja / ballpoint pen, paper; courtesy of the artist



Ogenj duha / The Fire of Spirit

1991 – 1993, 29.7 × 21 cm

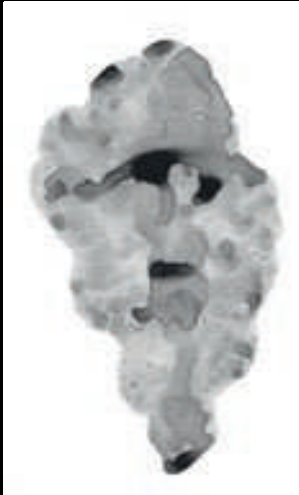
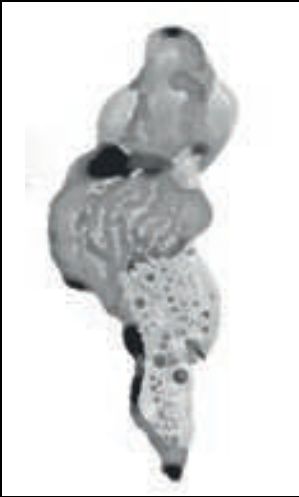
tuš, papir; last avtorja / ink, paper; courtesy of the artist



Organ duha / The Organ of Spirit

1993, 29.7 × 21 cm

tuš, papir; last avtorja / ink, paper; courtesy of the artist

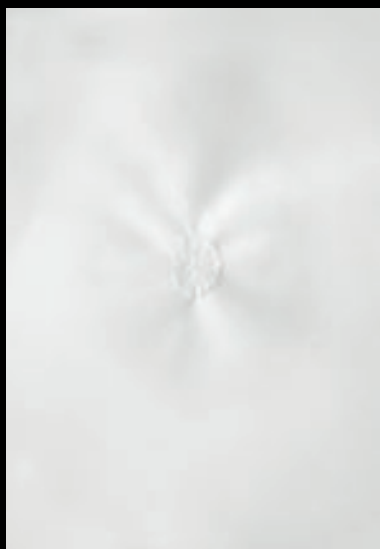


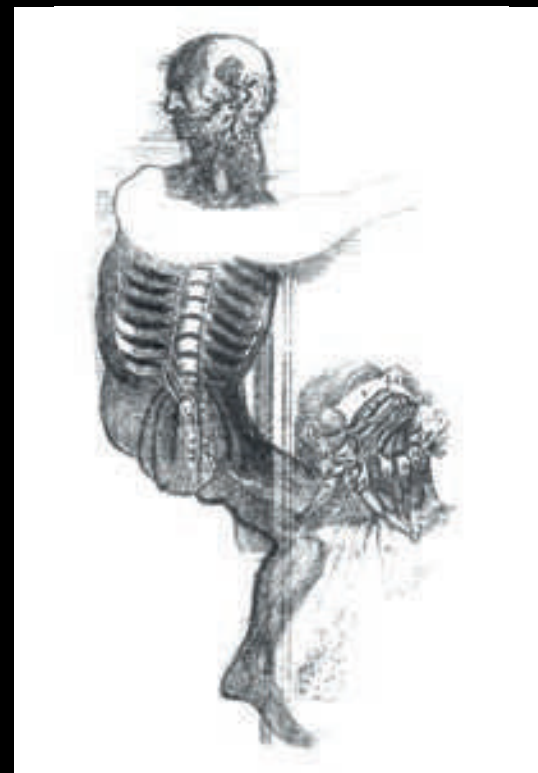
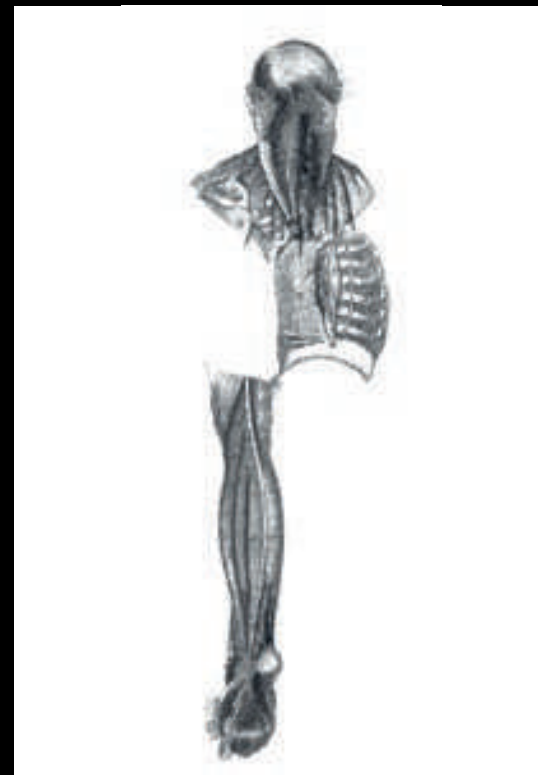


Glas in trenutki tišine / Voice and Moments of Silence

1994, 35 × 25 cm

lepilo, last avtorja / glue; courtesy of the artist

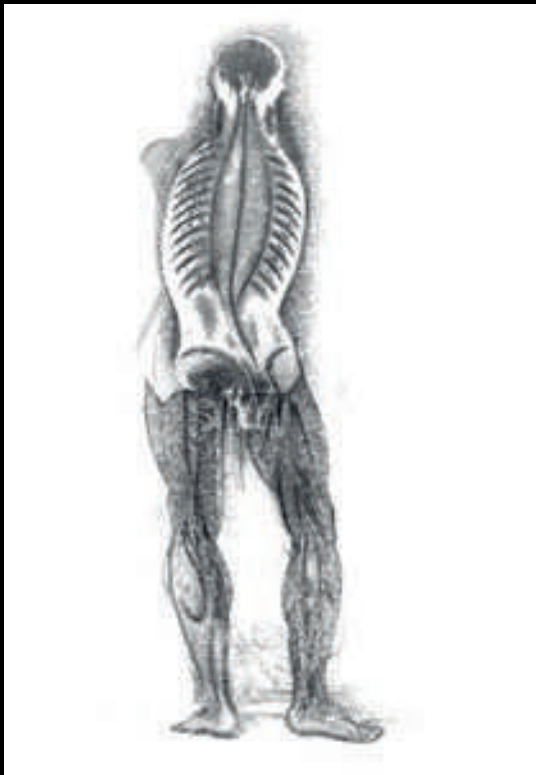
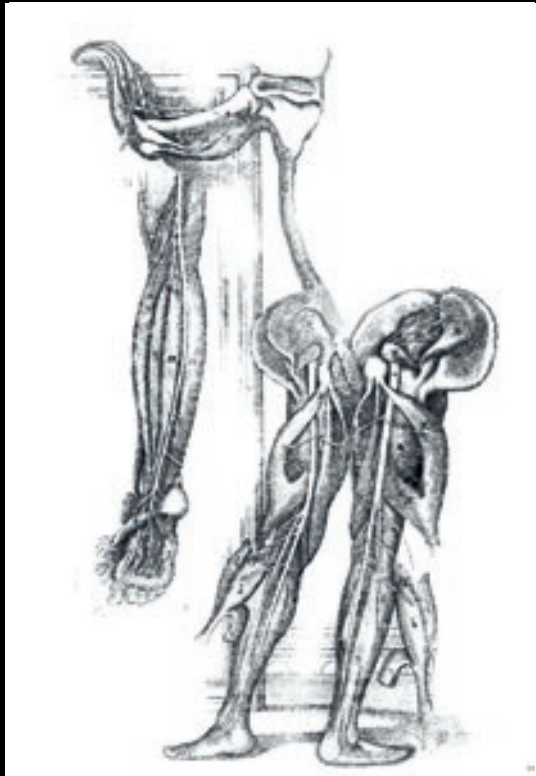




Raztelešenje (Masaker) / Disembodiment (Massacre)

1993, 29.7 × 21 cm

pastel, papir; last avtorja / pastel, paper; courtesy of the artist





DESNO / RIGHT

(Po)Krajina / Land(scape)

1991, 29.7 × 21 cm

mešane tehnike, papir; last avtorja / mixed media, paper; courtesy of the artist



Slika slike II. /
The Painting of a Painting II

7. 6. 1995 – 29. 8. 1995

46. beneški bienale, Slovenski paviljon, Ateneo San Basso, Benetke, Italija /

46th Venice Biennale, Slovene Pavilion, Ateneo San Basso, Venice, Italy











Prah/spomin I.-VI. | Dust/Memory, I-VI

1994 – 1995, 60 × 60 × 4 cm

žgan pesek, odlit železni okvir; Moderna galerija / baked sand, cast iron frame; Museum of Modern Art Ljubljana



Slika slike II. / The Painting of a Painting II

1995, 840 × 420 cm

mešane tehnike, last avtorja / mixed media, courtesy of the artist





Alen Ožbolt

Alen Ožbolt od razhoda V.S.S.D.-ja leta 1995 nadaljuje samostojno umetniško delovanje. Njegovo ustvarjanje se v jedru izraža iz temeljnih estetskih in problemskih izhodišč V.S.S.D.-ja, ki pa v umetnikovem obsežnem samostojnem opusu dobivajo nove razsežnosti in obravnavajo že zastavljena vprašanja z razširitvijo problemskega polja. Umetnikov prehod v samostojno ustvarjanje je spočetka zaznamovan tudi s travmo prekinitve, zanikanja ali distanciranja od dela in dediščine V.S.S.D.-ja, ki pa v poznejših projektih postane »delujoča zgodovina«, konstruktivna podstat tudi za formulacijo novih umetniških konceptov in idej.

Med osrednjimi temami Ožboltovega umetniškega delovanja je na prvem mestu nadaljevanje in razširitev možnosti prostorske slike oziroma prostorsko zasnovanega umetniškega dela, pri čemer se kot temeljna predpostavka takšne umetniške kreacije pokaže nujnost, da umetniško delo vzpostavlja svoj prostor obstoja ob vsaki realizaciji sproti in začasno, vendar hkrati izključno in zavezujoče. Gre za poglobitev predpostavke, da je vzpostavitev prostora za umetnost predpogoj za umetniško delo samo. Ožboltove prostorske slike, naj gre za reinvincijo uporabe peska na nov avtorski način ali druge materiale, kot so vosek, papir ali milijon tolarških kovancev, so s svojimi enkratnimi galerijskimi postavitvami časovno omejena dela, tako da je že v sami zasnovi takšnega umetniškega dela temeljno zapisano njegovo (kratko) trajanje, minljivost v času, fizična, materialna (tudi simbolna in metaforična) ranljivost, krhkost in končnost. Vzpostavljanje lastnega, notranjega prostora umetniškega dela (npr. v delih *Mesečnik*, 1996, *Sejalec*, 2001, *Rob*, 2003, *Odprto zaprto*, 2003) zadeva tudi problem avtonomije umetniškega dela (ki ga sodobna umetnost pogosto neposredno obravnava kot vprašanje prehoda meje med avtonomijo umetnosti in njenim dejanskim učinkom v svetu), ki se v Ožboltovem delu izkaže kot interpretativno dvoumna (in hkrati materialno subtilna) tematizacija socialnega prostora umetnosti. Vprašanje roba tako ni samo vprašanje materialnega roba umetniškega dela v modernistični tradiciji, temveč vselej tudi vprašanje vzpostavljanja (in prehajanja) roba oziroma meje konteksta umetniškega dela, institucionalnega prostora umetnosti in njegovega socialnega, strukturnega, političnega položaja.

Materialnost in snovnost umetniškega dela, ki sta v vzročno-posledični zvezi z obliko in njenim spreminjanjem, razvojem, metamorfozami, »življenjem« ter v

Since the end of V.S.S.D. in 1995, Alen Ožbolt has been pursuing a solo artistic career. While essentially growing out of the basic aesthetic and topical premises of V.S.S.D., Ožbolt's profuse solo oeuvre has broader dimensions, broaching issues already addressed in the V.S.S.D. work and expanding on them. Initially, the artist's transition to solo work was marked by the trauma of rupture with, denial of, or distancing from the work and heritage of V.S.S.D., which, however, has since become a "working history," constructive ground for formulating new artistic concepts and ideas.

One of the central subjects in Ožbolt's art is, first and foremost, a continuation and an increase in the potential of the spatial painting or a spatially conceived work of art. The basic premise here is that such a work of art necessarily determines its space of existence upon its every realization, only for the duration of that realization, exclusively and bindingly. This is a further development of the proposition that the precondition for a work of art is defining the space for art. Whether reinventing the use of sand in new ways or employing other materials, such as wax, paper, or a million (former Slovene) one-tolar coins, Ožbolt's spatial paintings are limited in time with their unique, one-off gallery installations. This introduces into the core concept of such an artwork its (short) duration, its transience, its physical, material (and also symbolic and metaphorical) vulnerability, fragility and terminability. Creating an inner space proper to the artwork (e.g. in *Sleepwalker*, 1996, *The Sower*, 2001, *Edge*, 2003, *Open and Closed*, 2003) also addresses the issue of the autonomy of the artwork (in contemporary art, often considered an issue of crossing the line between the autonomy of art and its actual impact on the world), which in Ožbolt's work turns out to be an interpretively ambiguous (and materially subtle) thematization of the social space of art. The issue of the edge is thus not merely the issue of the material edge of an artwork in the modernist tradition, but always also the issue of creating (and transcending) the edge or limit of the artwork's context, the institutional space of art and its social, structural and political position.

Another key basis of Ožbolt's art is the material and the matter of an artwork: their cause-and-effect links with the form and the way this changes, evolves, metamorphoses, "lives", and their functional and intuitive interdependence with the space and the body. Most of Ožbolt's works/projects are characterized by an exceptional diversity of

funkcijski in hkrati intuitivni soodvisnosti s prostorom in telesom, je še en osrednji temelj Ožboltovega ustvarjanja. Večino njegovih del/projektov zaznamujeta izredna materialna raznolikost in fizično, ročno ukvarjanje s snovjo, »rokodelsko delo«, ki proizvaja neslutene, sugestivno fascinantne ali odbijajoče oblike (npr. v projektu *Življenje oblik*, 1998–2011, ali *Entartete Kunst*, 2017). Prav izraznost snovi same, ki je Ožbolt nikoli ne razume konceptualno tavnološko, pa tudi ne zares zgolj sublimno metaforično, je ključna za genezo njegovih del ali idej: prav zaradi sugestivne snovne pojavnosti se njegova dela pogosto izmikajo semantičnim pastem in mehanizmom metafor. To je najbrž tudi razlog, da so tovrstno »neukročeno snov«, pogosto v zvezi s telesnostjo, tj. telesno produkcijo in percepcijo njegovega dela, pri Ožboltu nekateri povezali z bataillovskim »bazičnim materializmom« in njegovim potencialom subverzivne osvoboditve skozi primarno snov.

Pri Ožboltu je materija sama generator možnosti umetniškega dela še na drugem nivoju, in sicer v obratu med vzročno-posledično zvezo med snovjo in obliko: če bolj običajno prva določa drugo, gre pri Ožboltovih delih pogosto za obrat, ki eskalira v reprezentaciji snovi prav zaradi njene forme, njenih sledi, njene (naravne, a umetno, umetniško omogočene, torej posredovane in dejansko ne naravne, temveč formirane) pojavnosti. Že pri V.S.S.D.-ju so nekatera dela dokončno izpolnili plameni, Ožbolt pa vzpostavi situacijo, v kateri ogenj, voda, zrak vdihnejo podobo, potem pa ta – ko jo dopolni umetnikova roka, intervencija – na neki nejasni točki postane umetniško delo (npr. v slikah iz serije *Prej in potem*, 1995–98, *Aerobij* (dihanje in zračne študije), 1999, *Od blizu, od daleč*, 1998–2004, ali v sugestivnem ambientu *Črni oblak, bela snov in lažni ognji*, 2018).

Dela Alena Ožbolta so na prvi pogled pogosto v nasprotju s trendi in tendencami v sodobni umetnosti, in ta videz ni zavajajoč, vsaj v tistem delu ne, kjer v njegovem ustvarjanju popolnoma umanjka kakršnakoli nedvoumna tematizacija sodobne medijsko posredovane resničnosti. Ne zadevajo pa niti tiste sfere sodobne umetnosti, ki stavi na emancipacijo (ali zgolj fascinacijo) z alternativnimi rabami tehnologije in znanosti in/ali se odreka umetniškemu objektu v prid procesu, diskurzu ali dogodku. To seveda ne pomeni, da Ožboltova dela v možnem interpretativnem razponu ne dosežejo zunajumetnostnega obzorja, saj nam takšnega branja konteksta njegova dela zares tudi ne

materials and his physical, hands-on working with them, his “artisanal” approach to producing incredible, suggestively fascinating or repulsive forms (e.g. *The Life of Forms* project, 1998–2011, or *Entartete Kunst*, 2017). The expressiveness of the matter itself – never understood in a conceptually tautological way by Ožbolt, but neither merely in a sublime metaphorical way – is crucial for the genesis of his work and ideas; his works’ suggestive material manifestations allow them to avoid semantic pitfalls and mechanisms of a metaphor. This is probably the reason this type of “untamed matter” – often in relation to physicality, to the physical production and the bodily perception of his work – has in Ožbolt’s case been linked with a Bataillesque “base materialism” and its potential for subversive emancipation through primary matter.

Furthermore, the matter is the generator of the artwork’s potential on yet another level for Ožbolt: in the shift in the cause-and-effect links between matter and form. While usually the former determines the latter, the opposite is frequently the case in Ožbolt’s works, culminating in the representation of a substance precisely due to its form, its traces, its (natural but artificially, artistically enabled, that is, mediated and thus in reality un-natural, formed) manifestation. Already in the V.S.S.D. period, certain works were ultimately completed with flames; Ožbolt initiates situations where fire, water or air in-spire the image, which subsequently – after having been completed with the artist’s manual intervention – becomes the artwork at some point (e.g. paintings in the *Before and After* series, 1995–98, *Aerobium* (*Breathing and Air Studies*), 1999, *From Up Close, From Far Away*, 1998–2004, or the suggestive environment *Black Cloud, White Matter and Fake Fires*, 2018).

At first glance, Alen Ožbolt’s works often appear to stand in contrast with the trends and tendencies in contemporary art, an impression that is not misleading, at least not insofar as they lack any unequivocal reference to contemporary mediatized reality or do not come close to the sphere of contemporary art that pursues emancipation through (or at least fascination with) alternative uses of technology and science and/or renounces the art object for the sake of process, discourse or event. Of course, this does not mean that Ožbolt’s works cannot be interpreted as reaching the horizon beyond art; indeed, his works do not preclude such a reading of the context, while Ožbolt’s texts accompanying his exhibition clear-

branijo, predvsem pa se Ožbolt v svojih tekstih k razstavam jasno sklicuje na sodobni družbeni kontekst (lastne) umetnosti.

A navsezadnje se vendarle zdi, da Ožboltove postavitve, podobe, dela, slike-kipi, kipi-slike, objekti, ki v svojem »življenju« dobivajo najrazličnejše in karseda neslutene oblike, vznikajo v pojavnost drugje, v prostorih odsotnosti podobe, v robnih prostorih, tam, kjer govorica pred materijo ugasne, bodisi v neobstojni peščeni risbi ali v gluhi neprebojnosti katranske snovi (»ki jo vidimo na ekranih«, če parafraziramo naslov enega od avtorjevih tekstov), še vedno tudi v vzporednem mediju besede in predvsem tam, kjer se objekt umetnosti pogledu upira. Ključna izkušnja Ožboltovega ustvarjanja se zdi, da se umetniško delo vzpostavlja v pogledu, ki je zaprečen (in se takšnemu podoba nikoli ne kaže v celoti, ga ne izpolnjuje) in le tako lahko ohranja željo živo, saj je v videnem vedno tudi tisto, kar je odsotno in česar ni mogoče zares zajeti (»Pogled na materialno obliko je vedno delen in nepopoln«, A.O.). S tem umetnik ustvarja enega od bolj večplastnih in avtentičnih avtorskih opusov v našem prostoru.

ly refer to the contemporary social context of (his) art.

All of this notwithstanding, Ožbolt's installations, images, works, paintings-sculptures, sculptures-paintings, objects, acquiring all manners of diverse, undreamt-of forms in their "lives," seem to manifest themselves elsewhere, in the spaces of the absence of the image, in edge spaces, where speech, faced with matter, fails, be it in an impermanent sand drawing or in the mute impenetrability of tar ("what we see on screens," to paraphrase the title of an Ožbolt text), also still in the parallel medium of text and, above all, where the object of art resists the gaze. A key experience of Ožbolt's art seems to be that the artwork is defined by a gaze that is barred (that can never see the image in its entirety, that can never be filled with it), which is the only way to keep the desire alive, since what is seen always also includes what is absent and what cannot be truly encompassed ("A view of a material form is always partial and incomplete," A.O.). All of the above comes together in one of the most multilayered and authentic artistic oeuvres in Slovene art.

Martina Vovk

Moderna galerija / Museum of Modern Art

Prevod/Translation: Tamara Soban

*Mesečnik. Tretji človek. (Mehka postavitev.) /
Sleepwalker. The Third Man. (Soft Emplacement.)*

26. 3. 1996 – 13. 5. 1996

Moderna galerija, Ljubljana, Slovenija / Museum of Modern Art, Ljubljana, Slovenia



etnikovega ateljeja *Alen Orbolt*







1



2



3



4

1 *Odtis speče glave I. / Imprint of a sleeping head I*
1996, 52 × 69 × 12 cm
sladkor, vzglavnik; last avtorja / sugar, pillow;
courtesy of the artist

2 *Odtis speče glave II. / Imprint of a sleeping head II*
1996, 52 × 69 × 12 cm
sladkor, vzglavnik; last avtorja / sugar, pillow;
courtesy of the artist

3 *Risba iz bombaža / Cotton wool drawing*
1996, 61 × 91 × 4 cm
bombažna volna; last avtorja / cotton wool; cour-
tesy of the artist

4 *Risba z mlekom / Milk drawing*
1996, 30 × 30 cm
mleko, steklo; last avtorja / milk, glass; courtesy
of the artist



Nezemeljsko / Unearthly, 1–4
1996
različne mere, filc, last avtorja / different dimensions, felt, courtesy of the artist



Spanje, sanje / Sleeping, Dreaming

1996, 37 × 56 × 14 cm

bombaž, nit, vzglavnik; last avtorja / cotton, thread, pillow; courtesy of the artist



Sanje, spanje / Dreaming, Sleeping
1996, 54 × 76 cm
tuš, filc; last avtorja / ink, felt; courtesy of the artist



Bellevue, Mera in čut / Bellevue, Measure and Sense

9. 3. 1996 – 23. 6. 1996

Moderna galerija, Ljubljana, Slovenija / Museum of Modern Art, Ljubljana, Slovenia





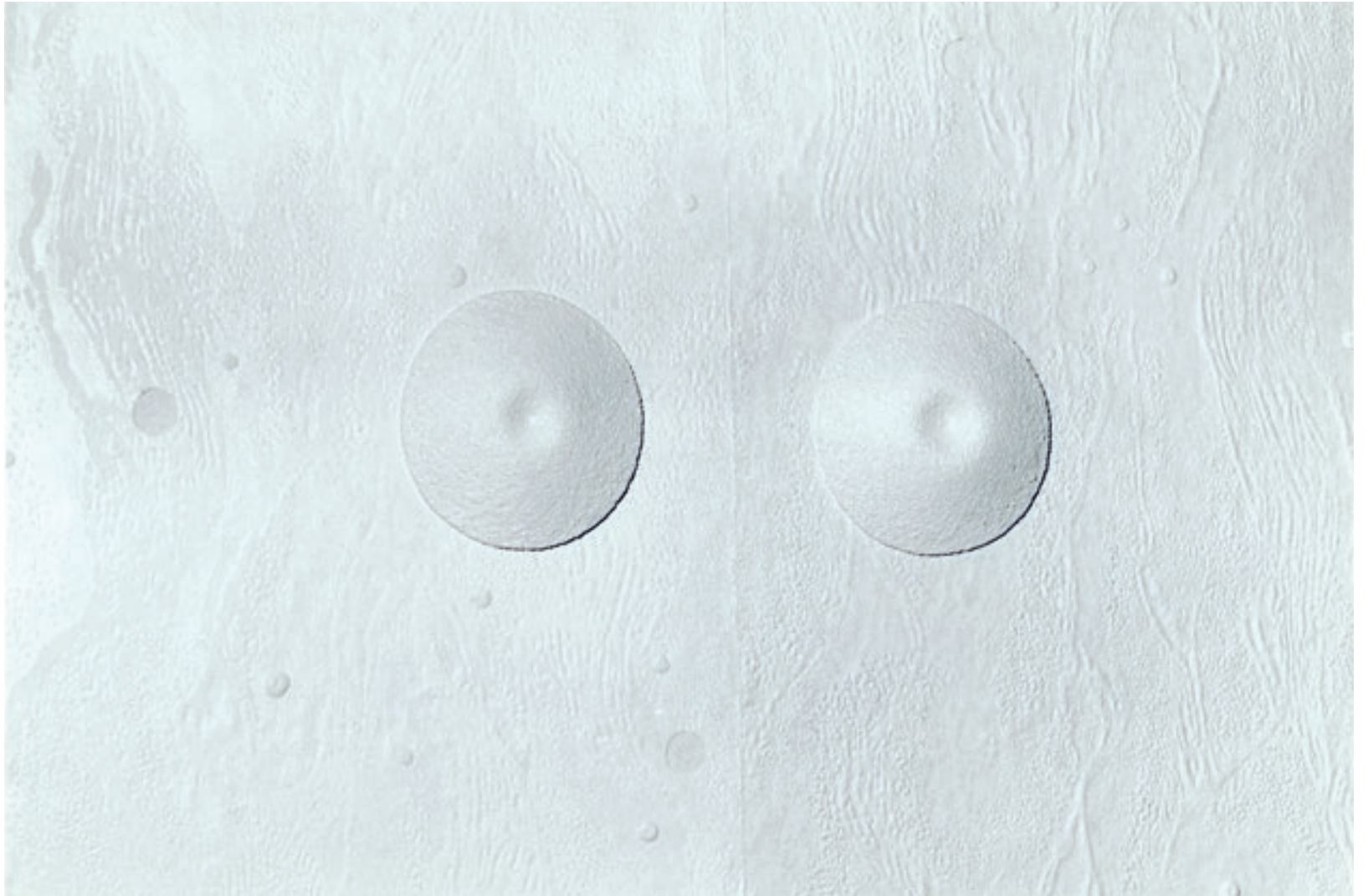


Bellevue II. / Bellevue II

(postavitev iz l. 1996 / 1996 installation view)

1996

različne mere; akril, žgan pesek; last avtorja / different dimensions; acrylic, baked sand; courtesy of the artist







Bellevue II. / Bellevue II

(postavitev iz l. 1998 / 1998 installation view)

1996

različne mere; akril, žgan pesek; last avtorja / different dimensions; acrylic, baked sand; courtesy of the artist



Mera in čut / Measure and Sense

(talna postavitev iz l. 1998 / 1998 ground installation view)

1996

različne mere; pesek, pigment, tehnika; last avtorja / different dimensions; sand, pigment, a scale; courtesy of the artist

Odtok (iz sveta) / Outflow (from the World)

8. 11. – 31. 12. 1996

Umetnostna galerija Maribor, Slovenija / Maribor Art Gallery, Maribor, Slovenia

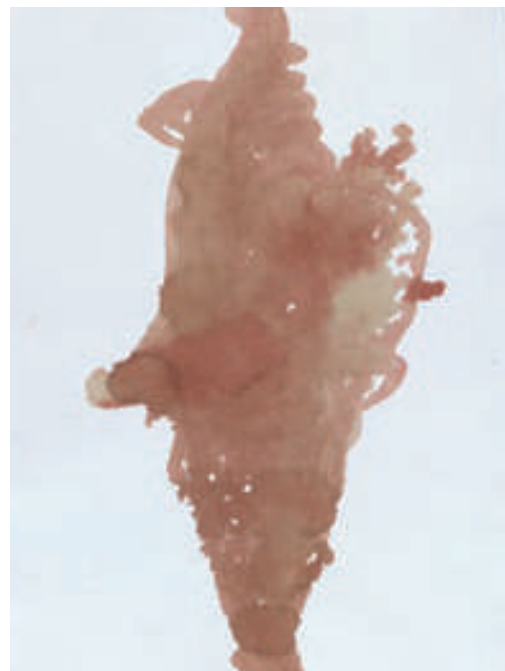




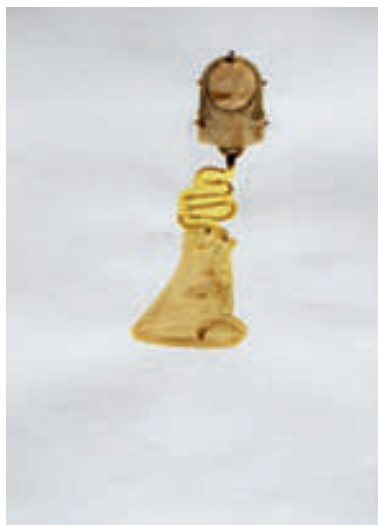
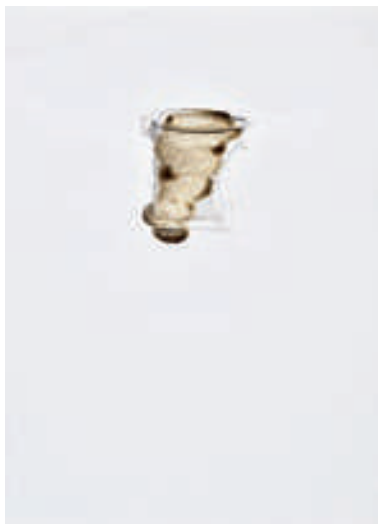
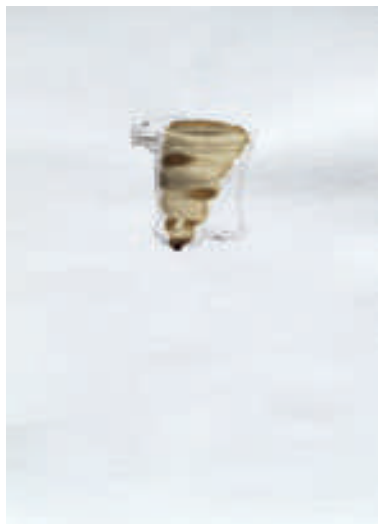
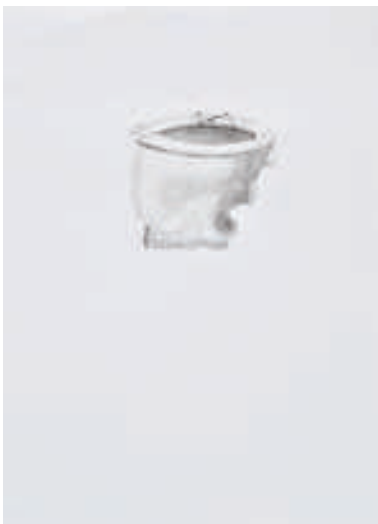
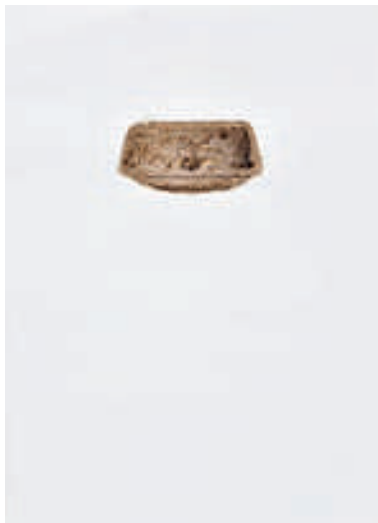


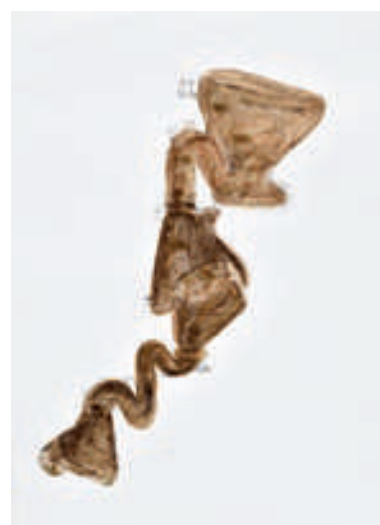
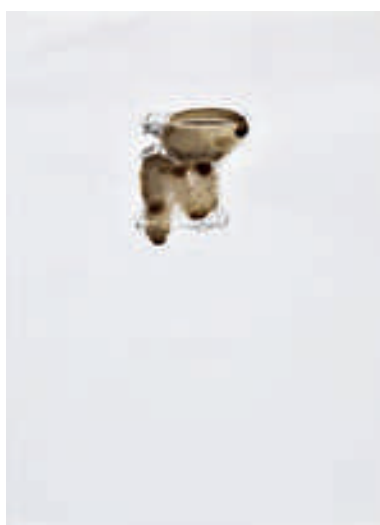






Odtok (Iz sveta) / Outflow (from the World)
 1996, 68 × 50 cm
 knjiga risb; mešana tehnika, bombažni papir / a book of drawings; mixed media, cotton paper





Odtok (iz sveta) / Outflow (from the World)

1996, 29,7 × 21 cm

tuš, monotipija, papir; zasebna last / ink, monotype, paper; private collection

»Mapping«

8. 6. 1997 – 27. 7. 1997

Galerija Studentskog centra, Zagreb, Hrvatska / Studentski centar Gallery, Zagreb, Croatia











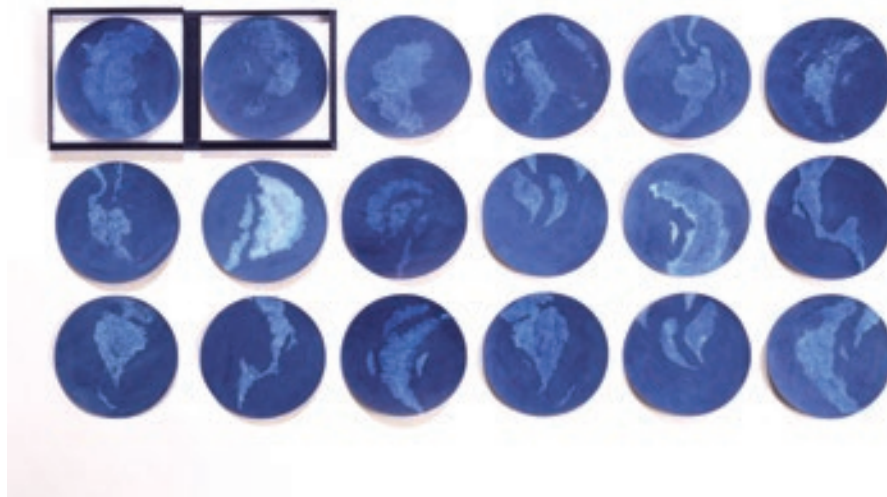
1

¹ *No-Descriptive*
1995, 13,8 × 20,8 cm
knjiga risb, 40 risb /
book with 40 drawings

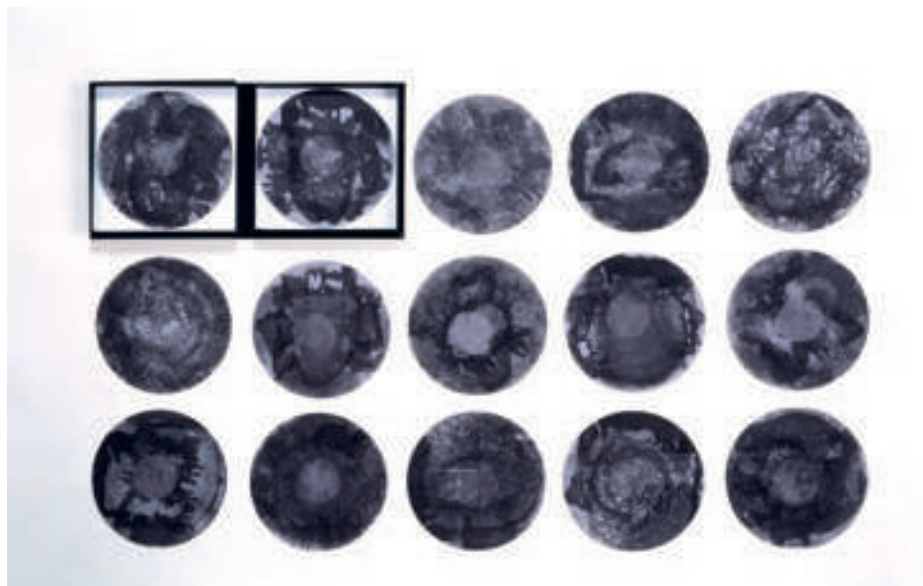
² *Colour Cartography*
1995, Φ 19,4 cm
knjiga risb, 16 risb /
book with 16 drawings

³ *Wrong*
1996, Φ 19,4 cm
knjiga risb, 16 risb /
book with 16 drawings

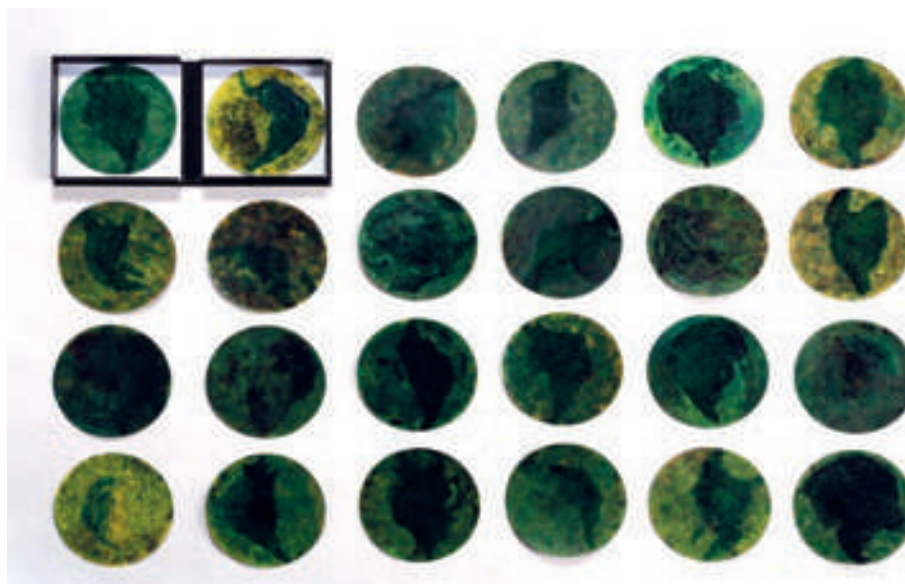
⁴ *No Virgin Space*
1995, Φ 19,4 cm
knjiga risb, 26 risb /
book with 26 drawings



2



3



4

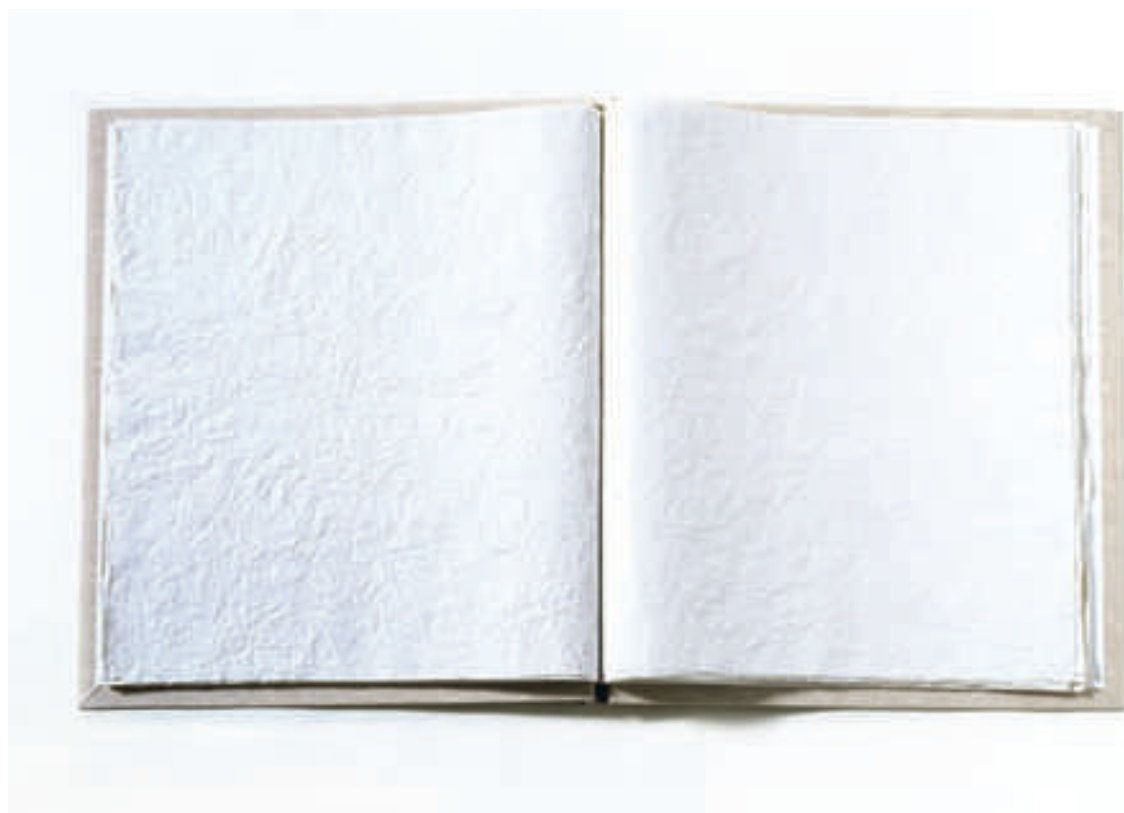


Cutting image box
1996, 36,4 × 51,4 cm
škatla raztrganih zemljevidov /
box with cutting maps

Cutting image box
1996, 36,4 × 51,4 cm
škatla raztrganih zemljevidov /
box with cutting maps



Paper's Landscape
1996, 38 × 42 cm
knjiga / book



NASLEDNJA STRAN / NEXT PAGE

Territories II.

1996, 14 × 21 cm

knjiga risb, 42 risb /

book with 42 drawings







Mapping (rezana slika) / Mapping (Cut Image)
 1995, 170 × 120 cm
 prostorska slika (razrezan zemljevid) / space-painting (cut map)

DESNO / RIGHT
Kartografija (rezan prostor) / The Cartography (Cutting Space)
 1995, dimenzija variira / dimensions variable
 prostorska slika (razrezan zemljevid) / space-painting (cut map)



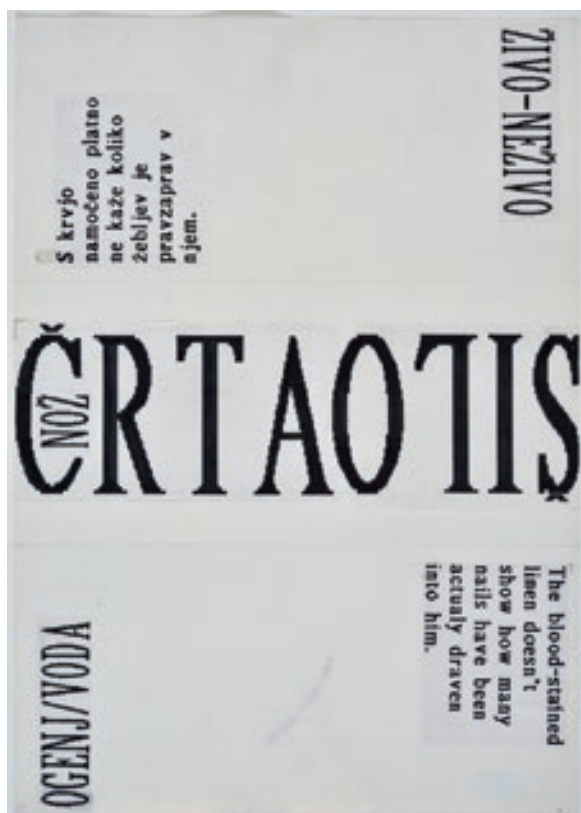
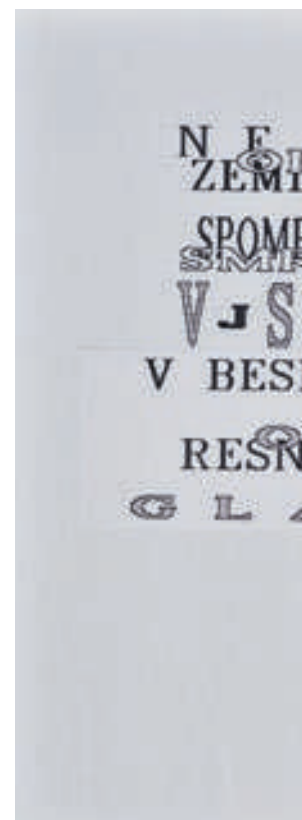
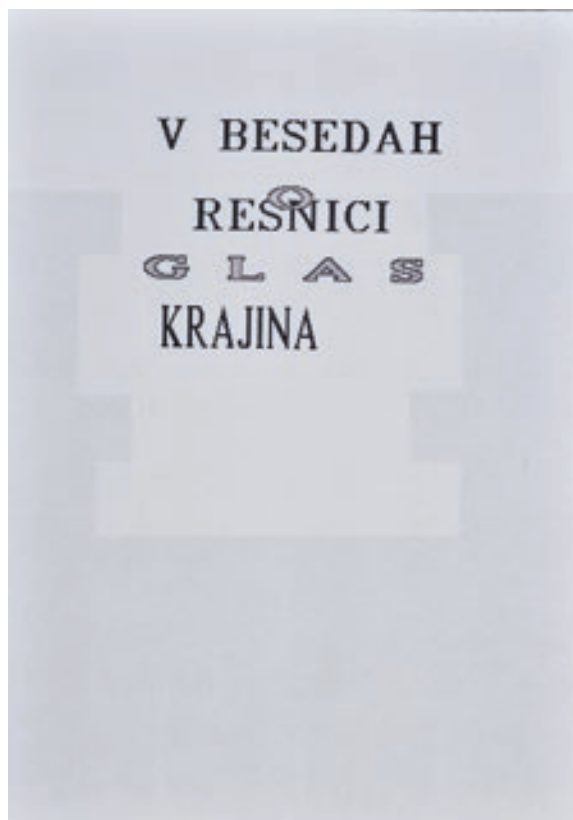
V.S.S.D. v besedi /
V.S.S.D. in Words

6.2.1997 – 26. 2. 1997

Galerija Škuc, Ljubljana, Slovenija / Škuc Gallery, Ljubljana, Slovenia

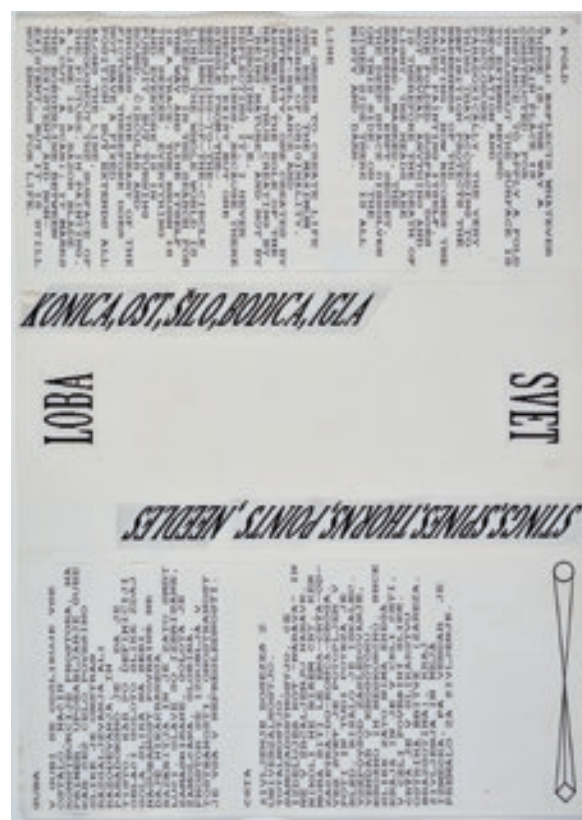
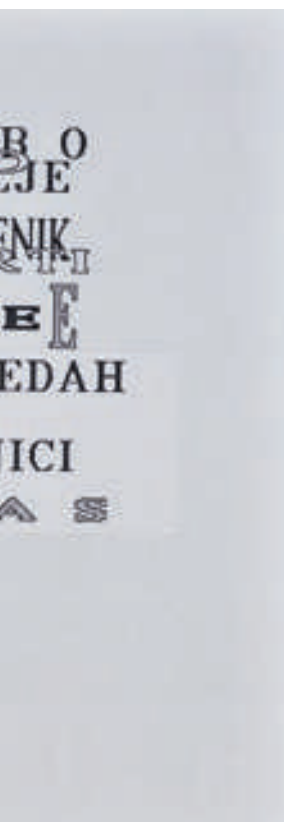


Alen Ožbolt po V.S.S.D.: *Vojna besed* /
Alen Ožbolt after V.S.S.D.: *War of Words*
1996
digitalni kolaž / digital collage



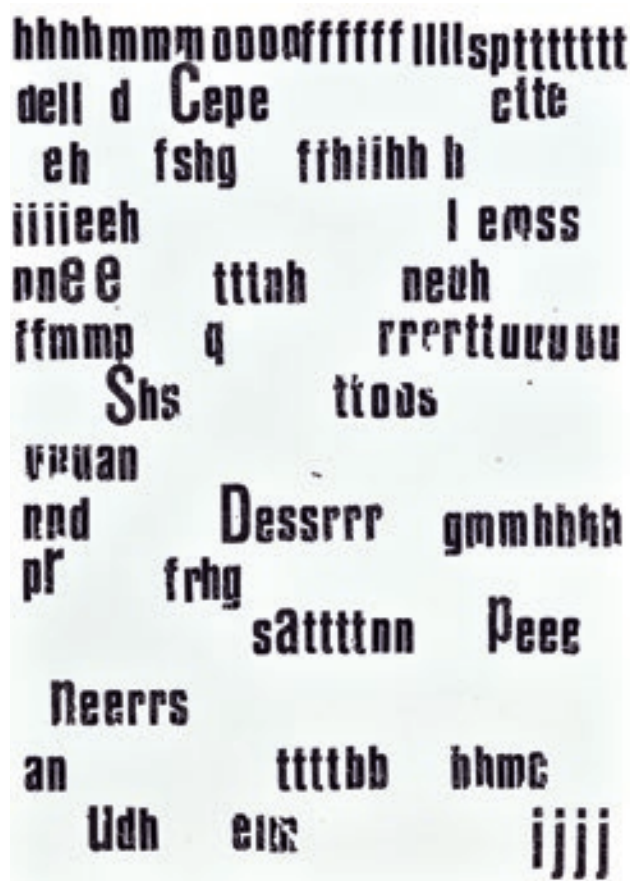
V.S.S.D. *Vojna besed*, 1. – 7. / V.S.S.D. *War of Words*, 1 - 7
1989, 29.5 × 21 cm
kolaž; last avtorja / collage; courtesy of the artist

ZADNJE TRI / LAST THREE
Padec angela svetlobe / *The Fall of the Angel of Light*
1988, 29.5 × 21 cm
kolaž; last avtorja / collage; courtesy of the artist









V.S.S.D: *Njihovi mrtvi glasovi I.-V. / Their Dead Voices I-V*
 1993, 29.5 × 21 cm
 letraset, papir; last avtorja / letraset, paper; courtesy of the artist



NASLEDNJA STRAN / NEXT PAGE

V.S.S.D: *Ne, ne, ne* (V.S.S.D., *ne* V.S.S.D., V.S.S.D. *ne*) /

V.S.S.D: *No, No, No* (V.S.S.D., *No* V.S.S.D., V.S.S.D. *No*)

1990, 29,5 × 21 cm

črnilo pisalnega stroja, papir; nahajališče neznano / typewriter ink, paper; location unknown

ne, neakademski, neaktualen, neameriški, neangažiran, neapetiten, neartikuliran, nebarven, neberljiv, nebesen, nebeški, nebitven, nebiten, nebivajoč, neblag, ne blagoglasen, neblagoven, nebodigatreba, nebogat, nebogljen, neboječ, nebojevit, nebranjen, nebrižen, nebrzdan, nebulozen, necel, ne cenzuriran, neciviliziran, ne čist, nečitljiv, nečlan, nečlenar, nečloveški, nečrtan, nečuten, nečuten, nededen, nedeljen, nedeloven, nedemokratičen, neadekvaten, nedeterminiran, nedialektičen, nediplomatski, nediplomiran, nediscipliniran, nediskreten, nedišeč, nedober, nedo brodošel, nedobrohoten, nedodelan, nedogleden, nedognan, nedogorel, nedogotovljen, nedogovorjen, nedograjen, nedohranjen, nedojemljiv, nedokajen, nedokazan, nedoka zljiv, nedokončan, nedoleten, nedoločen, nedolžen, nedomač, nedomiselen, nedomišljen nedonosen, nedonošen, nedopisan, nedopovedan, nedopovedljiv, nedopusten, nedopustl jiv, nedorasel, nedorečen, nedosanjan, nedosegljiv, nedosežen, nedosleden, nedosta ten, nedostojen, nedostopen, nedotakljiv, nedotaknjen, nedoumen, nedoumljiv, nedovo ljen, nedovršen, nedovzeten, nedozorel, nedoživet, nedoživljen, nedrag, nedramatičen nedružben, nedružaben, neduhoven, nedvojben, nedvomen, nedvoumen, needin, neekonomi čen, neeksakten, neeksistenten, neekspedibiven, neeksplozivan, neenačaj, neenak, ne enačba, neenakopraven, neenakovreden, neenoten, neestetičen, neetičen, neevklidski, neevropski, nefigurativen, nefilozofski, nefin, neformalen, neformiran, negacija, negativ, negativen, negibčen, negiben, negladek, neglobok, negmoten, negnoj, negode, negoden, negojen, negorljiv, negospodaren, negospodski, negotov, negovorjen, neharmon ičen, nehigieničen, nehoten, nehuman, nehvaležen, neindividualen, neinformiran, ne inciatiiven, neintiligenten, neintrresanten, neinventiven, neistinit, neizbežen, neizbran, neizbrisen, neizčiščen, neizčrpan, neizdan, neizdelan, neizenačen, neizgla jen, neizgovorjen, neizkoreninjen, neizkoriščen, neizkustven, neizkušen, neizlušč en, neizmeren, neiznajdljiv, neizoblikovan, neizobražen, neizogiben, neizpet, ne izpiljen, neizpisan, neizplačan, neizpolnjen, neizpovedan, neizprosen, neizrabljen, neizrazen, neizrazljiv, neizražen, neizrecen, neizrečen, neizrekljiv, neizsledljiv, neizstreljen, neizšolan, neizterjan, neiztrebljiv, neiztrohnjen, neiztrošen, neizu čen, neizumetničen, neizurjen, neizva jan, neizveden, neizvežban, neizviren, neizvo ljen, neizvršen, neizzvan, neizživet, nekaj, nejasen, nejaven, nejaz, nejeveren, neje voljen, nejunaški, nekaj, nekaj, neko, nekaj, nekaljen, nekaj, nekateri, nekazen, nekazniv, nekdanji, nekde, neki, nekaj, neklasičen, neklican, neknižen, nekolik, nekomercialen, nekompetenten, nekompliriran, nekompromisen, nekompromitiran, nekomunikativen, ne končan, nekonkreten, nekonstruktiven, nekonspirativen, nekonvencionalen, nekoordi niran, nekorekten, nekoristen, nekovan, nekrilat, nekrit, nekritičen, nekrič, nekri vda, nekrofilija, nekrolog, nekromantija, nekronan, nekrvav, neksus, nekulturen, ne kužen, nekvalificiran, nekvaliteten, nelahek, nelasten, nelegalen, nelegitimen, ne lep, nelikviden, neliteraren, neljub, neljubezniv, neljudski, neločljiv, nelogičen, nelojalen, nem, nemajhen, nemaren, nemarkiran, nemaščevan, nemčur, nemerljiv, nemil, nemilosten, neminljiv, nemiren, nemiroljuben, nemočen, nemoderen, nemoralen, nemo goč, nemoški, nemožen, nemoški, nenačrten, nenačarjen, nenačajan, nenaden, nenadziran, nenadzorovan, nenaglašen, nenagleden, nenagrajen, nenadomestljiv, nenajavljen, nenajdljiv, nenaklepen, nenaklonjen, nemenski, nenapisan, nenapovedan, nemaraven, nenarejen, nenaroden, nenaseljen, nenasilen, nenasiten, nenavaden, nenavezan, nena vzoč, nenegovan, nenehen, nenevaren, nenormalen, nenraven, neobčuten, neobčutljiv, neobdelan, neobičajen, neobjavljen, neobjektiven, neobjemljiv, neobličen, neobliko van, neoborožen, neobrabljiv, neobremenjen, neobrnljiv, neobrušen, neobsegljiv, neobsežen, neobstoječ, neobveščen, neobvezen, neobvladan, neobvladljiv, 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nepravi, nepravičen, nepravilen, neprecenljiv, neprecizen, nepredstavljen, neprevidljiv, nepregleden, nepreiskan, neprehoden, nepremagan, nepremagljiv, nepremičen, nepremišljen, nepre

nepremosten, nepremostljiv, nepremotljiv, nepremožen, neprenehen, neprenehljiv, neprenosen, neprenosljiv, nepreoran, nepreplačljiv, nepreplezljiv, neprepričljiv, neprepričan, nepreprečljiv, neprepričevalen, neprepričljiv, neprepusten, nepreračunan, nepreračunljiv, nepreprečen, neprerečen, neprerekan, nepresegljiv, nepre-
skrbljen, nepreskušen, nepresoden, nepresojen, neprespan, neprestan, neprestopen, nepreštet, neprešteven, nepretehtan, nepretenciozen, nepretiran, neptergan, nepretrgljiv, nepretrgoma, nepreudaren, nepreudarnost, neprevarljiv, neprevedljiv, nepreverjen, nepreviden, neprevidnež, neprevidnost, neprevodnik, neprevožen, nepre-
voznost, neprevret, neprezvečen, nepričakovan, neprid, nepriden, nepridiprav, nepri-
dobiten, nepridoven, neprijatelj, neprijateljski, neprijavljen, neprijazen, nepri-
jaznost, neprijemljiv, neprijeten, neprikladen, neprikrajsan, neprikrit, neprikri-
tost, neprikriivan, neprikupen, neprilagodljiv, nepriлагоjen, nepriлагоjenec, nepri-
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pri ljubden, nepri ljubdnost, nepri meren, nepri merljiv, nepri merljivost, nepri mer-
nost, nepri občljiv, nepri poročljiv, nepri poznani, nepri praven, nepri pravljen, nepri pra-
vljenost, nepri pravnost, nepri ročen, nepri ročnost, nepri roden, nepri rodnost, ne-
pri seben, nepri sebnost, nepri siljen, nepri siljenost, nepri soten, nepri sotnost, nepri-
spodobljiv, nepri sten, nepri stnost, nepri stojen, nepri stojnost, nepri stopen, nepri-
stopenost, nepri stranost, nepri stranski, nepri strasten, nepri števen, nepri-
števnost, nepri viligiran, nepri vlačten, nepri zadet, nepri zadeven, nepri zanesljiv, nepri-
znan, nepri znavaenje, nepri žgan, nepri problematičen, nepri prodajen, nepri rodan, ne-
pri roden, nepri rodoren, nepri produktiven, nepri rodušen, nepri roizvajalec, nepri roizvoden, nepri-
roletarski, nepri meten, nepri porcionalen, nepri pusten, nepri sojen, nepri st, nepri-
stopen, nepri stovoljen, nepri svetljen, nepri rošen, nepri rozen, nepri rožen, nepri-
sihologi, neraba, neraben, nerabljen, neracionalen, nerad, neradodaren, nera-
dovoljen, nerafiniran, nerahločuten, neranjen, neranljiv, neraven, neravnotežen, nerav-
novesen, nerazberljiv, nerazburljiv, nerazcepen, nerazcepljen, nerazcoven, neraz-
čiščen, nerazčlenjen, nerazdelen, nerazdeljen, nerazdeljiv, nerazdrobljiv, neraz-
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iskan, nerazjasnjen, nerazjasnjiv, nerazkrit, nerazkrojen, nerazkrojljiv, neraz-
ločen, nerazločljiv, nerazložen, nerazložljiv, nerazodet, nerazpočen, nerazpo-
ložen, nerazporejen, nerazpoznaven, nerazredčen, nerazreden, nerazrešen, neraz-
rešljiv, nerazrezan, nerazrušen, nerazrušljiv, nerazsoden, nerazstavljiv, neraz-
svetljen, neraztegljiv, nerazstopen, nerazstopljiv, neraztrgljiv, nerazum, neraz-
umen, nerazumeva joč, nerazumevanje, nerazumljen, nerazumljiv, nerazumnost, neraz-
umski, nerazvaje, nerazveseljen, nerazvaje, nerazvezan, nerazvezljiv, neraz-
viden, nerazvit, nerazvozlan, nerazvozljiv, nerazvrščen, nerealen, nerealizira-
n, nered, nereden, nerednež, nerednost, nereduktibilen, neregostrian, neregularen, ne-
religiozen, nerentabilen, neresen, neresnica, neresničen, neresničnost, neresnost, nere-
šen, nerešljiv, nerevolucionaren, nerezan, nergav, neriman, nerjaveč, neroda, neroden, nerodoviten, nerodovitnost, nerojen, neromantičen, neronski, nervozen, nesalonski, nesamokritičen, nesamoljubljen, nesamopriden, nesamostojen, nesamo-
svoj, nesamozavesten, nesebičen, nesentimentalen, nesestavljen, nesingiran, nesigu-
ren, nesimetričen, nesimpatičen, nesistematičen, nesistematiziran, neskaljen, neskal-
ljiv, neskesan, neskladen, nesklenjen, nesklepčen, nesklonljiv, neskončen, neskon-
čan, neskrajsan, neskrben, neskromen, neskušen, nesladkan, neslanež, neslaven, nesli-
šan, neslišen, neslova nski, neslove nski, nesložen, nesluten, neslužben, nesmel, nesmislen, nesmotrn, nesarten, nesartnik, nesnažen, nesnoven, nesocialen, nesocialističen, nesocializiran, nesočuten, nesoden, nesodoben, nesoglasen, nesojen, nesoliden, nesomeren, nesorazmeren, nesoroden, nesovražen, nespa-
met, nespa meten, nespa metnik, nespa nec, nespa specifichen, nespa peč, nespa pečen, nespa počit, nespa-
podbuden, nespa podoba, nespa podoban, nespa poljiv, nespa pokojen, nespa pokoren, nespa polen, nespa-
poren, nespa poseben, nespa poštljiv, nespa povedan, nespa poznani, nespa poznaven, nespa-
pravljen, nespa pravljiv, nespa prejemljiv, nespa premenjen, nespa premenljiv, nespa-
pretnaž, nespa riden, nespa rijen, nespa proščen, nespa ramen, nespa srečen, nespa srečenosen, nespa srečnež, nespa-
srečnik, nestalen, nestalnež, nestanoviten, nestimulativen, nestorjen, nestrankarski, nestrasten, nestrujen, nestrohnal, nestrokoven, nestrpen, nestrupen, nestvor, nesumljiv, nesvesten, nesveteč, nesvoboden, nesvoj, nesvojski, nesškodljiv, nesčela n, neštet, neštevilan, neštudiran, netakten, netalentiran, netečen, netelezen, netem-
ljit, netendenčen, netežaven, netilec, netipičen, netočen, netoleranten, netopljiv, netovariški, netradicionalizem, netradicionalen, netrden, netreniran, netvaren, netvoren, neubogljiv, neubran, neubranljiv, neučakan, neučen, neučinkovit, neudele-

Ne-vidno (Videti ali ne videti) II. /
In-Visible (to See or Not to See) II

31. 10. 1997 – 7. 12. 1997

Kulturni center Snug Harbor, New York, ZDA / Snug Harbor Cultural Center, New York, U.S.A.









Ne-vidno (Videti ali ne videti) II. / In-Visible (to See or Not to See) II
dimenzija variira / dimension varies
risba v pesku, pesek, pigment / sand drawing, sand, pigment





Mera in nesmisel (Modro znotraj) / Measure and Nonsense (Blue Inside)

1997

mere niso znane; akril, pigment, les; uničeno / dimensions unknown; acrylic, pigment, wood; destroyed

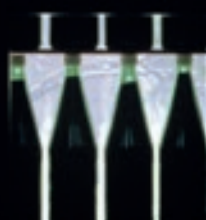
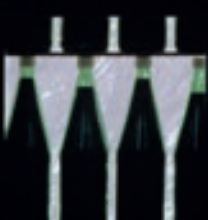
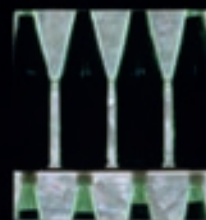
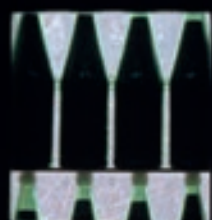
*Konservacija spomina /
Conservation of Memory*

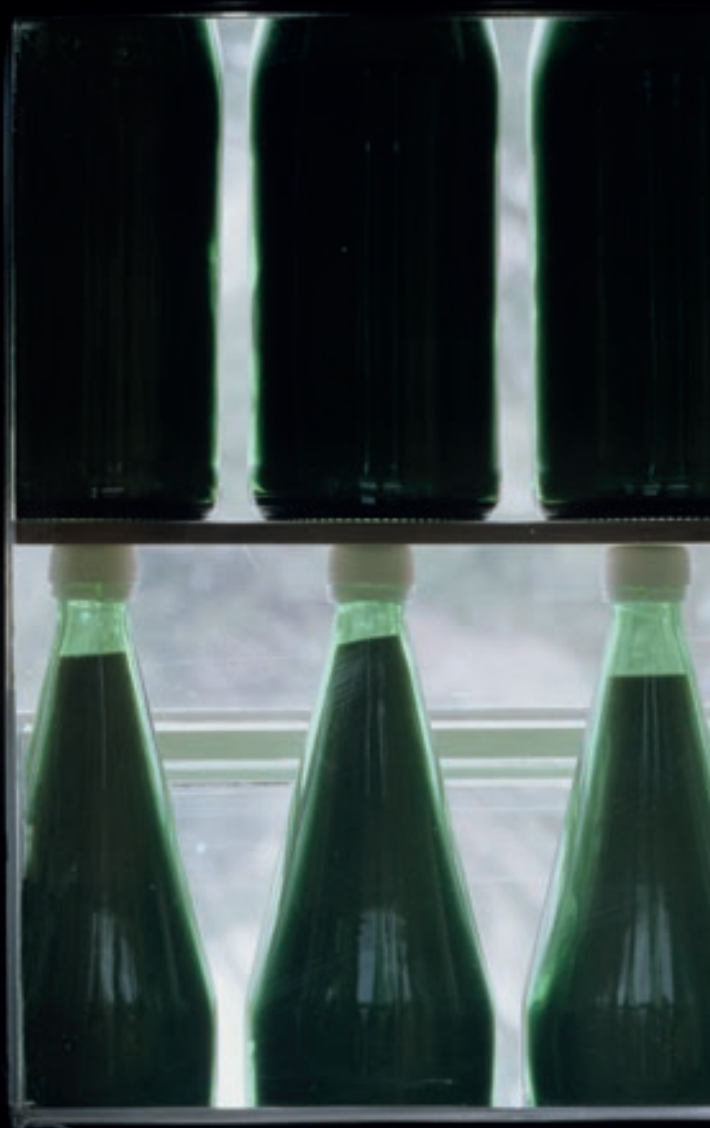
28. 8. 1998 – 29. 9. 1998

Galerija Eurna, Ljubljana, Slovenija / Eurna Gallery, Ljubljana, Slovenia













Compositio (Konzervacija spomina) / Compositio (Conservation of Memory)

1995

različne mere; pesek, kozarci, les; last avtorja / different dimensions; sand, glasses, wood; courtesy of the artist

*Prej in potem (tekoče slike in dihajoča postavitve) /
Before and After (Liquid Paintings and a Breathing Set-Up)*

14. 4. 1998 – 8. 5. 1998

Galerija Eqrna, Ljubljana, Slovenija / Eqrna Gallery, Ljubljana, Slovenia

NASLEDNJA STRAN / NEXT PAGE

Vdih, izdih. / Inhalation, Exhalation.

1996; talna postavitve / floor installation

dimenzija variira; parafin, plastična folija / dimensions variable; paraffin wax, plastic foil











1



2



3



4

¹ *Krogotok. Brez orientacije. Brez tendence. I / Circuit. No Orientation. No Inclination. I*
1997, 60 × 60 cm
mešane tehnike, les; last avtorja / mixed media, wood; courtesy of the artist

² *Krogotok (Brez orientacije, brez tendence) III. / Circuit (No Orientation. No Inclination) III*
1997, 60 × 60 cm
tuš, voda, les; zasebna last / ink, water, wood; private collection

³ *Oči v rokah / Eyes in My Hands*
1995 – 1996, 60 × 60 cm
akril, tuš, les; zasebna last / acrylic, ink, wood; private collection

⁴ *Ponotranjenost / Internality*
1997, 60 × 60 cm
mešane tehnike, les; last avtorja / acrylic, ink, wood; courtesy of the artist



5



6



7



8

- 5
Pot je cilj. (Decentralizacija.) / The Journey is the Destination. (Decentralization.)
1997 – 1998, 60 × 60 cm
mešane tehnike, les; last avtorja / mixed media, wood; courtesy of the artist
- 6
Dihanje (Dihajoča površina) / Breathing (Breathing Surface)
1997, 49 × 49 × 4 cm
akril, pesek, les; last avtorja / acrylic, sand, wood; courtesy of the artist
- 7
Pisano na kožo / Written onto Skin
1995, 60 × 60 cm
akril, tuš, les; last avtorja / acrylic, ink, wood; courtesy of the artist
- 8
Krona / Crown
1997, 60 × 60 cm
mešane tehnike, les; last avtorja / mixed media, wood; courtesy of the artist



1



2

¹ *Dihajoča površina I. / Breathing Surface I*
1997, 33 × 18,9 × 3 cm
akril, pesek, les; zasebna last / acrylic, sand, wood;
private collection

² *Dihajoča površina II. / Breathing Surface II*
1997, 39 × 19 × 4 cm
akril, žgan pesek; zasebna last / acrylic, baked
sand; private collection



Srce v cvet / Heart into Flower
1997, 29.7 × 21 cm
avto lak, papir; last avtorja / car varnish, paper; courtesy of the artist

*Aerobij (dihanje in zračne študije) /
Aerobium (Breathing and Air Studies)*

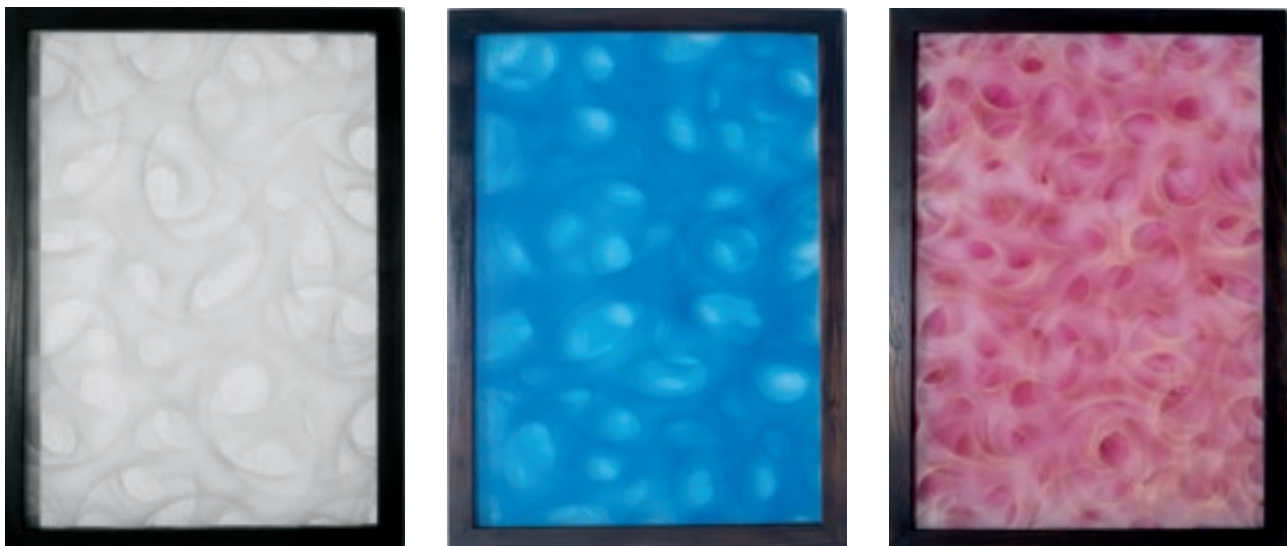
2. 9. 1999 – 10. 10. 1999

Mala galerija – Moderna galerija, Ljubljana, Slovenija / Small Gallery – Museum of Modern Art, Ljubljana, Slovenia









Zračna študija 1, 2, 3 / Air Study 1, 2, 3

1999, 92 × 68 cm

zračni čopič, steklo; zasebna last / air brush, glass; private collection



1



2



3



4

1 *Zračna študija 1 / Air Study 1*

1999, 64 × 64 cm
zračni čopič, ogledalo; last avtorja / air brush,
mirror; courtesy of the artist

2 *Zračna študija 3 / Air Study 3*

1999, 64 × 64 cm
zračni čopič, ogledalo; last avtorja / air brush,
mirror; courtesy of the artist

3 *Zračna študija 2 / Air Study 2*

1999, 64 × 64 cm
zračni čopič, ogledalo; last avtorja / air brush,
mirror; courtesy of the artist

4 *Zračna študija 4 / Air Study 4*

1999, 64 × 64 cm
zračni čopič, ogledalo; last avtorja / air brush,
mirror; courtesy of the artist



5

5 *Zračna površina 1 / Aerial Surface 1*
1999, 36 × 86 cm
zračni čopič, les; last avtorja / air brush, wood; courtesy of the artist



6

6 *Zračna površina 3 / Aerial Surface 3*
1999, 36 × 86 cm
zračni čopič, les; last avtorja / air brush, wood; courtesy of the artist

Introspektiva I. / Introspective I

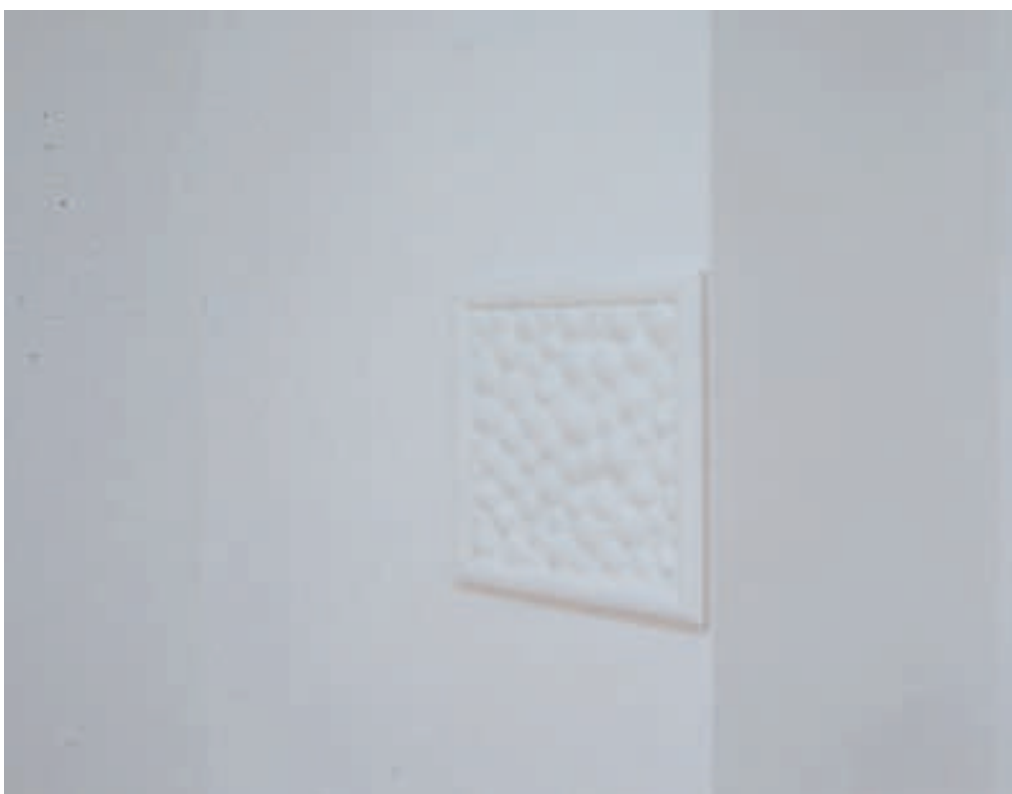
16. 9. 1999 – 30. 10. 1999

Galerija sodobne umetnosti, Celje, Slovenija / Center for Contemporary Arts, Celje, Slovenia

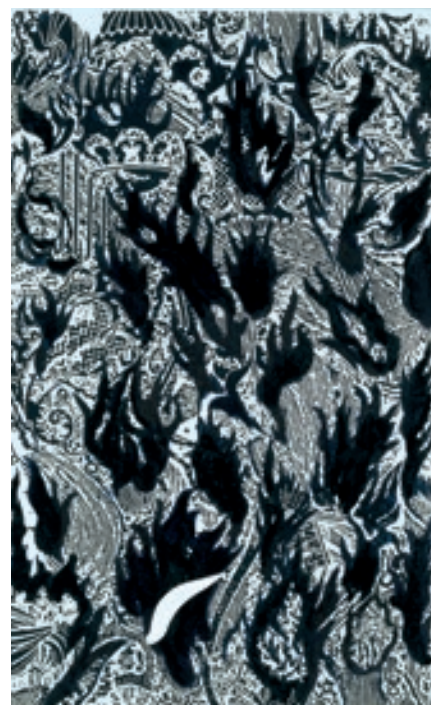
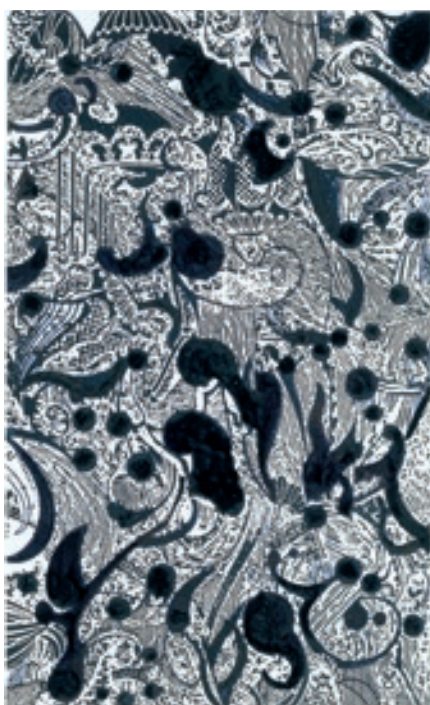








← *Cvetovi (Črni in beli) 1–16 / Flowers (Black and White) 1–16*
 1998, 21 × 15 cm
 pastel risba na karton / pastel drawing on cardboard



Podobe iz-gube (po motivih V.S.S.D.) /
Images of Loss (Out-of-the-fold images), based on V.S.S.D. motifs
 1996
 mokra risba / wet medium



Podobe iz-gube (po motivih V.S.S.D.) /
Images of Loss (Out-of-the-fold images), based on V.S.S.D. motifs
1996
mokra risba / wet medium





LEVO / LEFT

Posthumno / Posthumously (White in white I remember)

1995, 30.4 × 23 cm

akril, papir; last avtorja / acrylic, paper; courtesy of the artist

O zemlji iz zraka 1-3 /

About the Earth from the Air 1-3

1998 – 2001, 33 × 33 cm

pigment, steklo, karton; last avtorja / pigment, glass, cardboard;
courtesy of the artist

NASLEDNJA STRAN / NEXT PAGE

Srce v cvet / Heart into Flower

1995 – 1996, 29.7 × 21 cm

avto lak, papir; last avtorja / car varnish, paper;
courtesy of the artist





Sejalec 1.000.000 /
The Sower 1.000.000

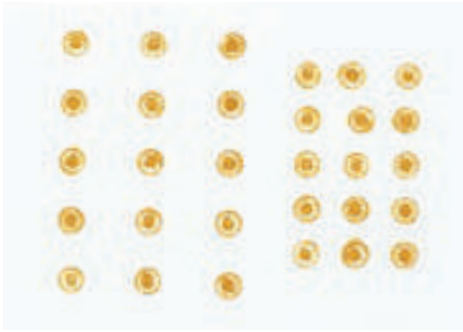
12. 9. 2001 – 25. 10. 2001

Galerija Kapelica, Ljubljana, Slovenija / Kapelica Gallery, Ljubljana, Slovenia

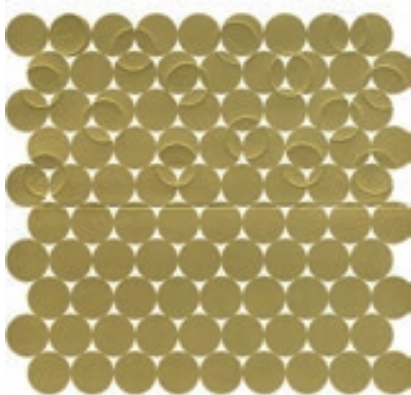








1



2



3



4



5

1 *Abstraktno in denar / Abstraction and Money*
1999 – 2000, 29.7 × 42 cm
pastel, papir; last avtorja / pastel, paper; courtesy of the artist

2 *Sejalec, vabilo / The Sower, invitation*
2001, 21 × 21 cm
papir, last avtorja / paper, courtesy of the artist

3 *Abstraktno in denar / Abstraction and Money*
1999 – 2000, 21 × 29.7 cm
ogljje, papir; last avtorja / charcoal, paper; courtesy of the artist

4 *Hipnoza (Vrtoglavica) 1 / Hypnosis (Vertigo) 1*
1999 – 2000, 29.7 × 21 cm
mešane tehnike, papir; last avtorja / mixed media, paper; courtesy of the artist

5 *Hipnoza (Vrtoglavica) 2 / Hypnosis (Vertigo) 2*
1999 – 2000, 29.7 × 21 cm
mešane tehnike, papir; last avtorja / mixed media, paper; courtesy of the artist

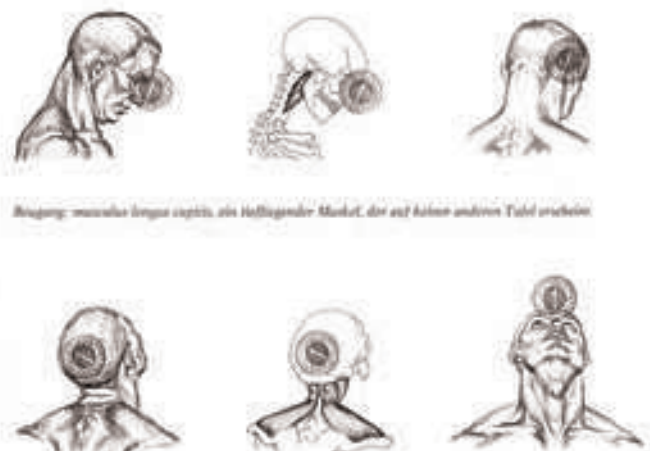




Sejalec I-II. / The Sower I-II
2001, 222 x 133 cm
steklo, tolarški kovanci, les; last avtorja / glass, tolar coins, wood; courtesy of the artist

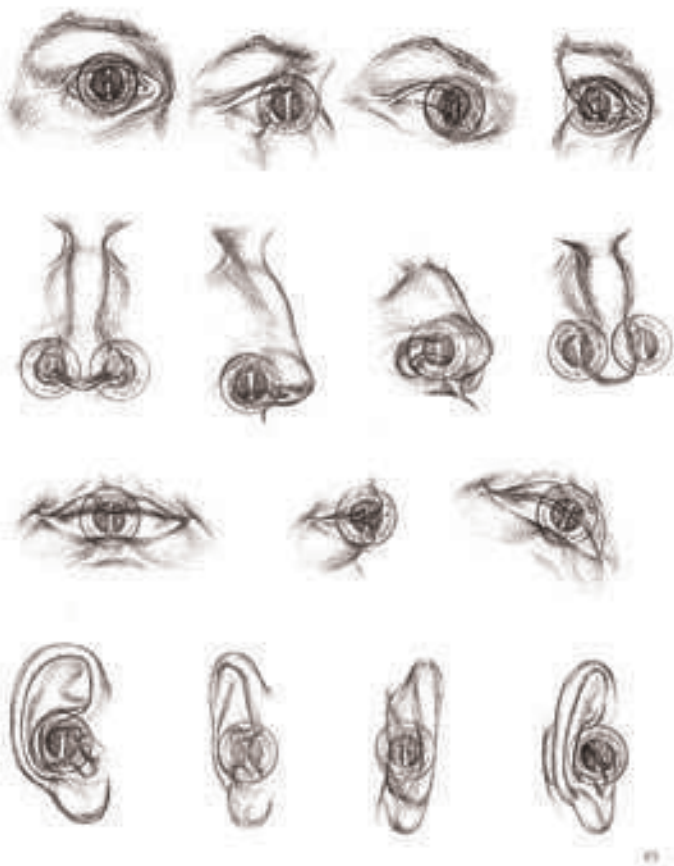


1



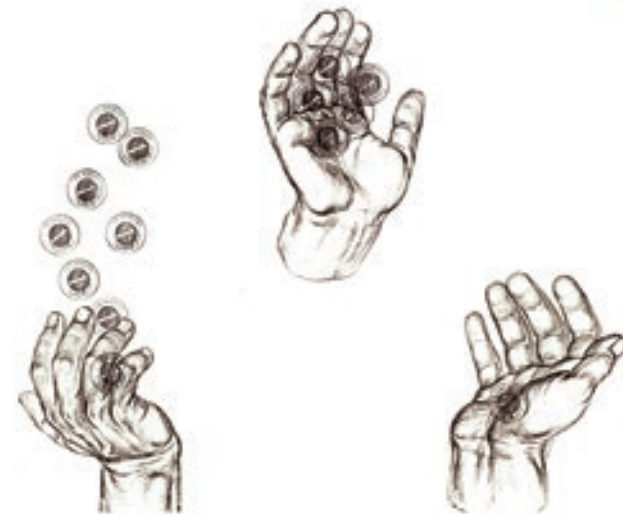
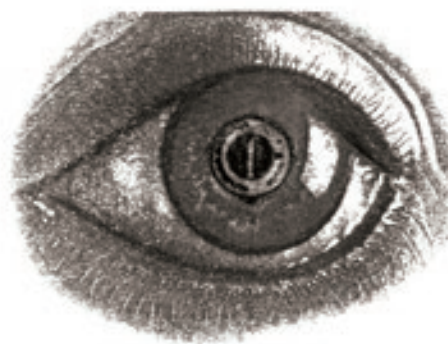
2

Verschiedene Skizzen



3

4



5

1 *Anatomija denarja / Anatomy of Money*
1999 – 2000, 39.7 × 42 cm
mešane tehnike, papir; last avtorja / mixed media, paper; courtesy of the artist

2 *Denarna religija / Money Religion*
1998 – 1999, 29.7 × 42 cm
pastel, papir; last avtorja / pastel, paper; courtesy of the artist

3 *Anatomija in denar / Anatomy and Money*
1999 – 2000, 42 × 29.7 cm
pastel, papir; last avtorja / pastel, paper; courtesy of the artist

4 *Denar gledam denar / Money I'm Looking at Money*
1998 – 1999, 19.5 × 14.5 cm
pastel, papir; last avtorja / pastel, paper; courtesy of the artist

5 *Igre denarja / Money Games*
1999 – 2000, 29.7 × 42 cm
pastel, papir; last avtorja / pastel, paper; courtesy of the artist



Denar vladar (vladavina denarja) 1 / Money Rules (the Reign of Money) 1
1997, 29.7 × 21 cm
mešane tehnike, papir; last avtorja / mixed media, paper; courtesy of the artist



1



2

¹ *Kapitalistična narava (nova narava) 1 / Capitalistic Nature (New Nature) 1*
1998, 23 × 23 cm
mešane tehnike, last avtorja / mixed media, courtesy of the artist

² *Kapitalistična narava (nova narava) 2 / Capitalistic Nature (New Nature) 2*
1998, 23 × 23 cm
mešane tehnike, last avtorja / mixed media, courtesy of the artist



3

³ *Flora in folklor denarja / Flora and the Folklore of Money*
1998 – 2000, 41.4 × 29 cm
mešane tehnike, last avtorja / mixed media, courtesy of the artist

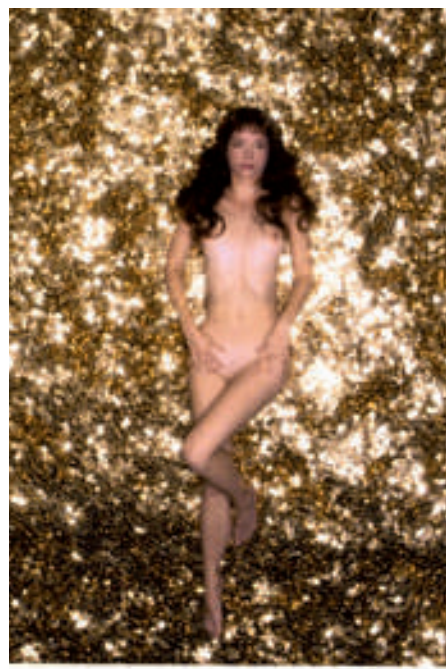
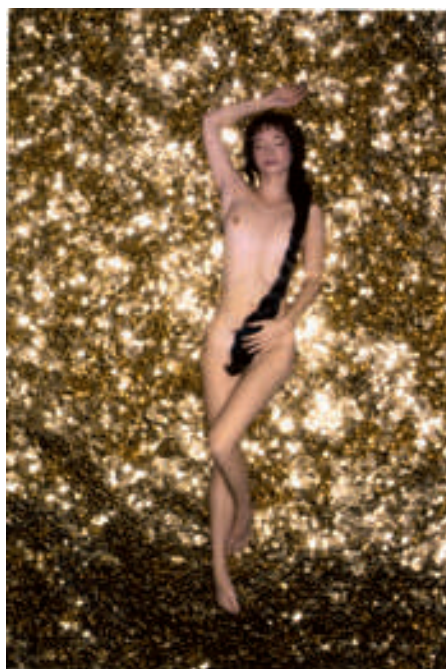


4

⁴ *Denar – Dekor / Money – Decoration*
1998 – 2000, 41.4 × 29 cm
mešane tehnike, last avtorja / mixed media, courtesy of the artist



Alen Ožbolt, Bojan Salaj: *Igra (ženska in denar) 1 / The Game (Woman and Money) 1*
2001, 150 x 150 cm
cibachrome print, aluminium; last avtorja / Cibachrome print, aluminium; courtesy of the artist



Alen Ožbolt, Bojan Salaj: *Igra (ženska in denar) 2–4 / The Game (Woman and Money) 2–4*
 2001, 200 × 150 cm
 cibachrome print, aluminij; last avtorja / Cibachrome print, aluminium; courtesy of the artist

Rob, Igra solz, Dvoje, Še /
Edge, Crying Game, Double, Encore

6. 9. 2002 – 26. 9. 2002

Moderna galerija, Ljubljana, Slovenija / Museum of Modern Art, Ljubljana Slovenia

NASLEDNJA STRAN / NEXT PAGE

Nevidni robovi / Invisible Edges

2000 – 2002; dimenzija variira / dimensions variable

robna postavitev; pesek, pigment / edge installation; sand, pigment







TE DVE IN NASLEDNJE DVE STRANI / THIS AND NEXT SPREAD

Dvoje, dvoje / Double, Double

2002, (2 x) 178 x 240 cm

talna postavitev; pigment, pigment in pesek / floor installation; pigment, pigment and sand







Nevidni robovi / Invisible Edges
(talna postavitev iz l. 1998 / 1998 ground installation view)
2000 – 2002; dimenzija variira / dimensions variable
robna postavitev; pesek, pigment / edge installation; sand, pigment







Spomin na kot / Memory of a Corner
 2000; 60 × 40 cm
 kotna postavitev; pigment / corner instllation; pigment



Padanje kvišku (igra solz) / Falling Up (Crying Game)
 2000; dimenzija variira / dimensions variable
 kotna postavitev; glina, akrilna barva / corner instllation; clay, acrylic paint



Še (kotna postavitev) / Encore (corner installation)

1988 – 1998, 42 × 28 × 18 cm

akril, glina; last avtorja / acrylic, clay; courtesy of the artist

Odprto zaprto /
Open Closed

9. 5. 2003 – 8. 6. 2003

Galerija Miklova hiša, Ribnica, Slovenija / Miklova hiša Gallery, Ribnica, Slovenia





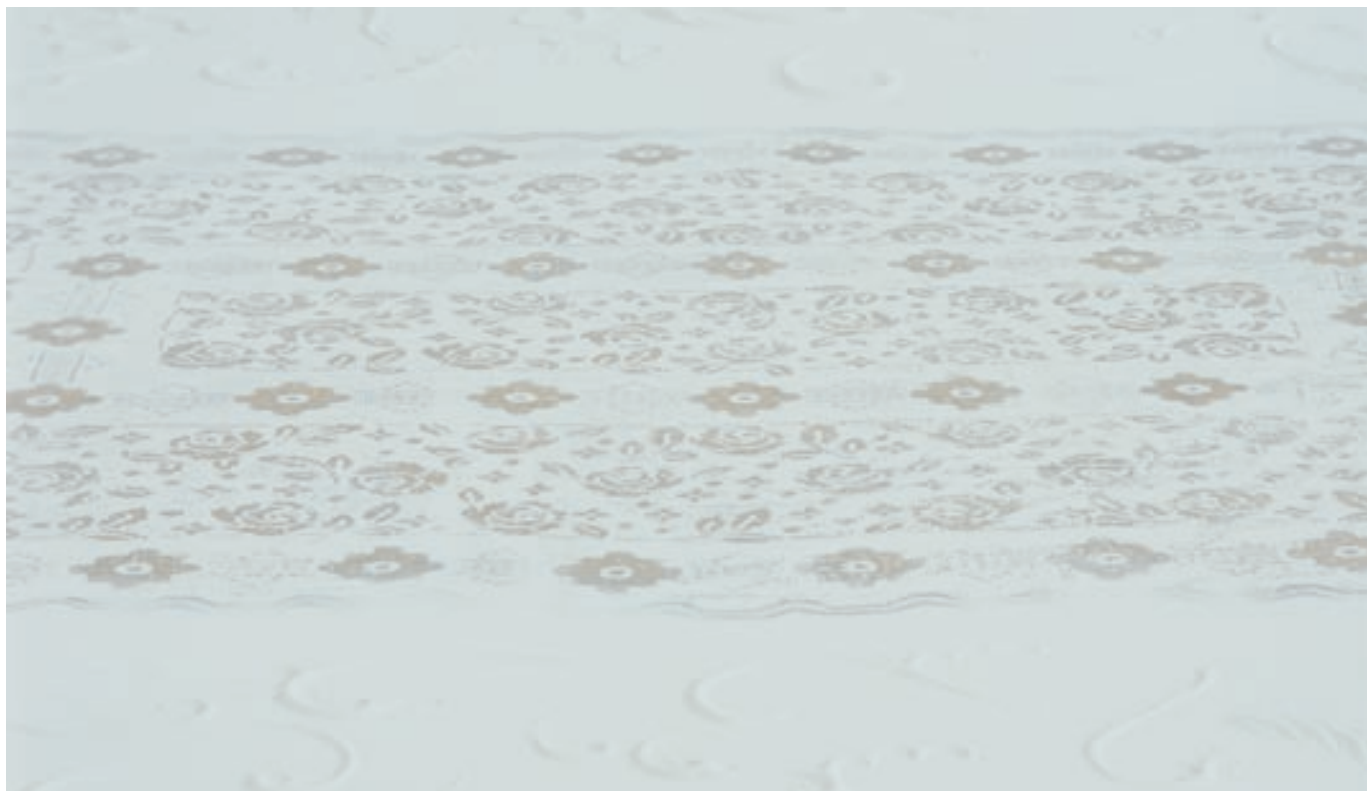












(Po)noči /
(By)Night

20. 3. 2003 – 22. 4. 2003

Hotel Lev, Ljubljana, Slovenija / Lev Hotel, Ljubljana, Slovenia



















1



2



3

PREJŠNJI STRANI / PREVIOUS TWO PAGES

(Po)noči - unikatno šivano posteljno pregrinjalo in šivano vzglavje, detajl /
(By) Night - unique sewn bedspread and sewn pillow, detail

1998 - 2002

različne mere, bombažno posteljno pregrinjalo, last avtorja / different dimensions, cotton bedcover, courtesy of the artist

1-3 *Sanjska risba (φ) / Dream Drawing (φ)*

1997, 50 × 86 cm

tuš, filc; last avtorja / ink, felt; courtesy of the artist



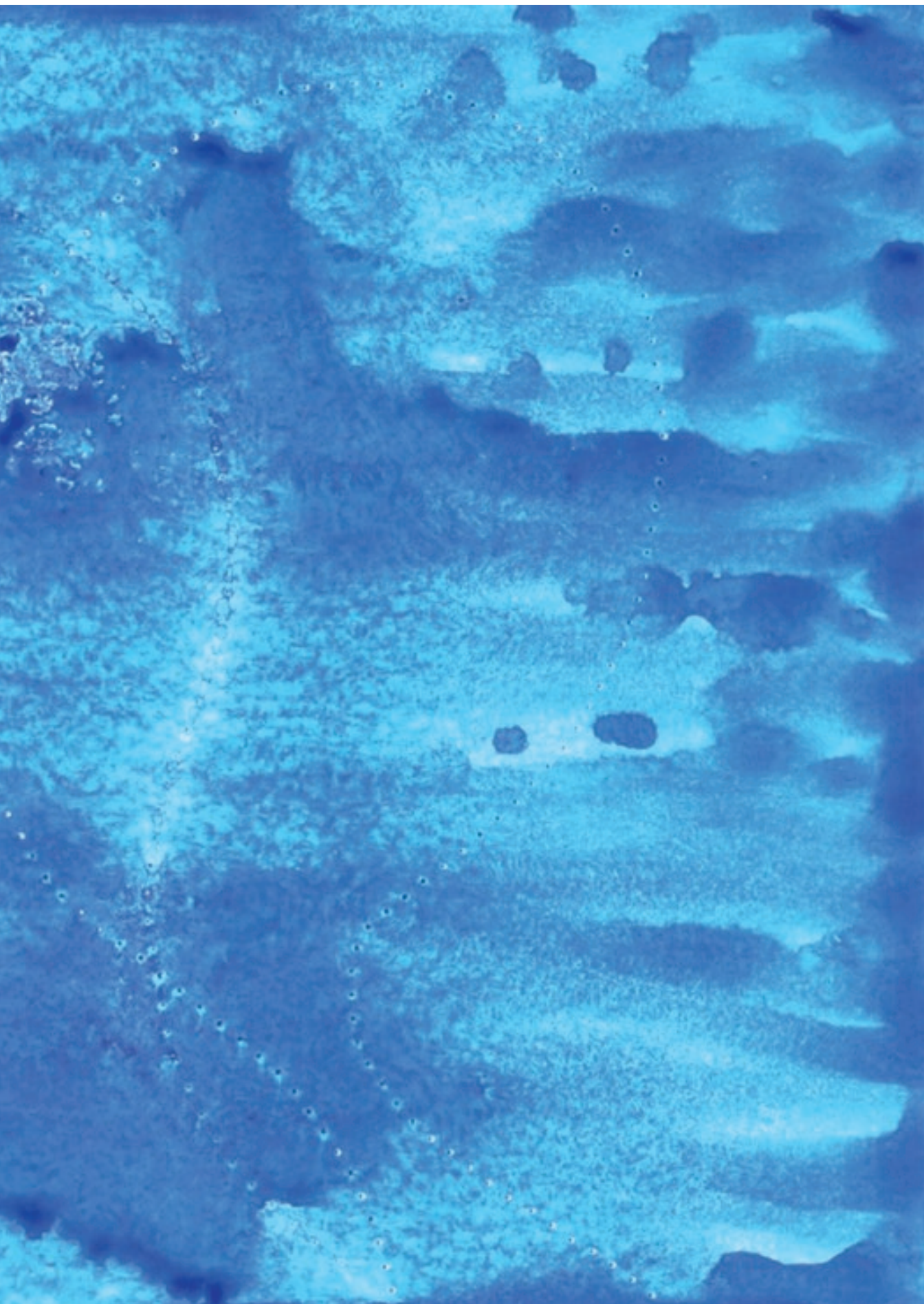
Odsevi v glavi (iz-v-risi v papir) /
Reflections Inside the Head (Drawing Drawn-in / Drawn-out)
2002, 39 × 55 cm
perforiran papir; last avtorja / perforated paper; courtesy of the artist



*Večerna svetloba (iz-risi v karton) /
Evening Light (Drawn-out in Cardboard)*

1999, 56 × 76 cm
perforiran papir; last avtorja / perforated paper; courtesy of the artist





(Po)Noći / (By)Night
2000, 35 x 50 cm
akril, kapa plošča / acrylic, foam board



1



2



3



4

1 *Dvojni odsev, dvojni šiv (iz-v-risi v papir)/ Double Reflection, Double Stitch (Drawing Drawn-in / Drawn-out)*
2002, 40 × 50 cm
perforiran papir; last avtorja / perforated paper; courtesy of the artist

2 *Svetloba slika (Risba v-ris / iz-ris) / Light Painting (Drawing Drawn-in / Drawn-out)*
2002, 40 × 50 cm
perforiran papir; last avtorja / perforated paper; courtesy of the artist

3 *Odsevi v glavi (iz-v-risi v papir) / Reflections Inside the Head (Drawing Drawn-in / Drawn-out)*
2002, 40 × 50 cm
perforiran papir; last avtorja / perforated paper; courtesy of the artist

4 *Dvom v edninsko obliko (iz-v-risi v papir) / Doubt in the Singular Form (Drawing Drawn-in / Drawn-out)*
2002, 40 × 50 cm
perforiran papir; last avtorja / perforated paper; courtesy of the artist

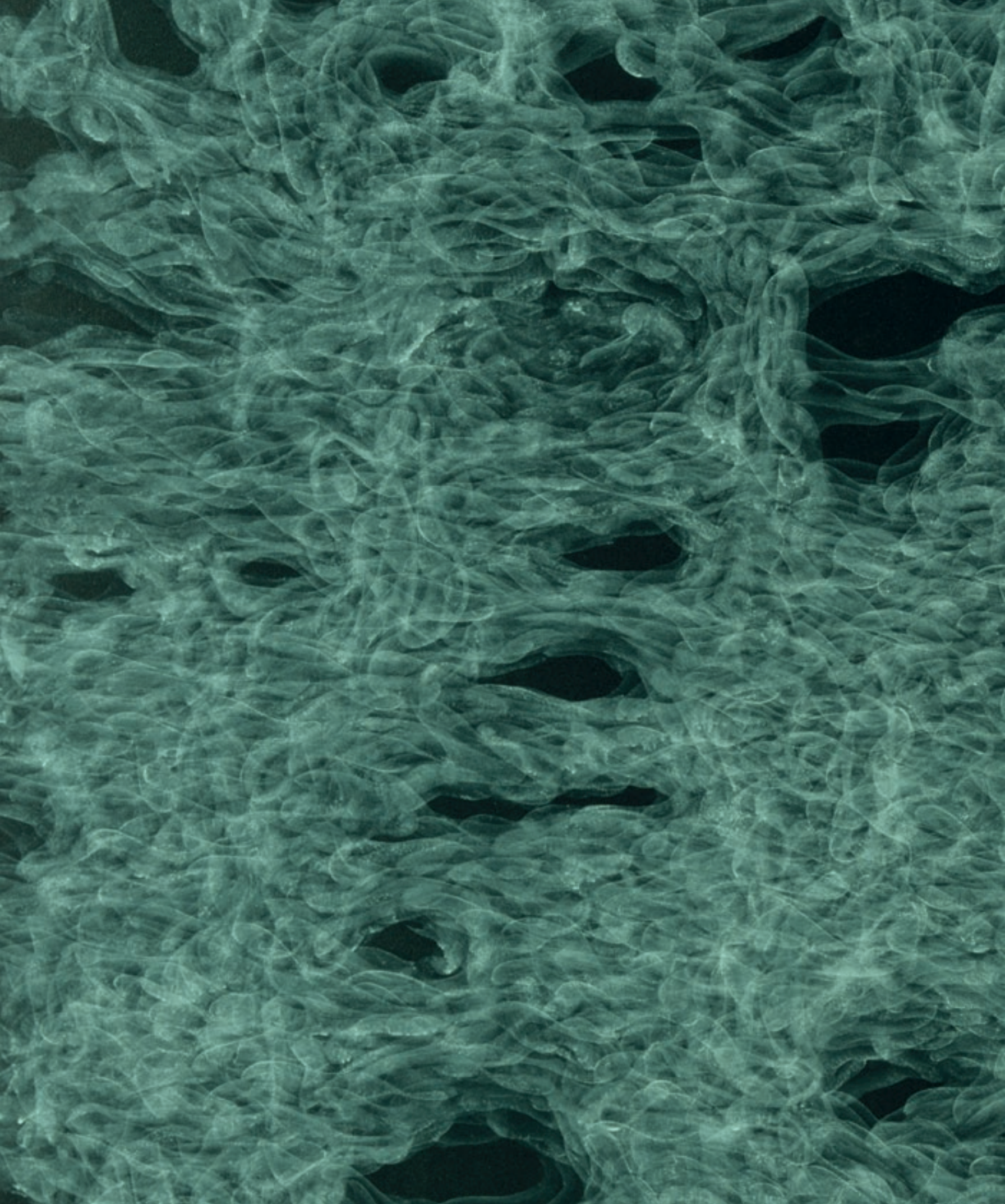


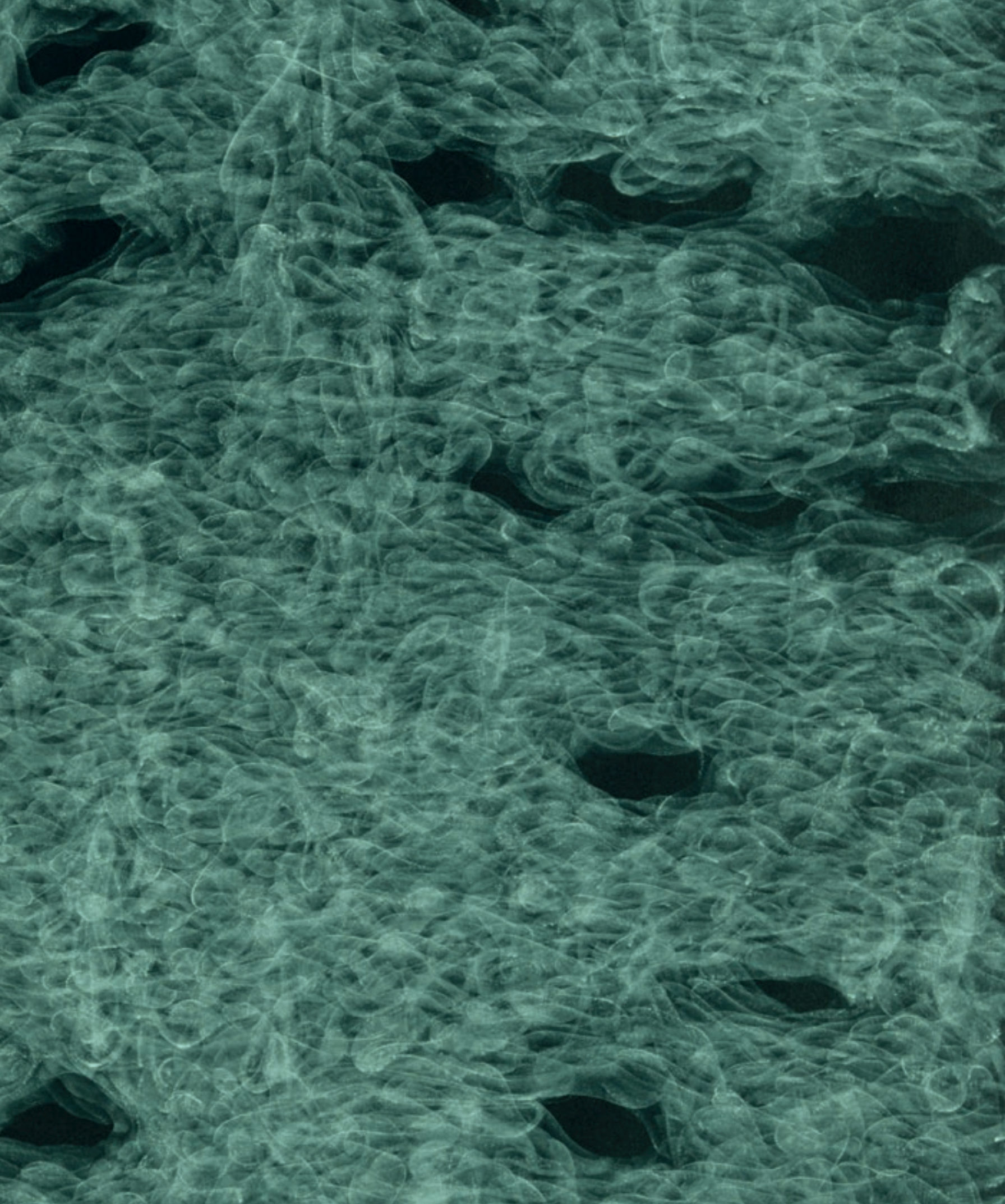
*(Po)noči – kopalnica s parafinskimi ulitki kozmetičnih in toaletnih
pripomočkov za osebno nego / (By) Night – bathroom with paraffin casts of toiletries*
2002
različne mere; parafin, last avtorja / different dimensions; paraffin, courtesy of the artist

*Od blizu, od daleč /
From Up Close, From Far Away*

1. 6. 2004 – 26. 6. 2004

Galerija Eurna, Ljubljana, Slovenija / Eurna Gallery, Ljubljana, Slovenia



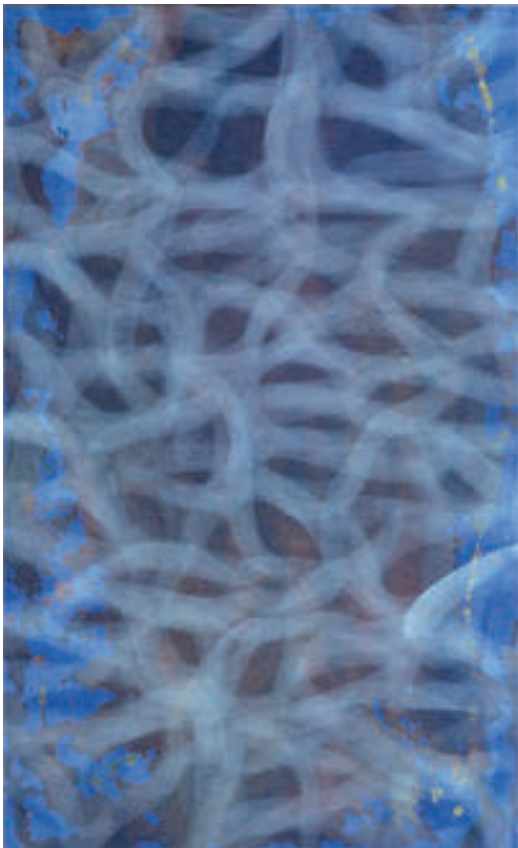




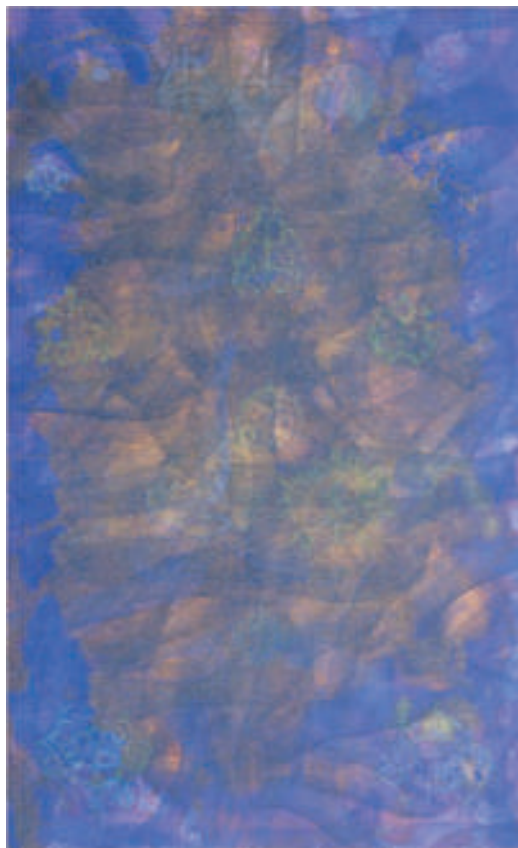
Pod svet (Podvodna pod pokrajina) IV. /
Under World (Underwater Under Landscape) IV
 2000 – 2002, 50 x 31 cm
 mešane tehnike, platno; zasebna last / mixed media, canvas; private collection



Pod svet (Podvodna pod pokrajina) II. /
Under World (Underwater Under Landscape) II
 2000 – 2002, 50 x 30 cm
 mešane tehnike, platno; zasebna last / mixed media, canvas; private collection



Odsevi na vodi (študija) / Reflections on Water (Study)
 2000 – 2002, 50 × 30 cm
 mešane tehnike, platno; zasebna last / mixed media, canvas; private collection



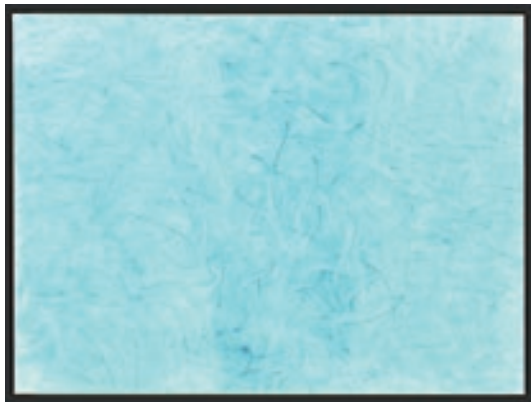
Pod svet (Podvodna pod pokrajina) III. / Under World (Underwater Under Landscape) III
 2000 – 2002, 50 × 30 cm
 mešane tehnike, platno; zasebna last / mixed media, canvas; private collection



1



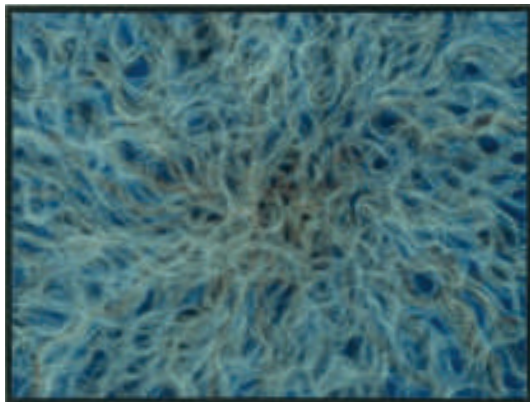
2



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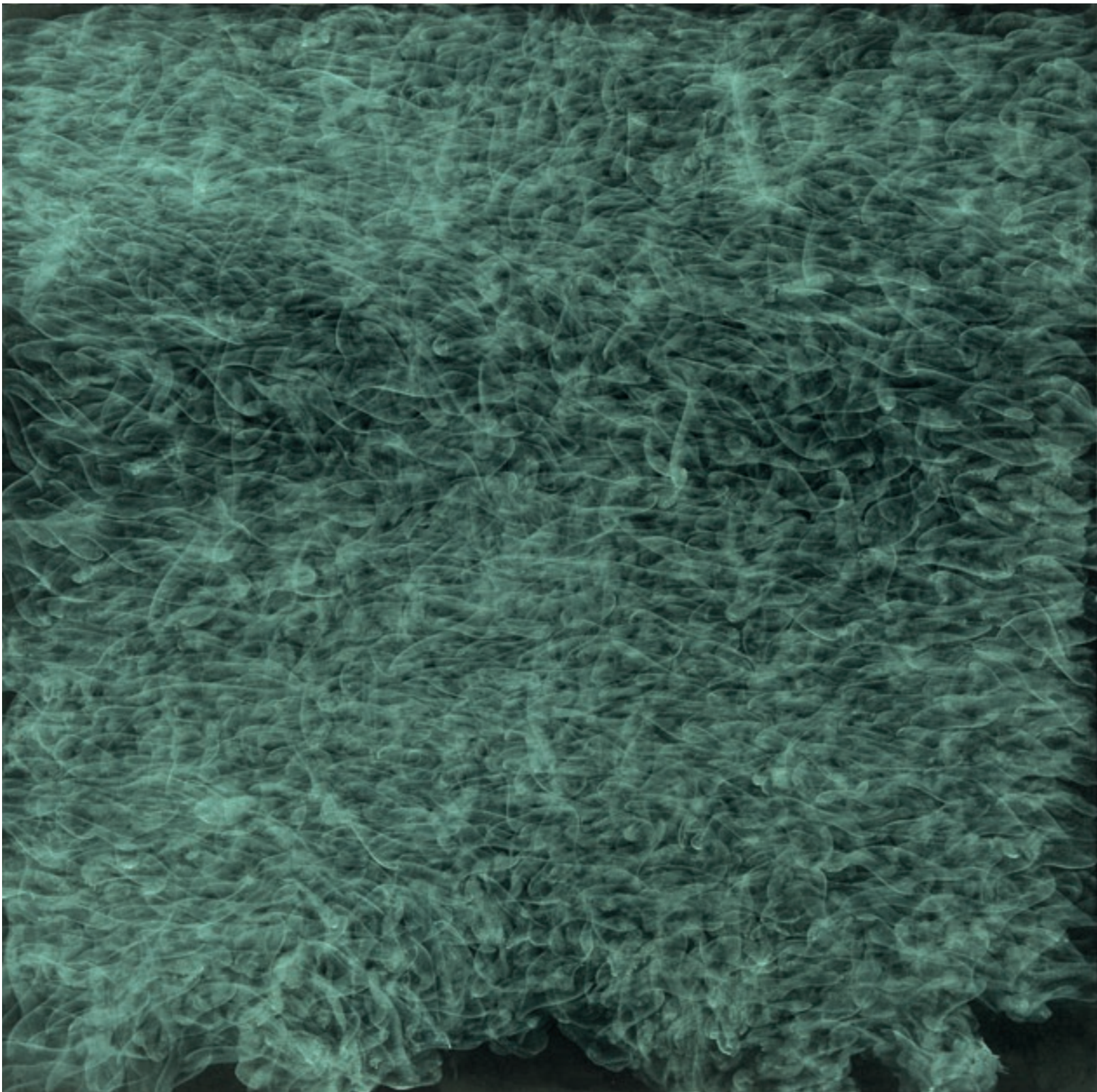
1 *Viharna scena (visoka I.) / Stormy Scene (Tall I)*
2001, 180 × 41 cm
akril, pigment, platno; last avtorja / acrylic, pigment, canvas; courtesy of the artist

2 *Viharna scena (visoka II.) / Stormy Scene (Tall II)*
2001, 180 × 41 cm
akril, pigment, platno; last avtorja / acrylic, pigment, canvas; courtesy of the artist

3 *“How High Is the Moon”*
2002, 60 × 80 cm
akril, voda, platno; last avtorja / acrylic, water, canvas; courtesy of the artist

4 *Odsevi na platno / Reflections on Canvas*
2001, 60 × 80 cm
akril, platno; zasebna last / acrylic, canvas; private collection

5 *“Stop This Madness”*
2001, 60 × 80 cm
mešane tehnike, platno; zasebna last / mixed media, canvas; private collection



Viharna scena (XX) / Stormy Scene (XX)

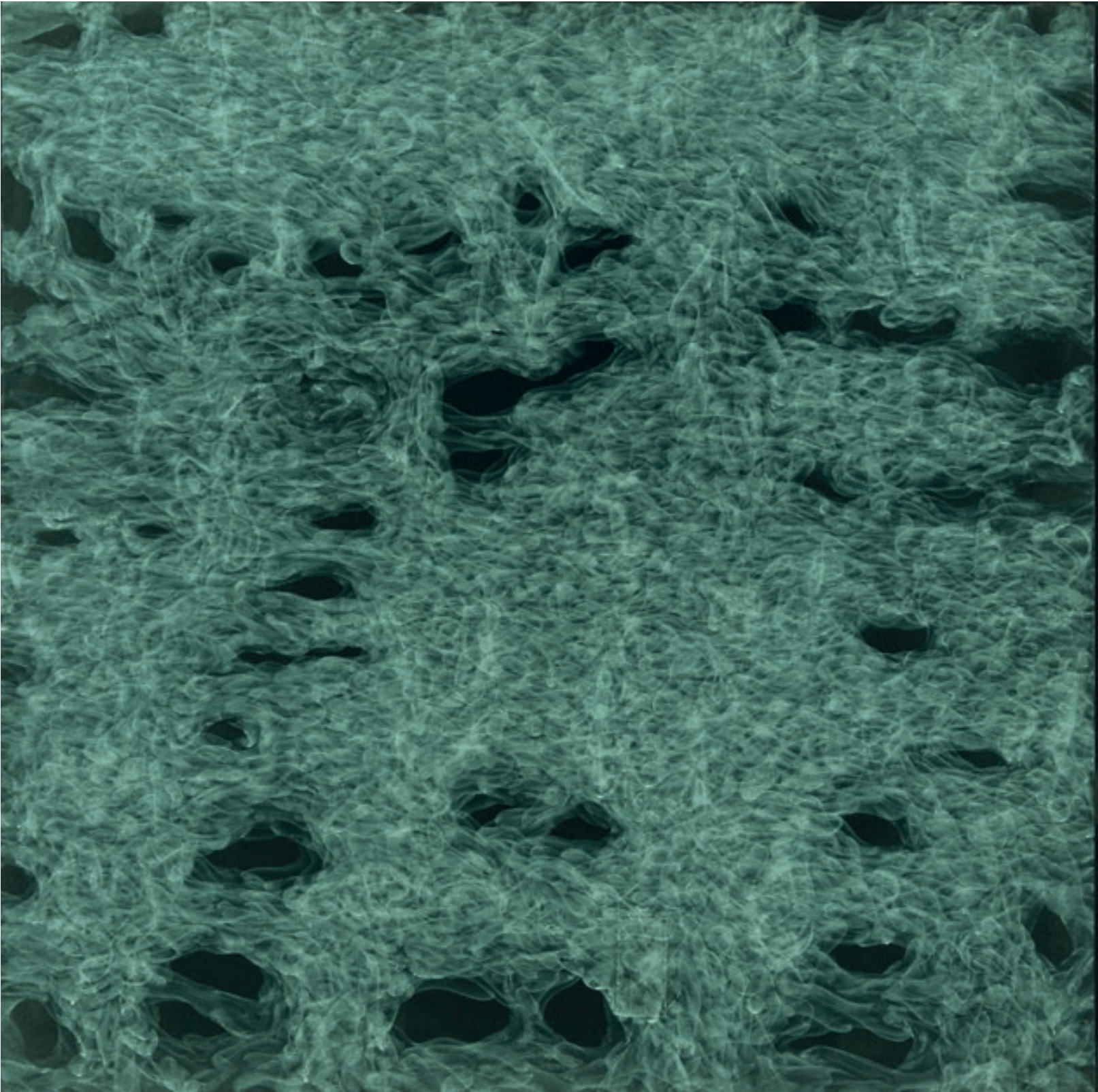
1999 – 2001, 140 × 140 cm

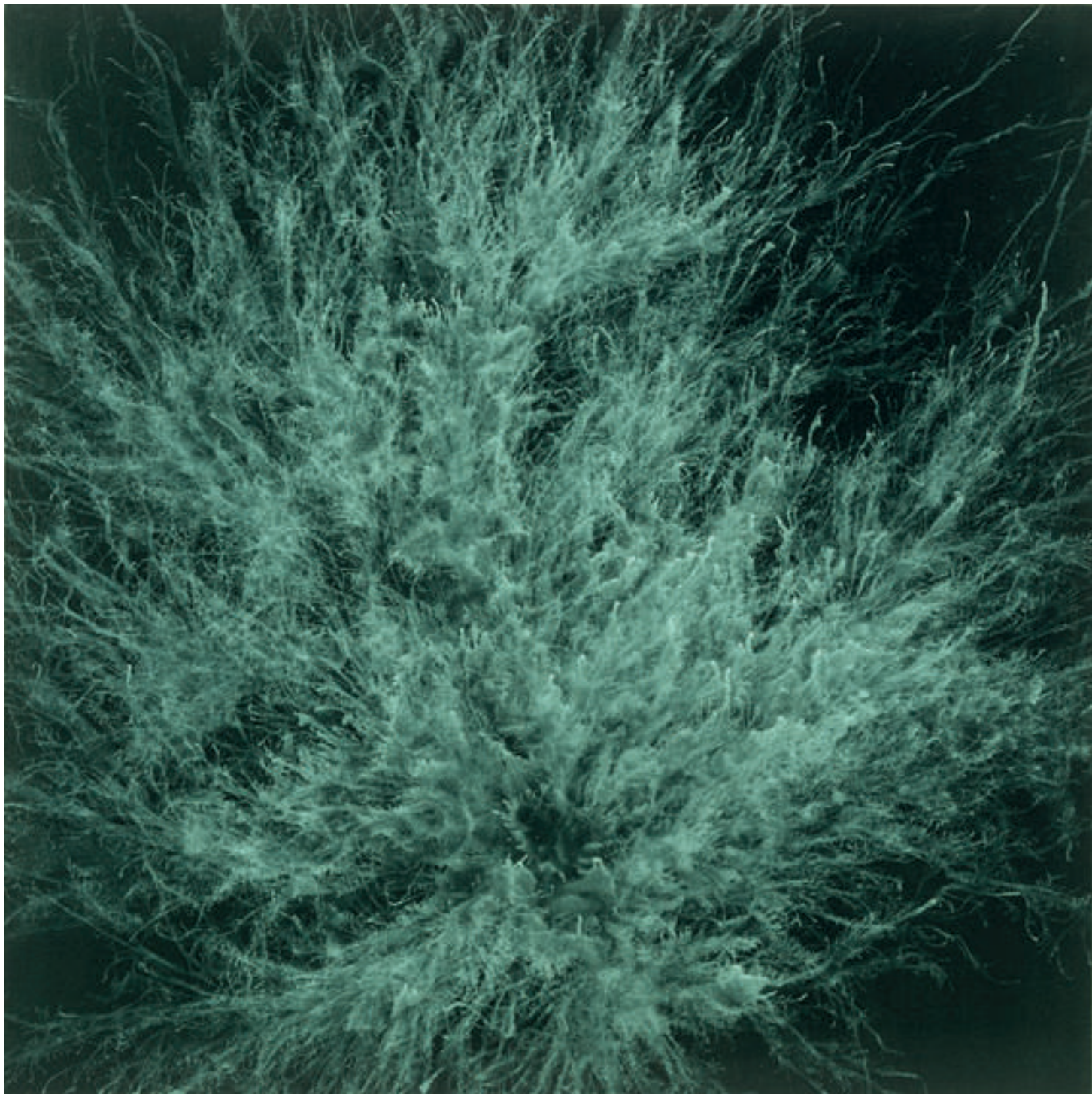
akril, pigment, platno; last avtorja / acrylic, pigment, canvas; courtesy of the artist

Viharna scena (XY) / Stormy Scene (XY)

1999 – 2001, 140 × 140 cm

akril, pigment, platno; last avtorja / acrylic, pigment, canvas; courtesy of the artist



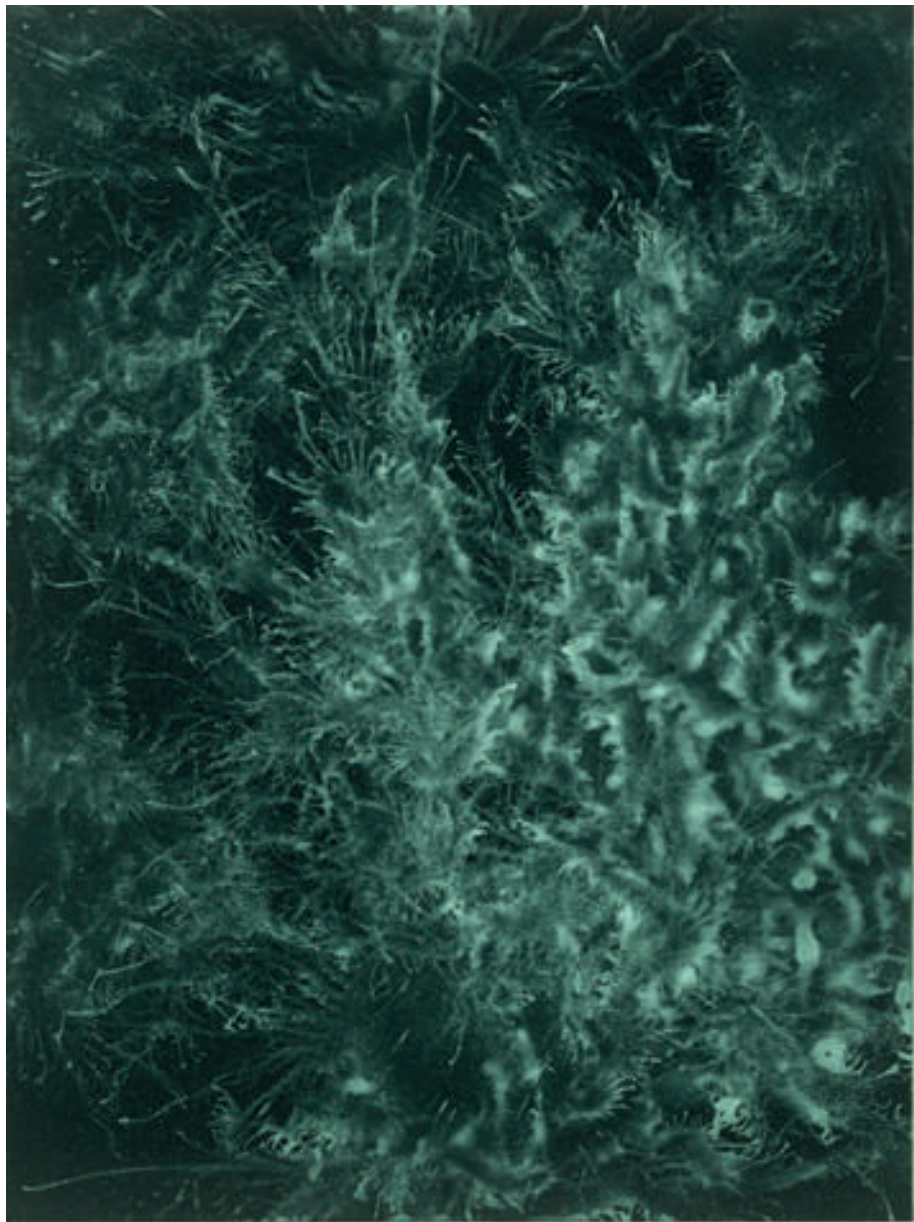


1

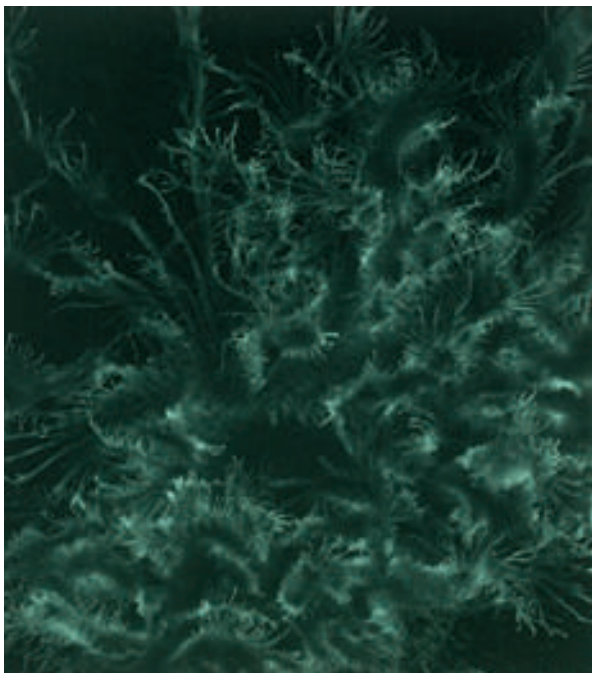
1 "Don't Blame Me" (*Sprostitev energije*) II. / (*Release of Energy*) II
2003, 90 × 90 cm
akril, zrak, platno; last avtorja / acrylic, air, canvas;
courtesy of the artist

2 "Don't Blame Me" (*Sprostitev energije*) III. / (*Release of Energy*) III
2003, 80 × 60 cm
akril, zrak, platno; Umetniška zbirka Nove Ljubljanske
banke, d.d. / acrylic, air, canvas; Nova Ljubljanska banka
d.d. art collection

3 "Don't Blame Me" (*Sprostitev energije*) I. / (*Release of Energy*) I
2003, 40 × 35 cm
akril, zrak, platno; last avtorja / acrylic, air, canvas;
courtesy of the artist



2



3

*Umetnost po pošti /
Art via Mail*

19. 3. 2004 – 9. 4. 2004

KiBela – prostor za umetnost, Maribor, Slovenija / KiBela Art Space, Maribor, Slovenia











Smile (after Munch), 2000

Smile

2000, 29,7 × 21 cm
digitalni print, papir; last avtorja /
digital print, paper; courtesy of the artist

arttitude	artureole	articipation	artent
artisem	artstar	artnalogy	artpart
artdisavowal	artah	arthology	artless
artcas	artblind	artdividuality	artfact
artart	artright	arteroid	arthive
arteasure	arthink	artenemy	arttest
artare(n)a	artbrain	artbitrary	artform
artditorium	artconscious	artbiter	artstructure
artbattleground	artinstinct	artbishop	artgap
artswer	artvantage	artgood	artful
artpeak	artmy	arteluia	artloss
artpriori	artrovert	artbelieve	artpoor
anart	artwork	artpreacher	arttention
artbe	artkiss	artinhuman	artaapper
artable	arttune	artipersonnel	artonym
artctive	artnarchy	articurator	arternative
artdress	artnocent	artiSemite	artdespot
artakt	artssure	artiseptic	artistocratic
artapt	artscratch	artibiotic	artclass
artbasic	artcontrol	artlergy	artperture
artcentral	artpropos	arteater	artificial
artborigine	Artic	artpie	artery
artother	artrest	artmost	artsculinity
artlien	artesistance	artpllicable	arttraction
artaddict	artestment	artisocial	artphrodisiac
artrogant	artuality	artego	arttractive
artcomplex	artcell	artbody	artabuse
artlower	artparatus	artcorporation	artpleartsure
artjoyment	artchair	artbortion	artfortable
artwish	arttache	artmazon	artatack
artpurpose	artministration,	arther	artillery
artnot	artcare	artension	artpostle
artandpart	artalaria	artnimal	artisan
artinn	artbulance	artnimality	artiman
arttend	artrise	artnomaly	artbar
artmond	artbubble	artortion	artgreat
artvitae	artmakeup	arttorney	artgiants
artgenital	artannals	artihero	Artmerican
artfruit	artnniversary	artipathy	artrophy
articot	artnnex	artfired	artsafe
artichoke	artnonymity	artunderwear	artbandon
artaragus	artroduction	artmoral	artburn
artpetite	artppeal	artligator	artblaze
artbehave	artpology	artchitect	artpocalypse
artemad	artnalyse	artyplace	artbring
artscape	artmnesia	artshouse	artway
artasy	artiquarian	artzone	artroll
arthase	artique	artsbank	artend
artsee	artstory	artmoney	artinfinitem.



Small, illegible text label on the wall to the left of the shelving unit.



Črke, besede, stavki / Letters, Words, Sentences

2001 – 2003, 239 × 106 × 5 cm

steklenička, lesena omara s policami, papir; Umetnostna galerija Maribor / small bottle, wooden cabinet, paper;
Maribor Art Gallery



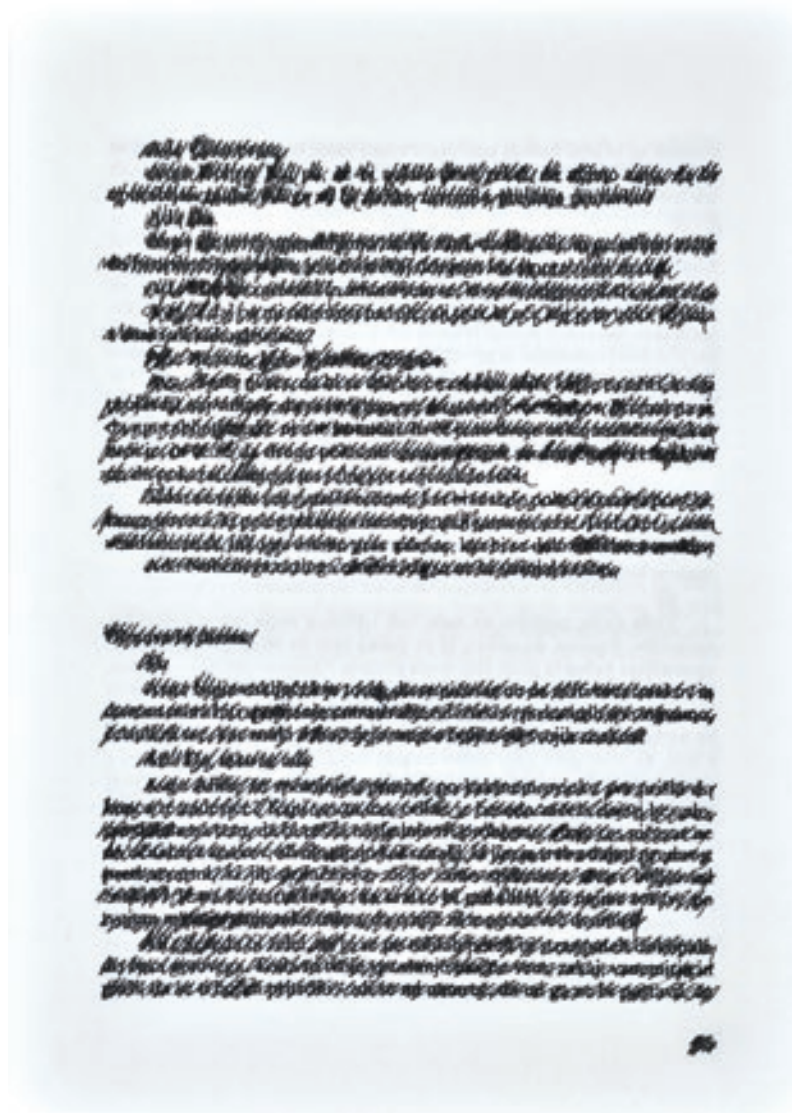
1



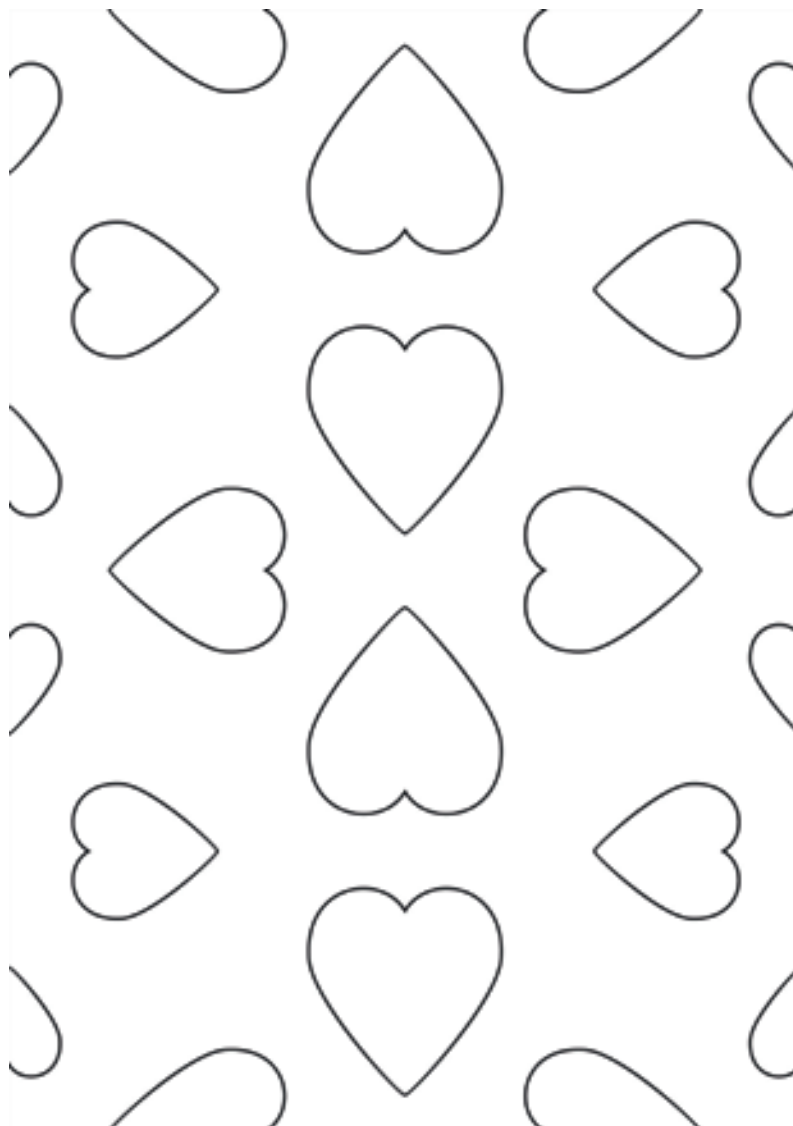
2

1 *Umetnost po pošti / Art via Mail*
1995 – 2003, 17,5 × 25,5 × 6,5 cm
papir, karton; last avtorja / paper, cardboard;
courtesy of the artist

2 *Darila (Umetnost po pošti) / Gifts (Art via Mail)*
1998 – 2000
različne mere; mešane tehnike, last avtorja / different dimensions; mixed media, courtesy of the artist



Izbrisano pismo / Erased Letter
1998



Love Letter
2000

Alen Ožbolt , Žiga Kariž:
Ljubezen je bojno polje /
Love is a Battlefield

6. 9. 2005 – 9. 11. 2005

Galerija Škuc, Ljubljana, Slovenija / Škuc Gallery, Ljubljana, Slovenia















1



2



3



4

1 *Igra (Neskončne oblikovne verige) / Play (Endless Form Chains)*
2005, 7 × 6 × 24 cm
glina, last avtorja / clay, courtesy of the artist

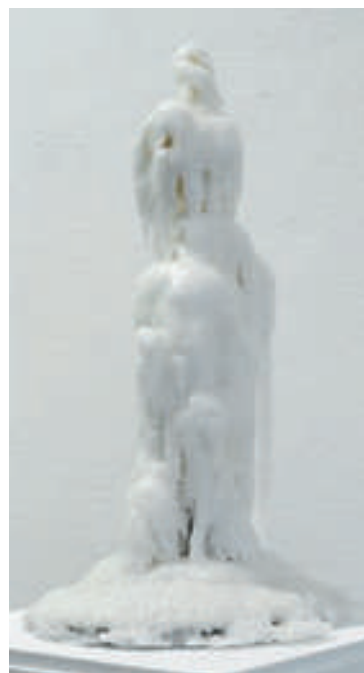
2 *Igra (Neskončne oblikovne verige) / Play (Endless Form Chains)*
2005, 16 × 13 × 40 cm
glina, last avtorja / clay, courtesy of the artist

3 *Pred-za-ob oblika / Before After At Form*
2004 – 2005, 8 × 13 × 27 cm
glina, žica; last avtorja / clay, wire; courtesy of the artist

4 *Pred-za-ob oblika / Before After At Form*
2004 – 2005, 12 × 17 × 29 cm
glina, žica; last avtorja / clay, wire, courtesy of the artist



Leva, desna, leva roka, desna roka (Ogenj voda) , 1 - 2 / Left, Right, Left Hand, Right Hand (Fire Water) 1 - 2
1999 - 2000, 36 × 28 × 7 cm
akril, lak, žgana glina; last avtorja / acrylic, varnish, terracotta; courtesy of the artist



In the Name of Pain

2003 – 2004, 52 × 34 × 28 cm
bombaž, parafin, les; last avtorja / cotton, paraffin, wood;
courtesy of the artist

In the Name of Pain

2003 – 2004, 82 × 30 × 28 cm
bombaž, parafin, les; last avtorja / cotton, paraffin, wood;
courtesy of the artist

In the Name of Pain

2003 – 2004, 48 × 30 × 28 cm
bombaž, parafin, les / cotton, paraffin, wood



Ghost, cloud, shadow ... III

2005, 36 × 24 cm

akril, pesek, aluminij; last avtorja / acrylic, sand, aluminium; courtesy of the artist



Zmagovalci / The Winners
1997; različne dimenzije / different dimensions
mešane tehnike, last avtorja / mixed media, courtesy of the artist





*Nemirne oblike / oblike nemira (Poteze glasov: črni jeziki, bleščeči jeziki, prazni jeziki) 1 – 34 /
Restless Forms / Forms of Restlessness (Outlines of voices: black talk, glamorous talk, empty talk) 1 – 34*

1995 – 2004

različne mere; žgan pesek, sintetična barva, aluminij, umetna smola; RIKO, d.o.o. / different dimensions; baked sand, synthetic paint, aluminium, resin; RIKO, d.o.o.



V.S.S.D. – 20 let pred tem /
V.S.S.D. – 20 Years Before

13. 9. 2007 – 28. 9. 2007

Galerija Škuc, Ljubljana, Slovenija / Škuc Gallery, Ljubljana, Slovenia













»Ensembles« – prostorski rebusi.

Kamen na nebu /

“Ensembles” – Three-Dimensional Rebuses.

A Stone in the Sky

3. 7. 2008 – 1. 11. 2008

Kiparska galerija na prostem, Ljubljana, Slovenija / Open Air Sculpture Gallery, Ljubljana, Slovenia



“Ogledalce na steni povej” (zrcalo brez časa) / “Mirror, Mirror on the Wall” (Mirror Without Time)

DESNO / RIGHT

Metamorfoza kipa in funkcije (kip kot mestno pohištvo, mestno pohištvo kot kip) / Metamorphosis of Sculpture and Function (Sculpture as Urban Furniture, Urban Furniture as Sculpture)





*Globina kot iluzija površine (vertikala je plitka) /
Depth as an Illusion of Surface (the Vertical is Shallow)*







LEVO / LEFT

»Formless«/brezoblično/brez obraza (»orange anger, red danger, yellow peril, carmine death«) /
 “Formless”/Shapeless/Faceless (“Orange Anger, Red Danger, Yellow Peril, Carmine Death”)

Kamen (»ghost, cloud, shadow,...«, CXII.) / Stone (“Ghost, Cloud, Shadow...”, CXII)



ZGORAJ / TOP
Zid/zidar/zidarstvo (habitat) / Wall/Builder/Construction (Habitat)

SPODAJ / BOTTOM
Čudovite ruševine (rušeče se nove zgradbe) / Wondrous Ruins (Crumbling New Buildings)

DESNO / RIGHT
Železno privatno (privatno vs. javno) / Iron Private (private vs. public)





*Narava na podstavku/narava v okvirju (mesto-narava-kip) /
Nature on a Plinth / Nature in a Frame (city-country-sculpture)*

(DETAJL / DETAIL)



ZGORAJ / TOP
»Merry-go-round«

SPODAJ / BOTTOM
»Schwarz/Dark Cold Matter« (reciklirano) /
»Schwarz/Dark Cold Matter« (Recycled)



*»Kozolec je simbol slovenske krajine« (za vse in za vsakogar) /
“A Hayrack is a Symbol of Slovenian Landscape” (for One and All)*



Alen Ožbolt, Bojan Gorenec, Žiga Kariž:

Vizualni birokrati. Trojna ločitev podobe / Težavna ločitev podobe / Večkratna izključitev podobe. Najlepša slika, lepša slika, lepa slika (Brez naslova) /

Visual Bureaucrats. A Triple Divorce of the Image / A Troubled Divorce of the Image / A Multiple Exclusion of the Image. The Most Beautiful Painting, the More Beautiful Painting, the Beautiful Painting (No Title).

16. 9. 2010 – 14. 11. 2010

Umetnostna galerija Maribor, Slovenija / Maribor Art Gallery, Slovenia











Odpadnik tukaj, zdaj (»Degenrate Art«) / Renegades Here, Now (»Degenerate Art«)
2008 – 2009, 51 × 38 × 7 cm
lak, vezivo, asfalt; last avtorja / varnish, binder, asphalt; courtesy of the artist



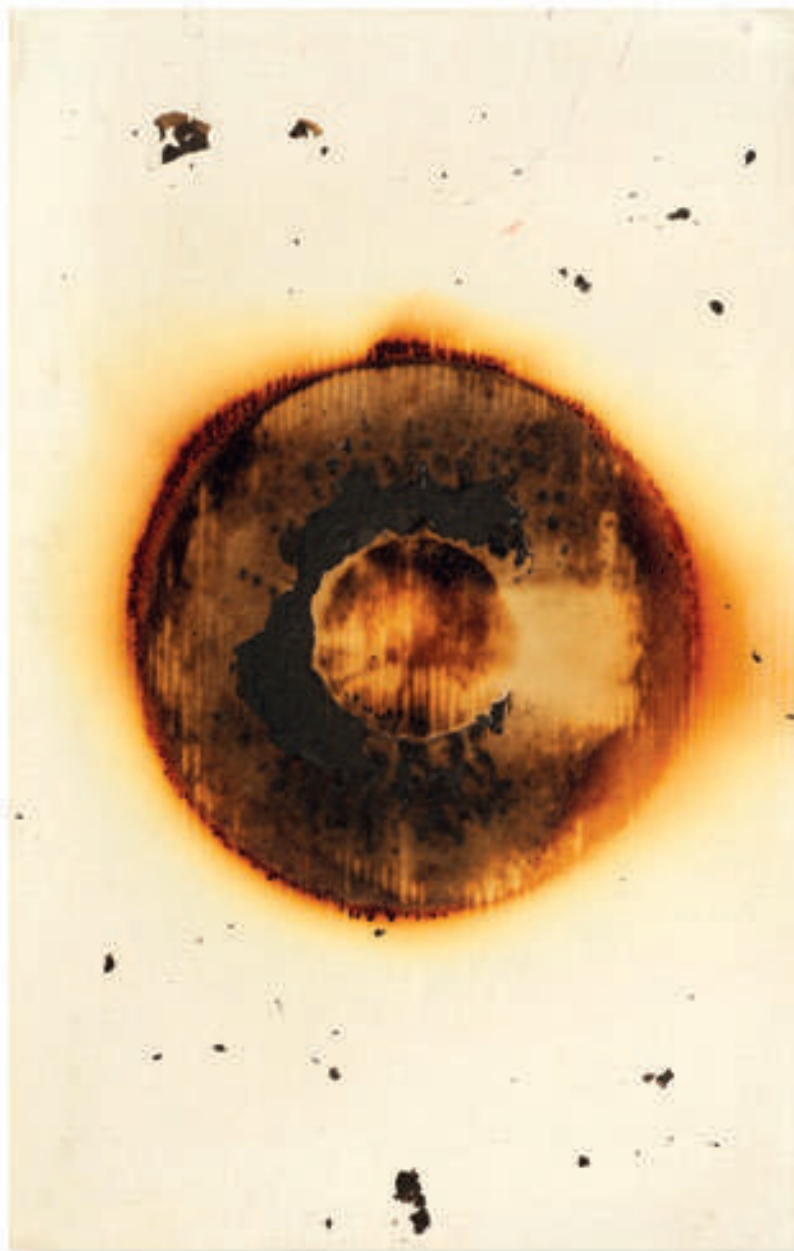
Odpadniki tukaj, zdaj (»Degenrate Art«) 1 – 4 / Renegades Here, Now (“Degenrate Art”) 1 – 4
2008 – 2009, dimenzija variira / dimension varies
lak, vezivo, asfalt; last avtorja / varnish, binder, asphalt; courtesy of the artist



Gibljiva (»Wind Blows«) 1 / Moving (»Wind Blows«) 1
 1997, 91 × 56 cm
 mešane tehnike, kovina; last avtorja / mixed media, metal; courtesy of the artist



Gibljiva (»Wind Blows«) 2 / Moving (»Wind Blows«) 2
 1997, 91 × 56 cm
 mešane tehnike, kovina; last avtorja / mixed media, metal; courtesy of the artist



On Fire Drawing

2008, 35 × 22 × 5 cm

lak, ogenj, karton; last avtorja / varnish, fire, cardboard; courtesy of the artist



1



2

1 AGA. HEX. L.L. II

2010, 38 × 26 × 11 cm
tuš, lak, vezivo, plastika, karton; last avtorja / ink, varnish, binder, plastic, cardboard; courtesy of the artist

2 "Entartete Kunst"

2010, 23 × 18 × 11 cm
lak, vezivo, asfalt; last avtorja / varnish, binder, asphalt; courtesy of the artist

3 "Be" (Hard Up, Be Bop, Blue, Bass Culture)

2009, 77 × 49 × 13 cm
tuš, sintetična vata, les; last avtorja / ink, synthetic cotton wool, wood; courtesy of the artist

4 "Entartete Kunst"

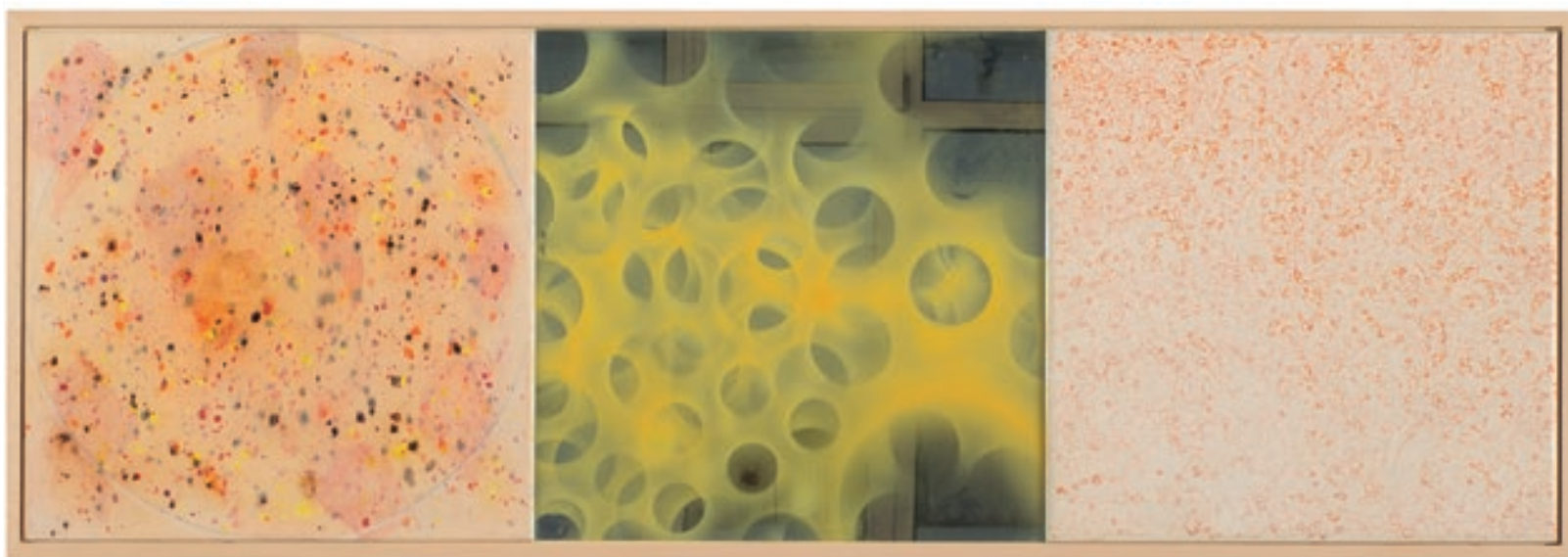
2010, 55 × 34 × 18 cm
akril, lak, poliuretan; last avtorja / acrylic, varnish, polyurethane; courtesy of the artist



3



4



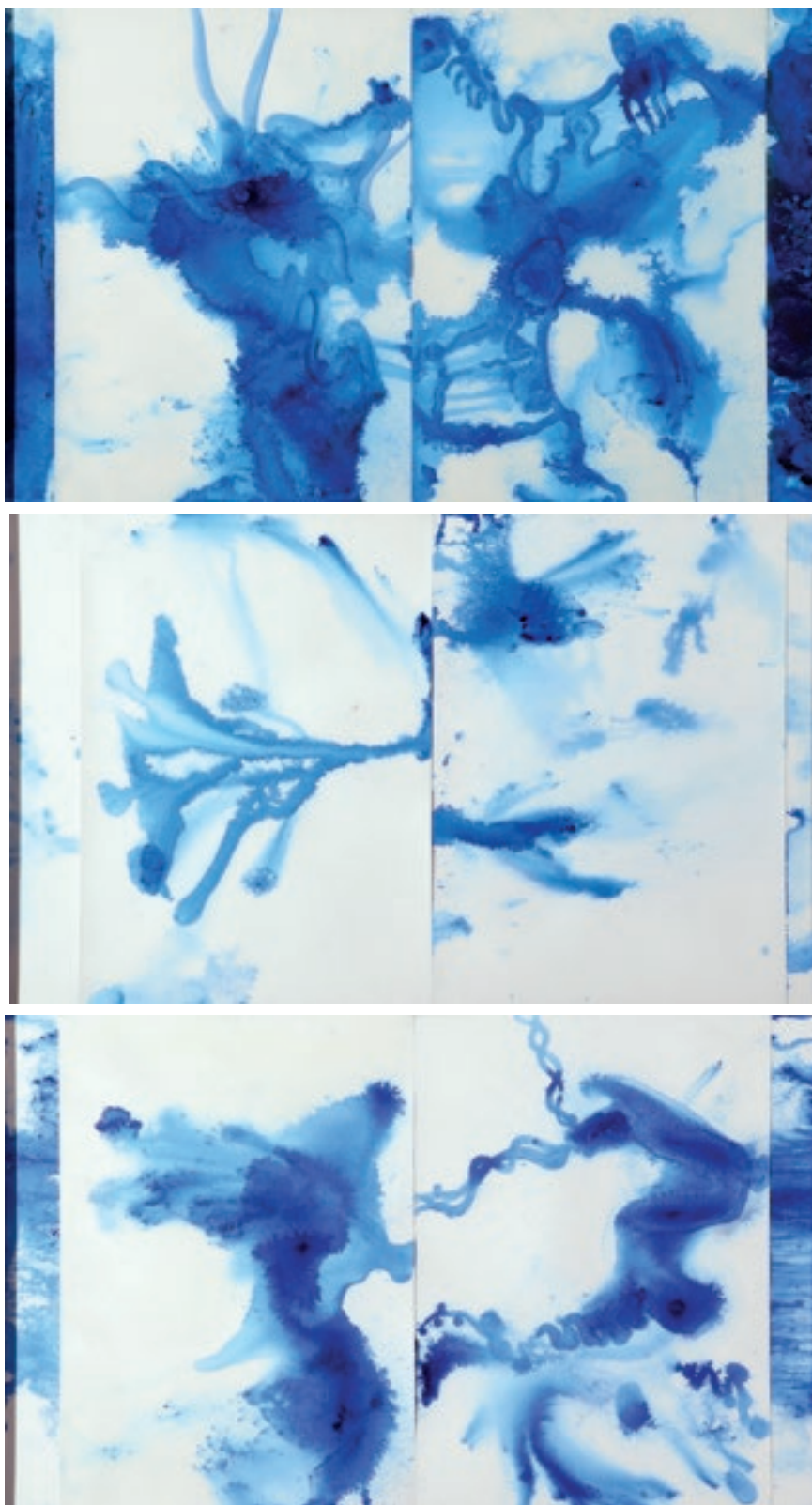
Triptih 1 1 1 = 1 (Ogenj / zrak / voda) III. / Triptych 1 1 1 = 1 (Fire / Air / Water) III
 1996 – 1999, 60 × 180 cm
 mešane tehnike, ogledalo, les; RIKO, d.o.o. / mixed media, mirror, wood; RIKO, d.o.o



Vrtljive - plešoče slike (Fluxus – zmaji), serija 9 slik / Swiveling - Dancing Paintings (Fluxus – Dragons), series of 9 paintings

2009 – 2010, 23.4 × 16.4 × 5 cm

tuš, les, bombažni papir; Umetnostna galerija Maribor / ink, wood, cotton paper; Maribor Art Gallery



»Hydras« I., II., III. (*Pod svet, pod – pod svet, razlita podoba*) / “Hydras” I, II, III (*Under World, Under – Under World, Spilled Image*)
 2003, 62 × 92 cm
 pigment, tiskarska barva, voda, bombažni papir; last avtorja / pigment, print paint, water, cotton paper; courtesy of the artist



»Don't blame me« (*Sprostitev energije*) / "Don't blame me" (*Release of Energy*)
 2003, 70 × 50 cm
 akril, voda, zrak, papir; last avtorja / acrylic, water, air, paper; courtesy of the artist



Ponovna najdba roke (risba z glino) / *Repeated Find (Hand Clay Drawing)*
 2000, 77 × 57 cm
 glina, bombažni papir; last avtorja / clay, cotton paper; courtesy of the artist



»Incubus« (s štirih strani) / "Incubus" (from four sides)
2010, 50 × 42 × 5 cm
akril, glina; last avtorja / acrylic, clay; courtesy of the artist



To kar ne vidiš (Error III.) / What you don't see (Error III)
2010, 66 × 66 × 6 cm
akril, lak, plastika; last avtorja / acrylic, varnish, plastic; courtesy of the artist

Življenje oblik / Vie des formes / The Life of Forms
1998-2011

18. 6. 2011 – 14. 9. 2011

Galerija Loža, Koper, Slovenija / Loža Gallery, Koper, Slovenia





















Brez naslova / Untitled

19. 11. 2014 – 7. 12. 2014

Galerija Škuc, Ljubljana, Slovenija / Škuc Gallery, Ljubljana, Slovenia











Dve strani tišine (Prostor med začetkom in koncem) / Two Sides of Silence (The Space Between the Beginning and the End)

2010, 43 × 57 × 12 cm

akril, poliuretan, gesso; last avtorja / acrylic, polyurethane, gesso; courtesy of the artist



Črna snov (Črni ekran) / Black Matter (Black Screen)
2013, 64 × 66 × 18 cm
poliuretan, bitumen; last avtorja / polyurethane, bitumen; courtesy of the artist



Brez naslova / Untitled

2013, 41 × 26 × 2 cm

lak, glina, karton; last avtorja / varnish, clay, cardboard; courtesy of the artist

Brez naslova (Craquelle) / Untitled (Craquelle)

2014, 43 × 43 × 5 cm

glina, les, platno; last avtorja / clay, wood, canvas; courtesy of the artist



Črna snov (Črni ekran) / Black Matter (Black Screen)

2012, 28 × 28 × 8 cm

bitumen, last avtorja / bitumen, courtesy of the artist



Ekrani (Prazni ekrani) / Screens (Blank Screens)

2014, 15.8 × 10.2 × 1.2 cm

parafin, last avtorja / wax, courtesy of the artist



Odpadnik tukaj, zdaj ("Degenerate Art") / Renegade Here, Now ("Degenerate Art")
2013, 45 × 35 × 5 cm
asfalt, les; last avtorja / asphalt, wood; courtesy of the artist



Brez naslova / Untitled
2015, 21 × 17,5 cm
srebrni prah, karton; last avtorja / silver dust, cardboard; courtesy of the artist



Brez naslova / Untitled

2013, 31 × 31 × 2.2 cm

akril, mavec, les; last avtorja / acrylic, plaster, wood; courtesy of the artist



1



2



3



4

1 *Brez naslova / Untitled*
2011, 24 × 16 × 2.5 cm
glina, last avtorja / clay, courtesy of the artist

2 *Mehki ekran ("Incubus") / Soft Screen*
("Incubus")
2010 – 2011, 39.4 × 29 × 5 cm
glina, last avtorja / clay, courtesy of the artist

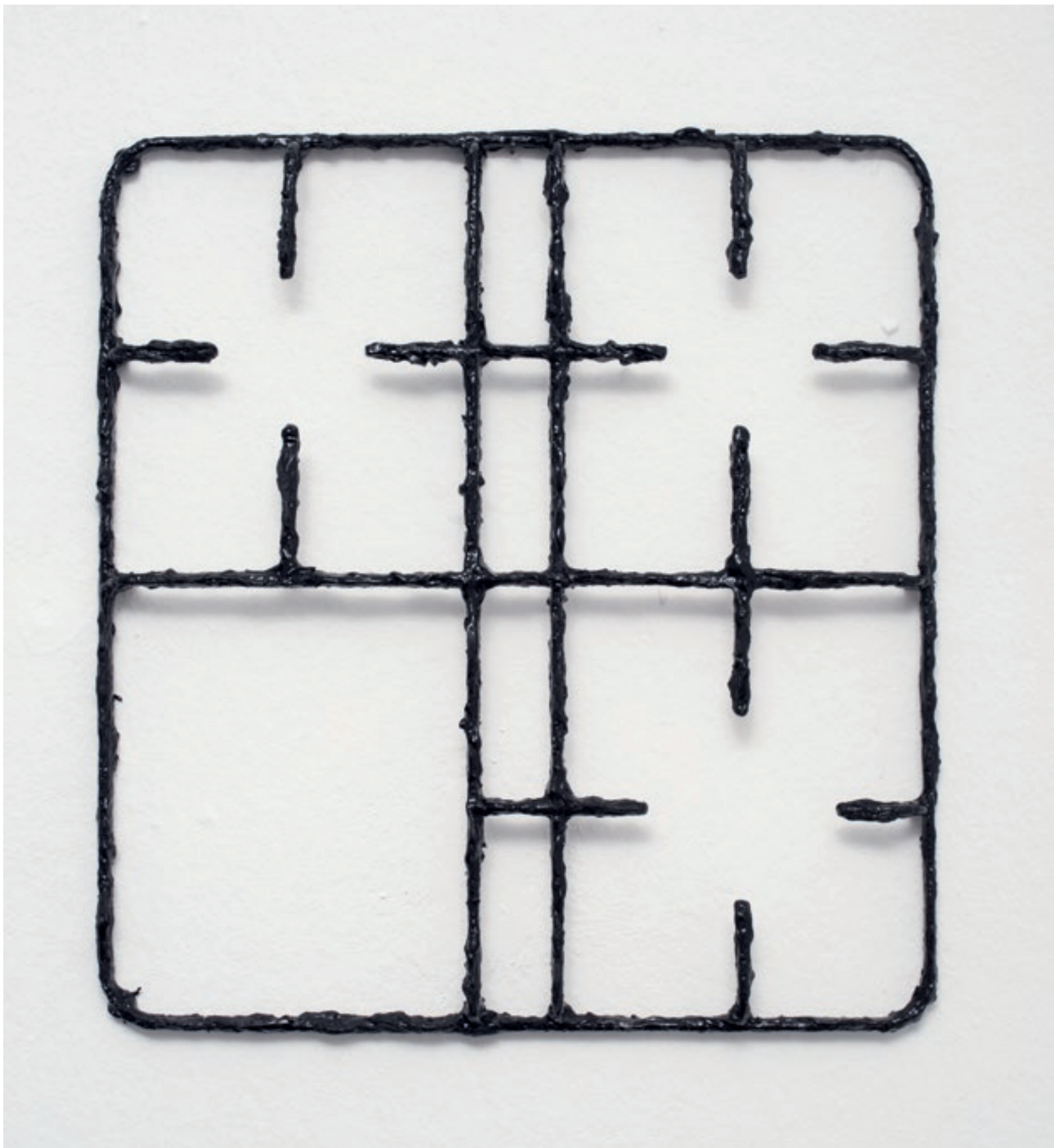
3 *Brez naslova / Untitled*
2011, 38 × 22 × 2.5 cm
glina, karton; last avtorja / clay, cardboard; courtesy of the artist

4 *Brez naslova / Untitled*
2011, 24 × 26 × 6 cm
glina, last avtorja / clay, courtesy of the artist



Brez naslova (Craquelle) / Untitled (Craquelle)
 2014, 45 × 43 × 5 cm
 glina, les, platno; last avtorja / clay, wood, canvas; courtesy of the artist

Brez naslova (Craquelle) / Untitled (Craquelle)
 2014, 49 × 43 × 2 cm
 glina, last avtorja / clay, courtesy of the artist



Brez naslova (Rešetka) / Untitled (The Grid)

2012, 48 × 44.5 × 3 cm

silikon, železna rešetka; last avtorja / silicon, iron grill; courtesy of the artist

*Ceci n'est pas une photographie. Prostori fotografije.
Na, nad, pod, čez fotografijo /
Ceci n'est pas une photographie. Spaces of Photography.
On, Above, Below, Over Photography*

v sodelovanju z B. Salajem / in collaboration with B. Salaj

8. 2. 2017 – 8. 4. 2017

Photon – Center za sodobno fotografijo, Ljubljana, Slovenija /

Photon – Center for Contemporary Photography, Ljubljana, Slovenia



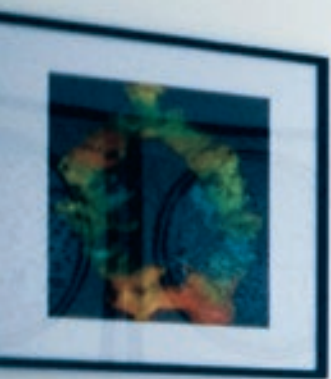




Front cover of the manuscript, showing the worn leather binding and the decorative border.















Ceci n'est pas une photographie

2015, 10 × 15 cm

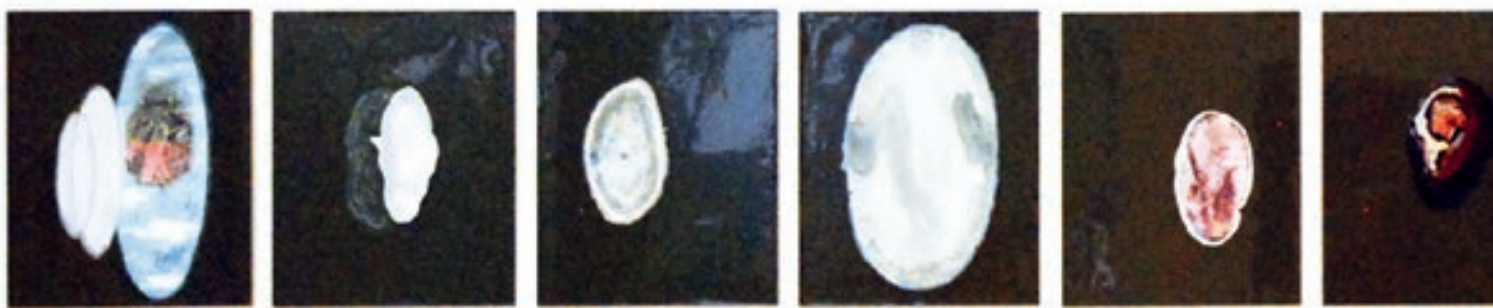
ogledalo, les; last avtorja / mirror, wood; courtesy of the artist

»Skin Skinny« (ovojnica je koža je membrana) / »Skin Skinny« (Hull is Skin is Membrane)

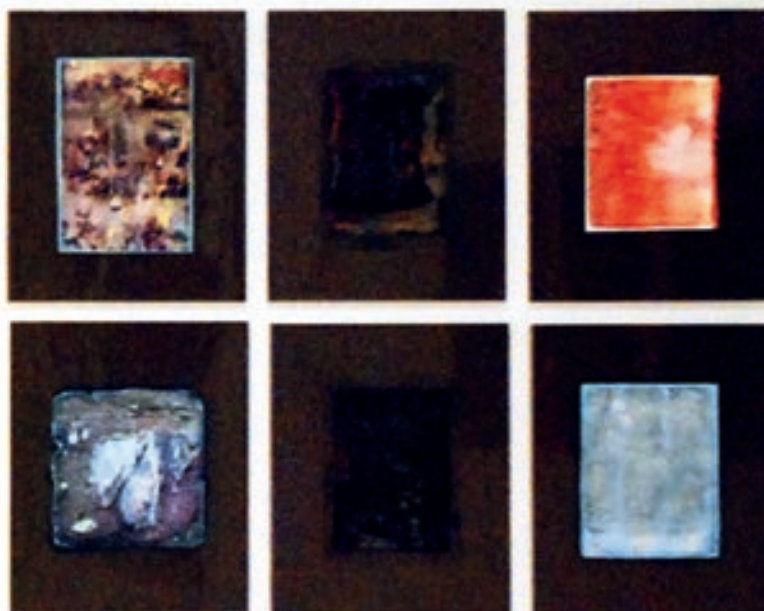
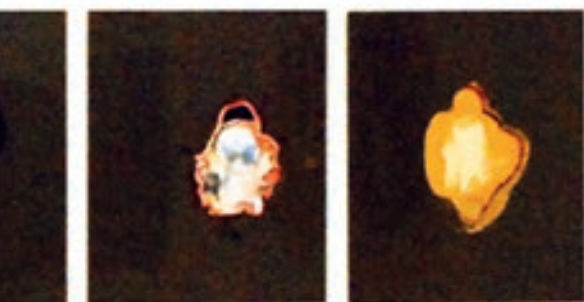
1993 – 2010, 178 × 125 cm

digitalni print, aluminij plošča; last avtorja / digital print, aluminium plate; courtesy of the artist



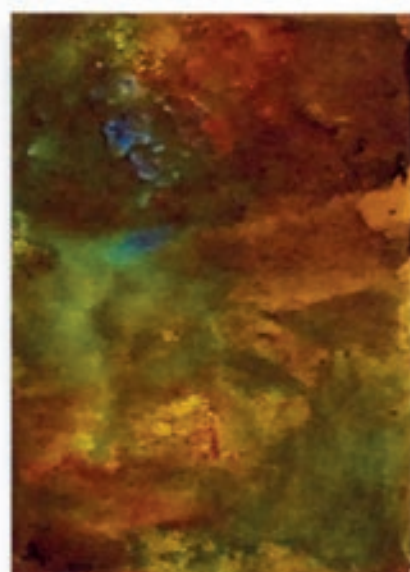


Al'kemija / fizika in kemija (Svetlobe, sence, odsevi) 1–14 /
Al'chemy/Physics and Chemistry (Lights, Shadows, Reflections) 1–14
 1995 – 2015, 26 × 21 cm
 zmešane tehnike na fotografski papir / mixed media on photographic paper





»Hydras« (Pod svet, pod - pod svet, tekoča podoba) 1-4 /
»Hydras« (Underworld, Under - Under World, Liquid Image) 1-4



»Hydras« (Pod svet, pod - pod svet, tekoča podoba) 1-4 /

»Hydras« (Underworld, Under - Under World, Liquid Image) 1-4

2003 - 2015, 32 x 23 cm

sken risbe, inkjet print na lumijet museum parchment papir / scanned drawing, inkjet print on lumijet museum parchment paper



Kaos Ad / Chaos AD
2000 – 2015, 33 x 24 cm

Kaos Ad / Chaos AD
2000 – 2015, 33 x 24 cm
sken risbe, inkjet print na lumijet museum parchment papir /
scanned drawing, inkjet print on lumijet museum parchment paper

Črne zastave / Black Flags

24. 4. 2015 – 20. 5. 2015

Ulična galerija Tam Tam na Vegovi in podhod na Erjavčevi ulici, Ljubljana, Slovenija /
TamTam street gallery and the underpass below Erjavčeva Street, Ljubljana, Slovenia









*Sprijena umetnost. »Entartete Kunst« /
Degenerate Art. »Entartete Kunst«*

8. 2. 2017 – 8. 4. 2017

Moderna galerija, Ljubljana, Slovenija / Museum of Modern Art, Ljubljana, Slovenia



















Sprijena umetnost / "Entartete Kunst"

2015

29 × 23 × 26 cm

akril, poliuretan, gesso; last avtorja / acrylic, polyurethane, gesso; courtesy of the artist



Črna snov (Črni izbris V.S.S.D. slike) / Black Matter (Black Erasure of a V.S.S.D. Painting)

1995 – 2014, 60 × 60 × 4 cm

žgan pesek, silikon, les; last avtorja / baked sand, silicon, wood; courtesy of the artist



A N A L N A S L I K A 1 – 2 / A N A L P A I N T I N G 1 – 2

2013, 30 × 10 × 6 cm in/and 30 × 10 × 9 cm

mešane tehnike, stiropor; last avtorja / mixed media, polystyrene; courtesy of the artist



Naftna vojna maska / Oil War Mask

2015, 50.5 × 38 × 21 cm

mešane tehnike, plastika; last avtorja / mixed media, plastic; courtesy of the artist



“Entartete Kunst” (Okrogla, polita, izlita) /
“Entartete Kunst” (Round, Spilled, Poured)

2016, 39 × 39 × 3 cm

mešane tehnike, kovina; last avtorja / mixed media, metal; courtesy of the artist



“Entartete Kunst” (Vrtljivo) / “Entartete Kunst” (Spinning)
 2011, 31 × 46 × 56 cm
 zračni čopič, guma; last avtorja / air brush, rubber; courtesy of the artist



“Masa” / “Mass”
 2015, 34 × 43 × 15 cm
 ekspanzirani polistiren, pigment; last avtorja /
 expanded polystyrene, pigment; courtesy of the artist



“Entartete Kunst”

2016, 29 × 52 × 29 cm
ekspandirani polistiren, pigment; last avtorja /
expanded polystyrene, pigment; courtesy of the artist



Opeka brez stene / Brick without a Wall

2015, 22 × 12,5 × 4,5 cm
mešane tehnike, pigment, porobeton; last avtorja / mixed media, pigment,
aerated concrete; courtesy of the artist



Človek jé človeka (A.O.O.A. nad, čez, na V.S.S.D.) / Human Eating Human (A.O.O.A. above, over, on V.S.S.D.)

2014 – 1995, 60 × 60 × 3 cm

mešane tehnike, žgan pesek, les; last avtorja / mixed media, baked sand, wood; courtesy of the artist



“Hydras” I. – IV. (Pod svet, pod - pod svet, polita, razlita podoba) /
“Hydras” I - IV (Underworld, Under - Underworld, spilled image)

2015, 31 × 15 × 5 cm

mešane tehnike, porobeton; last avtorja / mixed media, aerated concrete; courtesy of the artist

*Črni oblak, bela snov in lažni ognji /
Black Cloud, White Matter and Fake Fires*

25. 5. 2018 – 30. 9. 2018

Dvorec Novo Celje, Žalec, Slovenija / Novo Celje Mansion, Žalec, Slovenia

NASLEDNJA STRAN / NEXT PAGE

Čni oblak, bela snov in lažni ognji / Black Cloud, White Matter and Fake Fires

25. 5. 2018 –

9,4 × 13,7 × 8 m; »site specific« instalacija / »specific to site« instalation

















X (End Game, Game End)

6. 6. 2018 – 29. 6. 2018

GalerijaGallery, Ljubljana, Slovenija / GalerijaGallery, Ljubljana, Slovenia













Junk News

13. 2. 2018, enodnevni dogodek / one-day event

Avtonomna Tovarna Rog, Ljubljana, Slovenija / Autonomous Factory Rog, Ljubljana, Slovenija

1

Junk News (Field)

2018, 11 × 0,6 × 9 m

časopisni papir / newspaper

2

Junk News (Hub)

2018, 2,4 × 1,8 m

časopisni papir / newspaper

















Besedila / Texts

538

550

556

564

572

594

608

618

634

655

666

BESEDILA / TEXTS

Branko Cerovac

Veš slikar svoj dolg / Painter do you Know your Duty

Andre Dekker

Prah (Alenu Ožboltu) / Dust (for Alen Ožbolt)

Mladen Dolar

V.S.S.D.

Bojan Gorenec

V.S.S.D. – Spontanost, vrtoglavost, organiziranost / V.S.S.D. – Spontaneity, Precipitousness, Organization

Tomo Stanič

O nekaterih razlikah / On some Differences

Boris Čibej

V.S.S.D. – Padec angela svetlobe / V.S.S.D. – The Fall of the Angel of Light

Alen Ožbolt

Tempo, tempo, tempo

Tomislav Vignjević

Potovanje po sublimnih pokrajinah introspekcije / A Journey through the Sublime Landscapes of Introspection

Alenka Zupančič

V.S.S.D./OŽBOLT

SEZNAM RAZSTAV / EXHIBITIONS LIST

KOLOFON / COLOPHON





Veš slikar svoj dolg

Painter do you Know your Duty

*Ima teorija govornih dejanj svojega zastopnika v slikarstvu?
Se spozna na slikarstvo?*

JACQUES DERRIDA¹

Po večdesetletnem poznanstvu z imenom-konceptom Veš slikar svoj dolg ter neštetokrat ponovljeni kontemplaciji te zagonetke (vprašanje – odgovor, niti vprašanje – niti odgovor), iz oči v oči s svojo nalogo/obljubo/dolgom, da bi zdaj ponovno tudi jaz (samo) odkril svoje karte v tej transfilozofski, estetični igri vprašanja-odgovora kot imena, projekta, začetka, se mi je nenadoma pred »tretjim« očesom utrnilo – kot v »Newtonovi enostavni viziji«, viziji nekega Williama Blaka –, da je tudi ta Slikar (skrit pod arbitrarnim podpisom anonimusa »Jordana Ožbolta«) v jeklenem primežu Kantovih treh *Kritik*. Domala eksplicitno. VEŠ (ali veš, spoznavni moment, vednost, teoretični um, z vsemi svojimi omejitvami!) / SLIKAR (Slikar: estetski moment, »razsodna moč« kot vez med čistim-teoretičnim in praktičnim momentom *Kritik(e)*; kar, seveda, velja tudi za Župančičevega Poeta, Pesnika) / SVOJ DOLG (praktični, etični moment »dolga«, dolžnosti, obljube, zavezano-sti, dejanja, ne zgolj slikovnega temveč tudi jezikovnega, govornega, v smislu dane besede, dejanja poimenovanja, Austinovih govornih dejanj, akcij, performativa: moralnega delovanja, s polno krivdno in kazensko odgovornostjo, tako kot pri grafitarsko-uličnih »kriminalnih« aktivnostih (navadno nočnih, po izjavah Prič iz prve roke) subkulture, underground in »alternativne« bande »Jordan Ožbolt« (V.S.S.D., zgodnje, začetno obdobje) iz stilne epohe poznega socializma s človeškim obrazom/naličjem sredi osemdesetih let.

Vandali so pred Razsodno Močjo dolžni (prisiljeni) povedati »resnico, vso resnico in samo resnico«. Smo na Artaudovem, Batailleovem in Foucaultovem ozemlju »umorjenega samomorilca« (Van Gogha). Sredi surove arene nadzora, kazni, norišnice in Panoptikuma. Nad tem tandemom namreč večno bedi tisočoki in tisočroki Argos Panoptes (transtemporalna dimenzija multiple luminosti), ne pa kateri od zgodovinskih kolektivizmov. Te prvobitne očesne pošasti percepcije nič ne briga teza o politiki kot najvišji umetnosti. Ta paleo-ontološka prikazen.

Nad-Slikarjev Argos Panoptes. Temu ni mar za noben nacionalni mit, kot tudi ne za privatne (personalne) mitologije. Ta Slikar je En Avtor v smislu »naturalnega«, prvo-

*Does speech-act theory have its counterpart in painting?
Does it know its way around painting?*

JACQUES DERRIDA¹

After decades of acquaintance with this name-concept: Painter do you Know your Duty (V.S.S.D.), and countless repeated contemplations of this puzzle (question – answer, no question – no answer), coming face-to-face with my own assignment/promise/debt (duty) to show (myself) my hand in that trans-philosophical, aesthetic game of the question – answer as a name, project, beginning, it suddenly flashed before my “third” eye – like “Newton’s Single Vision,” the vision of a William Blake – that the Painter (hidden under the arbitrary signature of an anonymous “Jordan Ožbolt”) is in the vice of Kant’s three *Critiques*. Almost explicitly. PAINTER (Painter: aesthetic moment, the “power of judgement” as a link between the pure-theoretical and practical moments of *Critique*; which, naturally, is also true of Oton Župančič’s Poet) / DO YOU KNOW (knowing, the cognitive moment, knowledge, theoretical mind, with its limits!) / YOUR DUTY (practical, ethical moment of “debt”, duty, promises, obligations, acts, not only pictorial but also linguistic, spoken, in terms of a given word, an act of naming, Austin’s speech acts, actions, performatives: moral activity, with full criminal responsibility, as in graffiti art “crimes” (mostly done at night, according to first-hand witnesses) of the subcultural, underground and “alternative” “Jordan Ožbolt” gang (V.S.S.D., early period) from the stylistic epoch of late socialism with the human face/mask in the mid-1980s.

Vandals are required (forced) to tell the “Truth, the Whole Truth, and Nothing but the Truth” before the Power of Judgement. We are here on Artaud’s, Bataille’s and Foucault’s ground of a “murdered suicide” (Van Gogh). In the middle of a cruel arena of surveillance, punishment, madhouse and the Panopticon. The thousand eyes and thousand arms of Argos Panoptes eternally watch over this artistic duo (a trans-temporal dimension of multiple luminosity), rather than some historical collectivism. And this primal many-eyed monster of perception does not care at all about seeing politics as the highest form of art. That paleo-ontological monster.

bitnega, ontološkega, »apolitičnega« gnostičnega Anthro-
posa (Hen kai pan), Pračloveka, Pan Guja. Enotnost
dionizične in apolinične narave, s katero se je zgodnji Nie-
tzsche srečal tik pred *Rojstvom tragedije iz duha glasbe*. Ob
načelnem, eksplicitnem, deklarativnem distanciranju (glej
predavanja A. Ožbolta) od kakršnegakoli političnega dolo-
čanja/uvrščanja; razen če se tudi tega poetičnega »habitu-
sa« ne kani na silo interpretirati kot svojevrstno »politič-
no« stališče. Kar niti kot interpretacija temeljne intence niti
metodologije nikakor ne ustreza ne umetniškemu opusu
Veš slikar svoj dolg (1984–1995) ne samostojnemu Ožbol-
tovem umetniškemu in teoretskemu delovanju. Gre namreč
za eminentno poetično, estetsko, ne pa politično-ideološko
samoodločanje. Toliko je V.S.S.D. tandem »Jordan Ožbolt«,
mišljeno in izrečeno *cum grano salis*, po mnogih značil-
nostih bolj soroden ontološko-anarhističnim »transeste-
tičnim« idejam, kakršne je od srede osemdesetih snoval
Hakim Bey (Peter Lamborn Wilson), kot denimo diskurzu
kolektivistično zastavljenih organizacij, kot je Neue Slowe-
nische Kunst. Gre za bistveno različni paradigmi.

»Zadnje, kar moram reči, preden bom začel kazati
diapozitive, je, da sva s prijateljem začela delati zunaj, to
se pravi, zunaj galerije, in ne v njej. Začela sva leta 1984
kot grafitarja po ljubljanskih ulicah. Umetnost grafitov je
seveda nočna umetnost. Ker je bilo v nekdanji Jugoslaviji
prepovedano, če si po ulicah risal grafite, in je bilo to lahko
celo nevarno, je bilo bolj varno, če si delal v paru: eden je
slikal, drugi pa stražil ...«²

Intro-/Retro-/spekulacija o/z V.S.S.D.

Na začetku in brez konca

Kje so, kdaj sploh so, ali sploh ek-sistirajo (ek-sistere,
biti-izven-sebe), ali jih čutimo v sebi ali zunaj sebe, ek-
statično, kot v formi »raz-stave« – kot nekakšno *Ausstel-
lung, Exhibition*, nekakšno e-motivno – *ex-movere!* –, kot
pretresljivo, intenzivno afektivno izkušnjo (preizkušnjo,
tudi v smislu srh vzbujajoče skušnjave, *temptation* sve-
tega Antona Puščavnika, mar ne?), kje in kdaj so, torej,
začetek-konec, alfa-omega izvirnega časa-prostora kot *form
zora*, oblik zrenja sukcesije nastajanja/minevanja in sinhro-
nosti postavitve ene Retrospektivne razstave, tukaj in zdaj?

Zapisujem iz spomina, anamnesis ... Puščam podobam,
da se mi prikažejo pred notranjim očesom/notranjimi
očmi ... Puščam afektu, da pride do besede. Tako vidim

Super-Painter's Argos Panoptes. He does not care
about any national myths or private (personal) mythol-
ogies. This Painter is a Single Author in the sense of
"natural", primordial, ontological, "apolitical" gnostic
Anthropos (*Hen kai pan*), Early Man, *Pan Gu*. The unity
of Dionysian and Apollonian nature that early Nietzsche
faced immediately before *The Birth of Tragedy from the
Spirit of Music*. With a principled, explicit, declarative
distancing (see A. Ožbolt's lectures) from any political
determination/classification; unless such a poetic "hab-
itus" is intended to be forcefully interpreted as a kind of
"political" attitude. This in no way agrees with the artistic
oeuvre of Painter do you Know your Duty (1984–1995) or
with Ožbolt's own artistic and theoretical work either as
an interpretation of basic intention or methodology. For it
is an eminently poetic, aesthetic, not political-ideological
self-determination. In that way, the V.S.S.D. duo "Jordan
Ožbolt", meant and said *cum grano salis*, is in many ways
more akin to ontologically anarchist "trans-aesthetic"
ideas as formulated by Hakim Bey (Peter Lamborn Wil-
son) since the mid-1980s than, for example, to the dis-
course of collectivist organizations such as Neue Slove-
nische Kunst. These are essentially different paradigms.

"And the last thing to say before showing the slides
is that my friend and I started working together outside
the gallery, not inside. We started as graffiti artists in
the streets of Ljubljana in early 1984. Graffiti art is night
art, of course. And because it was illegal and could also
be dangerous to make graffiti works at that time in for-
mer Yugoslavia, it was safer to work in pairs: while one
worked on the painting, the other one kept watch..."²

INTRO-/RETRO-/SPECULATION ON/WITH V.S.S.D.

In the beginning and without end

Where are they, when are they, do they even ek-
sist (ek-sistere, to be-outside-of-oneself), do we feel
them inside or outside of ourselves, ecstatically, as in
the form of an "exhibition" – like some *Ausstellung*, some
e-motive – *ex-movere!* – shocking, intensely affective ex-
perience (temptation, maybe even the shivering kind in
the sense of the temptation of St. Anthony the Hermit,
no?), so, where and when are the beginning-end, the
alpha-omega of the original time-space as "forms of in-
tuition", intuition of the succession of becoming/passing

razbito ogledalo in to povezujem s svojimi mislimi, za-
beleženi pred tremi desetletji: »Veš Slikar Svoj Dolg
– Muzej« (v časopisu *RiVal* leta 1989), s pogovori (zapi-
sanimi in nezapisanimi), skupaj z razglednico z repro-
dukcijske slike-pokrajine, na kateri je Slikar na oblačnem
nebu narisal drobno letalo z nalivnim peresom, in mi
jo poslal po pošti (doma še nismo imeli PC-ja, interne-
ta itd.). Nekje, morda, še »eksistira«, v neki skrivnostni
časovni ekstazi/dimenziji, ta razglednica, skupaj s številko
revije *M'Ars* (Moderna galerija, Ljubljana), v kateri so bili
objavljeni prispevki na temo estetike sublimnega.

Pomislil si, Slikar, na Warhola, Stello (... čisto po na-
ključju, ali pa ne, navajam, čudno, začuda, le ameriške
reference ...), jaz pa sem v spominu »skočil« še do Bar-
netta Newmana, »*here and now*«, in Lyotarda, do »kan-
tovski« in »lyotardovski« problematike neomejenosti/
neskončnega/neupodobljivega, tistega »grozljivega«,
spotikljivega, nemogočega, tistega, po čemer se razlikujeta
»sodba okusa« od kanona, Lepo, *kalokagathia*, od estetike
genija, vzvišenega. S čimer se, ne prvič, pač pa vedno zno-
va, hočeš nočeš moramo ukvarjati, vsaj dokler potujemo po
fraktalnih dimenzijah pokrajine neke preteklosti, »v družbi
s preteklostjo« (»The company of the past«, referenca na
Johna Bergerja). Simbol neke takšne pokrajine, kakršna
naj bi bila Intro-/Retrospektiva, po svoji naravi nikakor ne
more biti enoznačen, saj ne gre za »signal« kot pri sema-
forju, ampak je nekaj »naravnega«, samoniklega, kontin-
gentnega, kar se ne da speljati na pojem, je vedno večpo-
mensko in podvrženo reinterpreteracijam. Protislovno in
neizčrpno, saj se upira vsakršnemu pojmu: če bi se ga dalo
omejiti na pojem, simbolov ne bi potrebovali, sanjali bi
»koncepte«. (Ne, ni »vse na površini«, kot je rekel Warhol
... In ni le to, kar je, kot je trdil Stella (»It is, what it is.«)).

Problem Toposa, topologije, zemljevida/ozemlja ...
Tudi to posega v globino, razpleta/zapleta, prodira skozi
»površino«, tudi pri Hakimu Beyu (*The Temporary Au-
tonomous Zone, Ontological Anarchy, Poetic Terrorism*
(TAZ) in drugi teksti) in tudi pri Houellebecqu (roman
Zemljevid in ozemlje).

Kot Bey jedrnat izrazi varljivost »zemljevida«, »je zemlje-
vid abstraktna politična rešetka, velikanska *prevara*, ki se
dosega z uravnavanjem metode korenčka in palice, izva-
ja pa jo 'ekspertna' Država, in sicer tako dolgo, dokler za
večino ljudi zemljevid ne *postane* ozemlje – ne več »Otok
Želva«, ampak ZDA. Vendar, ker je abstrakcija, zemljevid
ne more pokriti zemlje z natančnostjo 1:1. Znotraj frak-

and synchronicity of a Retrospective Exhibition,
here and now.

I write from memory, anamnesis ... I allow pictures
to emerge before my inner eye/s ... I allow the affect to
get a word in. So, I see a broken mirror, and I associate it
with my thoughts written three decades ago: "Painter do
you Know your Duty – Museum" (Rijeka magazine *RiVal*,
1989), with conversations (written and unwritten), along
with the postcard with a reproduction of a landscape
on which the Painter drew a tiny plane in pen onto the
cloudy sky and mailed it to me (we didn't have PCs, the
internet etc. at home yet.) This postcard "exists" some-
where else, perhaps, in some mysterious temporal ecsta-
sy/dimension, along with an issue of the *M'Ars* magazine
(Moderna galerija, Ljubljana) that published articles on
the aesthetics of the sublime.

Warhol, Stella came to your mind, Painter (... purely by
accident, or perhaps not, I am oddly, strangely, making
only American references...), and I "skipped" to Barnett
Newman in memory, the "here and now" and Lyotard, to
the "Kantian" and "Lyotardian" issues of the limitless/the
infinite/the unrepresentable, that "horrific", abhorrent,
impossible, that which distinguishes "judgement of taste"
and canon, Beauty, *kalokagathia* from the aesthetics of
genius, the sublime. Which we willy-nilly have to deal
with, not for the first time, but always all over again, at
least as we wander the fractal dimensions of the land-
scape of a certain past, "in the company of the past" (a
reference to John Berger). By its very nature, the symbol
of such a landscape as an Intro-/Retrospective is sup-
posed to be cannot by any means be unambiguous; it is
not a "signal" like traffic lights, but something "natural",
self-forming, contingent, irreducible to a term, always
multifaceted and subject to reinterpretation. It is contra-
dictory and inexhaustible, since it resists any notion: if it
were possible to reduce it to a term, we would not need
symbols, we would dream up "concepts". (No, not every-
thing is on the surface, as Warhol quipped, nor is it what
it is, as Stella claimed.)

The problem of Topos, topology, maps/territory... This
also runs deeper, shattering/entangling, penetrating the
"surface", even in Hakim Bey's works (*The Temporary
Autonomous Zone, Ontological Anarchy, Poetic Terrorism*
(TAZ) and other texts), and in Houellebecq's novel *The
Map and the Territory*.

talne zapletenosti resničnega geografskega obličja lahko zemljevid kaže samo dimenzionalne rešetke. *Skrita zaobjeta prostranstva se izmikajo merilni palici* [to poudaril B. Cerovac]. Zemljevid ni natančen, saj *ne more* biti natančen.«³ (poudarek H. Bey).

Od te ontološko-anarhistične digresije (referenca na Beya) se vračam na navidezno ožjo temo/predmet: možno postavitve Retrospektivne razstave.

Moja teza: nova postavitve je nujno, na sebi, kontingenten, nov dogodek/projekcija v 3D »šklatli« (»zaporu«/»rastru«/»strukturi«/»konstrukt«) časovnega prostora ali »prostornega/razprostrtega/razstavljenega časa«: Pokrajina se nikakor ne more deduktivno izpeljati iz zgodovine vseh predhodnih dogodkov-dejanj-del-instalacij-performansov-dogodkov; v tem ima eksistencializem prav. V nečem ima prav tudi Achille Bonito Oliva (*Ideologija izdajalca*). Ne drži, da je naloga kritika, pa tudi ne »samokritika«, kuratorja ali filozofa biti »objektiven«. Ne, ta naj bi ustvaril nek »koncept«, nekaj »spočel«. Izbral nekoga, nekaj (umetnike, dela ...) in se za to boril, kot nekakšen Subjekt, ne pa igral domnevno eksaktnega znanstvenika, ki je tudi nujno odvisen od izbranih aksiomov, premis, merilnih sistemov, paradigem, predhodnega razumevanja, predsodkov. V določenem ustvarjalnem smislu končam na začetku novih okoliščin. Ta, takšen *Opus Magnum, Mysterium Coniunctionis* ni bil »na začetku« na dnevnem redu, razen v smislu Bergsonovega razumevanja (ki ga visoko cenim), da namreč čas teče iz prihodnosti: najprej je prihodnost in potem »sedanjost«: tu in zdaj (Barnett Newman), ta pa »mine« v neko prejšnjost, preteklost, v domnevno »ne-bit«. Niso bili najprej nekakšni možgani, ki bi šele potem začeli »delovati«, zaznavati, misliti ... Kot bi »prihodnost« vnaprej, »a priori« delovala na legendarne »začetke« delovanja, ki jih zdaj rekonstruiramo, retrospektivno postavljamo; še naprej neulovljive, kompleksne, večpomenske. Ek-statika, ekstatičnost časa, eksistence, subjekta zaznavanja/delovanja/mišljenja je nenavadna »reč«, kot tudi *Ding an sich*, ki je nikakor ne moremo videti in o kateri nikakor ne moremo ničesar znanstveno trditi mimo fenomena, dela, »instalacij« v 3D projekciji v »črni galeriji« Časa-Prostora. Brez tega, kako je »to« »videti« na sebi? Komu?

Torej je tudi projekt Introspekcija-Retrospektiva nujno nekakšen »merilni sistem«, »pospeševalnik«, pri katerem gre za vključenost Subjekta v celotni proces, brez zahteve po »končni rešitvi«.

Ne, ni vse na površini.

Bey succinctly formulates the deceptiveness of the "map": "The 'map' is a political abstract grid, a gigantic *con* enforced by the carrot/stick conditioning of the 'Expert' State, until for most of us the map *becomes* the territory – no longer 'Turtle Island', but 'the USA'. And yet because the map is an abstraction it cannot cover Earth with 1:1 accuracy. Within the fractal complexities of actual geography, the map can see only dimensional grids. *Hidden enfolded immensities escape the measuring rod* [emphasis B. Cerovac]. The map is not accurate; the map *cannot* be accurate."⁴ (emphasis by H. Bey).

From this ontological-anarchist digression (Bey), I return to a seemingly narrower topic/subject: a possible staging of a Retrospective Exhibition.

My thesis: a new set-up is, in itself, necessarily contingent, a new event/projection in a 3D "box" ("enclosure"/"grid"/"structure"/"construct") of temporal space or "spatialized/unfolded/exhibited" time: The Landscape cannot in any way be deduced from the history of all previous events-acts-works-installations-performances-events; in that regard, existentialism is in the right. Achille Bonito Oliva (*The Ideology of the Traitor*) is also right about something. It is not true that it is the task of the critic, or even the "self-critic", the curator, or the philosopher, to be "objective"; no, (s)he needs to create some "concept", "conceive" something. To choose someone, something (artists, works...) and fight for that, as a Subject, not by acting as, supposedly, a scientist (whose work is also necessarily susceptible to selected axioms, premises, measurement systems, paradigms, preconceptions, bias). In a certain creative sense, you end up at the beginning of a new situation. That *Opus Magnum, Mysterium Coniunctionis*, was "not on the agenda" at the beginning, except in the sense of Bergson's view (which I highly appreciate) that time transpires – from the future: first there is the future, then comes the "present": the here and now (Barnett Newman), and it just "passes" into some form of was/were, the past, into a supposed "non-being". There was no brain at first that only later began to "function", perceive, think... As if the "future" acts in advance, "a priori" upon the legendary "beginnings" of the actions we now reconstruct, set forth retrospectively; still elusive, complex, ambiguous. *Ek-static*, the ecstatic nature of time, existence, the subject of perception/action/thought is a strange "thing", as is the *Ding an sich*, about which we can neither see nor scientifically claim

Notranji glasovi, notranji pogledi

V osemdesetih sem napisal nekaj esejev,⁴ razprav, ki se dotikajo estetskih problemov, o katerih premišljujemo in se pogovarjamo na začetku priprav za Retrospektivo.

Ena od razprav z naslovom »Bit in prostor« (kritika Heideggerjeve reinterpretacije Kanta) kaže na problem »sočasnosti« katerekoli »zgodovinske«, »časovne« postavitve, tudi če gre za obliko Razstave (v našem primeru Retrospektive). Navajam en izsek, fragment, razpravo z namenom nadaljnega »dela na gradivu«, pogovora o razstavi. Citiram samega sebe dobra tri desetletja in pol po zapisu teh stavkov:

»[...] Sočasnost nečesa lahko dojamemo kot *notranjo*, ne da bi jo transcendentalno omogočal formalni pogoj časa [...] 'Sočasnost' ni vprašanje časa, ker predvsem ne gre za zaporedje nekega subjekt-objekt dogajanja, niti za časovno ekstatičnost ali časovno transcendenco, pa tudi ne za časovno samoafekcijo, saj koeksistence vsega tistega iz mnogovrstnih področij izkustva ne moremo bistveno pojmovati ali razložiti s 'časovno sintezo' ali shematizmom kot domnevno čisto časovnim. / Prišli smo šele do sugestije sklepa, da bi bili – brez sklicevanja na produkcijsko moč, spontanost in receptivnost transcendentalne domišljije ter njeno oblikovanje shem – časovnost in prostornost popolnoma nepredstavljivi, kajti edinole 'polna' in vsebinsko oblikovana eksistenca v času biva in se razprostira. / *Čas in prostor ne izginjata kot prazni formi zgolj zaradi tega, ker sta izvirno sopripadajoči formi strukturne celote formiranja sveta, nekega njegovega integralnega izviranja.* [...]»⁵

Idealna projekcija Intro-/Retrospektive bi bila nekaj skrajno sublimnega: absolutno neskončna in neupodobljiva polnost, za izkopavanje katere iz jame radikalne preteklosti ne obstaja primerna arheološka metoda. Tako pa bomo morali to izkopati, razložiti in premisliti večpomensko. Iz temnih globin »prejšnjega tisočletja«! Kako to izjemno diferencirano in »preobilno« kompleksnost dekonstruirati s pomočjo problemsko enako težko dojemljive superstrukture/infrastrukture ene, določene Intro-/Retrospektive? S tem je določena »naša«, oziroma Avtorjeva naloga, »dolga«.

Preteklost, ki »zdaj« vključuje tudi nekaj desetletij »nekdanje« Prihodnosti, gre vzeti v roke kot mentalni pa tudi fizični »umetniški material« (Adorno). K temu naj ne bi pristopili kot h konservatorski, restavratorski, monumentalni, antikvarni spominski nalogi (Nietzsche, *Času*

anything beyond the phenomena, works, "installations" in 3D projected in the "black gallery" of Time-Space. How can "it" in itself "appear" without it? To whom?

Thus, the Introspection-Retrospective project is necessarily some kind of "measurement system", an "accelerator", which implies the involvement of the Subject in the whole process, without any claims on a "final solution".

No, not everything is on the surface.

INTERNAL VOICES, INTERNAL VIEWS

During the 1980s, I wrote several essays,⁵ discussions that touch upon aesthetic problems that we think and converse about initially when preparing for a Retrospective.

In the essay titled "Being and Space" (a critique of Heidegger's reinterpretation of Kant) I point to the problem of "simultaneity" of any "historical", "temporal" setup, even the form of Exhibition (a Retrospective one in this case).

Here is an excerpt, a fragment of the discussion, for the purpose of further "work on the material", a talk about the exhibition: I quote myself, after three and a half decades of formulating these sentences:

"[...] The simultaneity of something can be conceptualized as *internal without* being transcendentially enabled by the formal condition of time [...] 'Simultaneity' is not a matter of time, since it is not primarily about the succession of a subject-object of events or temporal ecstasy, neither is it about temporal transcendence, nor about temporal self-affection, for the coexistence of all those coming from different domains of experience cannot be substantially understood or explained by 'temporal synthesis' or schematism as supposedly purely temporal. / We have merely come to the conclusion that without referring to the production power, spontaneity and receptivity of transcendental imagination and its formation of schemata, temporality and spatiality would be absolutely unthinkable, since only 'full' and substantively educated existence 'transpires' and 'extends'. / *Time and space do not fade away as empty forms only because they originally form part of the structural whole of the world's shaping, of its integral formation* [...]"⁶

neprimerna premišljevanja – O koristi in škodi zgodovine za življenje), ampak tako, da revolucioniramo formo/žanr retrospektive, izvedemo nekakšno preobrazbo v smislu skoka, ne od kvantitete v kvaliteto, ampak v nekakšen kontingentni, »naključni« novum, ki fenomenologijo pokrajine, ozemlja usmerja k možni intuiciji zveze *fenomenon – noumenon*. Pri tem gre hkrati za odkrivanje/skrivanje neskritosti (*aletheia*) tega nevidnega, »nematerialnega« *geniusa loci*, brez katerega ta in takšna pokrajina ne bi nikoli nastala. Pokrajina, preoblikovana z novim/ponovnim pogledom na starodavni kraj (pokrajino), na »preteklost-družico-partnerico-družbo« ... Skupaj z neizbežno bolečino, trpljenjem, žrtvijo, odrekanjem, izločanjem »gradiva«, kar je prisotno pri vsakem (re)kreativnem razstavnem posegu v telo/duh preteklosti. Navsezadnje, poglobljena Introspekcija naj bi bila vzvišeno zadoščanje za izgubljeni čas.

Jama, ogenj, Goreča slika / Anamorfoza

[...] »Jezik in kultura sta najbolj kompleksna človeška sistema in sta moja osnovna domovina.« [...]

[...] »Zgodovina ni samo čas velikih in sijajnih del in spomenikov, historia je tudi HYSTERIA. Vemo za to temno stran ljudi, za zla dejanja v zgodovini in sedanjosti.« [...]»⁶

Radikalno zmanjševanje/preseganje usodnosti bele kocke zadanega modernizma je poseben izziv. Časovnost in bežnost, ki sta lastni obrabnosti vseh bitij, vsakršnega artefakta, vnaprej obsojenega na premeščenost, poševnost, popačenost, politično nekorektnost, ahistoričnost, amoralnost, migracijo, anonimnost, na večno vračanje enakega skozi elementarne procese, kot je gorenje – vse to je eden od predmetov korenitega preizpraševanja v praksi V.S.S.D., Slikarja.

Goreča slika / Anamorfoza (Ljubljana, 8. 2. 1990) je nujna »zen« klofuta Kulturi od Fizis, narave, v predsokratskem, heraklitskem pomenu. To umetniško dejanje V.S.S.D., hkrati *poiesis* in *praxis*, ima posebno etično in teoretično oziroma filozofsko dimenzijo, onstran vsakršne politično-ideološke kontaminacije in *pragme*. Njegova kontingenca, enkratnost zadeva celoten kozmos Kreacije, humanističnih iluzij in predsodkov (želja, stremljenj, eksistenčnih skrbi, upov, tesnob, interesov). *Pattern of behaviour* tega Slikarja z ognjem – a brez slogovnega idioma – je na ravni »stilov radikalne volje« in »estetike molka«

An ideal Intro-/Retrospective projection would be something extremely sublime: an absolutely infinite and unrepresentable fullness, for whose excavation from the pit of a radical past there is no adequate archeological method. Therefore, we need to dig it up and re-think it, re-examine it, with respect to its ambiguity. From the dark depths of the “last millennium”! How to deconstruct this extremely differentiated and “excessive” complexity using the superstructure/infrastructure of one particular Intro-/Retrospective whose problematic is equally difficult to grasp? This would now be “our” or the Author’s task, “duty”.

The past, which “now” includes several decades of the “former” Future, should be picked up, like mental and physical “art material” (Adorno). Not to approach it as a conservation, restoration, monumental, antique memorial assignment (Nietzsche, *On the Advantage and Disadvantage of History for Life*), but by revolutionizing the form/genre of retrospectives to make some transformation in terms of a jump, not from quantity to quality, but to some contingent, “accidental” novelty, which directs the phenomenology of the landscape, the territory towards the possible intuition of the *phenomenon – noumenon* relation, revealing/hiding the disclosure (*aletheia*) of that invisible, “intangible” genius loci without which this and such a landscape would never have emerged. A landscape transformed with a new/repeated look at the ancient place (landscape), the “elapsed time-companion-partner-companion”... With the inevitable pain, suffering, sacrifice, renunciation, selection of “material”, entailed by every (re-) creative display made of the body/spirit of the past.

And deepened Introspection should be a sublime satisfaction for wasted time.

CAVE, FIRE, BURNING PAINTING/ANAMORPHOSIS

[...] “Language and culture are the most complex human systems, and they are my elementary homeland.” [...]

[...] “History is not only a time of great and marvelous works, monuments, history is HYSTERIA, too. You have this dark side of human being, evils in human history and in present.” [...]»⁶

To radically diminish/overcome the fate of the modernist white cube is particularly challenging. Temporality,

(Susan Sontag). Delo razlike (Jacques Derrida, *O gramatologiji*) diferencira oziroma »razceplja« monolitni korpus umetnosti, V.S.S.D. pa zasede podzemlje Ljubljane in Galerijo Škuc (v radikalnih osemdesetih letih) s svojim »ne-muzejem«, »črnino«, totalnim ambientom, nato pa tudi to konča z ognjem ob svitu »temačnih« devetdesetih let. Določenih radikalno bauboloških, majevtičnih (porodničarskih, babiških) interesov za porajanje specifičnih »ne-muzejskih« akvizicij v podzemnem skladišču – kjer so te nastale, a priori prikrajšane za normalno življenjsko predzgodovino – V.S.S.D. ni uresničil, ampak jih je pustil inkubirati v »matrixu« neskončnosti, povrnjene v kraljestvo sublimnih, neupodobljivih idej.

Skladišče je ostalo pusto, nikoli ni postalo muzej.

Na Reki, avgusta 2019

ephemerality, inherent expenditures of every creature, every artifact, destined from the very start to displacement, skewedness, anamorphism, political incorrectness, ahistoricism, amorality, migration, anonymity, its eternal return through elemental processes like burning – this is one of the topics of radical examination in the practice of the V.S.S.D., the Painter.

Burning Painting / Anamorphosis, (Ljubljana, 8 February 1990) is a necessary “Zen” slap to Culture by Physis, nature, in the pre-Socratic, Heraclitan sense. This artistic act of V.S.S.D., both *poiesis* and *praxis*, has a special ethical and theoretical or philosophical dimension, going beyond any political-ideological contamination and pragma. Its contingency, one-offness, affects the entire cosmos of Creation, humanist illusions and prejudice (that is, desires, aspirations, existential concerns, hopes, anxieties, interests). The pattern of behavior of this Painter with fire – with no stylistic idiom – belongs to the “styles of radical will” and “aesthetics of silence” (Susan Sontag). The work of difference (Jacques Derrida, *On Grammatology*) “splits” the monolithic corpus of art, and V.S.S.D. occupies the underground of Ljubljana and the Škuc Gallery (in the radical 1980s) with its “non-museum”, “blackness”, the total environment, only to finish it off with fire in the dawn of the “dark” 1990s.

Certain radical Bauboesque, maieutic (maternal, midwifery) interests in giving birth to specific “non-museum” acquisitions in an underground warehouse – where they would occur a priori deprived of normal life pre-histories – were not realized by V.S.S.D., but were left to incubate in the “matrix” of infinity, taken back to the realm of sublime, unrepresentable ideas.

The warehouse remained empty, never becoming a museum.

Rijeka, August 2019

1. Citirano iz: »Does speech-act theory have its counterpart in painting? Does it know its way around painting?«, v: Jacques Derrida, *The Truth in Painting* (pogl. »Passe-Partout«), (Chicago: University of Chicago Press, 1987), 4.

2. Alen Ožbolt, »(Nazaj) k V.S.S.D. v nekaj hitrih in lahkih korakih«, v: Tamara Soban, Igor Španjol, Igor Zabel (ur.), *Razširjeni prostori umenosti: slovenska umetnost 1985–1995*, raz. kat. (Ljubljana: Moderna galerija, 2004), 400.

3. Hakim Bey, *The Temporary Autonomous Zone, Ontological Anarchy, Poetic Terrorism* (Brooklyn (NY): Autonomedia, 1991).

4. Cf. Branko Cerovac, »Čovjek i svijet / O stvaraocima budućnosti« (1981))/ »Bivstvovanje i prostor« (1984)/ »Atom, individua i kozmički singularitet« (1987) / »Čovjek i svijet u Benjamina« (1986)/ »Kotač koji se ...« (1988); Rijeka, 1989.

5. Branko Cerovac, »Bivstvovanje i prostor« (1984).

6. Ožbolt, *op. cit.*, 399, 404.

1. Cited from: »Does speech-act theory have its counterpart in painting? Does it know its way around painting?«, in: Jacques Derrida, *The Truth in Painting* (chap. »Passe-Partout«), (Chicago: University of Chicago Press, 1987), 4.

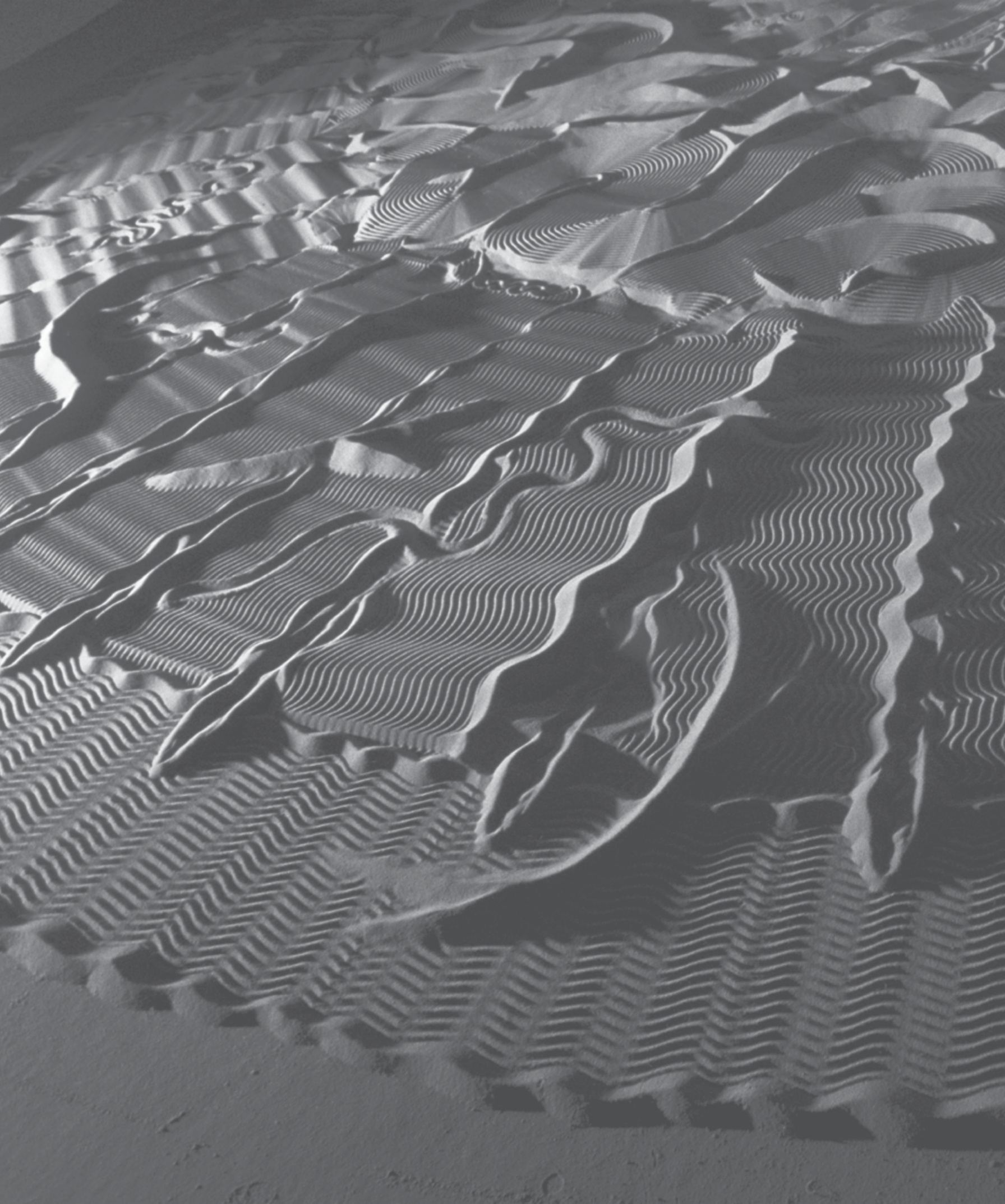
2. Alen Ožbolt, »(Nazaj) k V.S.S.D. v nekaj hitrih in lahkih korakih«, in: Tamara Soban, Igor Španjol, Igor Zabel (eds.), *Razširjeni prostori umenosti: slovenska umetnost 1985–1995*, exh. cat. (Ljubljana: Museum of Modern Art, 2004), 400.

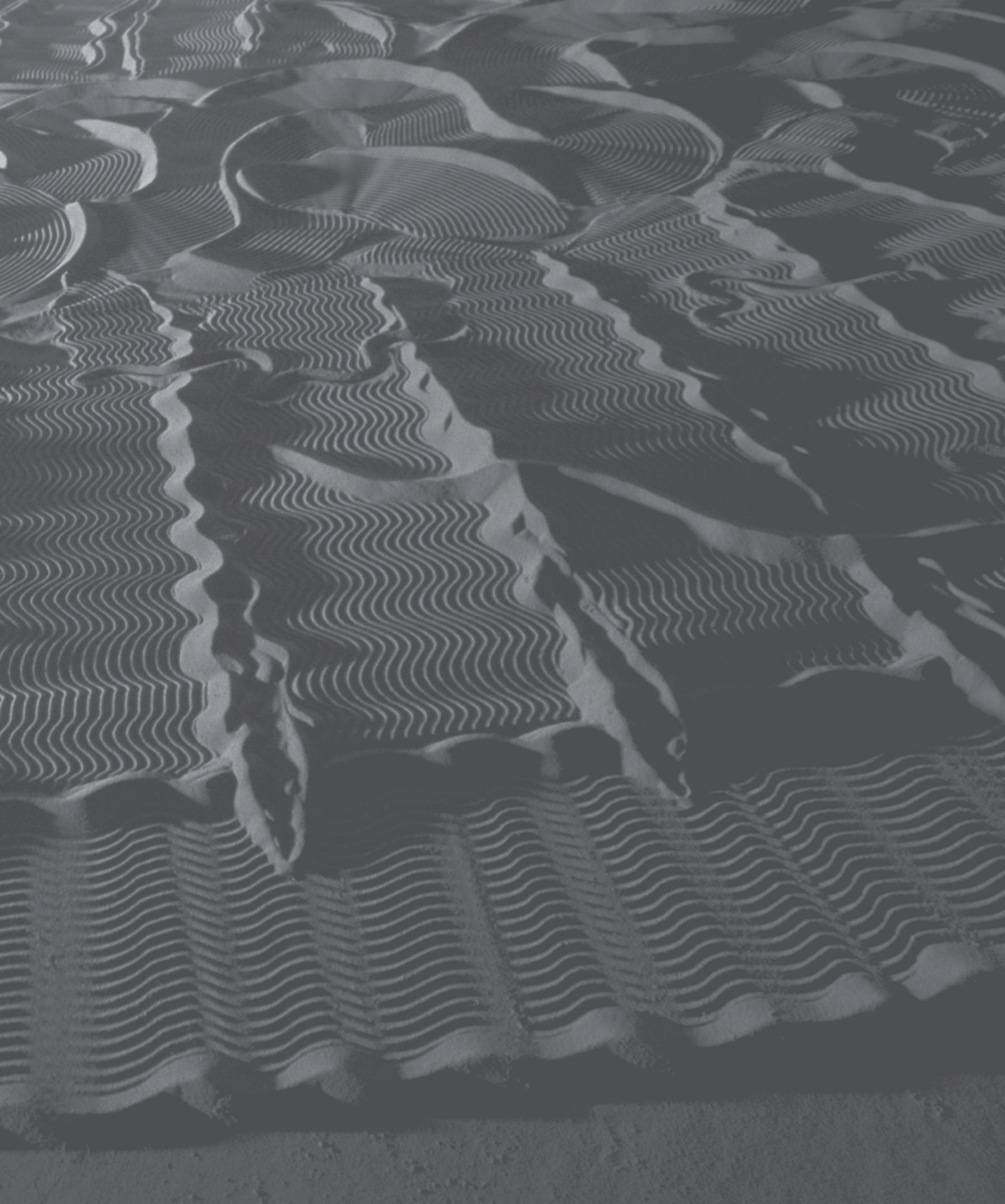
3. Hakim Bey, *The Temporary Autonomous Zone, Ontological Anarchy, Poetic Terrorism* (Brooklyn (NY): Autonomedia, 1991).

4. Cf. Branko Cerovac, »Čovjek i svijet / O stvaraocima budućnosti« (1981))/ »Bivstvovanje i prostor« (1984)/ »Atom, individua i kozmički singularitet« (1987) / »Čovjek i svijet u Benjamina« (1986)/ »Kotač koji se ...« (1988); Rijeka, 1989.

5. Branko Cerovac, »Bivstvovanje i prostor« (1984).

6. Ožbolt, *op. cit.*, 399, 404.





Prah (Alenu Ožboltu)

Dust (for Alen Ožbolt)

Najprej prostor
ali najprej vprašanje
prvič
ali najprej sanje
ali prvi začetek.

Zažgeva okvirje, prav
gradiva jamo, prav
dajeva naslove in izčiščujeva videz, prav
vse delava simetrično, prav
Zasnujeva teorijo, prav?

Dajte nama zgradbo, da jo predstaviva v formulah
dajte nama množico okrog oltarja tišine
dajte prijateljem, da okrasijo svoje sobe z vzdihljaji,
dajte knjigi, da govori lepoto,
najino vero v vprašanja in odgovore brez milosti.

Kam naj dava valove
kam naj postaviva ognje
kam naj izpljuneva barvo
kje je tema najsvetlejša
kaj je mesto oči?

Ali veš, kaj veš, slikar
ali veš, kaj pokažeš, slikar
katere zamisli s katero nalogo
katere stvari za katere sobe
katero snov v kateri velikosti s katerim instinktom?

Oboroživa se za slavo
štejeva čas v pesku
ulijeva svoja glasova
med seboj nosiva dve ogledali
zbijeva hišo iz besed.

Pesek se skuša uleči
pesek ima rad človeške roke
pesek se prilagaja željam vsakogar
pesek si zasluži svetišče
pesek je znak.

Kaj ni znak
kaj označuje odsotnost
kaj manjka v previdnosti
kaj obstaja zaradi najine odsotnosti
kaj je dozorevajoči čas tišine?

Napihneš glineni kvadrat
koplješ luknje v plamene
blagosloviš puščajoče oboke
do črnega zažgeš kapelo
zrak pustiš prazen.

Kaj je prepir v ednini
kako se reče prostoru nad pragom
kaj postane oblika nedokončanega
kaj hoče lepota od mojega spomina
kaj je pravo ime zame?

Vmešam snovi in tekočine
pomnožim vse zamišljene kretnje
sprejemem vsoto ničnosti
umaknem se, ko moja roka izpusti
hodim ritensko in pišem.

First the space
or first the question
first time
or first a dream
or first start.

We burn the frames, alright
we're building a cave, alright
we give titles purifying the look, alright
we do everything symmetrically, alright
we start a theory, alright?

Give us a building to present with formulas
give us a crowd around an altar of silence
allow friends to ornament their rooms with sighs
allow a book to speak the beauty
our belief in questions and answers without mercy.

Where do we put the waves
where do we place the fires
where do we spit the color
where is darkness the brightest
what is the place of the eyes?

Do you know what you know, painter
do you know what you show, painter
which ideas with which task
which things for which rooms
which matter at which size with which instinct?

We armour for fame
we count time in the sand
we cast our voices
we carry two mirrors between us
we hammer a house of words.

The sand seeks to lie down
the sand loves human hands
the sand conforms to everyone's desire
the sand deserves a temple
sand is a sign.

What is not a sign
what marks the absence
what is lacking in providence
what exists because of our absence
what is the maturing time of silence?

You blow the clay square
you dig holes in flames
you bless the leaking vaults
you burn the chapel black
You leave the air void.

What is dispute in the singular
what is the space above the threshold called
what becomes the form of the unfinished
what does beauty want from my memory
what is a proper name for me?

I stir in substances and liquids
I multiply all gestures imagined
I accept the sum of nullities
I withdraw when my hand releases
I walk backwards, writing.

*Vsaka pisava, vsak odtis govori zase
vsaka barva, vsaka površina živi od kohezije
vsako bitje, vsaka bolečina pomeni civilizacijo
vsak spomin, vsak pogled je simetričen
vsaka izjava je fragment.*

*Površina je brez velikosti in reda
površina ne zahteva tvojega pomena
površina ponuja igro
površina je negovanje časa
polje pod mojimi prsti.*

*Stvari me vedno sprejemajo takega, kot sem
vedno so prepreke, ki jih je treba proslavljati
vedno so darila, ki jih je treba pokloniti
vedno je neizmerljivi čas, ki mineva na površini
vedno je trajanje prahu.*

*Every handwriting, every print speaks for itself
every color, every surface lives on cohesion
every being, every pain implies a civilization
every memory, every view is symmetrical
every statement is a fragment.*

*The surface is without size and order
the surface does not demand your meaning
the surface proffers play
the surface is a cultivation of time
the field under my fingertips.*

*Things always take me as I am
there are always obstacles to celebrate
there are always gifts to be made
always is immeasurable time passed on the surface
always is the duration of dust.*

Andre Dekker
Rotterdam 2019





V.S.S.D.

V.S.S.D.

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Translated from Slovenian by Irene Hoffman

Projektu V.S.S.D. bi se bilo nemara mogoče najbolje približati z opisom neke osnovne geste, ki ga vzpostavlja. Projekt, gesta – izraza morda nista najboljša, a vendar zasilno zaznamujeta, da ne gre za kako individualnost avtorskega stila, ki bi bil takoj razpoznaven in opredeljiv, za kako »avtopoetiko« ali zakoličljivost določenih likovnih postopkov, temveč nasprotno, za kontinuiteto nekega iskanja in spraševanja, ki se poslužuje precej različnih in heterogenih stilov, sredstev in tehnik, da bi na različne načine postavljalo vselej isto vprašanje, merilo na isto nemogočo točko, nas soočalo naposled z isto nemožnostjo.

Gesto, ki jo imam v mislih, bi bilo mogoče opisati kot spraševanje po nekaterih temeljnih predpostavkah »likovnega objekta«, kot radikalizacijo in razgradnjo nekaj osnovnih dihotomij ali opozicij, ki ga vzpostavljajo.

Na prvo in najbolj očitno raven bi lahko postavili opozicijo med detajlom in celoto. Ta še posebej bije v oči v »zgodnjem« obdobju projekta in ob njej so se ustavili tudi vsi prvi »kritiki« in »ocenjevalci«: podobe so preobložene z detajli, z množico minucioznih in n drobno izdelanih podrobnosti, ki ujamejo pogled in ga napotujejo v notranji labirint. Toda tu je past: videti je, da se celota reflektira v posamičnem, vsak detajl zrcali celoto, toda v napotevanju je celota izgubljena: so ravno samo fragmenti, ki niso več fragmenti celote, obilja detajlov ni mogoče pocelotiti, ornament je že »stvar sama«, ne nekaj, kar bi se ji dodajalo kot »okras«, refleksija zrcaljenja med celoto in detajli kaže na odsotnost, vrti se le v krogu detajlov. Fragmentacija podobe napotuje na celoto, a ta se izmakne. Čeprav meri na celoto in dokončnost, se je nikoli ne da pocelotiti niti privesti do konca. »Zmeraj je mogoče še kaj dodati,« pravita avtorja v nekem intervjuju, še pomnogo-teriti detajle; brsteče življenje zastane v mrtvi reči, ne da bi bilo mogoče ujeti trenutek prehoda. – Na to mejo med živim in mrtvim merijo z drugega konca tudi »živi eksponati«, življenje otrplo v negibnost kipov z zavezanimi očmi.

Implikacija te prve ravni je obenem postavitev pod vprašaj dihotomije med površino in »globino«. Obe se znajdetata na isti ravnini – to ne pomeni, da bi imeli le površino, ki bi ji umanjkala globina, nasprotno, površina nenehno producira in generira globino, toda meja med njima je neujemljiva. – Moebiusov trak kot topološki model je morda najboljša prisposodba tega: dve površini sta sicer ločeni in zoperstavljeni, a vendar iz ene v drugo preidemo tako, da napredujemo po isti površini, ne da bi kdaj prestopili rez. – Na to se v naslednjem koraku navezuje notra-

The project "Veš slikar svoj dolg?" (V.S.S.D.) or "Painter do you Know your Duty" could perhaps be best approached with a description of the basic gesture it constitutes. The project, the gesture – these expressions are perhaps not the best, but they nevertheless provisionally convey that we are not dealing with some individuality of an author's style, which would be immediately recognizable and definable, some sort of "autopoetics" or definability of determined artistic procedures. What we are dealing with is rather the continuity of investigation and research which makes use of diverse and heterogeneous styles, means and techniques in order to always put forth the same question in different ways, to aim towards the same impossible point, to confront us ultimately with the same impossibility.

The gesture I have in mind could be described as an enquiry into some fundamental suppositions of the "art object", as the radicalization and decomposition of some of the basic dichotomies or oppositions it is constituted by.

On the first and most obvious level we could place the opposition between the detail and the whole. This is especially evident in the "early" period of the project and it was noticed by all the first "critics" and "reviewers": the images are overloaded with details, a multitude of minute and finely crafted details which catch the eye and direct it towards an inner labyrinth. But there is a trap: it seems that the whole reflects in the singular, that each detail mirrors the whole, but the whole is lost in the process of reflection. There are only fragments which are no longer fragments of a whole; the abundance of details cannot be collected into the whole; the ornament is already "the thing itself", not something which would be added as a "decoration", the reflection between the whole and the details points to an absence, it merely revolves in a circle of details. The fragmentation of the image invokes the whole, but the whole eludes us. Though it aims at the whole and at finality, the whole can never be captured nor finalized. "It is always possible to add something to it," the authors say in an interview, to multiply the details: sprouting life turns into a lifeless thing, but the moment of transition is elusive. – This boundary, between the live and the dead is also probed with the "live exhibits", the life stiffened in the immobility of sculptures with blind-folded eyes.

nja spojenost dihotomije prikrivanja in razkrivanja, ki sta vstavljena eno v drugo, oba združena v isti gesti. Podoba se ponuja kot neizmerno bogastvo videza, a ta videz se nika-kor ne more izčrpati v napotovanju na kako oporo onkraj sebe. Obilo se poslužuje nekaterih »tradicionalnih« iluzio-nističnih tehnik, ki pogledu nastavljajo različne pasti, a se jih ne da razvezati nazaj v kako »pravo« podobo.

Nadaljnja opozicija, ki je s tem porušena, je dihotomija med enim privilegiranim očiščem, točko pogleda, od koder se v tradicionalnem slikarstvu razgrinja perspektiva, in množtvom različnih očišč in perspektiv, ki pomnogoterijo pogled in razbijejo privilegij katerekoli odlikovane točke, predpostavljenega idealnega vidika. Enotnost gledanja in enotnost gledalca je onemogočena in razpršena, podoba se nenehno deli, množi in transformira. – V tradiciji je ana-morfoza tisti mehanizem, ki neposredno prinaša neko raz-središčenje pogleda: kar je z vidika privilegirane očišča videti zmaličeno in skrivenčeno, kot madež, se za »pogled s strani« izkaže za »pravo« podobo. Tu pa je postopek ana-morfoze priveden do neke univerzalizacije in skrajnosti; sleherni detajl je anamorfotičen, vanj se vpisujejo para-zitske podobe, vendar pa umanjka sama dihotomija med zmaličenostjo in pravo podobo, od koder dobi anamorfoza svoj smisel: ni več prave podobe izza zmaličene, je samo anamorfoza. S tem pa se razgradi tudi dihotomija med posnetkom in »originalom«, med originalom in njegovo ponovitvijo. Elementi se sicer znotraj podobe ponavljajo v mikro-raven, tako kot v fraktalni geometriji, a vselej pre-meščeni: ponavlja se le to, da se ne more nič ponoviti.

Naslednja dihotomija bi bila med nasičenostjo in praznino. Prenasičenost z detajli, »baročna« preoblože-nost, obenem uokvirja neko praznino, napotuje nanjo in jo nenehno evocira. Zato je bilo v različnih etapah na poti tega projekta tudi moč brez težav preiti od tega »baroč-nega« obilja, ki je bilo spočetka videti kot zaščitni znak V.S.S.D., k uporabi docela minimalističnih sredstev, struk-turiranju praznine z nekaj minimalnimi potezami. Čez-mernost in manko se stikata na isti površini.

Na še bolj temeljni ravni je postavljena pod vprašaj sama opozicija med podobo in tem, kar jo obdaja, med sliko in njenim »okoljem«, podobo in njenim »drugim«, njeno zunanostjo, ki jo uokvirja. V.S.S.D. nenehno krši mejo med obojim: slike prehajajo v prostor, nadaljujejo se v svoj okvir, notranjost podobe prehaja v svoj zunaj, sam razstavni prostor postane slika, ki ji ni več moč začrtati okvirja. Slika se širi po zidovih in po tleh. Gledalec pa se

This first level also implies the scrutiny of the dichoto-my between the surface and the “depth”. Both are placed on the same level – this does not mean we just have a surface lacking depth; the surface constantly produces and generates depth, but the boundary between the two cannot be seized. – The Moebius strip as a topological model is perhaps the best simile of this: though the two surfaces are placed on the opposed sides, we pass from one to the other by advancing along the same surface without ever crossing a boundary. – The next step expos-es the inner connection of the dichotomy of concealment and revealment which are placed within each other, both joined in the same gesture. The image offers itself in the immense richness of its appearance, but this appearance can in no way be reduced in reference to any support be-yond itself. It makes abundant use of certain “traditional” illusionist techniques which set various traps for the look, but cannot be translated into a “true” image.

A further opposition which is shattered with this is the dichotomy between the privileged viewpoint, in which the traditional painting places the perspective, and a multitude of different viewpoints and perspectives which multiply the view and do away with the privileges of any particular point, the assumed ideal viewpoint. The unity of the seeing and the unity of the viewer are thwarted and dissipated, the image continuously divides, multiplies and transforms itself. – Among the traditional devices, the anamorphosis is the mechanism which directly of-fers a decentralization of the view: what seems to be deformed and distorted from the privileged viewpoint like a blur, turns into the “true” image if “viewed from aside”. Here, the procedure of anamorphosis is brought to a sort of universalization and extremity; every detail is anamor-photic, parasitic images inscribe themselves into it, but the very dichotomy between the deformity and the true image, from which the anamorphosis draws its sense, is missing; there is no true image behind the disfigurement, there is only the anamorphosis. The further dichotomy between the copy and the “original”, the original and its repetition also dissolves. The elements repeat them-selves within the image on a micro-level, just as in fractal geometry, but they are always dislocated: the only thing which is repeated is that nothing can be repeated.

The next dichotomy would be between the saturated and the void. The oversaturation with details, the “ba-roque” saturation, at the same time frames an emptiness,

tako znajde v položaju, ko mora sam stopiti v sliko, ne more več zavzeti distance gledalca, zmanjkuje mu razdalje potrebne za pogled. Tu je torej še nadaljnja implikacija, ki meri na nemogoče umanjkanje dihotomije med pogledom in videnim, na točko, kjer bi bil pogled sam vpisan v sliko in nazadnje ne bi bil več le gledajoč, temveč gledan. »Vidiš samo z ene točke, gledan pa si od povsod.« »Slika slike« je bil naslov ene izmed razstav, »Razstava razstave« enega izmed programskih tekstov: gre prav za to, da ni metapoziције, metadistance v razmerju med pogledom in objektom, oboje se znajde na isti površini, podoba je vselej že podoba podobe.

K tem opozicijam bi bilo treba dodati še ločnico med svetlobo in temo, tako eksemplarično postavljeno pod vprašaj na drugi razstavi V.S.S.D.

Tako bi bilo torej nemara mogoče konceptualno opisati izhodiščno gesto V.S.S.D. kot »sistematično« spraševanje, pretres in razgradnjo osnovnih dihotomij in dualnosti, ki vzpostavljajo »likovni objekt« – dvojic detajl/celota, površina/globina, videz/»stvar sama«, enost/mnogoterost pogleda, »izkrivljena«/»prava« podoba, original/posnetek–odslikava–ponovitev, nasičenost/praznina, podoba/njena zunanost, notranost/okvir, slika/okolje, pogled/objekt, svetloba/tema (k tem bi bilo mogoče še dodati dvojice načrt/naključje, vživljanje/distanca, ekspresija/intelekt, ki jih avtorja uporabita v enem izmed intervjujev – spet gre prav za brisanje ločnice, sovpadanje enega in drugega). Vsakič je osnovna operacija ista: dualizem, ki je potihoma konstituiral likovno razsežnost, je odpravljen, dve strani, ki sta si stali nasproti, sta postavljeni na isto ravnino in prehajata ena v drugo, notranje se tako prepleteta, da ju ni več moč razmejiti, zunaj in znotraj – nemara najenostavnejša paradigma teh dvojic – se najdeta na eni sami strani, napredujoč po eni plati se najdemo v drugi, ne da bi prestopili mejo.

Iz doslej povedanega pa še nismo prišli do tistega, kar po mojem zares odlikuje projekt V.S.S.D. Res bi bilo mogoče reči, da v tej gesti konec koncev ni nekaj radikalno novega. Prej bi utegnili veljati, da je zgodovina »modernizma« in njegovega »postmodernega« izteka v svoji notranji logiki bila prav zgodovina spraševanja in razgrajevanja teh dihotomij in da smo se ob tem izteku tako znašli na površini Moebiusovega traku, v nekem drugem modusu prostora, pogleda in napotovanja (tu je sicer mogoče uporabiti kopico kurantnih besed – virtualnost, hiperrealnost, simulakri, fantazma ... in navesti kopico avtorjev, a naj nam bo,

it refers to the void it continuously evokes. At certain stages of this project, it was thus possible to effortlessly pass from the “baroque” abundance, which at first seemed as the V.S.S.D. trademark, to the use of rather minimalist means, the structuring of a void with minimal strokes. Excessiveness and lack meet on the same level.

On an even more fundamental level the very opposition between the image and what surrounds it is questioned; the opposition between the painting and its “environment”, the image and its “other”, its outside which frames it. V.S.S.D. continuously violates the boundaries between both; paintings extend into the ambient space, they continue into the frames, the interior of the image passes into the exterior, the very exhibition space becomes a painting which can no longer be confined by the frame. The painting spreads along the walls and the floor. The viewer thus finds himself in a position when he must step into the picture and can no longer retain a distance of the viewer lacking the distance needed for the view. The further implication aims at the impossible doing away with the dichotomy between the view and what is seen, at a point where the view itself would be inscribed into the painting and would ultimately no longer be the view but the viewed. “You can only see from one point, but you are seen from everywhere”. “Picture of a picture” was the name of one of the exhibitions, “Exhibition of an exhibition” ran the title of one of the manifestos: they aim at the absence of any meta-position, any meta-distance in the relation between the view and the object; both find themselves on the same surface, the image is always already an image of an image.

In addition to these oppositions one should also add the divide between light and darkness, which was so compellingly questioned at the second exhibition of V.S.S.D.

So one could conceptually describe the initial gesture of V.S.S.D. in the terms of a “systemic” enquiry, examination and decomposition of the basic dichotomies and dualities which establish the “art object” – the pairs detail/whole, surface/depth, appearance/“the thing itself”, unity/multiplicity of view, “distorted”/“true” image, original/copy – reflection – repetition, saturation/emptiness, image/its outside, interior/frame, picture/ambience, gaze/object, light/darkness (one could also add pairs plan/coincidence, empathy/distance, expression/intellect, which the authors use in one of their interviews – the point is again the erasure of the demarcation lines, the

avtorju in bralcem, tokrat prizaneseno). – V tem pogledu pri V.S.S.D. ne gre za kake radikalno nove prijeme, s katerimi se ponavadi skušajo legitimirati mladi avtorji in se tako razmejiti od tradicije (lahko bi celo rekli, da gre prej za obraten pogled – vse je bilo že videno, vse je že od nekdaj navzoče). Vendar od tod izhajata dve potezi, ki ta projekt posebej odlikujeta in ga umeščata v posebno dimenzijo.

Prva je ta, da s tako doslednim vztrajanjem pri osnovni gesti razpustitve temeljnih dualnosti, razgrnitvi zareze znotraj/zunaj itd. prinaša gornjo logiko v neki radikalni, zgoščeni in strnjeni abreviaturi in jo tako postavlja v neko posebno jasnino. S to strnitvijo pa se projekt tudi izmakne dihotomijama moderno/postmoderno in avantgardizem/retrogardizem, vpisuje ju na isto površino.

Druga poteza pa se mi zdi še pomembnejša. Gre namreč za to, kaj sledi iz padca tradicionalnih dualnosti, kakšno »sporočilo« lahko potegnemo iz te osnovne geste. Tu se V.S.S.D., kakor ga razumem sam, bistveno loči od običajnih »postmodernih« implikacij. Če se namreč porušijo tradicionalne dihotomije, potem se nikakor ne znajdemo v prostoru nove pluralnosti stilov, vrvenja množice »avtopoetik« onkraj velikih projektov in šol, prostoru nove svobode in odprtosti, ki so jo doslej vklepale in blokirale one dihotomije, bohotenja simulakrov in virtualnosti. Prav nasprotno. Tam, kjer je »postmoderno« dojetje tako pogosto videlo odgovor – in se s tem izpostavljalo hitremu drsenju v polje poljubnosti –, tam V.S.S.D. vidi vprašanje – vprašanje natančno formulirano v imenu: Veš slikar svoj dolg. Padec dihotomij terja neko etično držo, vzpostavlja območje dolga, ki se ga ni mogoče odkrižati s sklicevanjem na množico stilov onkraj šol in doktrin in množico realnosti onkraj ene same, kar naj bi stopilo na mesto razkrojene totalitete. Drugače rečeno, konec dihotomij ne prinaša »osvoboditve«, da bi naposled lahko »svobodno zadihali«, ne prinese odprtosti, temveč nasprotno, neko radikalno zaporo in nemožnost – in prav ta vzpostavlja dolg in zavezuje. Ne prinaša odveze, temveč obvezo. Odprtost pa je bila možna le v območju onih dihotomij, ki so jo navidez zapirale. Še drugače rečeno, če se iluzija in realnost, videz in resnica, original in posnetek najdeta na isti ravni, to ne odpira razsežnosti, kjer bi bilo »vse dovoljeno«, niti kakega splošnega relativizma, temveč zagato »likovnega subjekta« šele do kraja zaostri, sooči ga z Nemožnim, z zaporo pogleda in prostora, z mejo Realnega. In še drugače rečeno: če je videti, da sta zdaj zunaj in znotraj na isti površini, to ne pomeni, da je rez med njima zaceljen; nasprotno, s tem se

coincidence of both). In each case the basic operation is the same; the dualism which was the silent supposition of the visual dimension is obliterated, the two opposing sides are placed on the same level and pass one into the other, they intertwine to a point where they can no longer be separated; the exterior and the interior – perhaps the simplest paradigm of these pairs – find themselves on the single side, advancing on one side one steps over into the other, without having crossed the boundary.

From what has been said up to now we have not yet arrived to what, in my opinion, really distinguishes the V.S.S.D. project. One could maintain that this gesture does not actually contain anything radically new. One could plausibly argue that the history of “modernism” and its “postmodern” outcome was, by its inner logic, the history of the very questioning and decomposition of these dichotomies and that at the end of this process we have wound up on the surface of a Moebius strip, in a different mode of space, view and reference (here it would be possible to use the whole range of currently much used terms – virtuality, hyperreality, simulacrum, phantasy... and to mention a heap of authors, but this time let us spare both the author and the readers). – In this sense, V.S.S.D. does not define itself by some radically new approaches which young authors usually use in an attempt to distinguish and thus distance themselves from tradition (one could even say that their concept is the opposite – that everything has already been seen, everything has always already been present). Yet there are two features which particularly distinguish this project and assign it to a special dimension.

The first one is that with the persistence on the basic gesture of decomposing the fundamental dualities, dismantling the cut interior/ exterior etc., it presents the above logic in a radical, condensed and concentrated abbreviation and thus endows it with a special clarity. With this “summing up” the project also evades the dichotomies of modern/postmodern and avantgarde/retrogarde, inscribing them on the same surface as well.

The second feature is even more important. It concerns the question of what follows the fall of those traditional dualities, what kind of “message” can we derive from this basic gesture. In this respect V.S.S.D., the way I see it, differs from the usual “postmodern” understanding. Namely, the dissolution of traditional dichotomies by no means implies a space of a new pluralism of styles,

odpre neka zev, ki je veliko zagatnejša od one, ki je prejšnjo dualnost držala vsaksebi.

Zdi se mi, da se V.S.S.D. tega dobro zaveda. Na mesto avtorjeve individualnosti in podpisa stopi iskanje na sledi te nemožnosti, neka etična drža, poziv, zaveza, vsebovana v naslovnem vprašanju. A hkrati z anonimnostjo, izbrisom v tem pozivu, avtorja (v kakšnem številu je sicer primer- no govoriti o V.S.S.D. – ednini, dvojini, množini?) pišeta in odgovarjata v prvi osebi ednine: izbris v kolektivnosti projekta, a vendar drža, ki jo lahko privzame le »jaz«. »Veš slikar svoj dolg?« – vprašanje, ki mu ni mogoče zadostiti, dolg, ki ga ni mogoče poravnati, a ki uravnava sledenje nemogoči Reči.

a thronging crowd of “autopoetics” beyond the big projects and schools, an area of new freedom and openness, blocked up by now by those dichotomies, an exuberance of simulacra and virtualities. Quite the opposite. Where the “postmodernist” view so often saw the answer – thus exposing itself to a quick plunge into the arbitrariness – V.S.S.D. sees a question – the question precisely formulated in the name: Painter do you Know your Duty. The crumbling of dichotomies requires an ethical stance, it entails the dimension of a debt, an obligation, which cannot be fulfilled by referring to a multitude of styles beyond the schools and doctrines and a multitude of realities beyond the single one, supposedly replacing the decomposed totality. In other words, the end of dichotomies does not bring “liberation”, so that one could finally “breathe freely”, it does not entail openness, but quite the opposite, a radical closure and an impossibility – and this is what obliges and commits. It does not redeem, it in- debts. Openness was perhaps only possible in the realm of those dichotomies which seemed to close it. If illusion and reality, appearance and truth, the original and the imitation find themselves on the same level, this does not open a dimension where “everything would be allowed”, nor a kind of general relativity, but rather the impasse of the “art subject” only then culminates in the confrontation with the Impossible, with a barrier of sight and space, with the boundary of the Real. In yet other words, if it seems that the exterior and the interior are on the same surface, this does not mean that the cut between them is healed; on the contrary, this opens a gap which is much more agonizing than the one that kept apart the former duality.

It seems to me that V.S.S.D. is well aware of this. The author’s individuality and signature are replaced by a quest on the trail of this impossibility, an ethical stance, a call, a commitment implied in the question. Yet despite the anonymity, the self-effacement in the call, the authors (in which number is it proper to speak about V.S.S.D. – singular, dual, plural?) write and answer in the first person singular: the self-effacement in the collectivity of the project, but nevertheless a stance which can only be assumed by an “I”. “Painter do you Know your Duty” – a question which one cannot measure up to, a duty that cannot be fulfilled, but which guides the pursuit of the impossible Thing.





*V.S.S.D. – spontanost,
vrtoglavost, organiziranost*

*V.S.S.D. – Spontaneity,
Precipitousness, Organization*

Drugačen pogled na slikarstvo in kiparstvo ter drugačne vizije obstajanja in razvoja likovne umetnosti so se v Ljubljani ne kot posamični poskusi, ampak kot skupno prizadevanje začeli pojavljati sredi sedemdesetih let z razstavami v menzi v študentskem naselju in na drugih mestih, tudi v ateljejih umetnikov. Oblikovala se je umetniška srenja, ki se je sestajala na otvoritvah, ob začasnih prikazih novih del in tudi v prijateljskih pogovorih. Tedanje generacije recimo mlajših umetnikov so se napol spontano odločile, da ne bodo tekmovala z institucionalizirano umetnostjo in iskale prostora v njej, ampak bodo vzpostavile načine za predstavljanje neodvisne produkcije zunaj nje.

(Kot je morda značilno za majhno družbo, kakršna je slovenska, je prevladovala ena vodilna usmeritev s kanoniziranimi avtorji, v kateri ni bilo veliko prostora za alternative, njene skupine pa so bile bolj ali manj zapolnjene. Načini pisanja o umetnosti so bili zakodirani in za na novo prihajajoče progresivne avtorje, ki so bili v stalnem stiku z mednarodnim dogajanjem, preveč romantizirani in premalo teoretsko osmišljeni.)

Konec sedemdesetih let se je predvsem zaradi prizadevanj Taje Brejc vzpostavila Galerija Škuc in začela je delovati – mislim, da tri leta kasneje – Galerija Equrna, ki so jo ustanovili umetniki iz tega duhovnega obzorja. Z ustanovitvijo Equrne je Taja Brejc postala njena vodja. Sam se ji nisem pridružil, ampak sem pretežno začel delovati pri Škucu. Tam sem se namreč počutil manj determiniranega s pripadnostjo določeni usmeritvi in bolj prostega v izjavljanju, tako pisnem kot razstavnem. Delalo se je z majhnimi sredstvi: fotokopije, kseroksni tisk, ročno narejeni katalogi in stalna družabnost v okviru raznorodnih aktivnosti od glasbe, vizualij do okroglih miz. Ves čas so prihajali novi ljudje z individualnimi koncepti ter se seštevili v bogato in raznovrstno aktivnost.

Prvo, česar se spomnim s prve razstave V.S.S.D. v Galeriji Škuc, so bili različni napisi po prostorih. Izražali so misli o smrti, življenju, preteklosti, sedanjosti, prihodnosti, preteklosti v prihodnosti. Hkrati so bili stavki zaustavljani sredi misli in vrženi v prostor, ki pa ga je določala ideja celostne umetnine. Kot da bi stavke dokončevalo samo umetniško delo, kot da so iz verbalnega prehajali v neverbalno in se izgubljali v votlini, ki jo je predstavljal v črno obarvan prostor. Vanj so bila umeščena dela, svetloba, včasih tudi ogenj. Dela so bila različnih vrst: od podob fantazmagorij, montaž preteklega v sedanje, zapečenih odlitkov, voska – sveč pa vse do samostojnih slik. Slednje so po eni strani

The mid-1970s saw the emergence in Ljubljana of an alternative view of painting and sculpture, a different vision vis-à-vis the existence and progress of the visual arts, expressed not in individual artistic attempts but as a shared endeavor in the form of exhibitions at student cafeterias, artists' studios and elsewhere. A circle of artists formed, meeting at vernissages and showings of new works, and through friendly talks and discussions. Artists that were relatively young at the time came to the spontaneous decision not to compete with institutionalized art or seek a place within it, but to find or create ways of presenting independent production outside the institutional framework instead.

(Perhaps typically of a small society like Slovenia, there was one leading line of canonized artists that dominated the scene, leaving little room for alternatives, with places in its groups more or less filled. Writing on art was codified and, as far as emerging progressive artists who kept in constant touch with international developments were concerned, too romanticized and sorely lacking in any firm theoretical basis.)

In the late 1970s, the ŠKUC Gallery was established, thanks above all to the efforts of Taja Brejc; three years later, the Equrna Gallery opened, founded by artists from this progressive circle and run by Taja Brejc. Personally, I did not join the Equrna Gallery, preferring to work through the ŠKUC Gallery, where I felt less defined as subscribing to a specific orientation and freer in my expression both in terms of writing and exhibiting. Our resources were meager: we worked with photocopying, Xerox, and handmade catalogues, and socialized incessantly through a variety of activities from music and visual events to panel discussions. New people kept joining us, bringing their individualist concepts to the table, making these activities ever richer and more diverse.

The thing that stands out most in my memory of the first V.S.S.D. exhibition at the ŠKUC Gallery is the various writings on the walls of the exhibition rooms. They were thoughts about life, death, the past, the present, the future, the past in the future. But the statements were cut off mid-thought and thrown into the space defined by the idea of a total work of art. It was as if the works of art were completing the sentences, as if they transited from the verbal to the non-verbal, getting lost in the cave of the black-painted room that housed the works, light, and on occasion, fire. The works were highly varied, from

določali postopki polivanja, oblikovanih formatov, vate, namočene v barvo, in seveda imaginacije s krožnimi gibi. Svinec, pesek, zapečen pesek, staljen svinec in kositer. Na razstavah V.S.S.D. se je torej pojavljala vrsta form, nekatere znane že iz arte povera, minimalizma, slikarstva sredstev itn., druge pa popolnoma nove in inventivne. Nekatera dela so bila izdelana, druga pa so se kazala kot provizorij, metafora slike ali izvržek iz miselnih procesov. Ena od definitivnih iznajdb V.S.S.D. je bila nedvomno prostorska slika. Ni bila ne instalacija niti slika, zamejena v okvir. Po navadi jo je sestavljala talna podoba iz peska v centru prostora, narejena z rokami v značilnem vzorcu in pokrita s slojem pigmenta, na stenah pa se je nadaljevala z deli oziroma slikami. Za prototip prostorske slike v čisti obliki štejem delo *Pesek v oči* iz leta 1991 v Equrni. Prava fascinacija s skrivnostjo delanja.

Prevzela me je tudi mladost obeh nosilcev V.S.S.D., ki sta delovala, kot da bi že preživela vse to, o čemer pripovedujeta, vso to preteklost, starosvetnost, ki sta jo obujala. Samo še pri nekaterih pesnikih (na primer Rimbaudu) in pri mladem Bobu Dylanu sem doživel tako eruditstvo mlade stare duše. Po prvih razstavah V.S.S.D. smo precej sodelovali – predvsem ne smem pozabiti na tematsko številko *Problemov* (št. 9, 1988, letnik XXVI) z naslovom *Podoba kristal*, v kateri je V.S.S.D. doživel tudi filozofsko interpretacijo svojega dela. Ob tem je treba poudariti, da se je za to priložnost zbrala skupina umetnikov, piscev in umetnikov-piscev, ki je obravnavala relevantne teme v umetnosti tistega časa. Prav tako je bila tedaj skupina IRWIN nekako na višku svojega slikarskega ustvarjanja, vendar pa bi v zvezi z V.S.S.D. raje omenil vzporedno produkcijo Marka Kovačiča. Nasploh smo se umetniki in umetnice veliko ukvarjali z različnimi odvodi slikarske umetnosti in problemi časa, ki se je zdel prelomen. Nove družbe še ni bilo, stara pa je sebe in nas osvobajala v odkrito analizo in anticipacijo možnih prihodnosti.

Dodatek

Ali še vedno drži? Moja analiza dela V.S.S.D. iz leta 1989 je skušala izraziti glavne značilnosti delanja, razmišljanja in pisanja avtorja s stavki, ki bi po vsebini spominjali na neposrednost in vrtoglavost njegovega vdora v svet umetnosti in njegove posvečenosti. Ali še drži, ne vem, vem pa, da obstaja. Tu je: V zadnjih dvajsetih letih so se s površino sli-

images of phantasmagoria, montages of the past into the present, to baked casts, wax/candles and paintings. The paintings were determined on the one hand by the processes of pouring, the formats, the paint-soaked cotton, and on the other, circular-motion imaginings. Lead, sand, baked sand, molten lead and tin. A number of forms were thus presented at the V.S.S.D. exhibitions, some of them known from arte povera, minimalism, painting as material, etc., and others, completely new and inventive. Some works were finished, others seemed provisional, as a metaphor for a painting or something rejected from the thought process. One definite V.S.S.D. invention was the spatial painting, which was neither an installation nor a painting confined within a frame. It usually consisted of an image in the sand on the floor in the middle of a room, made by hand with a characteristic pattern and covered with a layer of pigment, and continuing with other works/paintings on the walls. In my view, the prototype of a spatial painting in its pure form is *Sand in Your Eyes* shown in Equrna in 1991, reflecting a true fascination with the mystery of making.

I was also impressed by the youth of the two V.S.S.D. artists, who gave the impression of having lived through everything they were communicating to us, all this past, the days of yore they were evoking. I have experienced such erudition, that of a young old soul, only with certain poets (notably Rimbaud) and early Bob Dylan. After the first V.S.S.D. exhibitions we collaborated quite a lot: here, the themed issue of *Problemi* (Vol. XXVI, No. 9, 1988) entitled *Podoba Kristal* (Image Chrystal) needs to be mentioned, as it brought a philosophical interpretation of V.S.S.D.'s work to the fore. For that occasion, a group of artists, writers, and artist-writers assembled to address the relevant topics in art at the time. Also at that time, the IRWIN group was working at its creative zenith, although in relation to V.S.S.D. it is better to mention the production of Marko Kovačič. Generally speaking, artists dedicated a great deal of attention to various painting derivatives and the issues of a time that seemed watershed. A new society had not yet formed, while the old one liberated itself – and us with it – in an overt analysis and anticipation of possible futures.

ke in koncipiranjem slikovnega prostora zgodile precejšnje spremembe. Od slikovnega polja kot eksaltacije kritičnosti in dvodimenzionalnosti preko njegovega izrivanja skozi različne vrste novih podob pa vse do analize skopičnega polja smo se poslavljali od negativne metode teoretičnega modernizma.

Razdor površine

Slikarstvo naj se vedno vrača k samemu sebi ravno zato, da ne bi izgubilo možnosti vpliva na dogajanje okrog sebe. Vrača naj se, ker njegov način obstajanja ni sesedanje vase ali nase, temveč odprto vibriranje opne, stalna nadraženost med stanjem stvari in pozicijo subjekta, kjer materialno in duhovno predstavljata zgolj dva vidika ene in iste ureditve.

Gledanje slike *Razdor površine* (1989, 100 × 100 cm) daje vtis raztreščenja miru površine in razklenitve pogleda ravno s sredstvi površine. Je zastavitev uganke.

Na novo najdena globina v sliki – tokrat ne kot perspektivna iluzija z žariščem in očiščem, temveč globina, razpeta med nezamejenostjo slikovnega zaslona in končnostjo površine ploskve slike. Način distribucije barve kot pulzije v vseh smereh z roko, ki se dotika lastnih robov. Po koncu utopije utopija. Razbremenjene s spoznanjem o iluzornosti deziluzije se slike rešujejo slikarstva kot pred-sodka ali moralnega imperativa. Postajajo pogojenosti in možnosti. Slikarstvo postaja teritorij, ki ne ukazuje, ampak se prikazuje skozi koncept podobe, iz neskončne globine ploske površine. S tem po eni strani postaja še bolj odzivno, po drugi strani pa lastno svoji zastavitvi, kamorkoli se premakne. Premika pa se (vsaj pri V.S.S.D.): v prostor, ogenj, pesek, fotografijo, v objekt in iz njega. Konstituirajo ga ravno formuliranje površine slike ter specifičen status in koncept podobe. Problemi lepote in sublimnega so pri tem drugotnega pomena ter bolj stranski produkt kot kaj drugega. Slikar se je moral okleniti tistega drobca realnega v lastni gesti, ki se ves čas nagiba proti nič, izginotju, da bi dobil možnost vzpostaviti odnos z Drugim. Kajti iz globine zre zgodovina, zrejo nepoznani spomini neznancev. Preteklost vedno znova vzpostavlja slikarja kot prihodnje videno.

POSTSCRIPT

Is it still true? My 1989 analysis of V.S.S.D.'s work attempted to convey the main characteristics of this artist's work, thinking and writing, with words meant to evoke his directness and his precipitous entry into the world of art and its sacred realms. I don't know whether this is still true, but I know it exists. Here it goes:

Over the past twenty years the painting surface and the conception of pictorial space have seen considerable changes. From the pictorial field as the exaltation of critique and two-dimensionality, through its expulsion in various kinds of New Image painting, to the analysis of the scopic field, the negative method of theoretical modernism was on its way out.

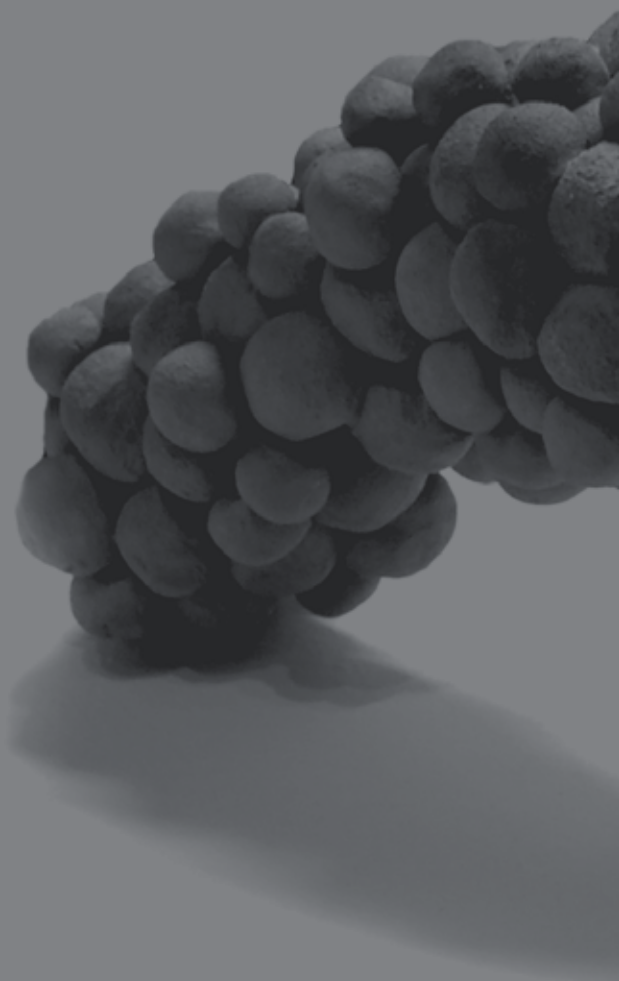
THE UNMAKING OF THE SURFACE

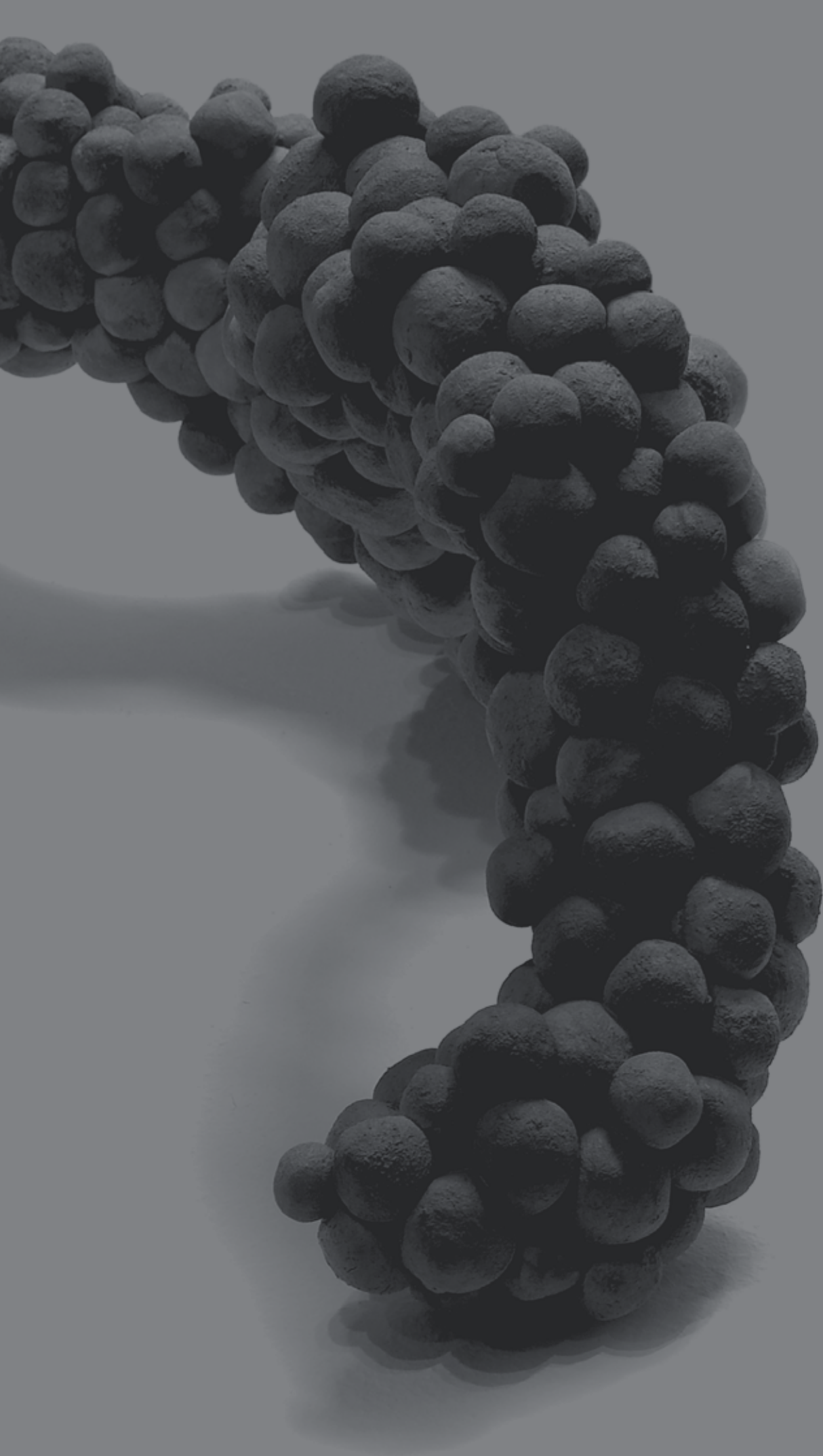
Painting should always come back to being painting, precisely in order not to lose its ability to influence what is going on around it. It should come back to being painting because its mode of existence consists not in a collapsing into or onto itself, but in an open vibrating of a membrane, a continuous excitation between the state of affairs and the position of a subject, where the material and the spiritual only represent two aspects of the same order.

Viewing the painting *The Unmaking of the Surface* (1989, 100 × 100 cm) creates the impression of a kind of peace of the surface being shattered and the gaze unlocked precisely by means of the surface. It is asking a riddle.

A newly-found depth in the painting – here, not as the perspectival illusion with a focal point and a point of view, but depth produced by the unlimited pictorial screen and the finiteness of the surface of the pictorial plane. Paint distributed as a pulse in all directions with a hand touching its own edges. After the end of utopia, utopia. Liberated by the realization of the illusory nature of disillusion, paintings free themselves of painting as bias or as moral imperative. Instead, they become dependences and possibilities. Painting becomes a territory that does not command, but appears through the concept of the image, from the infinite depth of a flat surface. This makes it even more responsive on the one hand, and on the

other, true to its orientation, wherever it goes. With V.S.S.D. it goes into space, fire, sand, photography, the object, and back out of it. It is constituted by the formulation of the painting surface and the specific status and concept of the image. Issues of beauty and the sublime are of secondary importance here, and a byproduct rather than something else. The painter has had to cling to that fragment of the real in his gesture that incessantly gravitates toward nothing, toward disappearance, in order to have the opportunity to establish a relation with the Other. Because from the depth history gazes, as do the unknown memories of strangers. Over and over, the past makes the painter a future seen.





O nekaterih razlikah

On some Differences

»Ideje so nematerialne oblike, oblike pa so tudi ideje, ki so našle svojo materialno obliko.«¹

Postavljam določujočo razliko V.S.S.D. – A.O.; dikcija, da izhajam iz določene razlike, bi veliko bolj sugerirala diskontinuiteto umetniške prakse kot beseda postavljati, ki premesti težo na teoretično postavko. V V.S.S.D. so prisotne scenografske postavitve, prostorske slike, totalni ambienti-instalacije, *Gesamtkunstwerk* – celostne umetnine, ki napadajo gledalca s široko paleto umetnostne ropotarnice. Ne gre zgolj za izzivanje oči in preveritev njihove ostrine, temveč se v te slike-ambiente vstopa s celotnim telesom; vstopa se v vonj, čas, zvok ... Na tem mestu se očitno razkrije razlika med postavitvijo-delom na eni strani in dokumentom-fotografijo dela na drugi. Medtem ko sem prakso A.O. v veliki večini imel priložnost videti v živo, sem pri V.S.S.D. deležen zgolj fotografij del iz katalogov. Nekatera dela sporočajo, se širijo, polemizirajo, celo zaživijo s pomočjo dokumentov, druga pa zahtevajo prezenco in doživetje, zato sem zapisal »postavljam«, ne pa »izhajam«.

Pri pojmu razlike pa vztrajam predvsem zato, ker se praksa A.O. ne postavlja kot bleščeča, hrupna in razkošna, temveč je pogosto skrčena iz prostorskega ambienta v objekt-predmet – ne gre za dodajanje, temveč za odvzem in abstrahiranje elementov. Nekateri razstave se nedvomno distancirajo od barvnih pigmentacij in podajo zgolj bele forme-predmete, kot bi se slikovitost umaknila in prepuстила glas obliki, čeprav sta se nekako tudi v predmetih A.O. obdržali živost in razgibanost. Vsekakor pa gre za premik od človeka, ki je celostno udeležen v prostorskih postavitvah, h gledalcu-dotikalcu, ki je v intimnem stiku s predmetom in ga tako rekoč sam motri, medtem ko so prejšnji prostori udeležence požirali. Morda gre za gesto razmejitve, za zaris ločnice med V.S.S.D. in A.O., za novo samostojno umetniško prakso. Razlike ne navajam kot dokaz o popolni diskontinuiteti ali opustitvi, celo brisanju ali potlačitvi neke prakse, čeprav se pogosto zdi, da za novejšo ne stoji drug, temveč drugačen avtor. Nekateri elementi odzvanjajo v kasnejši praksi A.O., kot povzame slavni rek: »Zgodovina se ne ponavlja, pač pa rima.« V tem smislu je zanimivo skupno branje – kot rmanje, odgovarjanje in ugovarjanje enega dela drugemu.

Prva razlika se veže na gledalca in jo sedaj puščam ob strani, naj bo zgolj odskočna deska. Ne nazadnje pa je bilo o tem že veliko napisanega. Na tem mestu želim predvsem premisliti eno samo stvar, to pa so objekti ali bolj predme-

*“Ideas are non-material forms, yet forms are also ideas that have found their material form.”*¹

I shall establish a defining difference between V.S.S.D. and A.O. – the diction to “start from a certain difference” would suggest a far greater discontinuity of artistic practice than the verb “to establish”, which shifts the weight onto the theoretical category. V.S.S.D. features scenographic installations, spatial images, total ambiances-in-installations, *Gesamtkunstwerk* – comprehensive artworks that attack the spectator with a broad array of tools from an artistic store room. This is not simply about provoking the eyes and refreshing their sharpness, because one enters these images-ambiences with the entire body; one enters the scent, the time, the sound ... At this point, the difference between the installation-work on the one hand and the document-photography on the other is clearly revealed. Unlike A.O.’s practice, which I have for the most part had the opportunity to see in person, V.S.S.D. only offers photographs of works from catalogues. Some works communicate, expand, polemicize, even come to life through these documents, while others demand presence and an experience, which is why I’ve written “establish” and not “start from”.

The reason I insist on the notion of difference lies foremost in the fact that A.O.’s practice does not present itself as flashy, noisy and luxurious, but is often compressed from a spatial ambience into an object – elements are not added, but removed and abstracted. Some exhibitions undoubtedly distance themselves from colors and only present white forms-objects, as if picturesque-ness stepped back and let form take the stand, even though in a way liveliness and diversity have been preserved through A.O.’s objects as well. In any case, we are dealing with a shift from a person that comprehensively participates in spatial installations to a spectator who touches the object, establishes an intimate contact with it and observes it, so to speak, on his/her own, unlike previous spaces that swallowed spectators up. Perhaps we’re dealing with a gesture of delimitation, of drawing a dividing line between V.S.S.D. and A.O. with a new independent artistic practice. It is not my intention to offer this difference as evidence of complete discontinuity or relinquishment, even elimination or repression of a certain practice, even though it often seems that it is not another author who is behind the most recent practice,

ti. Namenoma jih ne bom imenoval skulpture, instalacije, plastike ali kaj sorodnega, vendar ne zaradi tega, ker bi temu ugovarjal, saj seveda spadajo v to družino, temveč zato, ker se mora osrednja misel razprave zgoditi pred vso umetnostno klasifikatorno nesnago, če se smem izraziti nekoliko provokativno. Zanimajo me objekti-predmeti, preden stopimo v svet umetnosti, pred vprašanjem o postavitvi, razmerju plastike do prostora, razdalji opazovanja ali dotika in preden predmetu pripišemo označevalec skulptura, instalacija, kos ... Skratka, pred vprašanjem o umetniškem kontekstu me zanima, zakaj nekdo ustvarja neke predmete, zanima me dialog s predmeti. Praksa A.O. je s tega vidika kot naročena in mislim, da predstavlja tudi poseben izziv za misel, zato se tega lotevam na najabstraktnejši ravni.

Potrebna je še ena opomba: mnogo Ožboltovih predmetov spremljajo teksti. Ti niso interpretacije, temveč vzporednosti, ki umetniške predmete postavljajo v kontekst, čeprav nikoli ne odgovarjajo nanj. Sprašujem se, če je v takih delih smiselno iskati hermenevitično razlago, ki bi odkrivala prikrito pripoved umetnikovega početja. V tem primeru bi besede hitro naletele na slepo steno (včasih celo dobesečno) oz. na slepi predmet, četudi to ni nikoli zares ustrašilo misli, da se ne bi spoprijela s težavo. Nikakor ne zagovarjam tišine in brezbesednega občudovanja. Menim, da se tu odpira neka misel, če ne drugega, vsaj želja po izrekanju, sicer pa je že to dovolj, morda celo preveč.

Predmeti

Nastopajo: raznovrstne stvari oz. predmeti. Avtor: Martin Heidegger. Tema: zaris razlike med vpetostjo in prezenco stvari v svetu. Teza: primarni in najpogostejši stik s stvarmi (v našem primeru predmeti) ni »spoznavanje, ki samo še doumeva«², temveč možnosti ravnanja in uporabe – ne toliko motrenje kot ukvarjanje z njimi. Na tak način se vzpostavi druga vednost predmeta, kot bi jo na primer prinesel analitični pogled.³ Heidegger k temu dodaja: »To bivajoče pri tem ni predmet kakega teoretskega spoznanja 'sveta', ampak uporabljeno, napravljeno ipd.«⁴ Iz tega sledi, da uporabne stvari spoznavamo predvsem z uporabo in zato tudi ne bomo prišli daleč, če bomo na tak ali drugačen način zgolj opisovali njihove kvalitete (npr. materialnost, razsežnost, barvo), temveč moramo spoznati način njihove vpetosti v svet.

but a different one. Some elements resonate in A.O.'s posterior practice – as the famous adage goes: "History doesn't repeat itself, but it often rhymes." In this sense, a common reading is quite interesting – as a rhyme, reply and objection of one work to the other.

The first difference relates to the spectator and I shall, for the time being, leave that aside and only use it as a springboard ... After all, plenty of ink has already been spilled on the matter. At this point I wish to think one thing and one thing only: objects. I intentionally won't call them sculptures, installations or anything similar, not because I would object to it – they are undoubtedly part of this family – but because the focal thought of the discussion must take place before all the "art classification rubbish," if I may use a somewhat provocative term. I am interested in objects before we enter the world of art, before the questions on installation, on the relation between an exhibit and space, on the distance of observation or touch, and before we label them with the signifiers sculpture, installation, piece ... In short, prior to asking the questions that fall within the context of art, I am interested to know why someone creates certain objects, I am interested in the dialogue with objects. A.O.'s practice is perfect for such an undertaking, and I believe that it is also particularly challenging for thought. It is for this reason that I shall attempt to tackle it at the most abstract level.

One final comment needs to be made before we begin: many of Ožbolt's objects are accompanied by texts. These are not interpretations, but parallels that put artistic objects in a certain context, even though they never reply to it. I wonder whether it makes sense to go through these works in search of a hermeneutic explanation that would uncover the artist's hidden narrative. In such a case, words would quickly hit a blank wall (sometimes quite literally) or a blank object, even if this has never deterred thought from examining the issue. In no way do I advocate silence or wordless admiration. I believe this is where a new thought is emerging, and if nothing else, at least the desire to enunciate ... Then again, that's enough, if not too much already.

Ost podane kritike meri na navzočnost stvari (orig. *Vorhandenheit*), češ da pozablja na samo bistvo stvari. Stvari nam torej niso objektivno dane, niso povsem izmerljive po fizičnih kvalitetah, temveč so predmeti, ki se odpirajo in prepletajo v mrežo relacij, namenov, uporabe, stikov itd. Gledati predmet samo s stališča kakovosti bi pomenilo, da mu odvezujemo vse življenjsko (rabo, nepričakovosti, relacije), da ga torej dojemamo stran od doživetja, dogodkov in sprememb, abstrahirano, iztrgano iz prostorskega in časovnega konteksta, prirejeno ali bolje podrejeno meritvam. Zato tudi Heidegger uporabi besedo priprava (nem. *die Zeuge*, angl. *useful things, tools*), da bi še toliko bolj poudaril njeno rabo, in nadaljuje: »Priprava, strogo vzeto, nikoli 'ni' ena. K biti priprave spada vselej že celota priprav, v kateri je ta priprava to, kar je. Priprava je bistveno 'nekaj, zato da ...'«⁵ In ta »zato da« je vezni člen, ki odpira navezavo na druge stvari: priprava za pisanje, gledanje, vožnjo itd. Priprave napotujejo na druge predmete, vzpostavljajo odnos z njimi – biti uporaben pomeni biti v odnosu z nečim, biti za nekaj. Uporabni predmet se ne zapira vase, temveč se odpira k nečemu: priprav nikoli ne srečamo samih zase, prav tako jih nikoli ne dojemamo posamezno (kot mizo, svetilo, pisalo) in šele naknadno sestavimo bivanjski prostor, temveč se nam že v osnovi razkrijejo kot priprava za bivanje, šele pozneje vidimo sobo, mizo, pisalo itd. Skratka, pred posamezno pripravo je odkrita celotnost priprav.

Naslednji korak: ne samo, da se priprava najbolj pristno izrazi z nekim razmerjem in rabo (npr. kladivo z udarjanjem), vzpostavi se celo obraten učinek, da si sama raba vestno prilagaja orodje – priprava izhaja iz ravnanja, orodje se prireja delu. Udarjanje s kladivom nam razkrije *priročnost* kladiva, ta pa naj bi bila samo njegov specifičen način biti, skozi katerega se kladivo tako razodeva, kot se mu tudi prilagaja. Prav zato, ker ima orodje priročnost vpisano v svoje lastno jedro, je ne smemo obravnavati kot pritiklino, ki bi se po naključju pripela nanj. Priprava nam je na voljo za določeno uporabo, zato njena priročnost ni mišljena kot posledica interpretacije ali dopolnilna zmožnost, temveč je jedro priprave, tako rekoč njena virtualna stran, ki jo nujno sestavlja. Priprave nikoli ne srečamo golo navzoče in ji šele naknadno pripišemo izbrane aspekte rabe.⁶ Še več, v njej ne srečamo samo tega »zato da«, torej namena ali uporabe, temveč se vanj vpišeta tudi izdelovalec in uporabnik, posledično pa se v napravi zrcalita kontekst, iz katerega prihaja, in njeno razmerje do sveta.

OBJECTS

Cast: Various things or objects. **Author:** Martin Heidegger. **Subject:** To outline the difference between embeddedness and the presence of things in the world. **Hypothesis:** The primary and most common contact with things (in our case, objects) is not “a mere perceptual cognition”,² but the possibility of handling and using them – not to observe them but in order to deal with them. In this way a different “knowledge” of the object is constituted, such as could be introduced by an analytic view.³ Heidegger adds: “This being is not the object of a theoretical ‘world’-cognition; it is what is used, produced, and so on.”⁴ It follows that we come to know things foremost by using them, which is why various descriptions of their qualities (such as materiality, dimensions, color) will not get us very far; instead, we must come to know the way in which they are embedded in the world.

This critique aims at the presence of things (*Vorhandenheit*), which purports to ignore the very essence of things. Things are not “objectively given” to us – that is, entirely measurable through their physical qualities – but are objects that open up and intertwine into a network of relations, purposes, uses, contacts, etc. To view an object solely from the standpoint of its qualities would mean that we strip it of all life (use, unexpectedness, relations) – that is, we distance it from experience, events and changes – of what is abstracted, ripped away from the context of space and time and tailored or, better yet, subjugated to measurements. This is why Heidegger uses the term useful things or tools (*die Zeuge*) to further accentuate their use, and then continues: “Strictly speaking, there ‘is’ no such thing as a useful thing. There always belongs to the being of a useful thing a totality of useful things in which this useful thing can be what it is. A useful thing is essentially ‘something in order to ...’”⁵ And this “in order to” is a linking element that opens up a reference to other things: a useful thing for writing, viewing, driving, etc. Useful things refer to other objects, they establish a relation to them – to be useful means to be in relation to something, to be for something. A useful object does not close in on itself, but opens up to something – we never see useful tools on their own, in the same way we never understand them individually first (as a table, light, pen) and only subsequently piece together the living space; on the contrary, they fundamentally re-

Zdaj lahko bolje razumemo boj proti t. i. objektivnosti in kritiko teoretičnega pogledovanja priprav, čeprav ne gre, da bi prehitro peli hvalnico praksi in odrivali teorijo – praktičnost ni mišljena ateoretsko. Na tem mestu ne smemo zapasti v skušnjavo, da bi napravili rez med motrenjem-mišljenjem in delovanjem, ker je že v samo delovanje vključena neka misel. Tako kot ima praksa svojo zaznavo, misel in delovanje, jih ima tudi teorija. Želja Heideggerjeve razmejitve se skriva predvsem v tem, da bi poudarila nekaj posebnega, na videz celo protislovnega, tj. samo dejstvo, da se priprava v svoji priročnosti odteguje temu, da bi bila zares prisotna. *Odtegnitev* pomeni, da stvar ni navzoča kot videz ali kvaliteta, temveč se priprava-orodje nekako porazgubi in zlije v delo.⁷ Zelo zgovoren je Harmanov primer mostu; realnost mostu ni v združenju asfalta in jeklene konstrukcije, temveč v premoščanju: »Most je učinek mostu.«⁸ Uporabni predmet nujno prebiva iz sebe za nekaj drugega, je neizogibno v odnosu do nečesa, četudi se njegova raba nikoli ne bo aktualizirala. Predmet-priprava se odtegne prezenci, da bi postala orodje za nekaj – opravek ali delo sta v prvem planu, poseg po orodju pa je zgolj posledica opravlja. Velja se spomniti tudi slavnega primera vrča: vrč je narejen samo zato, da bi dal oporo praznini. Vrč je prazen za napolnitev z vodo. In tako prispemo do osrednje Heideggerjeve delitve na *Zuhanden* in *Vorhanden*, v slovenskem prevodu: priročnost in navzočnost.⁹

Zuhandenheit je način biti priprav-stvari, ki se kaže predvsem v vpetostjo in uporabo: »Tolčenje s kladivom samo odkriva specifično 'ročnost' kladiva.«¹⁰ Sama priprava se realizira oz. pride do sebe z uporabo. Najpomembnejše pa je, da priprava nemoteno deluje le takrat, ko je praktično neopazna. V prvi vrsti zaznamo mrežo avtomatiziranega delovanja, pri katerem so, če resnično deluje, priprave neopazne – odtegujejo se navzočnosti, da bi se nemoteno zlije v tok aktivnosti. Heideggerjeva teza je, da bo prevelika zavzetost za objektivno prezenco zgrešila jedro predmeta, saj iz nje ne bo mogoče razložiti specifičnega načina bivanja priprave.

Ponavljam, da ne bi bilo pomote, svet nam ni dan kot gola navzočnost, vselej vstopamo vanj na način priročnosti (*Zuhandenheit*) – stvari se pojavljajo znotraj našega (pristranskega) videnja in rabe, da bi prišli do t. i. objektivne navzočnosti, moramo iti čez priročnost. Stvari niso najprej objektivno dane in jih šele z uporabo izmalčimo ter preoblikujemo v antropomorfna orodja. Gola navzočnost (*Vorhandenheit*) pomeni, da se je proces abstrahiranja

veal themselves as useful things for living, and we only subsequently see a room, table, pen, etc. In short, the totality of useful things reveals itself before the individual useful thing.

The next step: not only that a useful thing most authentically expresses itself through relation and use (a hammer through hammering), but a reverse effect is also established, where use itself consciously adapts the tool – a useful thing originates from handling, a tool adapts itself to work. Hammering with a hammer reveals the *handiness* of a hammer, which is, in turn, supposedly its very own specific way of being, through which a hammer reveals itself and adapts to it. It is precisely because a tool's handiness is inscribed in its very essence that we cannot consider it a contingent appendage that is pinned to the tool. A useful thing is at our disposal for a certain use, and its handiness is therefore not conceived as a consequence of interpretation or complementary ability, but of the useful thing's core, its virtual side so to speak, which is necessarily its component. Useful things are never "merely present", whereby we would only subsequently attribute select aspects of use to them.⁶ What is more, this "in order to", that is, their purpose or use, is not the only thing that we encounter in useful things, for the manufacturer and user inscribe themselves in them as well. Consequently, useful things mirror the context from which they come and their own relations to the world.

Now we can better understand the struggle against the so-called "objectivity" and the criticism of the "theoretical observation" of useful things – even though we must not sing praises to practice and push theories aside too hastily; practicality is not thought atheoretically. At this point we must not give in to temptation and sever contemplationthinking from action, for a thought is already part of an action. Just as a practice has its own perception, thought and action, so does a theory. The intention behind Heidegger's delimitation is hidden foremost in highlighting something special, even seemingly contradictory – that is, the very fact that a useful thing in its handiness *withdraws* from being truly present. *Withdrawal* means that a thing is not present as appearance or a quality, but a useful thingtool in a way dissipates and merges with work.⁷ Harman's example of a bridge speaks volumes: the reality of a bridge is not the amalgamation of asphalt and the steel construction, but the bridging

že zgodil – priprave so že iztrgane iz vpetosti samoumevnih relacij. *Vorhandenheit* je tako stvar faktične navzočnosti, kategorij, izmerljivosti in nespremenljive prisotnosti. Zelo poenostavljeno je razlika med *zu-* in *vor-* vzporedna razliki med relacijo in substanco ali pripravo, vpeto v mrežo človeške uporabe in predpostavljene neodvisnosti od človeka. Izgubiti priročnost pa ne pomeni izgubiti berljivost, to ni simbolna sprememba, temveč realna. Čeprav opuščeni ali neuporabni predmeti pretrgajo nekatere vezi, vselej še nosijo v sebi spomin na prejšnjo funkcijo, prihajajo iz poznane konteksta, s seboj nosijo zgodovino itd.¹¹ Priročnost ni nikoli povsem izgubljena, mogoče jo je ponovno priklicati na plan.

Za naš primer pa ni toliko bistvena zgradba dveh polov, kot je njuno prehajanje (iz *zuhanden* v *vorhanden*) – ta prehod pa dejansko ni zaris nemotenega prehajanja, marveč pojav nekakšnega zatiklaja. Le-ta vzvratno razkrije pravi pomen in delovanje priročnosti: neustreznost priprave, pokvarjenost orodja ali neprimernost materiala za določeno rabo postanejo očitne šele zaradi prekinitve toka rabe. Zatiklaj naredi stvari vidne. Šele ko so predmeti-priprave izvzeti iz toka medsebojnega nanašanja in delovanja, pridobijo vidno prezenco. Pokvarjeno orodje se torej ne spremeni zgolj fizično (ali še to ne), temveč se spremeni način njegove vpetosti, relacij in ravnanja. Z drugimi besedami: vidnost in prisotnost priprav implicirata, da je moralo iti nekaj narobe. Zatiklaji podeljujejo stvarjem vidnost, predmeti padejo v oči, zastanejo, so vpadljivi – kladivo pade iz roke v oči. Heidegger celo trdi, da taki predmeti postanejo moteči in vsiljivi. V takih primerih se zgodi nekakšen padec iz ustaljenega – nekaj ni potekalo gladko ali ni bilo primerno oz. uporabno, izgubilo je pravo mesto. Heidegger nadaljuje, da je moteče, neuporabno in nepriročno treba umakniti oz. potisniti nazaj v delovanje, v priročnost – utesnjujočo navzočnost je treba odpraviti, ponovno se mora odtegniti vidnosti in zlit z mestom znotraj celote.

Nas pa zanima ravno obratna pot, ne odtegnitev v samodejnost in samoumevnost dela, temveč zatiklaji – stvari, ki so v napoto, odvečnosti, ki zadobijo vidno prezenco. V avtomatiziranem delovanju ni videti ničesar. Navzoči predmeti, ki so sicer neuporabni, toliko bolj obremenjujejo gledalca s svojimi zaznavnimi lastnostmi – prisotni so bolj v materialni predmetnosti kot porazgubljeni v delu. To so predmeti za-nič in zgolj kot taki padejo iz samoumevnosti ter se odprejo možnosti drugečnega bivanja in videnja. Ali ni potemtakem navzočnost (*Vorhandenheit*)

of a gap: “The bridge is a bridge-effect.”⁸ A useful thing necessarily resides *from* itself *for* something else, it is inevitably in relation to something, even if its use is never actualized. An objectuseful thing withdraws from presence in order to become a tool *for* something – a task or work come first, and one reaches for a tool only as a consequence of this task. It is worth recalling the famous example of a jug: a jug is made only to provide support to emptiness. A jug is empty *for* being filled with water. And this leads us to Heidegger’s central division into *Zuhanden* and *Vorhanden*, translated as handiness and presence.⁹

Zuhandenheit is a useful thing-tool’s way of being that makes itself evident foremost through embeddedness and use: “The act of hammering itself discovers the specific ‘handiness’ of the hammer.”¹⁰ A useful thing is realized, or rather, it comes to itself through being used. What is most important, however, is that a useful thing functions smoothly only when it is practically invisible. What we primarily perceive is a network of automatized functioning, where, if it truly functions, useful things are invisible – they withdraw from presence to merge without disturbance with the flow of activity. Heidegger’s hypothesis postulates that excessive commitment to “objective presence” would miss the object’s core – an explanation of a useful thing’s specific way of being cannot follow from it.

In order to avoid any confusion, I repeat: the world is not given to us as mere presence, we always enter it by way of handiness (*Zuhandenheit*) – things appear within our (biased) perception and use. To reach the so-called “objective” presence we must pass *through* handiness. Things are therefore “objectively” given first and it is only with use that they are deformed and reshaped into anthropomorphic tools. Mere presence (*Vorhandenheit*) means that the process of abstraction has already taken place – useful things have already been ripped away from the embeddedness of self-evident relations. *Vorhandenheit* is therefore a thing of factual presence, of categories, measurability and immutable presence. To oversimplify, the difference between *zu-* and *vor-* is parallel to the difference between relation and substance, or between a useful thing embedded into the network of human use and its supposed independence from man. To lose handiness, however, does not mean to lose legibility; the change is not symbolic, but real. Even though aban-

veliko globlja kot to, kar se najprej daje v neposredno uporabo? Kar naj bi po Heideggerju bilo osiromašenje predmeta, kar naj bi ga najbolj objektiviralo in popredmetilo, je presenetljivo njegova obogatitev.

Zastranitev

Heidegger z analizo priprav izpelje kritiko navzočnosti, ker v njej ne vidi možnosti drugačnega dožemanja, opozori pa na temeljno vlogo, ki jo pri človekovem prebivanju v svetu igra priročnost. Temu branju se pridruži tudi Graham Harman, vendar s to razliko, da moment odtegnitve zastavi izven človekovega gledišča. Njegova vstopna misel, od katere bi se rad razmejil, pa je zgoščena v naslednjih citatih: »Ko gledam reko, volka, vlado, stroj ali vojsko, ne dojamem celote njihove realnosti. Ta realnost pogledu uide v neprestano zastrto podzemlje, meni pa ostanejo zgolj banalni simulakri teh entitet. Na kratko, pojavna realnost stvari za zavedanje ne porabi njihove biti.«¹² V stvareh naj bi se skrivalo več, kot mi zaznamo. Drug primer: »Noben zaznavni profil teh stvari nikoli ne bo izčrpal celotne lastne realnosti, ki se umakne v polmrak temačnega podzemlja. Vendar če se nekaj skriva za številnimi profili jabolk, to, kar se skriva pred pogledom, ni naša uporaba jabolka, temveč jabolko samo. Navsezadnje se z uporabljanjem neke stvari njena realnost ne popači nič manj kot z ustvarjanjem teorij o njej.«¹³ Odtegnitev, ki je bila strogo vezana na človekovo privezanost-relacijo do sveta (kot doživetje, delovanje in raba) v nasprotju s suhoparno objektivnostjo (kvaliteta, izmerljivost, videz), je v Harmanovem teoretskem opusu zadobila resnejše ontološke konsekvence – odtegnitev ali zadržanje (*withdraw* ali *withhold*) označujeta nedostopne stvari, ki naj bi prebivale v prikritem podzemlju. Skratka, v mračnosti je nekaj pravega, na sebi, do česar neposredno nimamo dostopa.¹⁴ Iz tega pa sledi zanimiva izpeljava: »Stvar-na-sebi se nam ne izmakne zato, ker smo razmišljajoči ljudje, temveč ker smo *entitete z relacijami*, tako kot je ogenj v relaciji z bombažem ali dežne kaplje s pločevinasto streho.«¹⁵ Ne gre zgolj za nezmožnost razumevanja, temveč tudi za problem enostranskosti součinkovanja in prakse, ki se jima izmakne velik del predmeta samega – dež se dotika strehe na specifičen način, ki je drugačen od dotikanja ognja in spet drugačen od človeškega dotika.¹⁶ Stvari se ne izmikajo, ker smo vedno pristranski, omejeni na antropomorfizem, temveč ker smo nujno v relaciji z njimi; kar se

done or useless objects sever some relations they always carry within them the memory of the previous function, they come from a known context, they carry their history with them, etc.¹¹ Handiness is never completely lost, it can be brought back to life.

In our case, the composition of the two opposing sides is not as significant as the passage from one to another (from *Zuhanden* to *Vorhanden*), which is actually not an outline of a smooth passage but the appearance of some kind of stuttering, faltering or stuckness. Stuttering retroactively reveals the true meaning and operation of handiness: an inappropriate and malfunctioning tool or unsuitability of a material for a certain use only becomes evident because the flow of use is disrupted. Stuttering makes things visible. Only when objects-useful things are taken out of the flow of mutual reference and operation do they acquire a visible presence. A malfunctioned tool therefore does not only change physically (if at all); what changes is the way in which it is embedded, its relations and how it is handled. In other words, the visibility and presence of useful tools implies that something went wrong. Stuttering gives visibility to things, objects catch our eye, they come to a standstill, become noticeable – the hammer falls from the hand and catches the eye. Heidegger even claims that such objects become disturbing and obtrusive. In such cases, some kind of a fall from the established occurs – something did not go smoothly or was inappropriate or useless, it lost the/its right place. He goes on to say that the disturbing, useless and unhandy must be removed or pushed back into action, into handiness – stifling presence must be eliminated, it must withdraw from visibility once again and merge with a place inside the whole.

We, however, are interested in the exact opposite path, not in the withdrawal within automatic and selfevident work, but in stuttering – things that are in the way, the excessive things that acquire a visible presence. There's nothing to be seen in automatized operation. Present objects are useless, but they further burden the spectator with their perceptual characteristics – they are more present as material objects than they are dispersed in work. These are objects for nothing, and only as such do they fall from selfevidence and open up to the possibility of a different being and experience. Isn't presence (*Vorhandenheit*) therefore much deeper than what is first put to "direct" use? What Heidegger calls impoverish-

razkrije, se tudi zakrije, videti z ene strani pomeni spregledati drugo.

Iz tega pa sledi nadaljnji Harmanov korak: »Kaj pa če bi obdržali stvari-na-sebi in namesto tega odpravili privilegij, ki ga ima relacija človeškega sveta nad vsemi ostalimi?«¹⁷ Epistemološka stava OOO je na kratko v tem, da so objekti in relacije med njimi misljivi prav zato, ker so realni, tako rekoč tam zunaj, čeprav (in tu ponovno pride do vzvratnega udarca) so odtegnjeni in neznani (*unknowable*). Teza je sicer izjemno zapeljiva, a nekoliko tvegana, ker se na vsakem nadaljnjem koraku potlačeno vrača na površje: S katere pozicije lahko to izjavljamo? Kako je mogoče nekaj vedeti izven našega registra? Harman na to odgovarja, da je nemisljivo mogoče misliti le, če ga mislimo posredno na način slutenja, aluzije ali metaforično. Po njegovem mnenju tudi filozofija ne bi smela uporabljati jasnega jezika, temveč živi jezik (*vivid*). A tu se pojavi protislovje, na katero opozori Cole, namreč, da taka filozofska pozicija »želi razsrediščiti človeško, vendar kot jezik – in nujno kot način razmišljanja – človeško razširi v vse relacije.«¹⁸ Toda kaj nam preostane drugega, če hkrati vemo, da bo tudi vsak nevtralen konstruiran jezik prej ali slej pripeljal do protislovij in naključnosti? Morda je slednje ravno odgovor, torej ne proč od jezika kot tudi ne njegova zamejitev, temveč na nek način z jezikom, tj. s pomočjo protislovij, mnogoznačnosti in naključja, torej čez mejo ali vozle nekega jezika.¹⁹ Začasno puščamo to odprto.

Naj navedem še malo bolj figurativen primer: »Naša uporaba tal kot 'opreme, na kateri stojimo', ni povezana z obilico dodatnih lastnosti, ki jih morda lahko zaznajo psi ali komarji.«²⁰ To vzbuja pomisleke. Kje je dejansko obilje kvalitete, o katerih je govor? Ali bi se argumentacija kakorkoli spremenila, če namesto tal za primer vzamemo okensko šipo in mrčes, ki je najverjetneje ne zazna? Misliti okno že pomeni, da je to podvrženo nekemu abstrahiranju in ločitvi dela iz celote, pomeni misliti enoto in enotnost. Ali je okno (ne)zaznava muhe še vedno okno – kje se pravzaprav prične in konča? Ali je eno, sploh ima okvir? In če je mušje okno povsem drugačno, kakšno naj bi bilo tisto domnevno na sebi? Seveda ima okensko steklo tudi na muho realne učinke, četudi ga ne vidi, se bo vsekakor zaletela vanj (čemur smo velikokrat priča), vendar to, na kar skušam namigniti, ni, da relacije oz. součinkovanja ne obstajajo, temveč da vse te izjave veliko več povedo o našem videnju-dojemanju kot o stvareh na sebi. Ne smemo se preprosto postaviti iz svoje kože kot nevtralni in neude-

ment of the object, that which supposedly objectifies it the most, is, surprisingly, what enriches it.

... digression

Heidegger uses the analysis of useful things as the basis for his critique of presence, in which he sees no possibility for a different understanding or interpretation, and points out the fundamental role that handiness plays in man's being in the world. Graham Harman follows the same reading, only he places the moment of withdrawal outside the human viewpoint. His initial thought in relation to which he wishes to establish delimitation is condensed in the following quote: "When I stare at a river, wolf, government, machine, or army, I do not grasp the whole of their reality. This reality slips from view into a perpetually veiled underworld, leaving me with only the most frivolous simulacra of these entities. In short, the phenomenal reality of things for consciousness does not use up their being."¹² More, apparently, is hidden in things than we perceive. Another example: "No sensual profile of these things will ever exhaust its full reality, which withdraws into the dusk of a shadowy underworld. But if something hides behind the many profiles of apples, what hides from view is not our use of the apple, but rather the apple itself. After all, using a thing distorts its reality no less than making theories about it does."¹³ In Harman's theoretical opus, withdrawal, which was strictly tied to human attachment relation to the world (as experience, acting and use) in contrast to tedious objectivity (quality, measurability, appearance), acquired serious ontological consequences – withdrawal or withholding designate inaccessible things that supposedly reside in the "hidden underworld". In short, something truthful "in itself" lies in the darkness, and we do not have direct access to it.¹⁴ And the deduction that follows is quite interesting: "The thing-in-itself escapes us not because we are humans who think, but because we are *entities that relate*, just like fire relating to cotton or raindrops to a tin roof."¹⁵ It is not simply about the inability to understand, but also about the problem of the one-sidedness of joint effect and practice, both of which fail to grasp a large part of the object itself – rain touches the roof in a specific way, and its touch is different from that of a fire or a human touch.¹⁶ Things do not elude us because

leženi opazovalci, od tod dalje pa misliti vse muhe, tla in ne nazadnje odnose, kot da ostajajo povsem enaki. V takem primeru bi doslednost postavila pod vprašaj tudi sam pojem enotnosti (okna), konsistenco zaznave, pojem predmeta itd. Skušam poudariti zgolj to, da če stopimo za zaveso človeštva, obstaja nevarnost, da ostanemo praznih rok.

Misliti predmet-objekt ne gre prehitro enačiti z idealistično pozicijo, ki se ne more zares dotakniti predmeta tam zunaj, kar posredno očita tudi Harman: »Današnji pripadniki filozofije se še vedno strinjajo s trditvijo, da nečesa ne moremo misliti, ne da bi to mislili, s čimer se vrnemo v brezizhoden zaprti krog misli.«²¹ V izjavi se tako skrivata predkritična delitev, ki stvari postavlja kot dovršene tam zunaj, in misel, ki naj bi ta izgotovljeni zunaj zgolj opisovala. Omenjeni krog misli je lahko brezizhoden in nekako tudi zaprt, ampak to še ne pomeni, da je omejen, sploh pa ne sebi transparenten – robov misli ne opazujemo iz vsevidnega središča, na robove naletimo. S tega stališča je misel necela (not-all), v sebi je prepletena z antagonizmi in zlomi. Ne da bi zagovarjali obskurantizem, misel lahko ravna povsem racionalno, prej ali slej pa se bo spodvila vase in prikazala lastno heterogenost – misel sama prestrukturira misljivo. Ne gre tudi za čista naključja ali blodnjo, temveč za nujnost, le da je ta vzvratno vzpostavljena. Problem je tako obraten, ne v smislu, da so stvari, ki so povsem nezamisljive, temveč je sama nezamisljivost misljiva. In ne nazadnje, misel goji tudi neko mero avtonomije, nekakšne svojeglavosti, gre namreč za nekakšno participacijo pri misli, pri kateri ne vemo točno, kje bo pokazala svojo mejo, zapadla v paradokse in se spodvila vase – je tako rekoč nek »misli se«, ki ga nismo popolnoma večji in ga tudi ne izberemo sami.

Vzporedno s tem in kot odgovor na Harmanovo skepso bi lahko obravnavali tudi znanstveni diskurz: razlika med naravo in znanostjo, na kateri gradi Lacan, ni razlika med naravo kot povsem neprepustno in netransparentno stvarjo na sebi ter na drugi strani neodvisnim znanstvenim diskurzom kot ljudem prilagojenim popisom narave, temveč znanost razpre nov prostor narave, v katerem ima ta diskurz realne posledice. Pomembno je, da ne gre za popis narave, temveč za novo vsebino, s katero se je lahko dotikamo, kar posledično tudi pomeni, da znanost ne samo dodaja nekaj k sami realnosti, temveč jo celo spreminja. V tem oziru Lacan opomni, da je »znanstvenemu diskurzu uspelo izpeljati pristanek na Luni, pri čemer je mišljenje priča vdoru nekega realnega«.²²

we are always biased and limited to anthropomorphism, but because we are necessarily in a relation with them; what reveals itself also conceals itself, observation from one point of view means we miss a different one. Harman takes us one step further: "But what if we had kept the things-in-themselves and eliminated instead the privilege of the human-world relation over all others?"¹⁷ OOO's epistemological stake is that objects and relations between them are thinkable precisely because they are real, out there, so to speak, even though (and here's the retroactive punch once again) they are withdrawn and unknowable. This hypothesis is extremely seductive, but somewhat risky, as that which was suppressed returns to the surface with each subsequent step: From what position can we make such a statement? How can it be possible to know something external to our register? Harman replies that the unthinkable can only be thought insofar as we think it indirectly by means of an innuendo, allusion or metaphor. He believes that philosophy as well should not use clear language, but "vivid language". It is contradictory, as Cole points out, that such a philosophical position wants "to decenter the human, but as a language – and perforce as a way of thinking – it expands the human into all relations."¹⁸ But what else can we do if we know that any neutrally constructed language will also sooner or later lead to contradictions and coincidences? The latter might actually be the answer: to not move away from language nor limit it, but to go through it in a sense – that is, by using contradictions, polysemy and coincidences, by crossing the boundaries or conundrums of a language.¹⁹ We'll leave that question open for now...

Allow me to provide another, somewhat more figurative example: "Our use of the floor as 'equipment for standing' makes no contact with the abundance of extra qualities that dogs or mosquitoes might be able to detect."²⁰ Second thoughts: Where, in fact, is this abundance of qualities located? Would the argumentation change in any way if we substituted the floor with a window and insects that most likely don't even sense it? To think a window already means to be subordinated to abstraction and separation of a part from the whole, it means to think a unit and unity. Is a window (un)perceived by a fly still a window – where does it, in fact, begin and end? Is there one window ... does it even have a frame? ... And if the fly's window is completely different, what is the supposed window "in itself" like? Window

Prav zato pa tudi Harmanov realizem, ki hkrati celoten univerzum stvari na sebi postavlja izven našega registra in jih kasneje zajame z izrazito človeškim pojmovnim aparatom medsebojnih odnosov in učinkovanj, ni povsem dosleden izhod iz idealistične pozicije. Pri tem se je treba zavedati, da delitev (varljiva zaznava – resnična zunanost) že v sami osnovi predstavlja transcendenten predpogoj, ki je produkt našega doživetja.²³ Kako torej naprej? – Z vključitvijo nezmožnosti lastne pozicije. Z drugimi besedami: možen pobeg iz zagate, kako z besedami prijeti stvari, je natanko skozi misel-gibanje, tako predmeta kot samega pojma, kajti vsako približevanje domnevemu nasebstvu ga bo prej ali slej preoblikovalo. Geslo: *skozi zagato interpretacije, ki je vedno že intervencija*. Pozicija, ki bi jo rad zavzel, ni ravno realizem, temveč poskus zamaknitve samega neskladja dvojega (predmeta in pojma) skozi točko našega vpisa vanj. Četudi se zdi, da gledamo iz zunanosti – kot že vselej tuji opazovalec –, ne gledamo kot jasen samotransparenten pogled na zaprto celoto sveta, temveč iz notranjosti v notranjost, kot zmes v zmesi, ki se samopregiba, samopresega in razgrajuje. To pa hkrati pomeni, da smo sami potopljeni v drobno svetlo in imamo moč sprožiti njegov lastni utrip.

Zdaj je tudi mogoče odgovoriti na vprašanje jezika: ne gre za problem slutnje nečesa onstran naše misli oz. aluzije na to, temveč skozi misel priti do nečesa, kar prej ni bilo zamisljivo in ima realne posledice. Zato se teoriji OOO ne očita pretirane objektivnosti, češ da je subjektivni vidik povsem izpuščen, ravno nasprotno, problem je, da so temelji zastavljeni vse preveč subjektivno in ne upoštevajo nezmožnosti kot dejanskega razcepa misli. Ne gre za to, da ta teorija ne gre dovolj daleč, nekako gre z opisom in predpostavkami še predaleč – zakaj? Ker ne upošteva dejstva, da notranja nekonsistenca in protislovnost naše vednosti ne pomenita samo nezmožnosti, da bi prišli do tega, kar naj bi bilo domnevno nasebstvo, temveč zamajeta celotne temelje še veliko prej; sama konstitucija naše resničnosti ustvari to, kar naj bi bilo na-sebi. Ne smemo pozabiti, da se samo bistvo stvari pojavi ravno z odpravo napačnega videza – bistvo prebiva samo v varljivosti videza stvari. V sami zaznavi se pojavlja razplatenje pojava, ki ustvarja nekakšen *pred* in *za* pojavom, možnost njihovega premeščanja in varljivosti – nič ni dejansko zakritega, vsa zakritost je rojena iz zaznave.²⁴ Ni težava v prazen onstran projicirati razne umisleke, temveč doumeti samo pojavitev tega onstrana. Gibanje misli je mogoče prav skozi samo-

glass of course has some real effects – even if a fly does not see the glass, it will undoubtedly fly right into it (as we often see) – but what I’m trying to hint at is not that relations or joint effects do not exist, but rather that all these statements tell much more about how we see/perceive things than they do about how things are “in themselves”. We cannot simply “rise above ourselves” as neutral and uninvolved spectators, and henceforth think all flies, floors and, indeed, relations as if they remain completely identical. In this case, consistency would also question the very notion of unity (of the window), consistency of perception, notion of the object, etc. I only attempt to address the fact that if we step behind the curtain of humanity, there’s a danger that we’ll be left empty-handed.

Thinking an object is not to be too hastily equated with an idealistic position that cannot really touch an object “out there”, which is also Hartman’s indirect reproach: “Today’s philosophical populace still favors the claim that we cannot think something without thinking it, thereby returning us to an inescapable closed circle of thought.”²¹ Concealed in this statement are a precritical division that posits things as complete out there and a thought that is supposed to simply describe this fully finished out there. There might be no way out of this circle of thought, it might even be closed in a sense, but that does not mean that it is limited, much less transparent to itself – we do not observe the edges of thought from an all-seeing viewpoint, we stumble upon them. From this standpoint, thought is not all, it is ridden with antagonisms and ruptures within itself. Without advocating obscurantism, thought can proceed altogether rationally, yet sooner or later it will fold into itself and show its heterogeneity – thought itself restructures the thinkable. Neither are we dealing with pure coincidences or ramblings, but with necessity, only that this necessity is established retroactively. The problem is therefore reversed, not in the sense that “there are things that are completely unthinkable”, but that “the unthinkable itself is thinkable”. After all, thought also cultivates a certain degree of autonomy, a kind of autonomy; this is, in fact, some kind of participation in thought, where we do not know exactly where it will show its limit, fall into paradox or fold into itself – it is, so to speak, some “it is thought” in which we are not quite versed, nor do we choose it ourselves.

razlikovanje zaznavnega, skozi njegove plasti in celo skozi njegovo samoodpravljanje. Ne gre torej za substancializacijo tega onstran, temveč za zagato tostran.²⁵ V heglovščini: substanco je treba misliti kot subjekt.

Prevod v Heideggerjev jezik: bogastvo in neizčrpen moment priročnega (*Zuhandenheit*) sta predvsem vzvratni učinek navzočnosti (*Vorhandenheit*). V OOO-interpretaciji pa bi to zvenelo tako: ne gre za brezmejne možnosti realnega predmeta versus končna in parcialna zaznava, marveč se iz zatiklaja-prezence (predvsem dviga pojma kot učinkaj jezika) rodi neskončnost predmeta. Neizmerno čutno bogastvo zaznavnega ni nič drugega kot vnazajšnji učinek besede.²⁶ In zanimivo, to bogastvo se pojavi kot vselej že izgubljeno ali odsotno – kot možnosti, ki se niso izčrpale – kar pa še toliko bolj potrjuje, da so to le besedne možnosti. Iz tega sledi, da je golo nasebstvo že samo učinek nekega reza, ne pa nekaj, kar bi zamejili tako praksa kot teorija, nasprotno, vsak stik je zaživitev (odprtje) in predrugačenje predmeta. Zdaj pa se že odpira druga pot mišljenja, ki ne misli objektov, neodvisnih od človeka, temveč prav moment objektivnosti kot proizvod človeka – in posredno tudi razlog, zaradi katerega se neprestano zatikamo v (umetniške) objekte.

Umetniški predmeti

Zastavlja se vprašanje, kako misliti umetniški predmet v odnosu do Heideggerjeve dvojice priročnost in navzočnost. Ta dvojica ni vzporedna dvojici prepoznavnost in neprepoznavnost: prepoznavna implicira stvar-predmet v nekem kontekstu, njegovo umeščenost, berljivost in namembnost, biti neprepoznan pa označuje predmete, s katerimi ne vemo, kaj bi počeli – predmete, ki so neumeščeni in nerazumljivi. Za umetniške predmete se zdi, da se gibljejo med obema pozicijama, nemara celo morajo biti prepoznani, da bi lahko zares postali neprepoznavnost oz. jo povzročili. S to dvojico si težko pomagamo: umetniški predmeti so nekakšni *prehodi/prehajanja* iz prepoznavne v neprepoznavno strukturo. Izhajajo iz specifičnega konteksta in pogosto imajo tudi določen namen, hkrati pa so tudi seganja po nečem ali odpiranja nečesa neprepoznavnega. Nekatera dela ravno izkoriščajo hitro razpoznavnost in samoumevnost, da bi lahko udarila nazaj in celo postavila na glavo situacijo, iz katere izhajajo.

Scientific discourse could also be discussed in parallel with the above and as a reply to Harman's scepticism: the difference between nature and science that Lacan builds on is not the difference between nature as a completely impermeable and nontransparent thing in itself on the one hand, and an independent scientific discourse as an inventory of nature adapted to humans on the other; to the contrary, science opens a new space of "nature", where this discourse has real consequences. What is important is that this is not an inventory of nature, but new content that allows us to "touch" nature, which consequently also means that science not only adds something to reality as such, but even changes it. In this respect, Lacan points out that "scientific discourse was able to bring about the moon landing, where thought becomes witness to a performance of the real".²²

This is precisely why Harman's realism, which simultaneously constructs a whole universe of things in themselves external to our register and later brings them under a distinctly human conceptual apparatus of interpersonal relations and effects, is not a completely consistent way out of an idealistic position. We need to bear in mind that the very foundation of division (deceiving perception/real exterior) represents a transcendental precondition that is primarily a product of our comprehension.²³ So, how do we move on? By including the ineffectiveness and failures of our own position. In other words, the escape from the predicament of "How to touch things with words?" is possible precisely through thought-motion itself, both of an object and a notion, for every approach to the supposed being-in-itself will sooner or later reshape it. Slogan: *Through the deadlock of an interpretation that is always already an intervention.* The position I wish to take is not exactly realism, but an attempt to move the very incommensurability of a pair (of object and notion) through the point where we inscribe ourselves into it. Even if it seems that we observe the world from the outside – as a permanently foreign spectator – we do not have a clear, selftransparent view of the enclosed whole of the world, but a view of the inside from within, as a compound in a compound that folds, exceeds and dissolves itself. This means that we ourselves are immersed in the guts of the world and that we have the power to set off its pulse.

Now we can also answer the question of language: it is not about the problem of an innuendo or an allusion

Ponavljam vajo z drugo dvojico: priročnost je umetniškim delom pogosto predoločena in ne pušča veliko naključij – delo je narejeno za določen (galerijski) prostor ali umetniški trg in za izbrano publiko, tudi ravnanje je pazljivo načrtano in pogosto pričakovano, celo status dela je včasih odrejen. Lahko bi zatrili, da delo pogosto vstopa v avtomatizirani mehanizem kulturnega konteksta, vendar s tem še nismo prišli nikamor. Še vedno se gibljemo v okviru priročnosti in jasne uporabe, smo na nivoju izjave, da je kladivo narejeno za zabijanje. V trenutku, ko nekaj zaškripi in ne steče gladko, pa vstopimo na teren prezenze, kjer so stvari vse prej kot jasne in bi tudi kladivo izstopilo iz samoumevnosti.

Naj se ponovno vrnem na primer vrča, čeprav je nekoliko zavajajoč: njegova praznina ni zelo drugačna od možnosti tolčenja s kladivom. Vrč odpira prostor, ki je strogo namenski, tako kot kladivo odpira možnost zabijanja žebeljev in pisalni stroj možnost pisanja. Te praznine pa ne gre razumeti kot odprtost, temveč relacijskost, kar je bistvena razlika. Obstajajo predmeti, ki povzročajo praznino neke druge vrste: I. prazno mesto – odprtost kot možnost neke interpretacije izven strogo zamejenega uporabnega spektra; II. neumestljivost – predmeti izvrtajo luknjo v dani kontekst in delujejo kot zaprtje, blokada ali neberljivost. Razlika je med manjkajočim objektom in manjkajočim mestom, ampak v obeh primerih gre za neskladje in zatiklaj. Treba je poudariti, da umetniško delo ni prazen vrč, ki bi se napolnil, temveč je prazen vrč poln neuporabe – je odprtje prostora, ki ga ni mogoče zapolniti. Nekaj se mora zalomiti, biti neuporabno ali odveč in moteče, da bi pritegnilo pozornost, in umetniški predmet je pogosto sinonim za neskladje s samim seboj, neuporaben predmet brez pravega mesta. Morda je res, da so predmeti, s katerimi imamo opravka, v veliki večini antropomorfizirani – iz človeka, zanj in po njem – so priročni ali prinožni ali karkoli drugega, vendar se tu ne postavljamo pred različne objekte in iščemo, kje na njih je mogoče razbrati sledi našega dožemanja in kako odvisni so od našega pogleda; ravno navzočnost (*Vorhandenheit*) kaže na to, da obstaja prekinitiv, zatiklaj predmetov, ki so sicer ustvarjeni (iz kulture in zanjo), a vselej povročajo nekakšno zaustavitev, deantropomorfizacijo predmeta ..., nekaj, kar je vzrok neumeščnosti, neuporabnosti in nepriročnosti. Navzočnost priča o prekinitvi, kot bi bila nekakšen udarec nazaj na priročnost, je predmet in razumevanje šele v nastajanju, ampak v prvi vrsti je pojavitev nerazumevanja. Ali je res naključje, da

to something beyond our thought, but about proceeding through thought to arrive at something that was not thinkable before and that has real consequences. That is why the OOO theory is not reproached for being overobjective, in the sense that the subjective aspect is completely omitted; on the contrary, the problem is that the foundation is set all too subjectively and does not take into consideration inability as the actual division of thought. It's not that theory does not go far enough; in a sense, it goes too far describing and making presumptions about our knowledge. Why? Because it does not consider the fact that internal inconsistency and contradiction of our knowledge not only means that we are unable to get to what being-in-itself should supposedly be, but it shakes the whole foundation much sooner – the very constitution of our reality creates what in-itself supposedly is. We must not forget that the very essence of things appears precisely through the disposal of a false appearance – the essence resides only in the deceptiveness of the appearance of things. What appears in perception itself is the stratification of a phenomenon, which creates some kind of an *in front* and *behind* the phenomenon, the possibility of displacement and deception – nothing is actually concealed, all concealment comes from perception.²⁴ The difficulty is not to project various ideas into the empty beyond, but to understand the emergence of this beyond in the first place. For this reason, movement of thought is possible precisely through self-differentiation of what is perceived, through its layers and even through its self-elimination. It's therefore not about the substantialisation of this beyond, but about the disparity of the "within".²⁵ In Hegel's terminology: substance needs to be thought as a subject.

Translation into Heideggerian language: the richness and inexhaustible attributes of handiness (*Zuhandenheit*) are foremost a retroactive effect of presence (*Vorhandenheit*). Which would, within the OOO interpretation, read as follows: it's not about the limitless possibilities of a real object versus final and partial perception, but that infinity of the object is born from stutterings-deadlocks, from becoming present (particularly the ascent of notion as an effect of language). Immense sensual richness of the perceptible is nothing more than the retroactive effect of a word.²⁶ Interestingly, this richness appears as always already lost or absent – as possibilities that haven't been exhausted – which only further confirms that

je imela slika pogosto okvir, skulptura podstavek, galerija jasno načrtana pravila ..., in ali niso to sredstva, ki odrinejo priročnost, da bi čim bolj poudarila prisotnost dela in pretrgala vezi z okolico? Priročnost se nalašč odtrga, da bi bili postavljeni pred zid umetniške prezenze.

Ali je umetniško delo sploh še mogoče poimenovati priprava – priprava za kaj točno? V primeru vrča ni toliko bistvena njegova snovnost, kot sta odločilna prenos ali zadržanje vode. Tako se ponovno vrača vprašanje mostu iz vžigalic – ali ta še vedno nekaj premošča? Kakšna je njegova priročnost? Ali nista njegova raba oz. delovanje namenjena temu (ali celo odtegnjena, zadržana), da bi postala in prikazala navzočnost? Vendar pa se pojavlja dvom o pristnosti te navzočnosti – ali ni zgolj priročnost v preobleki, ki se takoj porazgubi v ugodju-uporabi očesa? Res pa je, da se tudi umetniško delo ne skriva zgolj v delu samem, temveč je vpreženo v neko dejavnost. Umetniško delo je lahko orodje za nekaj, npr. za premik nečesa, morda misli, ampak zgolj posredno, skozi točko zataknitve, neprehodnosti. Vendar – in to je bistveno – umetniško delo deluje zgolj z nedelovanjem. Ne premošča, temveč pretrga povezave. Manj ko se porazgublja v rabi, bolj se kaže in postaja prezentno – in če že je priprava, je priprava za nedelovanje.

Zatikljaj je torej točka nenavadnega prehoda, je preobrazba ali transformacija. Nenavadna pa je zato, ker označuje neprehodnost – kar se zatakne, ni zmožno iti naprej, kar preide, pa je ponovno ustvarjeno. Nekaj lahko nadaljuje pot zgolj skozi lastno drugobit, skozi lastno porazgubitve, ker ni zmoglo preiti točke prehoda. Če je koncept zares mogoče doumeti le v nekakšnem gibanju (k sebi), bodisi v delu besede ali materialni realizaciji – tako da ga postavimo v svet, aktualiziramo –, potem sledi, da je (umetniški) predmet njegova obsodba. Naj pojasnim: koncept se ostri z gibanjem – bolj ko je oster, manj stvari se ga drži, dokler v zadnji fazi ne izgubimo še samega rezila in ostane le oblika reza. V nekem smislu gre za navidezno nasprotje, da bi prišel do sebe, mora skozi samoopuščanje. Zato tudi preverjanje neke misli ne ostane nujno v predoločeni zamisli. Preiti v drugobit bi potemtakem lahko brali dobesedno – preiti v drugo bit, biti preoblikovano ali porazgubljeno, kot prevod v drugo stvar. Koncept oz. pojem nima nobene težave s pregibanjem skozi različne oblike misli, pravzaprav tudi skozi različne biti. Ko se razumevanje ali predstava ustavita, preprosto uporabita prevod, zdrsneta lahko v predmet, slikarsko gesto ali glasbeno noto. Zakaj? – Da bi

these are merely “word possibilities”. It follows that mere being in itself is the effect of a cut and not something that would be limited by both practice and theory; on the contrary, every contact enlivens (opens) and changes the object. A different path is now opening up before us, one that does not think objects as independent of humans, but rather objectness as a product of humans – and consequently also the reason we incessantly get stuck with (art) objects.

ART OBJECTS

How to think an art object in relation to Heidegger's handiness and presence? These two are not parallel to recognizability and unrecognizability: recognition implies a thing-object in a certain context, its placement, legibility and purpose; to be unrecognized on the other hand designates objects that we don't know what to do with, objects that are not in-place or understandable. It seems that art objects move between these two positions, perhaps they even must be recognized in order to truly become unrecognizability or to cause it. This pair is of no help: in a way, art objects are *passages* from a recognizable structure into an unrecognizable one. They stem from a specific context and often have a certain purpose, and at the same time they are also an attempt to reach for something or open something unrecognizable. Some works take advantage of quick recognizability and self-evidence to strike back and even turn the situation from which they stem upside down.

Let's give it another try with a different pair: handiness of artworks is often pre-determined and leaves little to coincidence – the work is created for a certain (gallery) space or the art market and for a chosen public; how the work is to be handled is carefully outlined and often expected, sometimes even the work's status is ordained. We could claim that a work often enters an automatized mechanism of a cultural context, but that doesn't get us anywhere. We're still moving around within handiness and evident use, we're at the level of the statement that a hammer is made for hammering. The very moment something goes awry and does not run smoothly we enter the terrain of presence, where things are anything but evident and where even a hammer would exit from its self-evidence.

misel stekla, da bi predmet prevzel misel, jo potisnil naprej, odgovoril in povzročil valovanje ter mobilizacijo misli. Misel se misli v različnih registrih. Umetniški predmet je preveritev in prevetritev misli – je nekaj, kar potiska svojo lastno zamisel naprej. Hkrati priča in je mesto zatikljaja misli, njene (ne)prehodnosti.

Vsak predmet bi bilo po vsej verjetnosti mogoče razložiti s človeškega zornega kota, tj. z vidika priročnosti, in res, tudi umetniški predmet je narejen z določenim namenom, s predpostavljenim problemom-zamislijo, iz poznanega materiala, z nekim kontekstom itd. Vendar tak predmet ni nikoli v celoti zvedljiv na zamisljivo, temveč je nekakšen objektni odgovor, prelom čez nezamisljivost, kjer se mora po nujnosti transformirati v nekaj drugega – to pomeni, da odgovori ravno tam, kamor neko razumevanje ali predstava ne sežeta. Delo lahko prihaja iz že poznanega in lahko se tudi ponovno zlije in porazgubi v poznano, a vselej preide točko nekega pretrganja, označuje točko prezence. Prav zato je problem »biti obsojen na zaprti krog misli« ali »antropocentrični pogled« nekoliko prerana obsodba. Lahko bi dejali, da vsaka stvaritev deluje kot zrcalo človeka, razen samega postavljanja zrcala. Zato me zanima drug pol – ne samostojen objekt, neodvisen od človeka/zaznave, saj tu tega ne skušam ne misliti ne razumeti izven človeškega, temveč nasprotno praksa, ki je striktno vezana na človeka, včasih tudi zelo osebna, a prav zaradi tega netransparentna. Boj za umetniški predmet torej ni, da bo ta nekaj sporočal, ampak je v prvi vrsti del aktualizacije misli, del, kamor zamisel ne seže. Treba je torej ovreči izpoved velikega avtorja, ki vse ve, samo list papirja mu umanjka, da bi se izpovedal. Zato ne smemo pozabiti na drugi izraz, v katerem sam avtor ni videl pravega potenciala, to je navzočnost. Če priročnost označuje gibanje, prehajanje znotraj mreže učinkovanja, potem je navzočnost mirovanje – označuje zalom kot preoblikovanje, nujno prehajanje v drugobit. Navzočnost je poprisotenje zatikljaja gibanja. Nasebnosti ni treba iskati tam zunaj, če vidimo, da je zatikljaj že tu notri, v naši najbolj lastni misli in delu. Zato tudi Žižek zapiše: »To, da vztrajamo pri netransparentnosti objektov, pri tem, da imajo objekti skrito jedro, ki je ljudem nedostopno, ni dovolj: kar je odtegnjeno, ni zgolj skrita plat objektov, temveč predvsem vse resnične dimenzije subjektive dejavnosti.«²⁷ Spremeniti je treba optiko: ne gre za bogastvo predmeta na sebi, ki se nujno izmakne subjektu zaznave, temveč za eksces samega subjekta, ki je sebi netransparenten in ne zmore uvideti lastne točke vpisa

Let us return to the example of a jug, even if it is somewhat misleading. The jug's emptiness is not all that different from the possibility of hammering with a hammer. The jug opens up a space that is strictly purposeful, much as a hammer opens the possibility to hammer nails and a typewriter the possibility to type. This emptiness, however, is not to be understood as openness, but as relationality, which is a crucial difference. There are objects which cause a different kind of emptiness: 1. Empty space – openness as the possibility of an interpretation outside the strictly limited useful specter. 2. Out-of-placement – objects drill a hole in a given context and function as a closure, blockade or unintelligibility. There is a difference between a missing object and a missing place, but we're nevertheless dealing with disparity and stuttering in both cases. It needs to be stressed that an artwork is not an empty jug that one would fill, but an empty jug full of non-use – it opens up space that cannot be filled. Something must go wrong, be useless or redundant and bothersome in order to draw attention to itself, and an art object is often a synonym for disparity with itself, a useless object with no right place. It may be true that the majority of objects we deal with are anthropomorphized – from, for and suited to humans – they are at hand, or at foot, or whatever, but here we're not standing before different objects trying to discern the traces of our comprehension and how dependent they are on our view; it is precisely presence (*Vorhandenheit*) that shows that disruption exists, as does the stuttering of objects, which are created (from and for culture) but always cause some kind of interruption, de-anthropomorphization of the object ... something that causes them to be out-of-place, useless and unhandy. Presence testifies to a disruption, as if it were some kind of a counter-attack on handiness, it is an object and understanding in the making, but first and foremost it is the emergence of misunderstanding. Is it really a coincidence that paintings often had a frame, sculptures a base, galleries a clearly defined set of rules, etc.? Are these not means that push handiness away only to outline as much as possible the presence of work and break the ties with the surroundings? Handiness is intentionally pushed away in order to put us before the wall of artistic presence.

Can an artwork even be called a useful thing any longer? Useful for what, exactly? In the case of the jug, the material from which it is made is not even as important

v predmetu. Zato tudi vztrajam, da obstaja nek »misli se«, ki se nujno pregiba, lomi in preoblikuje. Umetniško delo je prezenca, je mučenje predmeta-materiala, da bi misli dalo neko novo obliko. Zaključek in odgovor na predhodno Harmanovo dilemo: ne samo da smo vedno obsojeni na krog svoje misli, še več, še tej nismo povsem gospodarji. Slednje pa je tudi edina možna točka vznika del.

Odvečni predmeti

Druga razlika V.S.S.D. – A.O. se skriva v izrazu, ki ga uporablja sam avtor, tj. v *odvečnosti*, odvečnih predmetih-objektih. Na nekaterih mestih se pojavi tudi izraz *krhkosti*. Dela A.O. ne prekrivajo nezmožnosti, bodisi materialnih in oblikovnih, niti neznatnosti in nemosti, temveč so namerana razkritja izbranih krhkosti. Delovanje V.S.S.D. je bilo pogosto povezano z mehкими postavitvami, efemernimi prostorskimi instalacijami, neponovljivimi postavitvami zgolj za čas ene razstave v dani galeriji. In čeprav so s tega vidika objekti A.O. trajnejši, inertni in ne strogo vezani na prostor, vselej izzovejo nekakšno krhkost, v nekaterih primerih celo odvečnost. Nadalje: V.S.S.D. je bil nekako ekstrovertiran, energičen in udaren, pri A.O. pa smo priča obstranskim, odvečnim predmetom in celo ostankom. Preteklo prakso je ustvarjal *Umetnik* in to so bila *Umetniška dela* – to ni mišljeno kot provokacija, ampak se zdi, da so se ta dela nalašč spopadala z umetnostno institucijo, umetniškim kontekstom, žanrskim pogledom, zgodovino umetnosti –, drugo pa vidim kot veliko bolj zaznamovano z nekom, ki se sam bori s predmeti, kot introvertirano prakso, pri kateri so predmeti ostanki nekega življenja. Mislim, da gre za bistveno spremembo pozicije avtorja/umetnika: V.S.S.D. je znotraj vedeti-vedeti – avtor ve in objekt ve (seveda pa to še ne pomeni, da ni bilo napetosti ali boja), medtem ko bi drugo pozicijo lažje začrtali med nevedeti-nevedeti – umetnik ne ve in tudi njegov objekt ne ve, prav zato pa objekti A.O. niso glasni in udarni. Razlika je torej med izjavljanjem in preizpraševanjem. V nekaterih primerih je videti tudi razpetost med preteklimi deli, ki imajo motiv, in sedanjimi, ki gradijo na t. i. manjkajočem motivu. Še natančneje: pretekla praksa je programska, je projektiranje neke umetniške izjave in njena izstrelitev, gre za boj s predmeti – z njimi žugati svetu. A.O. pa je vseka-kor spopad z njimi, vsako delo je boj in ne ve se, kdo bo iz njega izšel kot zmagovalec. V.S.S.D. izpolnjuje zastavljeno,

as is the fact that it holds and transports water. Which brings us back to the question of a bridge made from matches: Does it really bridge anything? What is its handiness? Is its use or operation not intended (or even withdrawn, withheld) to become and display presence? However, there is some doubt whether this presence is authentic. Is it not merely handiness in disguise that immediately dissipates in the comfort-use of the eye? Nevertheless, it is also true that an artwork hides not only in the work as such but is harnessed in an activity. An artwork can be a “tool” for something – for example to move something, maybe thought – but only indirectly, through the point of stuttering, of impassability. But – and this is essential – an artwork only operates through inoperability. A work does not bridge gaps but breaks connections. The less it is dissipated in use, the more it shows itself and becomes present ... And if it really is a tool, it's a tool for nonoperation.

Stuttering is therefore a point of an unusual passage – it is a metamorphosis or a transformation. And it is unusual because it designates impassability – that which gets stuck can no longer move forward, while that which passes is re-created. Something can continue on through its own being-other, through its own dispersal, because it wasn't able to cross the point of passage. If a concept can truly be comprehended only through some kind of motion (towards itself), then what follows through the work of words or material realization – through the work being put into the world, being actualized – is that the (art) object is a condemnation of this same concept. Let me explain: a concept is sharpened through motion – the sharper it gets the fewer things stick to it, until the last phase where we finally lose the blade itself and the only thing we are left with is the shape of a cut. In a sense we're dealing with what appears to be a contradiction: to get to itself, it must abandon itself. That is why it is also not necessary for an examination of a thought to stay in the pre-determined idea. To pass into being-other could therefore be read literally: to pass into some other being, to be re-shaped or dispersed, to be translated into a different thing. A concept or notion has no trouble with inflections through various shapes of thought, or, in fact, through various beings. When an understanding or a conception comes to a halt it simply uses a translation, it can slip into an object, a painterly gesture or musical notation. Why? So that thought can get going, that an

uresniči zamišljeno, medtem ko je A.O. padanje z izhodiščne pozicije – ni približevanje cilju, temveč oddaljevanje od določene točke. Tu je govor o razpetosti med zastavljenim in odprtim, razlika pa med avtorjem z avtorskimi predmeti, svojo pravico in lastnino na eni strani ter človekom, izgubljenim med njimi, na drugi strani (zato tudi obstajajo pisma, samonaslovljeni teksti, besedila z opisi srečanj s samim seboj). Prvotno prakso je izdelalo neko življenje, pri drugi pa je tako rekoč življenje prikrojeno delu – tj. življenje se skozi prakso preoblikuje, ne pa odslíkava v delu. Mislím, da naštete razlike kulminirajo ali vsaj postavijo vzporednost razliki med priročnostjo in navzočnostjo, med delovanjem in zatíkljajem. S teh vidíkov je treba brati odvečnost in krhkost. Omenjeni predmeti niso krhki v svoji materialnosti, temveč gre, strukturno gledano, za vznik ali prikaz krhkosti na določenem *mestu*.

Prej sem omenil, da so avtorjevi zapisi vedno vzporednosti izbranemu delu. V nekaterih primerih so celo osebne zgodbe, kot temu pravi Alen, pa čeprav k temu takoj doda, da teh ne mara. Njegovi predmeti sicer nikoli ne ilustrirajo ali odsevajo zgodb, tudi pripovedujejo ne o njih, kvečjemu bi lahko rekli, da prihajajo iz njih, tako kot misli ali videnja iz danega trenutka v življenju. In tako kot pojem postane zares pojem, šele ko prične prehajati ali se gibati, ko se premakne iz sebe in spodvije vase, tako so ti predmeti, njihovo množenje, kopičenje, ponavljanje in zbiranje vedno ponovni poskus formalizacije nečesa – pogosto so formalizacije neke zagate (včasih celo razhoda, boja ali iskanja lastnega mesta). Če se gledajo malo bolj natančno, se tudi zazna, da so nekakšni poskusi zaustavitve, ki so ustvarjeni in lansirani na posebna mesta – so zatíkljaji časa, kulturnih sprememb, tehnologije. Dela A.O. niso poskusi odgovora na te zagate, temveč poprisotenja njihovih mest.

object can take it over and push it forward, make a reply and cause undulation and mobilization of thought. A thought is thought in different registers. An art object is a revitalization of thought – it is something that pushes its own idea forward and is simultaneously a witness to and a place of thought's stuttering, its (im)passability.

Any object could likely be explained from a human point of view, from the viewpoint of handiness, and it is true that even an art object is created with a certain purpose, with a presupposed problemidea, from a known material, with a certain context, etc. Even though such an object is never fully reducible to the thinkable it is some kind of an object-answer, a break over unthinkableness, where it must transform itself into something else. This means that it replies precisely from a place that understanding or conception cannot reach. A work can come from what is already known and can also remerge and dissipate into the known, but it always crosses the point of deadlock, it marks the point of presence. This is why it might be somewhat rash to condemn it as a problem of "being doomed to the closed circle of thought" or to an "anthropocentric view". We could say that each creation operates as a mirror to humans, with the exception of the very act of installing a mirror. That is why I'm interested in the opposite pole, not the individual object, independent of humans/perception. I do not attempt to think nor understand this "outside-the-human", but on the contrary, to think or understand the practice that is strictly related to humans and is at times even very personal, which makes it non-transparent. The struggle for the art object is therefore not about the object communicating a message, but foremost about actualization of thought, about the part beyond the reach of an idea. It is therefore necessary to refute the outpouring of a great author that knows everything and would pour his/her heart out if only he/she had a piece of paper ... That is why we must not forget another expression in which Heidegger himself did not see any true potential, which is presence. If handiness denotes motion – passing inside a network of effect – then presence is motionless; it denotes the break as a reshaping, a necessary passing into being-other. Presence is the making-present of motion's stuttering. We don't need to look for being-in-itself out there when we see that the main deadlock is already "in here" – in thought and work that are most fully our own. This is why Žižek writes: "It is not enough to insist on

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1. Alen Ožbolt, *Življenje oblik / Vie des formes* (Piran: Obalne galerije Piran, 2011), razstavni katalog.
2. Martin Heidegger, *Bit in čas* (Ljubljana: Slovenska matica, 2005), 102.
3. *Ibid.*, 105: »čim manj zijamo v stvar-kladivo, čim bolj zavzeto jo uporabljamo, tem izvirnejše postaja razmerje do nje, tem bolj nezakrito je srečljivo kot to, kar je, kot priprava«.
4. *Ibid.*, 103.
5. *Ibid.*, 104.
6. »Priročnost je ontološko kategorialna določitev bivajočega, kakor je 'na sebi'.« *Ibid.*, 109.
7. »To, pri čemer se vsakdanje občevanje najprej zadržuje, niti niso orodja sama, ampak delo, to, kar je vsakokrat treba napraviti, je primarno priskrbovano in zato tudi priročno.« *Ibid.*, 106. Izraz odtegnitev je odskočna deska za Harmanovo *object-oriented ontology* (v nadaljevanju: OOO). Že na prvi strani svoje knjige Harman zapiše: »priročnost (*Zuhandenheit*) se nanaša na objekte, v kolikor se iz človeškega pogleda umaknejo v temno podzemno realnost, ki v praktičnih dejanjih nikoli ni nič bolj prisotna kot v teoretičnem zavedanju«. Graham Harman, *Tool-Being. Heidegger and the Metaphysics of Objects* (Peru: Open Court Publishing Company, 2002), 1. Res ni potrebe po pretiranem poudarjanju praktičnosti v Heideggerjevi analizi, čeprav menim, da je Harman prehitro obšel vidik ravnanja in relacij, predvsem pa pozicijo izjavljanja iz lastne teorije. Zanimivost teorije OOO, ki skuša misliti svet zunaj človeka, je, da za osrednje vodilo izbere Heideggerjevo misel, ki ravna prav v nasprotni smeri in vsak korak misli po človeškem merilu.
8. *Ibid.*, 21. Kaj pa most iz vžigalic?
9. Heidegger sicer loči tri načine obstoja: *Vorhandenheit* in *Zuhandenheit* (načina bivanja stvari) ter *Existenz* (način bivanja, ki naj bi pripadal zgolj človeku).
10. Heidegger, *op. cit.*, 105.
11. Manjkajoči vsakdanji element ima prav tako materialne učinke, kar pomeni, da ne daje samo telo oporo nič, temveč tudi nič daje oporo nečemu, ampak to je že druga zgodba. Naj navedem še za ta kontekst zanimiv citat: »Priskrbovalno občevanje pa ne zadeva le na nerabno znotraj vselej že priročnega, ampak najdeva tudi tako, kar manjka, kar ne le, da ni 'ročno', ampak sploh ni 'pri roki'. [...] Čim nujneje manjkajoče rabimo, čim samolastneje je srečljivo v svoji nepriročnosti, toliko vsiljivejše postaja priročno, in sicer kakor da bi zgubljalo karakter priročnosti. Razkriva se samo še navzoče, ker ga brez manjkajočega ni mogoče spraviti z mesta.« *Ibid.*, 111.
12. Graham Harman, *The Quadruple Object* (Winchester: Zero Books, 2011), 39. V nadaljevanju namenoma uporabljam ožjo besedo predmet (oz. predmet-objekt) namesto objekt, ki se pojavlja v Harmanovem zapisu, kjer so objekti bolj kot fizični predmeti mišljeni kot entitete. V besednjaku Grahama Harmana je objekt lahko tako določen predmet kot tudi človek, misel ali struktura nečesa.
13. *Ibid.*, 42.
14. Graham Harman, *Object-Oriented Ontology. A New Theory of Everything* (London: Pelican Books, Penguin Random House UK, 2017), 38: »Realnost stvari ni neposredno dostopna, temveč vedno odtegnjena ali zakrita, zato vsakršen poskus, da bi to realnost zaobjeli z neposrednim in dobrednim jezikom, neizogibno spodleti.« Mislim, da tako zastavljene delitve pogosto izhajajo iz paralakse dotika in pogleda – gotovost predmeta na sebi, tam zunaj je na strani dotika, na strani pogleda pa stojijo razlike gledišča oz. varljivo-sti videza.
15. Graham Harman, *Speculative Realism. An Introduction* (Cambridge: Polity Press, 2018), 94.
16. Iz tega sledijo tudi slikoviti opisi, na primer: »Če papir ne bi nekako prišel v stik z nožem 'kot' nožem, ga ta nož nikoli ne bi poškodoval«. Harman 2002, 32. Ali celo Mortonova primerjava: »Strune vetrne harfe strunomorfizirajo veter.« Timothy Morton, »An Object-Oriented Defense of Poetry«, *New Literary History* 43, No. 2 (Baltimore, Johns Hopkins University Press, 2012), 207.
17. Graham Harman, »Art and OObjecthood«, v: *Realism Materialism Art* (ur. C. Cox, J. Jaskey, S. Malik) (Berlin: Sternberg Press, 2015), 101.

18. Andrew Cole, »Those Obscure Objects of Desire«, *Artforum* (New York, poletje 2015), 330.
19. Cf. Mladen Dolar, *Heglova fenomenologija duha I* (Ljubljana: Društvo za teoretsko psihoanalizo, 1990), 109.
20. Harman 2011, 42.
21. *Ibid.*, 62.
22. Jacques Lacan, *Televizija* (Ljubljana: Društvo za teoretsko psihoanalizo, 1993), 78. Tu se veliko opiram tudi na: Alenka Zupančič, *What is Sex?* (London, MIT Press, 2017).
23. Žižek s podobno poanto: » To, kar opisuje kot pluriverzum aktantov, formira določena transcendentalna vizija realnosti.« Slavoj Žižek, *Disparities* (London: Bloomsbury Publishing Plc, 2016), 85.
24. Opomba, da ne bi bilo zavajanja: » Mitološka, nedostopna ničelna točka čistega mnoštva, ki ga domišljija še ni ukrojila oz. nanj vplivala, ni nič drugega kot čista domišljija, domišljija v vsej svoji silovitosti, kot dejavnost prekinjanja kontinuitete inercije predsimbolnega 'naravnega' Realnega.« Slavoj Žižek, *The Ticklish Subject. The Absent Centre of Political Ontology* (London: Verso, 2008), 35.
25. Dolar 1990, 127.
26. Cf. *ibid.*, 93–94.
27. Žižek 2016, *op. cit.*, 35.

the non-transparency of objects, on how objects have a hidden core withdrawn from human reach: what is withdrawn is not just the hidden side of objects but above all the true dimension of the subject's activity."²⁷ A change of optics is needed: it is not about the richness of the object in itself that necessarily slips away from the subject of perception, but the excess of the subject itself that is nontransparent to itself and cannot see its own point of inscription in the object. That is why I insist that there is a certain "it is thought" that necessarily inflects, breaks and reshapes itself. An artwork is a presence, it is the torture of objectmaterial in order to give thought a new shape. The conclusion and reply to Harman's dilemma mentioned above: not only are we always doomed to the closed circle of our thought, we're not even its masters. And the latter is also the only possible point where works of art can emerge.

REDUNDANT OBJECTS

Another difference between V.S.S.D. and A.O. is hidden in an expression used by the author himself – the so-called *redundancy*, redundant objects. The expression *fragility* also appears occasionally. A.O.'s works do not veil some inability, whether related to the material and shape or the negligible and mute, but are instances of intentional uncovering of chosen fragilities. V.S.S.D.'s activity was often related to "soft" installations – to ephemeral spatial installations, unrepeatable installations that only lasted for a single exhibition in a chosen gallery. And even though from this point of view A.O.'s objects are more enduring, inert and not strictly bound to space, they always provoke some kind of fragility, in some cases even redundancy. What is more, V.S.S.D. was in a sense extroverted, energetic and powerful, while with A.O. we're seeing marginal, redundant objects, even leftovers. Past practice was created by the *Artist* and those were *Artworks* – this is not meant to be a provocation, but it seems that those works intentionally dealt with the institution of art, its context, genre, and history of art – and in my view the rest is far more marked with someone that fights objects on their own – an introverted practice, and objects as leftovers of a life. I believe we're dealing with an essential shift in the author's/artist's position: V.S.S.D. occupies the space within "to know to know" – the author

knows and the object knows (this, of course, does not mean that there was no tension or fighting involved) – while the other position could be more easily delineated as between “to notknowto notknow” – the artist doesn’t know and neither does his object, which is precisely why A.O.’s objects are not loud and ostentatious. The difference therefore lies between making a statement and questioning something. In some cases, we can also observe the dichotomy between past works, which employ a motive, and the current works, which build on the so-called missing motive. To be more precise: past practice is programmatic – it is the projecting of an artistic statement and its deployment, it is about fighting with objects, using them to wag a finger at the world. And A.O. most definitely is a struggle against objects, each work is a fight, and nobody knows who will come out the winner. V.S.S.D. fulfils what was set, realizes what was conceived, while A.O. is a fall from the initial position – it is not about approaching a goal, but about moving away from a certain point. Here we’re talking about the split between what is set and what is open, and the difference between the author with his creations, his rights and property on the one hand, and on the other a human lost in their midst (which is the reason letters, selftitled texts, descriptions of meeting oneself exist). The initial practice was created by a life, while in the other life is, so to speak, tailored to artistic work – that is, life is reshaped through practice and is not “reflected” in the work. I believe these differences culminate in, or at least establish a parallel between handiness and presence, between operation and stuttering. It is from these viewpoints that redundancy and fragility must be read. The mentioned objects are not fragile in their materiality; structurally speaking, we’re dealing with the emergence or display of fragility in a certain *place*.

I’ve mentioned that the author’s notes are always parallels to a certain work. In some cases, they’re even personal stories, as Alen calls them, even if he immediately adds that he doesn’t like those. His objects never illustrate or reflect stories, nor do they narrate them; if anything, we could say that they come from them, just as thoughts or visions come from a given moment in life. And just as a notion truly becomes a notion only when it begins to make a passage or movement, when it moves from within itself and folds into itself, so these objects, their multiplication, accumulation, repetition and collec-

tion are always another attempt to formalize something – they are formalizations of a deadlock (sometimes even of divergence, struggle or searching for one’s own place). If we observe them a little more meticulously we also sense that they are a kind of attempt to stop, which is created and launched on special places – they are stutterings of time, of cultural changes, technology. A.O.’s works are not an attempt to answer these deadlocks but to make their places present.

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1. Alen Ožbolt: Alen Ožbolt, *Življenje oblik. Vie des formes* (exh. cat.) (Piran Coastal Galleries, 2011).
2. Martin Heidegger, *Being and Time* (Albany: State University of New York Press, 2010), 67.
3. “The less we just stare at the thing called hammer, the more we take hold of it and use it, the more original our relation to it becomes and the more undisguisedly it is encountered as what it is, as a useful thing.” (*Ibid.*, 69)
4. *Ibid.*, 67.
5. *Ibid.*, 68.
6. “*Handiness is the ontological categorical definition of beings as they are ‘in themselves.’*” (*Ibid.*, 71)
7. “What everyday dealings are initially busy with is not tools themselves, but the work. What is to be produced in each case is what is primarily taken care of and is thus also what is at hand.” (*Ibid.*, p. 69) The expression withdrawal is also the starting point for Harman’s object-oriented ontology (OOO). On the very first page of his book we can read: “Readiness-to-hand (Zuhandenheit) refers to objects insofar as they withdraw from human view into dark subterranean reality that never becomes present to practical action any more that it does to theoretical awareness.” (Harman, Graham: *Tool-Being, Heidegger and the Metaphysics of Objects*, Open Court Publishing Company, Peru 2002, p. 1) There is really no need to overemphasize practicality in Heidegger’s analysis, although I believe that Harman too quickly circumvented the aspect of handling and relations, and in particular the position of making a statement from one’s own position. What is interesting in the theory of OOO, which attempts to think the world outside humans, is that its main guide is Heidegger’s thought, which goes in the exact opposite direction and thinks every step according to the measure of human beings.
8. *Ibid.*, 21. What about a bridge made from matches?
9. Heidegger distinguishes three modes of existence: *Vorhandenheit* and *Zuhandenheit* (way of being of things) and *Existenz* (way of being particular to human beings).
10. Heidegger 2005, 69.
11. The missing everyday element also has material effects, which means that it is not only the body that supports nothing, but nothing supports something as well, but that’s a different story altogether. Let me provide another interesting quote in this context: “But such heedful dealings do not just come up against unusable things *within* what is already at hand. They also find things which are missing, which are not only not ‘handy’, but not ‘at hand’ at all. /.../ The more urgently we need what is missing and the more truly it is encountered in its unhandiness, all the more obtrusive does what is at hand become, such that it seems to lose the character of handiness. It reveals itself as something merely present, which cannot be budged without the missing element.” (*Ibid.*, 73)
12. Graham, Harman, *The Quadruple Object* (Zero Books: Winchester, 2011), 39. I shall intentionally use the expression object in the narrower sense of the word as compared to how it is used in Harman’s work, where it denotes entities rather than physical things. In his terminology, an object can therefore mean a thing as well as a human, thought or structure of something.
13. *Ibid.*, 42.
14. “The reality of things is always withdrawn or veiled rather than directly accessible, and therefore any attempt to grasp that reality by direct and literal language will inevitably misfire.” (Graham Harman, *Object Oriented Ontology: A New Theory of Everything* (Penguin Random House UK: Pelican Books, 2017), 38) I believe that such a division often comes from the parallax of touch and view – the certainty of an object “in itself, out there” takes the side of touch, while the differences of a viewpoint or, rather, the deception of appearance takes the side of view.
15. Graham Harman: *Speculative Realism – An Introduction* (Cambridge: Polity Press, 2018), 94.
16. This has also been described in colourful ways, such as “If paper did not somehow

- encounter knife ‘as’ knife, it could never be damaged by that knife,” (Harman 2002, 32) or even Morton’s comparison “The strings of the wind harp stringpomorphize the wind.” (Timothy Morton, “An Object-Oriented Defense of Poetry”, *New Literary History*, Vol. 43, No. 2, (Johns Hopkins University Press, Baltimore 2012): 207)
17. Graham Harman, “Art and OObjecthood”, in: *Realism Materialism Art*, eds. C. Cox, J. Jaskey, S. Malik, (Berlin: Sternberg Press, 2015), 101.
 18. Andrew Cole, “Those Obscure Objects of Desire”, *Artforum*, NY, summer (2015): 330.
 19. Cf. Mladen Dolar, *Heglova fenomenologija duha I.* (Ljubljana: Society for Theoretical Psychoanalysis, 1990), 109.
 20. Harman 2011, 42.
 21. *Ibid.*, 62.
 22. Jacques Lacan, *Television: a challenge to the establishment*, (New York – London: W. W. Norton & Company, 1990), 36.
 23. Žižek makes a similar point: “What is described as a pluriverse of actants is formed by a certain transcendental vision of reality.” (Slavoj Žižek, *Disparities* (London: Bloomsbury Publishing Plc, 2016), 85)
 24. A footnote to avoid any misleading: “The mythic, inaccessible zero-level of pure multitude not yet affected/fashioned by imagination is nothing but pure imagination itself, imagination at its most violent, as the activity of disrupting the continuity of the inertia of the pre-symbolic ‘natural’ Real.” (Slavoj Žižek: *The Ticklish Subject – The Absent Centre of Political Ontology* (London: Verso, 2008), 35)
 25. Dolar 1990, 127.
 26. Cf. *Ibid.*, 93, 94.
 27. Žižek 2016, 35.





Per uiliardus de bernbach
mis et Camerac' 1515

*V.S.S.D. – Padec
angela svetlobe*

*V.S.S.D. – The Fall of
the Angel of Light*

Intervju pripravil Boris Čibej. Besedilo je bilo prvič objavljeno v posebni številki revije *Problemi, Podoba Kristal*, september 1988.

Interview by Boris Čibej. The text was first published in a special issue of *Problemi* magazine: *Problemi, Podoba Kristal*, september 1988. Translated from Slovenian by Boris Čibej.

ZAKAJ NASLOV VEŠ SLIKAR SVOJ DOLG? KAKŠEN JE ODNOS TEGA NASLOVA DO VAŠEGA DELA?

Naslov stoji kot dolg besedi ali kot je napisano pri Janezu Evangelistu: na začetku je bila beseda ... beseda je bila bog ... vse je po njej nastalo ... v njej je življenje in življenje je svetloba. Odnos med besedo in sliko pa je seveda paralelen, kar pomeni, da ne gre za direktne, simultane zveze – recimo: na razstavi je tisto, kar piše v naslovu ali obratno, da nam naslov pove, kaj je na sliki. Razstava je sicer identificirana z naslovom (ker je pač označevalec), ampak vseeno oba (razstava/podoba in naslov) ostaneta razmejena. (Ni ontološke skladnosti, potrjevanja med imenom in njegovo podobo ali podobo in njenim imenom, saj naslovi niso: Deček s flavto, Zajtrk na travi, Kompozicija treh likov ...). Gre za razcep med besedo in sliko. Nobeno umetniško delo ne more biti popolno ogledalo stvarnosti in prav tako ne more biti naš dvojniki kot tudi ne dvojniki besedi. Svojim slikam pravzaprav sploh ne morem dati naslovov, vendar tudi niso brez naslova; naslov ima le razstava.

SPRIČO ANALOGNOSTI ZASTAVLJENEGA VPRAŠANJA V NASLOVU VAŠIH USTVARITEV VEŠ SLIKAR SVOJ DOLG S PODOBNIM VPRAŠANJEM IZ ZGODOVINE (VEŠ, POET, SVOJ DOLG), KJER SE VPRAŠANJE IN »ODGOVOR« ODVIJATA V ISTEM MEDIJU, »ODGOVOR« NA VAŠE VPRAŠANJE PA JE MOČ ISKATI LE V VAŠEM DELU, LIKOVNI GOVORICI, KI PA, STROGO VZETO, TEGA VPRAŠANJA SPLOH NE RABI, SE VAM NA TEM MESTU NUDI PRILOŽNOST, DA UBESEDITE TO, PO ČEMER STE SE ŽE VPRAŠALI.

Vsaka podobnost z Župančičem je naključna, ali točneje, analogija z njegovim vprašanjem je nujno zlo. Gre za dve povsem različni stvari. Njegovo vprašanje je politično, moje je ontološko. Moj naslov nima naslovnika in vprašanje ni namenjeno nikomur, tudi slikarjem ne – je prazno. Ali kot sem že nekdaj rekel: tu se vprašanje nudi kot odgovor. Ključno je dostikrat tisto, kjer stoji vprašanje brez odgovora ali odgovor brez vprašanja. Tisto, za kar mi gre, je neizrekljivo v besedah.

WHY THE TITLE PAINTER DO YOU KNOW YOUR DUTY? IN WHAT WAY DOES IT RELATE TO YOUR ART?

“Duty” in the title pertains to the Word, or as St. John the Divine put it: In the Beginning there was the Word... The Word is God... From the Word is All descended... In it there is Life and Life is Light. The relationship between words and images is of course a parallel one, which means that they admit no identification, i.e., they are not connected directly or simultaneously. An exhibition, say, would present what the title suggests or the other way around – the title would suggest the subject-matter of the painting. It stands to reason that a title gives a clue to the exhibition as a whole (since it is a sort of “tag”); yet both (exhibition/ image and title) remain within their own limits, unconnected. (They are ontologically incongruous, i.e., the title and its image do not neatly fit together, since the titles are not like A boy with a flute, Breakfast on lawn, A triple composition, etc.). The idea is that a word and its image exist separately. No work of art can ever mirror reality or act as a double to words or to ourselves. As a matter of fact, I find it impossible to entitle my paintings at all; nonetheless they do not go untitled; the exhibition alone has a title.

A QUESTION SIMILAR TO THE ONE POSED IN THE TITLE OF YOUR CREATIONS, PAINTER DO YOU KNOW YOUR DUTY, IS FOUND IN THE HISTORY OF SLOVENE LITERATURE (POET, DO YOU KNOW YOUR DUTY). IN THE CASE OF THE LATTER, THE MEDIUM OF BOTH QUESTION AND “ANSWER” IS THE SAME, WHEREAS ONE CAN SEEK THE “ANSWER” TO YOUR QUESTION ONLY IN YOUR WORK, IN YOUR VISUAL LANGUAGE IN WHICH, STRICTLY SPEAKING, THERE IS NO NEED FOR THIS QUESTION. IN VIEW OF THE ANALOGY OF THESE TWO QUESTIONS, YOU NOW HAVE THE OPPORTUNITY TO PUT INTO WORDS THE QUESTION YOU HAVE ASKED YOURSELF.

Any similarity with Župančič¹ is accidental, or more precisely, any analogy to his question is a necessary evil. It is a matter of two completely different things. His question is political, whereas mine is ontological. My title has no addressee, it is not directed at anyone, not even at paint-

1 Slovene poet Oton Župančič, author of “Poet, do you Know your Duty?”.

Fascinacija

VPRAŠANJE SE NANAŠA NA TEHNIKO, TEHNIKO FASCINACIJE, KI JE LASTNA VAŠEMU DELU. KAJ JE TA TEHNIKA?

Vzrok tehnike je oslikovanje (reprezentacija) ideje, sama tehnika pa je delo rok. Tehnika je zgodovinsko gledano nekaj, kar se neprestano izgublja in se na drugi, naši strani hkrati izumlja; z novim se briše staro. (Duchamp je recimo s precizno, suhoparno tehniko dosegel mehanistični model umetnosti nasproti impresionizmu, ekspresionizmu ...). Meni ne gre za modernistično redukcijo, za čiščenje smisla, čistost, jasnost oblike. Težim k bogastvu tehnike, k pretirani natrpanosti, k bleščavosti smisla, k zaslepitvi. Sicer pa ne delam razlik med živalsko ali intelektualno ekspresijo – sonce je tako ali tako najsvetlejša stvar in ni razdvojeno z nobeno črnino.

VAŠE PODOBE NA RAZSTAVI IMAJO PRIOKUS SAKRALNEGA, SPOMINJAJO NA PODOBE OLTARJA, KRIŽEVEGA POTA IPD. GLEDALEC SEVEDA VE, DA ZA NJIM NI NIČ SKRITEGA, NI NOBENE VERE, PA GA VENDAR FASCINIRAJO NA PODOBEN NAČIN KOT TI RITUALNI OBJEKTI. KAJ MISLITE, DA JE TUKAJ GLEDALČEVA VERA?

Poskušam delati podobe, v katerih je čimveč skrito, prikrito, zastrto. Razstavljati po besedi pomeni razodevati, razgaliti – meni pa gre za prikrivanje, za mračno podobo, izginevanje v sliki. Hočem, da se gledalci počutijo kot utenjenci, ki jim je vzeta beseda, morajo pa se soočiti z videzom in pogledati zlu v oči. Kolena naj se upognejo.

Perspektiva

RENEŠANČNO PERSPEKTIVIČNO SLIKARSTVO VZPOSTAVLJA POZICIJO ZUNANJEGA GLEDAJOČEGA SUBJEKTA. VAŠE DELO PREVEVA PODVOJENOST PERSPEKTIVE, NA ENI STRANI DOLOČENA PERSPEKTIVNOST SAMIH RAZSTAVLJENIH DEL IN NA DRUGI STRANI SUBJEKTOV, GLEDALČEV VSTOP V PERSPEKTIVO, OB SAMEM VSTOPU V VAŠO RAZSTAVO. S TO PODVOJENOSTJO PA SE AVTONOMNI GLEDAJOČI

ers - it is empty. As I have already expressed somewhere else: here the question presents itself as an answer.

What really matters is often a case where an answer exists without a question or vice versa. What I try to express cannot be expressed in words.

FASCINATION

THE QUESTION REFERS TO THE TECHNIQUE, THE TECHNIQUE OF FASCINATION WHICH IS PROPER TO YOUR ART. WHAT IS IT? CAN YOU DESCRIBE IT?

Any technique is motivated by the artist's need to express an idea; the technique itself, however, is a craft. Throughout history the technique has proved itself to have been something that went through continuous changes. It repeatedly faded away and was, on the other hand, created anew, the new eliminates the old. (Duchamp, for example, created by means of a precise, laborious technique, the mechanical model of art as opposed to Impressionism, Expressionism...). I am not after modernistic reduction, purification of purpose, clarity or simplicity of form. I tend to exaggerate in my technique, I aim at richness and abundance, I want the purpose to shine with a dazzling light. Apart from this, I make no distinction between 'animalistic' and 'intellectual' expression. The sun is, after all, the brightest thing and no darkness can ever split it up.

YOUR PRESENT EXHIBITS HAVE A TINGE OF THE SACRAL, THEY REMIND ONE OF IMAGES OF ALTARPIECES, OF THE WAY OF THE CROSS, ETC. THE VIEWER CERTAINLY KNOWS THAT THERE IS NOTHING HIDDEN BEHIND, THAT THERE IS NO RELIGION, ETC.; THESE PAINTINGS NONETHELESS FASCINATE IN A MANNER SIMILAR TO RITUAL OBJECTS. WHAT ROLE, IN YOUR OPINION, DO THE VIEWER'S FAITH AND RELIGIOUS FASCINATION PLAY IN THE CONTEXT OF YOUR ART?

I try to make images in which as much as possible is hidden, mystified, veiled. The meaning of the word 'to exhibit' is to reveal, to bring out, to display, whereas I am interested in concealing, in dark images, in disappearance in the image. I want the spectators to feel restricted, gaze

SUBJEKT RAZBLINI. KAKO SE SEDAJ SITUIRA SUBJEKT OZIROMA OD KOD JE SPLOH MOŽNO GLEDATI?

Telesa si ne moremo več predstavljati kot avtonomnosti ali kot notranje celosti. Telo je razdvojeno, vpleteno v nejasna razmerja podobe (videza/globine/ploskovitosti/prosojnosti/nepreglednosti), ki ji oči niso kos. Razstava je svet, prepolnjen z glasovi, odmevi, znaki, zrcaljenjem znakov. Subjekt je obsojen na blodnjo med pomnoženimi videzi, ki jih je mogoče gledati (iz oči v oči) od vsepovsod ali od nikoder. Razstava je nekakšna dionizična mašina, produkcija videzov in dozdevkov. Vse je v prostoru – v katerem pa svet razpada, se lomi, se neštetokrat podvojuje in nadaljuje. Znotraj tega prostora so telesa vklenjena v kroge, v krožno gibanje (dan/noč, črno/belo, prazno/polno), v vrtenje stvari, ki jih mašine držijo v mreži. Nič ni negibno, le prvo negibno gibalo.

Gibanje in svet

KAKO TOREJ MISLITI TO GIBANJE?

Očitno je, da življenje podeljuje telesom gibanje (hojo, kretnje ...), pravzaprav subjekt postane subjekt šele z gibanjem. Gibanje pa daje včasih bloden občutek, kot da bi »brez krmila hodili«, prazne kretnje, neskončna ponavljanja. Ko hodiš po sledovih, dobiš svinčene noge, ker ti je pot že vnaprej dodeljena na robu spomina. Govoril sem že o krogu, o krožnem gibanju. Krog je hkrati zaključen in neskončen, brez začetka in brez konca. Vendar se vseeno zdi, da konec obstaja že z začetkom, kar pomeni, da čas ni enoten in je raztegljiv. Lahko se igramo z njim, postavljamo luknje v času, ko se čas ustavi, zamrzne ali premakne naprej/nazaj.

»VSE JE V PROSTORU – V KATEREM PA VES SVET RAZPADA«. TOREJ NE GRE VEČ ZA PROSTOR KOT SREDSTVO, KJER UMETNIK »RAZSTAVI« SVOJ SVET. KAJ JE POTEM TA »VES SVET«?

Lahko bi tudi rekli, da nič ne eksistira več. Svet je seveda totalni svet narcizma, vse je usmerjeno na lastno telo, vse izkušnje. Izkušnja prostora se dosega z neskončnim soočanjem s samim seboj; od nenehnega srečevanja s samim seboj imamo klavstrofobijo. V človeku pa se srečuje dvoje

on speechless; but they should confront appearances and look evil in the face. Their knees should quake.

PERSPECTIVE

RENAISSANCE PERSPECTIVIST PAINTING ESTABLISHED THE POSITION OF THE EXTERNAL VIEWING SUBJECT. YOUR CREATIONS ARE IMBUED WITH DOUBLE PERSPECTIVE, WHICH INCLUDES A CERTAIN PERSPECTIVISM OF THE EXHIBITS THEMSELVES ON THE ONE HAND, AND THE SUBJECT'S ON THE OTHER, I.E., THE VIEWER'S ENTRANCE INTO THE PERSPECTIVE WHEN HE/SHE ENTERS THE EXHIBITION. BY THIS DUPLICATION, HOWEVER, THE AUTONOMOUS VIEWING SUBJECT DISSOLVES. WHERE SHOULD THE SUBJECT THEREFORE BE PLACED, I.E., FROM WHAT POSITION, THEN, IS IT POSSIBLE TO VIEW?

A body can no longer be regarded as something autonomous or inwardly integrated. A body is disunited, entangled in obscure relations of the image (appearance/depth/flatness/ translucency/lack of clarity) which the eyes cannot cope with. The exhibition is a world filled with voices, echoes, signs, reflections of signs. The subject has no alternative other than to wander amongst the multiplied images, which can be viewed (face to face) from all sides or from nowhere. The exhibition is a sort of a Dionysian machine, a production of appearances and presumptions. Everything is contained in the space – but within it the whole world falls apart, breaks, doubles back again and again and keeps going. Within this space bodies are chained to circles, to circular motion (day/night, black/white, empty/full), to the rotation of whatever the machines hold in their net. Nothing is motionless except for the prime motionless mover.

WORLD AND MOTION

HOW DO YOU SEE 'MOTION' THEN?

Life obviously sets bodies in motion (walking, gestures...); in fact an individual becomes an individual as such only after he has started moving. But motion can make you feel bewildered, lost and confused, as if you were wan-

svetov, svet mesa in svet železa. Gre za asimilacijo organskega telesa ter avtomata in ni razlike v tem, ali so ljudje mehanizirani ali pa so stroji erotizirani. Ta androgenost pomeni, da sta meso in stroj mišici življenja, zato tvoje telo ne more več biti silhueta, ker v njej hitro postaneš to, kar nisi.

Kristal

V VAŠEM DELU SE DA RAZBRATI NEKO NENEHNO, TRAJNO NIHANJE MED POLNIM IN PRAZNIM. ALI IZ TEGA SLEDI, DA JE TA »PRVI OBRIS« OGRODJE, NA KATEREGA SE POTEM NIZAJO »ODKRITJA«?

Že prva poteza umetnosti ne sme napredovati k poenostavitvam, izvlečkom, marveč k zapletenosti. Sem proti zaobljubi čistosti, ker preveč ustreza črtanju, brisanju, zatiranju, iztrebljanju. Preobilje je seveda presežek prisotnega, naslada – vendar hočem s polnim doseči prazno. Recimo: predstavljanje telesa s pomočjo več gledanj da podobo, ki razpade na tisoč koščkov. Slikati belo v belem pomeni skrajno askezo in omejitve. In to praznino je treba na novo osvojiti s kristalizacijo; lomljena podoba, kristalizirana podoba (Podoba–Kristal) je padec angela svetlobe.

Guba

?

V gubi se odslikuje vse ostalo, način konstrukcije prostora, na primer. Uporabljanje gube kar čez celo površino slike je onstran razgaljevanja ali razodevanja, in paradokсно je, da je tisto, kar po definiciji oblači goloto slike, zdaj gola slika na sebi. Nagubanost površine ne daje nikakršnega razkritja in je zato smrt luči. Glave so izbrisane, zamaskirane, golota je zamolčana, globina, prostor se izgublja v tostranosti, onostranost je vsa v nepreglednosti.

dering around 'rudderless', infinitely repeating the meaningless movements. You follow the traces and your feet turn leaden, because they have been given directions beforehand, somewhere in the suburbs of your mind... I have already talked about the nature of a circle, about circular motion. A circle is finite and infinite at the same time; it has no beginning and no end. It seems, however, that the end precedes the beginning, which means that time is not uniform and can therefore be dilated. We can play with it, we can place holes in it when it stops, freezes or moves forwards/backwards.

"EVERYTHING IS CONTAINED IN THE SPACE – BUT WITHIN IT THE WHOLE WORLD FALLS APART". SO THIS IS NO LONGER SPACE AS A MEDIUM WHERE THE ARTIST 'EXHIBITS' HIS WORLD. WHAT IS 'THE WHOLE WORLD' THEN?

One could maintain that everything ceased to exist. The world is certainly a world of total narcissism, everything is oriented towards one's own body, all experiences. The experience of space is achieved by an endless facing of oneself; I got claustrophobic from constantly meeting myself. However, two worlds meet in man: the world of flesh and the world of iron. It is the assimilation of the organic body and the automaton. Whether people are mechanised or machines eroticised makes no difference. This androgyny means that flesh and machine are the muscles of life, therefore your body can no longer be a silhouette – in a silhouette you soon become that which you are not.

CRYSTAL

IN YOUR WORK THERE IS AN INCESSANT OSCILLATION BETWEEN FULLNESS AND EMPTINESS TO BE PERCEIVED. WOULD YOU AGREE THAT THIS 'FIRST STRUCTURE' FUNCTIONS AS A FRAMEWORK TO WHICH ALL FURTHER 'DISCOVERIES' ARE ATTACHED?

In art, not even the artist's first move should aim at simplification or extraction; it should aim at complexity. I do not fancy the idea of clarity, because it implies too much elimination, limitation, oppression and extirpation. Superabundance is of course the surplus of the existing, it is

Madež

?

Pri Avguštinu je vse brez madeža in gube. V sliki pa nasprotno ne sme priti do sožitja. Podoba ni sožitje. Jaz rišem gube in iščem madeže. Nepopolnosti je veliko in marsikaj je z mrakom odeto, mračno, motno, nejasno. Nič ni brez madeža – edino sonce.

Telesa

?

Po mitologiji obstajajo tri vrste teles v vesolju: svetla, prosojna in temna. Svetla so tista zaslepljujoča, bleščava, podobna angelom svetlobe, ob katerih izgubiš vid. Prosojna so tista, ki svojo materialnost prikrivajo in so kot nerealne psihične meglenice. Ostajajo telesa – črne krogle, ki slovito nasprotujejo praznini in ustvarjajo črni prostor nepremične tišine in temnine (kot da so izgubljene v negativu). Črna telesa bolj kot karkoli drugega predstavljajo smrt: znotraj je vse v tišini, negibno.

Podoba

?

Na področju vizualnosti je reprezentacija vladajoče načelo, anamorfoza pa je tisti eksces, ki kazanje sprevrže v prikrivanje, v maskiranje. Ena podoba v drugi, ko se ena prikaže, druga izgine. Sprejemljivost videza nima ene podobe, ker se v njej skrivajo tudi druge, zakrite, parazitske podobe. Slike pogube niso poguba slike: prenatrpanost, pretiranost, prenabitost prehaja polje smisla in tudi je onstran smisla. Moje podobe se zato razkrivajo v mraku, to pomeni, da podob ne razkazujem. Sicer pa je dovolj luči za tiste, ki si res žele videti, in dovolj teme za tiste, ki so naravnani v nasprotno smer.

lust - but in my case fullness should result in emptiness. When an object, for example, is being watched by many eyes, we get an image that falls into thousands of pieces. Painting whiteness in white signifies extreme asceticism and limitation. This emptiness should be conquered anew by the process of crystallisation; the broken image, the crystallised image (IMAGE - CRYSTAL) is the fall of the angel of light.

A FOLD

?

A fold reflects whatever there is, the way a certain place is constructed, for instance. To apply a fold throughout the surface is to extend beyond revelation and disclosure. Paradoxically, the very thing that according to definition protects the nakedness of a painting, now becomes the naked painting itself. The folded surface does not reveal anything and is therefore the death of light. The heads are erased, masked, the nakedness kept secret, depth, the space dissolves on this side, and the other side is all obscure.

STAIN

?

In St. Augustine, there are no stains and no folds. In a painting, by contrast, no symbiosis is allowed. An image is not a symbiosis. I draw folds and seek spots. Imperfection is a common feature and many a thing is steeped in darkness: dusky, turbid, obscure. Nothing is spotless – except for the sun.

BODIES

?

According to mythology, there are three kinds of bodies in our universe: the luminous, the transparent and the black. The luminous ones are those that shine brightly, brilliantly, with a dazzling glare. They resemble the an-

Spomin

?

Uganka je seveda ta, ali je podoba v spominu ali pa je spomin v podobah ... Imenujem podobo sonca in v mojem spominu je pričujoča prav ta podoba, ni namreč podoba njegove podobe tisto, kar obnavljam v mislih, ampak podoba njega samega: ta sama stoji pred menoj, kadar mislim nanjo. Izgovorim besedo »spomin«, pa natančno razumem, kaj pravim. Toda kje razumem, če ne v spominu samem? Ali si je potemtakem tudi spomin le v svoji podobi pričujoč, ne pa po samem sebi?

Črta

VAM SLUŽI ČRTA ZA »ŽIVLJENJE«?

Življenje dosežeš z univerzalnostjo, totalnostjo, samozadostnostjo, če izdeluješ kot »narava« in ne v zrcaljenju narave. Nikoli ne rišem črt, ker mora biti le ena-črta-od-začetka-do-začetka-kroga. Ves svet je potopljen v poti in tudi poteza je sled, risalo je iskalec. Vsepovsod zasledovanje, vendar v krogotoku, krožno in neskončno. Srce slike zato nima enega kraja in je v celi črti, v celi površini slike. Črta je v slikarstvu ostrina britve (zareza, brazgotina), kraj življenja in meja izmečka, pa vendar je premalo za življenje.

Živo-neživo

?

V Egiptu so slike posmrtnega življenja podobe tostranega življenja. O njihovem življenju danes najdemo največ v knjigah mrtvih, kar pomeni, da se živo in neživo medsebojno zrcalita. Malevič je mislil, da so v renesansi, baroku ... skušali prenesti žive oblike, pa so v sliko vnesli le mrtva trupla, zaprli duše v marmor – torej je umetnost renesanse spomenik smrti ... V resnici pa gre za nejasno mejo med življenjem in smrtjo, kar je posledica nezaslišane podobnosti med prikazujočim se in prikazovanjem. Lahko pa se zgodi, da se s pomočjo nihala obrazec dveh narav

gels of light who blind you. The transparent ones are those that conceal their material substance and appear in the form of a misty, psychotic haze. There are bodies – black balls – which impetuously fight emptiness and create a black space of sustained quietness and darkness (as if lost in a negative). The black bodies symbolise death more than anything else: inside everything is quiet, motionless.

IMAGE

?

In the realm of the visual, representation is the ruling principle, whereas anamorphosis acts as an excess which converts revelation to concealment, i.e., disguise. One image is absorbed in another, when one appears, the other one disappears. The ever-changing appearance does not merely have one single image, as there are other, hidden, parasitic ones concealed in it. A painting of destruction is not the destruction of a painting: overload, exaggeration, superabundance pass the limits of meaning and are, in fact, beyond meaning. Rationality and irrationality are two sides of the same image; within, however, is it's essence. That is why my images are brought to light in darkness; so I do not display them. Anyway, there is enough light for those who want to see them and enough darkness for those who veer in the opposite direction.

MEMORY

?

Are memories imbued with images or images with memories? It is a mystery, of course... I name an image of the sun and my memory holds this very image, and it is not the image of this image that keeps triggering my mind, but the image of the sun itself: I call up an image of the sun and it is this very image that responds to my evocation. I pronounce the word 'memory' and comprehend exactly what I am saying. But where do I comprehend it if not in the memory itself? Does memory therefore live only through its image and not on its own?

(živo/ neživo) na način perpleksije spremeni v eno samo, ki pa ni niti prva niti druga.

Trnova krona

KAJ POMENI ZNOTRAJ STRUKTURE RAZSTAVE TRNOVA KRONA?

Ne gre ravno za trnovo krono ... Od peklenške groze se mu je stemnilo pred očmi. Konica, ost, bodica, šilo, igla – vse je pravzaprav enako mrtvemu življenju. Zlo je včasih dopuščeno in kdaj celo nujno, kot da bi obstajala enakost dobrega in zlega. S krvjo namočeno platno ne kaže, koliko žebljev je v njem.

Krajina

?

Krajina je kot zelena škatla, poseljena z bitji (raj je kraj, poseljen s sožitjem med bitji), v njej se le redko šepeta o vetru in redko se gleda v zvezdnato nebo. (Japonci slikajo veter tako, da pihajo z usti barvo na papir.) Nasproti krajini stoji mračna komora izgube vida, vse je v mraku in svet ne eksistira več kot odprta knjiga ali odprta dlan – prej kot gluha noč, polna vrtoglavice. Oko ni več projekcija optike, kot odprtina na vrhu stilusa, ker je nemočno, je prazen nič. Če se malo vrnem h krajini in se ozrem naokoli, lahko omenim Carla Andrea, ki je svoje skulpture brez podstavka razstavljal na istem nivoju, kot so stali gledalci (tla so bila pravzaprav del same skulpture). Njegove skulpture prenehajo biti figure, »telesa«, ampak imajo bolj »krajinski«, »pejsažni« karakter.

Film

WALTER BENJAMIN UGOTAVLJA, DA V »ČASU TEHNIČNE REPRODUKCIJE«, KI JE VZPOREDEN S ČASOM EKSPANZIJE FILMA, KRNI AVRA UMETNIŠKIH DEL. FILM JE KMALU IZNAŠEL ZDRAVILO ZA TO – ZVEZDNIŠKI SISTEM. TA UVAJA AVRO NA RAVNI SAME TEHNIČNE REPRODUKCIJE, PREKO MEDIJEV SKRBI ZANJO V VSAKEM DOMU. ČEPRAV LIKOVNA UMETNOST VSE

LINE

DO YOU USE LINE TO CREATE 'LIFE'?

In order to create life one needs universality, self-reliance and integrity, if one creates by assuming the role of 'nature' and not by mirroring it. I never draw lines, because there should exist but one single from-the-beginning-to-the-beginning-of-the-circle line. The whole world is steeped in the search for the Way and line itself is a trace, the brush is the seeker. Everything and everyone is in pursuit, but running in a circle, circular and endless pursuit. The heart of the painting therefore does not have a fixed position, it extends all along the line, throughout the surface of the painting. In painting, a line is a razor blade (a cut, a scar); it marks the borderline between the existent and non-existent, but it is still not enough for life.

THE LIVING — THE NON-LIVING

?

In Egypt, paintings of life beyond death are images of life on this side. The lifestyle of the Egyptians is extensively covered in their books of the dead; so there is some sort of mutual reflection between the living and the non-living. Malevich held the view that the Renaissance, Baroque, etc., artists tried to incarnate living forms but they actually only inserted dead bodies in their paintings, locked their souls in marble – thus Renaissance art was a monument to Death... In point of fact, it is all about this vague boundary between life and death, a result of the incredible similarity between that appearing and the act of appearance. It may be that, with the help of a pendulum, the formula of the two natures (living/non-living), like perplexity, changes into a single one, but it is neither the first nor the second.

BOLJ STAVI NA MEDIJSKI PREBOJ, KATEREGA VZVRATNI UČINEK NAJ BI BIL VRNITEV IZGUBLJENE AVRE, PA JE TU PREMOČ FILMA VNDARLE OČITNA. TUDI VI NEDVOMNO STAVITE NA MEDIJE, TODA OPAZITI JE MOČ TUDI NEKO DRUGO STRATEGIJO, S KATE-RO SPEKTAKEL IZMIKATE TEHNIČNI REPRODUKCIJI (ČE JO OPREDELIMO KOT POSTOPEK, S POMOČJO KATEREGA PRIDE NEKA STVARITEV »V VSAK DOM«) IN VZTRAJATE PRI TEM, DA MORA VSAK, KI ŽELI RES KAJ VIDETI, OBISKATI VAŠ TEMPELJ. ALI VAM TA STRATEGIJA SLUŽI ZA PRODUKCIJO »AVRE«?

Slikanje ni isto kot obred ali molitev, včasih je sicer lahko bilo gledanje slik, gledanje v božje podobe ... To, kar izdelujem, se mi vedno bolj kaže, kot da bi se pogovarjal s samim seboj v tistem radikalnem smislu, da od gledalca dobim le svoj lastni odgovor. Vse bitje prisluškuje in če je gledalec obnemel, je zaradi svetlenja ideje, ki se prikazuje skozi okamenel diskurz. Zaradi okamenelosti originalna reprodukcija stvari ni več mogoča, ker ni podobna podobi in še sama sebi ni podobna. Ko ostaneš brez jezika, v tebi pravzaprav nič več ne eksistira.

POMUDIMO SE ŠE MALO PRI BENJAMINU. IN SICER OB NJEGOVI FAMOZNI PRIMERJAVI RAZMERJA MED SLIKARJEM IN FILMSKIM SNEMALCEM Z RAZMERJEM MED VRAČEM IN KIRURGOM. TA PRIMERJAVA IMPLICIRA RAZUMEVANJE SLIKARJEVEGA OČESA KOT »SINTETIZIRAJOČEGA« – SLIKARJEVA SLIKA JE PO NJEGOVEM V PRIMERJAVI Z RAZKOSANOSTJO SNEMALČEVE »TOTALNA« –, SNEMALČEVEGA OČESA PA KOT »OPERATIVNEGA«, »RAZDIRALNEGA« – RAZDOR, KI ZADOBI NOVO PODOBO ŠELE PREKO MONTAŽE. V VLOGI TAKŠNEGA SLIKARJA SE VERJETNO NE BI ZLAHKA PREPOZNALI, SAJ JE ZA VAS NA NEKI RAVNI POVSEM NEUMESTNA ŽE SAMA OZNAKA »SLIKAR«. TODA DEJSTVO OSTANE, DA JE FILM V DOMENO VSEH »UMETNOSTI« VNESEL DOLOČEN PRELOM. KAKO BI TOREJ OPREDELILI VAŠE RAZMERJE DO, NA PRIMER, POSTOPKOV SNEMALCA?

V obeh primerih gre za strategijo neskončnega prostora, obstajajo velike daljave znotraj prostora (in znotraj stvari same), ne obstaja pa trdna točka, meja horizonta: vse uhaja, vse je v skrajšavi. Ampak osvajanje prostora ni želja, da ga simuliram, je posledica moje želje, da ga uničim. Ne v smislu abstraktnega izbrisa (za vsako abstraktno sliko je

THE CROWN OF THORNS

WHAT DOES THE CROWN OF THORNS MEAN IN THE CONTEXT OF THE EXHIBITION?

It is not really the crown of thorns... He was seized with horror and his head began to swim. Pinpricks, stings, spines, thorns, needles – all these in fact equal dead life. Evil is sometimes permitted and sometimes even necessary, as if there was an urge for the equal share of good and evil. The blood-drenched linen does not show how many nails have been actually driven into him.

LANDSCAPE

?

Landscape is like a green box, populated by beings (paradise is a place inhabited by beings in peaceful coexistence) who hardly ever whisper of the wind or gaze at the starry sky. (The Japanese paint the wind by blowing paint onto paper). Facing the landscape is the gloomy chamber of blindness, everything is plunged into darkness and the world has ceased to exist as an open book or an open palm – it is more like the dead of night, dizziness all around. The eye is not the projection of optics any more, it is like the opening on top of a stylus, because it is powerless, it is nothing at all. Going back to landscape, and having a look around, there is the sculptor Carl Andre who exhibited his sculptures without plinths, so that the viewers stood level with them (in fact, the floor functioned as part of the sculpture). Thus his sculptures ceased to function as 'figures' or 'bodies', but rather gained the character of a 'landscape'.

FILM

WALTER BENJAMIN CAME TO THE CONCLUSION THAT, IN THE 'PERIOD OF TECHNICAL REPRODUCTION', WHICH RAN PARALLEL TO THE RAPID EXPANSION OF THE FDM INDUSTRY, THE AURA OF WORKS OF ART ATROPHIED. THE FDM INDUSTRY SOON FOUND THE REMEDY – THE PHENOMENON OF STARDOM. THE AURA IS INTRODUCED AT THE LEVEL OF TECHNICAL REPRODUCTION

skrit prostor), pač pa kot podreditev. Nasproti izgubljanju časa stoji »večno teči« in onemogoča bledenje barve. Seveda, če ostro pogledaš, vidiš, da svet stoji narobe in da hodiš po glavi.

Barok

V TEM RETRO TRENUTKU SE ZDI VAŠA NAVEZAVA NA BAROČNOST »OČITNA«, »VIDNA«. JE TO VAŠ PRISPEVEK OSEMDESETIM LETOM?

Zgodovini je brezuspešno kazati zrcala in ponavadi jo najdete največ tam, kjer se o njej najmanj govori in nikoli ni v resnici tam, kjer jo vidite. Umetnost izdelujem kot stvar izven svojega časa, stvar, ki govori izgubljeni jezik.

Ne morem imitirati življenja starih mojstrov, delati z njihovimi mislimi in tudi ne z njihovimi rokami. Preteklost je izgubljena in prihodnost ne bo nikoli več ista. Nikoli si niti nisem želel biti sodoben, pripadati temu času, mu dajati prispevke. Moja umetnost je zelo stara.

VAŠE SKLICEVANJE NA NEKATERE UMETNIKE TOREJ NE POMENI ZAVEZANOSTI NJIM?

Zgodovina je nekakšna »La société anonyme«, zato se o vzroku vzroka ne da govoriti, prav tako o prvem negibnem gibal. Začetki moje umetnosti ležijo zelo daleč v preteklosti, morda celo predaleč, a nič ni izmišljeno. Na drugi strani pa je original svoje lastno nasprotje in mnogo je stvari, ki te zavezujejo in ki te neprestano gledajo, odtiskujejo. Mnogo je del iz krvi in mesa. Nadaljujem in dograjujem pa le svoje delo, kar je brezpogojna nujnost.

Muzej

V TRETJI FAZI – POSTOJNSKA JAMA V LJUBLJANI – SI POSTAVLJATE MUZEJ. NA ENI STRANI TA NA SEBE NANAŠAJOČA GESTA BODE V OČI, KER JE V NASPROTJU Z OBIČAJNIM, VSAKDANJIM SKLOPOM – MUZEJ SE POSTAVLJA OZ. MUZEJ POSTAVLJAMO NEČEMU – SKLOPOM, KI ZAMEGLJUJE RAVNO TO, DA SE MUZEJ VEDNO POSTAVLJA SEBI (V OBEH PRIMERIH: SEBI GLEDALCU IN SEBI EKSPONATU), NA DRUGI STRANI PA BESEDA MUZEJ EVOCIRA NEKO PRETEKLOST; KI JE

ITSELF AND TRANSMITTED TO EVERY HOME THROUGH THE MEDIA. ALTHOUGH THE VISUAL ARTS ARE INCREASINGLY PLACING THEIR HOPES ON THE MEDIA TO ATTRACT ATTENTION AND THEREBY RECOVER THEIR LOST AURA, IT IS STILL QUITE OBVIOUS THAT FDM HOLDS SWAY. YOU, TOO, UNDOUBTEDLY HAVE HOPES IN THE MEDIA BUT YOUR STRATEGY IS NOTICEABLY DIFFERENT. YOU KEEP AWAY FROM TECHNICAL REPRODUCTION (IF THIS IS DEFINED AS A PROCESS THROUGH WHICH CREATION TOUCHES EVERY HOME) AND YOU MAINTAIN THAT ANYONE WHO REALLY WISHES TO SEE SOMETHING SHOULD PAY A VISIT TO YOUR TEMPLE. DO YOU USE THIS STRATEGY TO PRODUCE 'AURA'?

Painting is not the same as a rite or a prayer although, in former times, looking at paintings, looking at images of saints sometimes implied it... What I create seems to me more and more as if I was talking to myself, in the radical sense – what I get from the viewer is nothing but my own answer. The whole being listens attentively and if the viewer is rendered dumbfounded, it is because of a flashing idea which appears during a petrified discourse. Due to the petrification of the original, a reproduction of the thing is no longer possible. It does not bear any resemblance to the image, nor even to itself. When you are left without tongue, your whole being in fact no longer exists.

LET US GET BACK TO BENJAMIN, HIS FANTASTIC COMPARISON OF THE RELATIONSHIP BETWEEN A PAINTER AND A CAMERAMAN ON THE ONE SIDE, AND A SORCERER AND A SURGEON ON THE OTHER. THIS COMPARISON IMPLIES COMPREHENDING THE PAINTER'S EYE AS 'SYNTHETIC' – HIS OPINION, THE PAINTER'S PAINTING IS 'TOTAL' IN COMPARISON WITH THE DISINTEGRATED ONE OF THE CAMERAMAN (AND THE CAMERAMAN'S EYE AS 'OPERATIVE', 'DESTRUCTIVE') WHERE THE DISCORD ACHIEVES A NEW IMAGE ONLY THROUGH EDITING. YOU PROBABLY WOULD NOT EASILY SEE YOURSELF IN THE ROLE OF THIS KIND OF PAINTER. IN YOUR CASE, THE LABEL 'PAINTER' IS SOMEHOW TOTALLY OUT OF PLACE. STILL, NO ONE CAN DENY THE FACT THAT FDM BROUGHT ABOUT A DECISIVE CHANGE IN

KONSTITUTIVNA ZA SEDANJOST – Z DRUGIMI BESEDA-
MI, REALNO MORAŠ UMRETI, DA SIMBOLNO ZAŽIVIŠ
KOT (MUZEJSKI) EKSPONAT. KAKŠEN BO VAŠ MUZEJ?

Muzeji naj bi bili sila spomina (podoba/spomin), kraji
kjer naj se, banalno rečeno, odloča o minljivosti in več-
nosti. V primeru, ko nekdo samemu sebi postavi muzej,
naj bi šlo za to, da je samemu sebi postal predmet spomi-
njanja, samo-nanašanja. Takšno blato si je komaj mogoče
zamisliti. Delam take podobe, ki jih je nemogoče pošiljati
po svetu, lahko se le roma k njim. Niti me ne zanima to,
da bi naseljeval (polnil/praznil) galerije. Ker me tudi ne
zanimajo zgolj formalna likovna vprašanja, moram poi-
skati neformalne poti. Zato, če nočem pristati na izgubo
vida, glasu, objekta, mi ostane samo ena poteza: da zgra-
dim muzej sam, kar pa ne pomeni nujno posmehovanje ali
maščevanje.

ALL DOMAINS OF ART. HOW WOULD YOU DEFINE YOUR
RELATIONSHIP TO, SAY, THE CAMERAMAN'S METHOD?

In both cases the point is the strategy of infinite space.
There are great distances within the space (within the
thing itself), but there is no fixed point, no limit of hori-
zon: everything is leaking or abbreviated. But the con-
quering of space is not a result of my wish to simulate it,
it is the result of my desire to destroy it. Not in the sense
of abstract erasure (behind every abstract painting there
is a hidden space), but of subordination. In contrast to
vanishing time there is 'eternal continuity' preventing co-
lours from fading. If you take a good look though, you can
see that the world is turned upside down and that your
head is for walking.

BAROQUE

IN PRESENT 'RETRO' TIMES YOUR LINK TO THE
BAROQUE SEEMS 'OBVIOUS', 'EVIDENT'. IS THIS
YOUR CONTRIBUTION TO THE EIGHTIES?

It is useless to reflect history and usually history can
be found where it is least spoken about, it is never real-
ly where you may see it. My art lives beyond its time, it
speaks a forgotten language. I cannot imitate the lives
of the ancient masters, I cannot think their thoughts and
work with their hands. The past is lost and the future will
never be the same again. I have actually never wanted to
be contemporary, to belong to this time and contribute
something to it. My art is very ancient.

WHEN YOU REFER TO SOME EARLIER
MASTERS, DO YOU NOT THEREFORE IMPLY
THAT YOU FEEL COMMITTED TO THEM?

In my opinion, history is a kind of a limited liability com-
pany, therefore one cannot speak about the prime cause
nor of the prime motionless mover. The roots of my art
belong to the remote past, perhaps even too remote, but
nothing is fictitious. On the other hand, however, an origi-
nal is its own opposite and there are many things that
bind you and watch you, that sort of make their 'imprint'
on you. Many works are made of flesh and blood. But I

build up and carry on nothing but my own work, which is an absolute 'must'.

MUSEUM

IN THE THIRD PHASE – THE CAVE OF POSTOJNA IN LJUBLJANA – YOU BUILD A MUSEUM FOR YOURSELF. ON THE ONE HAND, THIS SELF-DIRECTED ACT IS STRIKING AS IT IS IN CONTRAST TO THE CUSTOMARY, EVERYDAY CONCEPTION (A MUSEUM IS BUILT OR WE BUILD A MUSEUM FOR SOMETHING) WHICH BLURS THE VERY FACT THAT A MUSEUM IS ALWAYS BUILT FOR THE SELF (BOTH THE SELF OF THE VIEWER AND THE SELF OF THE EXHIBIT). ON THE OTHER HAND, HOWEVER, THE WORD 'MUSEUM' EVOKES SOME PAST WHICH PLAYS A CONSTITUENT ROLE IN THE PRESENT. IN OTHER WORDS: IN FACT, YOU MUST DIE FIRST IN ORDER TO START LIVING AGAIN SYMBOLICALLY AS A (MUSEUM) EXHIBIT. WHAT WILL YOUR MUSEUM BE LIKE?

Museums are supposed to be the power of memory (image/memory), places where, to put it banally, decisions about transitoriness or eternity are made. If someone builds a museum for himself/herself, this means that he/she has become the object of self-remembrance and self-reference. Such crap does not bear thinking about. The images I make cannot possibly be sent around the world, they are images to which one makes a pilgrimage. I am not interested in populating (filling/emptying) galleries. Neither am I interested in mere formal questions concerning visual arts, so I must find informal ways. So, if I do not want to give in to the loss of sight, voice or of an object, there is only one move I can make: build a museum myself, which does not necessarily imply either ridiculing or taking revenge.

nečliljiv, nečlan, nečlenar, nečloveški, nečrtan, nečuten, nečuven, nededen,
neden, nedeloven, nedemokratičen, neadekvaten, nedeterminiran, nedialektičen,
nediplomatski, nediplomiran, nediscipliniran, nediskreten, nedišeč, nedober, nedo
šel, nedobrohoten, nedodelan, nedogleden, nedognan, nedogorel, nedogotovljen,
negovorjen, nedograjen, nedohranjen, nedojemljiv, nedokajen, nedokazan, nedoka
y, nedokončan, nedoleten, nedoločen, nedolžen, nedomač, nedomiselen, nedomisljen
nosien, nedonošen, nedopisan, nedopovedan, nedopovedljiv, nedopusten, nedopustl
nedorasel, nedorečen, nedosanjan, nedosegljiv, nedosežen, nedosleden, nedosta
nedostojen, nedostopen, nedotakljiv, nedotaknjen, nedoumen, nedoumljiv, nedovo
nedovršen, nedovzeten, nedožorel, nedoživet, nedoživiljen, nedrag, nedramatičen
nžben, nedružaben, neduhoven, nedvojben, nedvomen, nedvoumen, needin, neekonomi
neeksakten, neeksistenten, neekspeditiven, neeksploziv, neenačaj, neenak, ne
neenakovreden, neenoten, neestetičen, neetičen, neevklidski,
ropski, nefigurativen, nefilozofski, nefin, neformalen, neformiran, negacija,
tiv, negativen, negibčen, negiben, negladek, neglobok, negmoten, negnoj, negode,
nen, negojen, negorljiv, negospodaren, negospodski, negotov, negovorjen, neharmon
nehigieničen, nehoden, nehuman, nehvaležen, neindividualen, neinformiran, ne
ntiven, neintelligenten, neintrresanten, neinventiven, neistinit, neizbežen,
bran, neizbrisen, neizčiščen, neizčrpan, neizdan, neizdelan, neizenachen, neizgla
neizgovorgen, neizkoreninjen, neizkoriščen, neizkustven, neizkušen, neizlušč
neizmeren, neiznajdljiv, neizoblikovan, neizobražen, neizogiben, neizpet, ne
jen, neizpisan, neizplačan, neizpolnjen, neizpovedan, neizprosen, neizrabljen,
razen, neizravljliv, neizražen, neizrecen, neizrečen, neizrekljiv, neizsledljiv,
streljen, neizšolan, neizterjan, neiztrebljiv, neiztrohnjen, neiztrošen, neizu
neizumetničen, neizurjen, neizvajanje, neizveden, neizvežban, neizviren, neizvo
neizvršen, neizzvan, neizživet, nekaj, nejasen, nejaven, nejaz, nejeveren, neje
n, nejunaški, nekaj, nekaj, neki, nekaj, nekak, neko, nekaj, nekam, nekateri, nekazen, nekazniv,
nji, nekde, neki, nekje, neklasichen, neklican, neknjižen, nekolik, nekomercialen,
mpetenten, nekomplizieren, nekompromisen, nekompromitiran, nekomunikativen, ne
n, nekonkreten, nekonstruktiven, nekonspirativen, nekonvencionalen, nekoordini
a, nekorekten, nekoristen, nekovan, nekriat, nekrit, nekritičen, nekrič, nekri
nekrofiliija, nekrolog, nekromantija, nekronan, nekrvav, neksus, nekulturen, ne
a, nekvalificiran, nekvaliteten, nelahak, nelasten, nelegalen, nelegitimien, ne
nelikviden, neliteraren, neljub, neljubezniv, neljudski, neločljiv, nelogičen,
jalen, nem, nemajhen, nemaren, nemarkiran, nemaščevan, nemčur, nemerljiv, nemil,
kosten, neminljiv, nemiren, nemiroljuben, nemočen, nemoderen, nemoralen, nemo
nemoški, nemožen, nemški, nenačrten, nenadarjen, nenadejan, nenaden, nenadziran,
izorovan, nenaglasen, nenagleden, nenagrajen, nenadomestljiv, nenajavljen,
dljiv, nenaklepen, nenaklonjen, nemenski, nenapisan, nenapovedan, nenaraven,
rejen, , nenaroden, nenaseljen, nenasilen, nenasiten, nenavaden, nenavezan, nena
nenegovan, nenehen, nenevaren, nenormalen, nenraven, neobčuten, neobčutljiv,
delan, neobičajen, neobjavljen, neobjektiven, neobjemljiv, neobličien, neobliko
neoborožen, neobrabiljiv, neobremenjen, neobrnljiv, neobrušen, neobsegljiv,
ežen, neobstoječ, neobveščen, neobvezen, neobvladan, neobvladljiv, neobziren,
njen, neočiščen, neoddan, neodgovoren, neodklonljiv, neodkrit, neodkritosrčen,
ločen, neodločen, neodmeven, neodoljiv, neodplačan, neodpravljliv, neodpustljiv,
rasel, neodrešen, , neodtuljiv, neodvrgljiv, neodvzemljiv, neogiben, neogrožen,
usen, neokužen, neolikan, neolupljen, neomadeževan, neomahljiv, neomajen, neome
neopazen, neopisen, neoplojen, neoporečen, neopravičen, neosebni, neoskrbovan,
ter, neosvojen, neosvojljiv, neotesan, neovržen, neozdravljiv, nepazljiv, nepisar
smen, neplačan, neplaniran, neplođen, nepodkupljiv, nepodpisán, nepodprt, nepodr
nepogasljiv, nepogrešljiv, nepojasnjen, nepojasnjliv, nepojmljiv, nepoklican,
kopan, nepokoren, nepokvarljiv, nepoln, nepomemben, neponarejen, neponovljiv,
pisan, nepopisen, nepopisljiv, nepopoln, nepopularen, neposeljen, neposnemljiv,

skrbljen, nepreskusen, nepresoden, nepresojen, neprespan, neprestan, neprestop
nepreštet, neprešteven, nepretehtan, nepretenciozen, nepretiran, neptergan,
nepretrgljiv, nepretrgoma, nepreudaren, nepreudarnost, neprevarljiv, nepreved
nepreverjen, nepreviden, neprevidnež, neprevidnost, neprevodnik, neprevoze, n
voznost, neprevret, neprezvečen, nepričakovan, neprič, nepriden, nepridiprav, n
dobiten, nepridoven, neprijatelj, neprijateljski, neprijavljen, neprijazen, ne
jaznost, neprijemljiv, neprijeten, neprikladen, neprikrajsan, neprikrit, nepri
tost, neprikrivan, neprikupen, neprilagodljiv, neprilagojen, neprilagojenec, ne
lagojenos, nepriležen, nepriličen, neprilika, nepriljubljen, nepriljubljenost
priljuden, nepriljudnost, neprimeren, neprimerljiv, neprimerljivost, neprime
nepriobčljiv, nepriporočljiv, nepripoznan, nepripraven, nepripravljen, neprip
vljenost, nepripravnost, nepriročn, nepriročnost, nepriroden, neprirodnost, n
priseben, neprisebnost, neprisiljen, neprisiljenost, neprisoten, neprisotnost
neprisposobljiv, nepristen, pristnost, pristojen, pristojnost, pristie
pristopnost, pristranost, pristranski, pristrasten, prižteven, nepr
števnost, nepriviligiran, neprivlačen, neprizadet, neprizadeven, neprizaneslj
nepriznan, nepriznavanje, neprižgan, neproblematičen, neprodajen, neprodan, ne
prodiren, neprodoren, neproduktiven, neprodušen, neproizvajalec, neproizvoden
neproletarski, neprometen, neproporcionalen, nepropusten, neprosojen, neprost,
neprostoren, neprostovoljen, neprosvetljen, neprošen, neprozoren, neprožen,
nepsihološki, neraba, neraben, nerabljen, neracionalen, nerad, neradodaren, ner
dovoljen, nerafiniran, nerahločuten, neranjen, neranljiv, neraven, neravnoteže
neravnovesen, nerazberljiv, nerazburljiv, nerazcepen, nerazcepljen, nerazcvet
nerazčiščen, nerazčlenjen, nerazdelen, nerazdeljen, nerazdeljiv, nerazdrobljiv
nerazdružen, nerazdružljiv, nerazdvojen, nerazgiban, nerazgledan, nerazgonete
neraziskan, nerazjasnjen, nerazjasnjiv, nerazkrit, nerazkrojen, nerazkrojljiv
nerazločen, nerazljočljiv, nerazložen, nerazložljiv, nerazodet, nerazpočen,
nerazpoložen, nerazporejen, nerazpoznaven, nerazredčen, nerazreden, nerazreš
nerazrešljiv, nerazrezan, nerazrušen, nerazrušljiv, nerazsoden, nerazstavljen
nerazsvetljen, neraztegljiv, nerazstopen, nerazstopljiv, neraztrgljiv, nerazu
nerazumen, nerazumevajoč, nerazumevanje, nerazumljen, nerazumljiv, nerazumno
nerazumski, nerazvaje, nerazveseljiv, nerazvaje, nerazvezan, nerazvezljiv,
nerazviden, nerazvit, nerazvozlan, nerazvozljiv, nerazvrščen, nerealen, nereale
n, nered, nereden, nerednež, nerednost, nereduktibilen, neregostrian, neregula
nereligiozen, nerentabilen, neresen, neresnica, neresničen, neresničnost, nere
nerešen, nerešljiv, nerevolucionaren, nerezan, nergav, neriman, nerjaveč, nerod
neroden, nerodoviten, nerodovitnost, nerojen, neromantičen, neronski, nervoze
nesalonski, nesamokritičen, nesamoljubljen, nesamopriden, nesamostojen, nesamo
svoj, nesamozavesten, nesebičen, nesentimentalen, nesestavljen, nesingiran, ne
ren, nesimetričen, nesimpatičen, nesistematičen, nesistematiziran, neskaljen,
neskaljiv, neskesan, neskladen, nesklenjen, nesklepčen, nesklonljiv, neskončen
neskončan, neskrajsan, neskrben, neskromen, neskušen, nesladkan, neslanež, nesl
neslišan, neslišen, neslova nski, neslove nski, nesložen, nesluten, neslužben,
nesmel, nesmislen, nesmotrn, nesmrten, nesmrtnik, nesnažen, nesnoven, nesocial
nesocialističen, nesocializiran, nesočuten, nesoden, nesodoben, nesoglasen,
nesojen, nesoliden, nesomeren, nesorazmeren, nesoroden, nesovražen, nespamet,
nespameten, nespametnik, nspanec, nespecifičen, nespeč, nespečen, nespočit, n
spodbuden, nespodoba, nespodoben, nespojljiv, nespokojen, nespokoren, nspolen
nesporen, nesposeben, nespoštljiv, nspovedan, nspoznan, nspoznaven, nspri
nespravljen, nespravljen, nesprejemljiv, nspremenjen, nspremenljiv, nspret
nespriden, nsprijen, nsproččen, nesramen, n srečen, nesrečenosen, nesrečnež,
srečnik, nestalen, nestalnež, nestanoviten, nestimulativen, nestorjen, nestran
ki, nestrasten, nestrnjen, nestrohen, nestrokov, nestrpen, nestrupen, nestvo
nesumljiv, nesvesten, nesveteč, nesvoboden, nesvoj, nesvojski, neškodljiv, neše

Tempo, tempo, tempo

Tempo, Tempo, Tempo

V nejasnih, zmedenih urah smo, tempo, tempo, *Time.s New Word was American. Time.s New Word is Chinesian.*

20. 11. 2019 ob 1.29, tu pa je še več kot to dvojje ter še dvojnost med dnevno in nočno platjo. Bivanje in živost, življenjskost umetnosti in v njej naš pogled, ki kroži, hodi in ugasne. Tu je nekaj poti, misli in kompilacij, trgank, ki jih več kot dve, skoraj že tri leta hodim, slišim, pišem, berem, zapisujem, lepim ... in cefram. Raznorodni zapiski, ki so mi v pomoč za nadaljnja razmišljanja in bodoče odločitve o naši skupni razstavi: naši, ker ne gre za mojo, osebno, lastno, *one band*, niti *one head* razstavo, več nas je tu. Razstava, ki bo, bo nova, zdaj počasi, zelo počasi, po mesecih, po dnevih, po dnevu in po noči dobiva bodočo obliko ter ima tudi že projekcije, vsebine, tudi konkretne vsebine, podobe, besede in naslov. Naslov je zdaj že zanesljiv: »Introspektiva«; tokratna introspektiva bi bila lahko številka 3 ali 5, ker sem ta princip razmišljanja in dela doslej že uporabil.

Gledan-je nazaj, razstava pa šele bo (nekateri temu sicer še vedno rečejo »projekt« – poslovna beseda in kako obscen termin, v resnici!), prihodnost razstave bo. Poskus razstave, bomo videli, kakšen, če natisnjeno bereš, potem tudi že vidiš: prisotnost in poskuse prikaza preteklosti. Očitno – vsaj v osrednjem delu razstave – tudi poskus prikaza nekega *arhaičnega patosa*, tu naj bi bil neki drugi prostor in čas. Ne tukaj in ne zdaj.

Kako debela pa sploh je sedanost in kako ozka je v eksplozijah sedanost? Transplantacijski modeli preteklosti, preteklost je zaigrana, zgodovina je narejena, posneta, prej na celuloid, danes na digitalno. Digitalno je vse.ob.vsega.joče, nastaja totalno, a to ostaja predvsem retorično.

Razstava in prostor sta nam kajpak dana le za zelo določen čas, *short-term memory*. Sta le za določen čas in določen prostor ter pod določenimi pogoji. In le delam.o se, da je galerija javni, odprti prostor. Zdaj, tukaj imam.o *rant*, vrata, ki so kar ozek vhod, in naprej je sprejemna soba ter potem dvorana. In tam še ena dvorana in še tri. In ta prostor ni nikoli prazen niti ni nenaseljen. Osnovne koordinate iz leta 18 ostajajo še v letu 19 in bodo v 20.

Stari spomini so iz otroštva. Kako narediti navzočnost preteklega, ne kot ena, eden, morda sedem in štiriindvajset, dva in še najmanj štirje časi so in tu naj bi bil ustavljen, izvzet iz današnjega gibanja, zunaj drvenja. »*Think of temporal events such as rain, snowfall, wind acting upon and altering either immediately, temporarily or slowly over time*

We're in unclear, confused hours, tempo, tempo, *Time.s New Word was American. Time.s New Word is Chinesian.* 20.11.2019, 1.29h, but there's more here than these two, the duality between the "day" and "night" side as well. Art's being, its liveliness, worldliness, and our view within art, a view that circles, walks and dies. There are some paths, thoughts and compilations here, some collages that I have been walking, hearing, writing, reading, recording, gluing ... and shredding for more than two, almost three years. Various notes that are helpful in furthering my thinking and making future decisions on our collective exhibition: our because it is no longer mine, personal, my own, *one band* or *one head* exhibition, there's more of us. An exhibition that will come to be will be new, now it's slowly, very slowly, after months, after days, after day and night taking its future shape and it also has projections, contents, even concrete contents, images, words and a title. The title is already reliable at this point: "Introspection"; this could very well be introspection no. 3 or 5, because I've already used this principle of thinking and working in the past.

Looking back at it, while the exhibition is yet to take place (although some still call it a "project" – a business word and an obscene term, indeed!), its future is yet to take place. An attempt at an exhibition, we'll see what will come of it, and if you're reading this then you already see: the presence and attempts to put the past on display. Obviously – at least in its main part – some *archaic pathos* as well, we're dealing with a different space and time here, supposedly. Not here and not now.

But how thick actually is the present and how narrow is the present in its explosions? Transplantational models of the past, the past is enacted, history is recorded, on celluloid in the past, now in digital. The digital is all. in.brace.ing, it is produced totally, but that remains mostly rhetorical.

The exhibition and space are, of course, given to us for a very short time, "*short-term memory*". Only for a certain time and a certain space and under certain circumstances. And I.we pretend that the gallery is a public, open space. Now, here I.we have a rant, a door that is quite a narrow entrance and first there's the reception room and then the hall. And then another hall and three more. And this space is never empty, neither is it uninhabited. The basic coordinates from 2018 are still the same in 2019 and will remain so in '20.

the geography of a place.« Svet je bolj čuden, kot je pekel, in danes niso več dovoljene sanje in jutri ni nov dan. Ne le družba, ne le umetnina in ne le razstava, tudi umetnik je bojno polje.

Hodim in mislim, ampak nazaj. Predelava preteklosti naj bi bila koncept in konstrukcija prihodnosti, pa zdaj zelo dvomim, da tako kam gre. Preteklost, nasprotno od pričakovanega, ne daje zares nobenih zaobljub. Čas je itak le naš koncept, izmislek. Čas pa je, saj ga vidimo, kako briše, lomi, ko je sled v materialu ali sekvenca dogodkov, prizorov, človeških, bioloških in naravnih ter planetarnih. Če le teh ni, tudi časa ni. Tudi prostor je nič, če iz njega umakneš vse točke, objekte, telesa, vodo, zemljo ..., potem ni več prostora, ni niti obzorja. Tudi preteklost je koncept, traja lahko le sedanji trenutek, ko smo, potem ko se je že zgodilo.

Tistemu času so rekli »postmodernizem«, rekli so tudi »vzhod«, »socializem«, pa »ex«, ko pa rečem.o »jaz«, je to še moj spomin, ne le kolektivni. Če je duh, je ta v spominu, iz spomina. Spomin pa je v gibanju, vedno je v gibanju, nikoli ne stoji, lahko ga lovimo, prepoznavamo, ne moremo pa ga polno zajeti in strpati v predale, arhive, ga katalogizirati; in spomin le delno lahko zajamemo v razstave, ker ni samo iz gradiva. Pa vseeno, sledi so podobe, slike, kipi in v nas je spomin, lebdi, se drži in v gibanju je, v telesu čas, ki je in je hkrati tudi že minil. Ko neke zdajšnje, torej zunanje podobe, vonj, zvok, besede, pesmi, napevi v nas govorijo in drugi molčijo, stari čas prav tako zveni in molči, govori in gori, kar je zdaj v nas in hkrati ni. Blodimo, preganjajo nas pretekle podobe, vonjave, besede, ljudje ... in seveda tudi tisti, tiste, ki jih sploh nismo videli niti slišali. Preteklost zato ni prisotna, ker nikoli ni popolnoma sedanjost. Ponavljanje, repeticijska preteklega pa kljub temu obstaja, tudi sedaj, ko se to vrti in se obrača.

Ponovimo: muzej ni samo to, kar kaže, še bolj je to, kar skrije. »*What they put on view says a lot about a museum, but what they don't put on view says even more.*« Galerija je simbolni in tudi konkretni prostor, človek je v znaku, reprezentaciji in tudi v resničnem prostoru in je na poti, po poti gledanja: TEMPO ČLOVEKA, ČAS PROSTORA IN PROSTOR ČASA se mešajo na razstavi. Čeprav je človek splezal na vrh vsega, je čas, pravzaprav njegove sile, tisto, kar neprestano oblikuje prostor. Če jih poznamo, kako razumemo snovne in prostorske mere časa: OBLIKE ČASA, MERE ČASA? Prostor ali oblika, potem transfer, ki je gib. Ni nujno kaos, množica pa je zagotovo, čeprav je to stereo-

Old memories are from childhood. How to make present that which is past, not as one, single, perhaps as seven and twenty-four, two and at least four seasons, and yet here time should be stopped and exempted from present-day motion, be outside the rushed pace. "*Think of temporal events such as rain, snowfall, wind acting upon and altering either immediately, temporarily or slowly over time the geography of a place.*" The world is more peculiar than it is a hell, and today dreams are no longer permitted, and tomorrow is not a new day. Not only society, not only an artwork and not only an exhibition, the artist as well is a battle field.

I'm walking and thinking, but backwards. Reshaping the past is supposedly a concept and construction of the future, but now I seriously doubt that this can get us anywhere. The past, contrary to expectations, does not really give any promises. Time is our own concept, no doubt, our idea. And time is, we can see how it eradicates, how it fractures, it's a trace in a material or a sequence of events, scenes, human, biological and natural and planetary. If these alone are no more, neither is time. Even space amounts to nothing, if one removes from it all points, objects, bodies, water, earth ... then space is no more, neither is the horizon. The past is a concept as well, only the present moment can last, when we are after that which has already happened.

That time was called "post-modernism", and it was also called "the east", and "ex", but when I we say "I", this is still "my own" memory, not only a collective one. If spirit exists, it does so in memory, from memory. And memory is in motion, it is always in motion, it never stands still, we can pursue it, recognise it, but we cannot fully capture it and cram it into filing cabinets, into archives, catalogue it; only partially into exhibitions, conditionally, because memory does not consist of material alone. Nevertheless, traces are images, paintings, sculptures and it is within us, memory, it floats, holds on and remains in motion, in a body it is time that at once is and has already passed. When certain current, i.e., external images, scents, sounds, words, poems, songs speak inside us and others remain silent, the old time also resonates and remains silent, it speaks and burns what is and isn't inside us at the same time. Our thoughts wander, we're haunted by past images, scents, words, people ... and, of course, by all those we've never even seen or heard. The reason why the past is not present is because it is never

tip, vendar tako občutimo prisotnost preteklega, družbeno kot množstvo in kot ljudstvo. Posamezno pa je čisto majhno, majčkeno.

Gledanje v tem primeru je zrcaljenje, odsevanje, dialog in pogajanje: gledanje-konzerviranje. Številni videzi, njihovo prepoznavanje in zlaganje ... in seveda tudi cenzura, izguba in nezvestoba, nelojalnost do preteklega.

V vsakem muzeju je. Pa še to je (!): v tem smo skupaj, tudi jaz sem namreč gledalec, morda bolj kot ustvarjalec sem zdaj gledalec. Sicer se dela še iščejo in nekatera so skrita, stran od tukaj in tudi stran od mene. Včasih, potem ko pridem bližje, imam občutek, da sploh niso moja, da tega nisem naredil, dobesedno: *nisem jaz, nekdo drug je*.

Zdaj ko to pišem, sem se znašel v posebnem položaju: v zadnjih letih sem imel večkrat selitev skladišča, ki je depozit, *art-deposit*, in v rokah sem imel dela, v številnih rokah navlako in težo ter volumen preteklosti. Z deli sem naredil zelo veliko korakov, če bi šel umetnik v drugo smer, bi prišel na Triglav. Ali je in kako je to sploh mogoče integrirati?! V tem sem še vedno, ker nisem razrešil problema sedanjega prostora niti prostora omenjene »zgodovinske razstave«.

Zadnji dve leti in pol sem torej v neki latentni situaciji preteklega in velikokrat v nelagodnem premišljevanju preteklega in fizike, teže »teles preteklosti«, kar so v tem primeru materialna dela. Tu so še izgubljena, uničena dela, ki jih ni. Snov je in material in je tudi prah in pepel za *pregledno* razstavo.

Umetnost in tudi jaz kot umetnik poleg upočasnitve in afirmacije potrebujem veliko več časa in pogledov, odmik, nedelo, da bi si mogel vzeti čas in prostor, in to ne v službi novih in novih referenc, novih in novih dogodkov, ampak kdaj tudi kar tako, za *prazen ništrc*, ne le zaradi vzpostavljanja tega ali onega novega dela, novega projekta, nove razstave, ampak da bi si v pavzi, premoru sploh šele ustvaril neki smisel in morda celo neko skupno površino.

Lahko bi na primer vzel, kar izbral nekaj del, ki na svoji površini tematizirajo preteklo, ker so zamrznjen proces, ustavljen čas, material, vzeti iz gibanja – slike z zrakom, pigmentom, peskom, mokre risbe ... – glede na to, da so ta dela zelo fluidna in minljiva.

In če današnji čas lahko razumemo tudi kot »norost vedno novega«, me zato zelo zanima gledanje, vzpostavljanje pogleda nazaj, v drugo, nasprotno smer, pa čeprav je to mukotrpno in mučno. »Opozicijski pogled«: ne pogled danes, tukaj in zdaj, niti »prihodnost zdaj«, v naprej, am-

completely the present. Repetition of what has passed nevertheless exists, even when it spins and turns.

Again: a museum is not only what it puts on exhibition, to an even greater extent it is what it conceals. "*What they put on view says a lot about a museum, but what they don't put on view says even more.*" The gallery is a symbolic as well as concrete space, and man is in a sign, in a representation and also in real space and he is on the path, along the path of observation: THE TEMPO OF MAN, THE TIME OF SPACE AND THE SPACE OF TIME are all intertwined in the exhibition. Even though man climbed to the top of it all, it is time, or rather the forces of time that endlessly shape space. Do we know how we understand material and spatial measures of time? SHAPES OF TIME, MEASURES OF TIME, space and/or shape, and then a transfer that is a movement. It's not necessarily chaos, but it undoubtedly is a multitude, even though this is a stereotype, but that's how we sense the presence of what has passed, the social as multiplicity and as a people. While the individual, on the other hand, is terribly small, tiny.

Observation – in this case – is mirroring, reflection, dialogue and negotiation: observationconservation. Numerous appearances, recognizing and sorting them ... and of course censorship as well, loss and unfaithfulness, disloyalty to what has passed. In any case, the museum is. And this is, as well (!): we're in this together, for I am also a spectator, perhaps even more than a creator I am now a spectator. The works are still searching for themselves and some of them are concealed and are away from here and also away from me. Sometimes, after I come closer, I have the feeling that they aren't even mine, that I didn't make them, literally: *it's not me, it's somebody else*.

As I'm writing this I've found myself in an extraordinary situation: in the last couple of years, I've moved the warehouse, which is a depository, an 'art-depository', several times and in my hands I've held works, in numerous hands rubbish and the weight and volume of the past. I've done many steps with them, if an artist was to take a different direction, he would have reached Triglav. How to even integrate all this?! I'm still in it, because I haven't solved the problem of the present space, nor the space of the "historical exhibition" mentioned above.

So, for the last two and a half years I've been in some kind of a latent situation of 'what has passed' and, on numerous occasions, in an uncomfortable contemplation

pak v nazaj, *nazaj pogled, pogled nazaj*. To pa konkretno pomeni: najti in prinesiti stara dela ter jih dati v ta čas in sodobni kontekst, jih pogledati v tej današnji svetlobi in luči s pomočjo le nekaj projekcij, svetlobe in senc. S tem ne mislim, da bo šlo tu za recikliranje, za postopke »re-use«. Sicer zdaj ne vem, ker še ne morem vedeti, kakšni učinki bodo tako nastali. Seveda to, ta način, ta postopek ni nič novega, veliko je primerov, delovanj, on, ona to včasih imenuje »rekonstrukcije« in tu se s tem – verjetno – vedno sproža nekaj novega, samo da jaz tega v našem primeru ne bi razumel kot »rekonstrukcije«.

Svet pred našimi očmi razpada. »Zgodovinsko znanje« je lahko le kronološka ploskovitost, zgodovinsko neznanje pa ni nič boljše. Kakorkoli, zgodovinoepisje je zunanje. Sedanjost, preteklost, predpreteklost ... Umetnost ni zgolj dokument današnjosti, seveda tudi ne prihodnosti. Lahko je zarisovanje, druge koncentracije, v tretjem zanikanje časa. Polifonija časov, tudi hkratnost. Ali torej soobstajajo različne časovne plasti? V enem prostoru, v okviru enega dogodka – sočasno? Prostorsko-časovna prepustnost, zato bo kronologija tu namerno zrušena. Sedanjost namreč tudi kot perspektiva ne dosega preteklega in ga je nezmožna celostno zaobjeti. So različni pogledi, perspektive, različna štetja, različna merila prostora časa. »Na videz prosto odprta vizualizacija časovne razpršenosti oziroma iluzija prostega prehajanja med različnimi vizualno-časovnimi plastmi je prevedena v svoje nasprotje, saj s fragmentarnostjo, delnostjo in sporadičnostjo sleherni poskus zgodovinske rekonstrukcije preteklosti pravzaprav sporoča, da pogleda časovne celovitosti ni mogoče zaobjeti, saj ta ne obstaja.«

Poleg tega »ne« je še nekaj drugega, kar je: kako je notri in znotraj, kako smo ..., ko smo večji od znotraj, kot smo od zunaj, kot smo veliki, torej majhni zunaj, je osebni notranji prostor večji od zunanjega. Pa to ni fikcija, to tako občutimo: osebni prostor gre v notranjost, v globino, v notri in se tam tudi kdaj ustavi, medtem ko pa gre zunanji videz, svet neprestano ven, se nenehno veča, širi in menja, vse zunaj se spreminja, neprestano. In tu je to vprašanje, kako in koliko še v tem neskončno velikem medijskem svetu obstaja možnost spomina oziroma spominjanja v aktualnih svetlobnih letih podob, »emotions pictures / in motion pictures«, »save as ...« se sprašujejo: »What will remain of new media art?« Tempo, tempo, tempo, prostor in prostorska razmerja v času, trenutek v neprestanem gibanju: »moment in continuous motion« gledamo, slišimo. Staro ni več sedanje, še manj sodobno, umetnost pa je živa

of the past and physics, the weight of 'the bodies of the past', which, in this case, are material works. There are also works that have been lost, destroyed, that are not here. Matter is and material is and dust is as well, and ashes are for an *overview exhibition*.

What art, and I as an artist, also needs besides a slow-down and affirmation is a lot more time and more views, withdrawal, idleness, to be able to take some time and space, and not do so at the service of more and more references, more and more events, but sometimes also just *for the heck of it*, not only to establish this or that 'new' work, new project, new exhibition, but to take a pause, a break and only then create some sense and perhaps even a common surface.

But I could, for instance, take or just choose some works that on the surface thematise the past, because they're a frozen process, frozen time, material taken out of motion – paintings with air, pigmentation, sand, wet paintings, etc. – considering that works are also very fluid and transient.

The time of today can also be understood as "insanity of the always new", and this is why I am very interested in observation, in establishing a retrospective view, a view in a different, the opposite direction, even if that's very painstaking and burdensome. "The oppositional view": not the view today, here and now, not even "*the future now*", forward, but backward, a *back view*, a *view back*. In concrete terms, this means: to find and bring old works and put them into this time and the contemporary context, to look at them in the light of today with the help of only a few projections, light and shadows. By that I don't mean that this will be about recycling, about procedures of "re-use". At this point I cannot say, though, because I can't yet know what the effects will be. Of course, all of this, this method, this procedure is nothing new, there are many examples, activities, he, she sometimes calls it "reconstructions", and here, with this, something new is always – probably – sparked off ... Only that in our case I wouldn't understand it as "reconstructions".

The world is falling apart before our eyes. "Historical knowledge" can only be chronological sheetlike flatness, and historical ignorance is no better. In any case, historiography is external. The present, the past, the past-before-past ... Art is not merely a document of today, or, indeed, of the future. It can be an outline, sometimes it's concentration, elsewhere it's the negation of time.

ali pa sploh ni – kajti stara umetnost je *neživo-živa*. Umetnost – moderno – ni nekaj običajnega, znanega, je nekaj, kar je prelomno, novo. *NOVO, NOVO ... , NORO, NORO ...*

Kdo ima moči in vplive v sodobnosti, vrvice, žice v kaosu hiperprodukcije in kdo ima nadzor nad njo? Sedanjost je nepregledna, kje je teren, boj umetnosti? Njena oblika in aktualna mera – kakšni sta? Tu vidimo rob, celo konec, poraz s spremenljivostjo, hitrostjo sprememb, v okvirih in robovih vidne umetnosti, razcepljene med izbrisom in vedno vnovičnim pojavljanjem v istem trenutku. Prisotna sedanost in odsotna preteklost določata standardne okvire sodobne, prej moderne umetnosti. »Noro novo« je shizofren postopek v sodobni (praktično-teoretični) umetniški krajini, ki jo med drugim reprezentira »urednik«, to je kurator, ko v sodobni umetniški praksi postane temeljni imperativ: novice, novosti. »*Prebijaj meje ali izgini!*« kriči modernistični in zdaj še sodobni diktat, ki vedno znova razglša gospostvo novega za vse prihodnje čase, in imperativ novega je tisto staro, ki naj velja za zmeraj.

Ne hodim več, sedim in berem naprej: »Dogaja se tudi gentrifikacija prebojev.« in »Imperativ po izjemno visoki frekvenci takih prebojev je zelo nasilen in podjarmljivoč, ne samo do umetnikov, ampak tudi do teoretikov/kritikov, ki so prisiljeni v hitre evalvacije in pavšalne selekcije, saj je na obzorju vedno že nov projekt,« piše in opiše ona kot shizofren postopek v teoriji in praksi ter seveda še prej in prej in pred tem v »*umetniku na delu*«. Bližina umetnosti in kapitalizma: »takšni cinični in drugačni obrati iz sicer prvotno bolj resničnih, celo 'eksistenčnih' vzgibov storjenih prebojev v modernizmu so danes tiste novosti, ki so nadomestile romantizirano norost umetnika. Ni več nor umetnik, norost se je prenesla na površino, ki je podivjala. Sama institucionalna zahteva umetnosti je postala participacija v neskončni produkciji novega in v treningu kreativnih kontekstov, s katerimi bo mogoče zmagati na sodobnem trgu provokativnih in političnih umetniških projektov.« Še in še mnogokje. *NOVO, NOVO ... , NORO, NORO ...*

Gledan-je nazaj, ko razstava vendarle bo in bo sedanji trenutek včeraj, več podob časa naj bo, čeprav ne živimo veččasnosti, ampak prav obratno, minljivost. Spredaj in je zadaj, obraz in potem hrbet. In znotraj je. Zgoraj, spodaj, zraven, zadaj, pred ... tabo. Tu zgoraj, spodaj, zraven, zadaj, pred ... teboj. To je to, tam je tam, tu je tu ... Tam in tam ter tam in tam, tam ... To in to in ono in to in to in ona, kot razstava. Pa še tako in tako tudi. Poskusi, začasni prostorski

A polyphony of times, and their simultaneity as well. Do different temporal layers therefore coexist? Within a single space, single event – simultaneously? Spatial and temporal permeability, that is why chronology will intentionally be destroyed in this case. Because the present does not (neither does perspective) comprehensively capture the past and is incapable of doing so. There are various views, perspectives, different 'counts', different 'measures' of the space of time. "Seemingly freely open visualisation of temporal dispersal or, rather, the illusion of free passage between different visualtemporal layers is translated into its opposite, for with fragmentarity, partiality and sporadicity each and every attempt to historically reconstruct the past in fact announces that the view of temporal comprehensiveness cannot be captured, because it doesn't exist."

There's something else besides this "doesn't", and that is: how is it inside and within, how we are ... when we are larger on the inside than we are on the outside, than we are large, that is, small on the outside, the personal internal space is larger than the outside space. And this is not fiction, it's how we feel it: personal space goes within, deep down, into the inside and sometimes it also stops there, while external appearance, the world is continuously going out, it's continuously growing, expanding and switching, everything 'outside' keeps changing, continuously. And here we have the question of how and how much does the possibility of memory and remembering in actual light years of images even exist in this infinitely large media world, "emotions pictures/in-motion pictures", "save as ..." ask themselves: "*What will remain of new media art?*" Tempo, tempo, tempo, space and spatial relations in time, a moment in continuous movement: we observe, hear a "*moment in continuous motion*". The old is no longer what is present, even less so contemporary, while art is alive or it is no more – because old art is *in-animately-alive*. Art – what is modern – is not something ordinary, wellknown, it is a breakthrough, something that's new. NEW, NEW ... HAS A LOOSE SCREW ...

Who has the power and influence in contemporaneity, the strings, wires in the chaos of hyperproduction and who has it under control? The present is non-transparent, where is the field, the struggle of art? Its shape and actual measure, what are they? Here we see an edge, even an ending, a defeat with the variability, the speed of changes, in the frameworks and edges of visible art,

palimpsest in nakopičen in zgoščen asemblaž: izbrana in prikazana dela na zamišljeni in trenutno izmišljeni razstavi, na depozitu, pa povezuje in združuje le ljubezen.

which is split between eradication and endless repetition in the same moment. A present present and an absent past, these are the standard frameworks of contemporary, what before was modern art. "Having a new loose screw" is a schizophrenic procedure in the contemporary (practical + theoretical) artistic landscape that is, among others, represented by the "editor", i.e., the curator, when he/she becomes the fundamental imperative in contemporary artistic practice: news, novelties. "Break the boundaries or get out!" screams the modernist and now even the contemporary dictate, which over and over again announces the nobility of the new for all future times, and the imperative of the new is the old that should hold true forever and ever.

I no longer walk, I sit and I read on: "Gentrification of breakthroughs is also taking place": "The imperative of an extremely high frequency of such breakthroughs is very violent and subjugating, not only towards artists, but also towards theoreticians/critics who are forced to make quick evaluations and approximate selections, because there's always a new project on the horizon," is what she writes and describes as a schizophrenic process in theory and practice and of course before that and before that and before that in "*the artist at work*". The proximity of art and capitalism: "Such cynical and other shifts from what were initially more real, even 'existential' inclinations of the breakthroughs that took place in modernism are nowadays the novelties that have replaced the romanticised insanity of the artist. It is no longer the artist who's insane, insanity has been transferred to the surface, which has gone mad. The institutional demand of art has now become participation 'in the endless production of novelty and in the training of creative contexts with which it will be possible to win on the contemporary market of provocative and political art projects'." More and in many more places. NEW, NEW ... HAS A LOOSE SCREW ...

Looking back at what was, whereas the exhibition is yet to take place and "the present moment will be yesterday", let there be multiple images of time, even though we don't live multitemporaneity, quite the contrary, we live transience. In front and behind, the face and then the back. And it is inside. Above, below, beside, behind, before ... you. Up above, below, beside, behind, before ... you. This is this, there is there, here is here ... There and there, and there and there, there ... This and this and that

and this and this and her, as an exhibition. And thus and thus, as well. Attempts, a temporary spatial manuscript and an accumulated and condensed assemblage: the chosen works that are presented in the conceptualised and currently made-up exhibition, in a depository, are connected and united by love and love alone.

*Potovanje po sublimnih
pokrajinah introspekcije*

*A Journey through the Sublime
Landscapes of Introspection*

Umetniško delovanje različnih in med seboj nasprotujočih si tokov v dogajanju na likovnem prizorišču sredi osemdesetih let, v burnem obdobju ob agoniji skupne jugoslovanske države in napovedujoči se demokratizaciji družbe, je določalo predvsem nasprotje med neoekspresionizmom nove podobe in slikarstvom s konceptualnim izhodiščem, ki je bilo utemeljeno na zamisli o apropiaciji in recikliranju podob. V tem izrazito razburkanem, po svoje spodbudnem in včasih skrajno kontradiktornem obdobju transformacije, in sicer tako družbe kot vladajoče ideologije in vrednot, je bilo vsako umetniško delovanje tudi svojevrsten komentar in nanašanje na sočasno družbeno stvarnost z vsemi njenimi skrajnostmi in specifikami ter hitrimi spremembami, ki so relativizirale vrednote in tudi vrednostne sisteme.

Poskusu povezovanja in priključitve mednarodnim tokovom in estetiki ekspresivnega v ustvarjanju nove podobe sta stala nasproti poudarjanje nacionalnega in njegova tematizacija v delovanju skupine IRWIN. Poudarjanju individualizma, originalnosti in osebnih mitologij pri enem segmentu so stali nasproti NSK-jevski kolektivism in apropiacija ali diktat motiva. Vsekakor je v tej razdvojenosti in na svojstven način tudi komplementarnosti dveh izhodišč nastala obsežna likovna produkcija, kar je privedlo do raznolikega, konceptualno in estetsko raznorodnega, a nekako umetniško spodbudnega in dinamičnega dogajanja.

Za to prizorišče, ki ga je svojevrstno in izvirno dopolnjevala še abstrakcija, utemeljena na izhodiščih prevpraševanja gledalčeve recepcije podobe (Bojan Gorenec, Sergej Kapus...), je bilo značilno izjemno dinamično, kompleksno in za tisti čas ter družbene razmere in specifične brez dvoma zelo zgovorno umetniško artikuliranje nevrvalgičnih pomenskih točk v antagonistični družbi ob koncu obdobja samoupravnega socializma.

V ta preplet estetskih in idejnih kontradikcij, nasprotij ter usmeritev je sredi osemdesetih let nenadoma in izjemno odločno posegla skupina Veš slikar svoj dolg, ki je s svojima prvima instalacijama v letih 1986 in 1987/88 v Galeriji Škuc temeljito pretresla in spremenila tok tedanjega dogajanja. Delovanje skupine V.S.S.D., ki sta jo sestavljala Janez Jordan in Alen Ožbolt, so med drugim v številnih temeljnih prvinah določale refleksija in istočasno totalna podreditve celote umetniškega prostora ter sprevrnitev ustaljenih

The artistic activity of different and opposing currents on the fine art scene in the mid-1980s, during the turbulent period of the agony of the common Yugoslav state and the approaching democratization of society, was particularly determined by the opposition between the neo-expressionism of the New Image and painting based on the concept of appropriating and recycling images. In this exceptionally tumultuous and in a way stimulating and sometimes extremely contradictory period of transformation of both society and the dominant ideology and values, every artistic activity was also a comment on and reference to the contemporaneous social reality with all its extremes, specificities and quick changes that relativized values and value systems.

The attempt to connect with and join the international currents and the aesthetics of the expressive in the creation of the New Image was opposed by an emphasis on the national and its thematization in the work of the IRWIN group. The emphasis on individualism, originality and personal mythologies in one segment stood in contrast to NSK's collectivism and the appropriation or dictate of the motif. In this split and, in a way, also the complementary character of the two starting points, an extensive production of fine art was created, which led to a diverse, conceptually and aesthetically heterogeneous yet artistically stimulating and dynamic happening.

This setting, which was uniquely and originally complemented by abstraction based on the principles of questioning the spectator's reception of the image (Bojan Gorenec, Sergej Kapus...), was characterized by an exceptionally dynamic, complex and, for the time and surrounding social circumstances and specifics, doubtlessly highly telling artistic articulation of the problematic substantive points in an antagonistic society as the period of self-management socialism drew to a close.

In the middle of the 1980s, the Veš slikar svoj dolg (V.S.S.D.) / Painter do you Know your Duty Group suddenly and very decisively intervened in this intertwining of aesthetic and ideological contradictions, oppositions and orientations. With its first installations in 1986 and 1987/88 at the Škuc Gallery in Ljubljana, it fundamentally shook and changed the course of the happening at the time. In many of its fundamental dimensions the operation of the V.S.S.D. group, consisting of Janez Jordan and

načinov razmišljanja in tradicije v odnosu med realnim (gledalčevim) in estetskim prostorom umetnine.

Raba simbolno nasičenih predmetov in oblik (na primer trnova krona ali krog, žebli in drugi fragmenti z močnim pomenskim nabojem) dopolnjuje to umetniško plastenje številnih različnih pomenskih in snovnih ravni – gole snovnosti, abstraktne igre vzorcev, simbolov, figur in kolažev. Celota teh prepletov skupaj z množstvom različnih zornih kotov, pogledov in konstelacij se tako zazdi raznovrstna, bohotna, neobvladljiva in skoraj nepregledna kompilacija fragmentov, drobcev in sestavnih delov. Takšna je bila prva instalacija skupine V.S.S.D. leta 1986 z naslovom *Veš slikar svoj dolg I.* v Galeriji Škuc, pri kateri je gledalec dobil izjemno močan vtis silovitega, neobvladljivega izbruha form in likov ter materije, barv in zvoka v prostoru.

Tukaj lahko govorimo o totalnem prostoru instalacije, ki s svojim izrazitim občutenjem nezaključene, procesualne celote, s svojo neskončnostjo, vseobsegajočo in gledalca prežemajočo formalno raznolikostjo ter skrajnostjo formalne govorice ustvarja občutek ali bolj neizogiben vtis sublimnega prostora, ki je povsem očiten in gledalca v temeljih pretrese in prevzame. Ta potencialno neskončna, diverzificirana prostorska postavitev formalno bohotne erupcije oblik, barve, teme in svetlobe, ki se zrcali na zdrobljenih ogledalih, ter množice detajlov, fragmentov in posameznih delov je bila zasnovana kot sublimen prostor, ki je povsem prežl in zaposlil vse čute gledalca ter ga navdal z nekakšno distancirano fascinacijo.

Celovita zasedba vseh sob Galerije Škuc je bila osnova za instalacijo razmeroma velikih mer, ki je gledalca prevzela tudi s sugeriranjem neskončno obsežnega, nezaključnega prostora in raznorodnega konglomerata form, fragmentov, odlitkov, slik, ognja in peska ter lesketajočega se odsevanja na zdrobljenih ogledalih. Dokaj obsežen galerijski prostor, ki ga je v celoti zasedla instalacija in sugerirala neskončnost ali vsaj izjemen obseg oziroma velikost celote, tako ni bil v kontradikciji, kakršna je značilna za modernistično sugeriranje sublimnega. Pri slednjem je prav ta primarni vtis strahospoštovanja in nekoliko dvoumnega občutja popolne prevzetosti nad neskončnim in neukrotljivim pogosto v nasprotju z razmeroma skromnimi merami slike ali skulpture, ki naj bi vzpostavila tovrstna občutenja sublimnega pri gledalcu.

V inscenaciji V.S.S.D. pa je bil tako tudi z obsegom instalacije ohranjen učinek sublimnega občutenja, kakršno

Alen Ožbolt, was determined not only by their reflection on and a simultaneous total subordination of the entire art space, but also their subversion of the established ways of thinking and of tradition in its relation between the real (spectator's) and the aesthetic space of an artwork.

The use of symbolically-loaded objects and forms (for example, a crown or a circle of thorns, nails and other fragments with strong connotations) complemented this artistic layering of numerous different levels of meaning and materiality – bare materiality, abstract play of patterns, symbols, figures and collages. The entirety of these intertwinements together with the multiplicity of various angles, views and constellations thus appeared as a diverse, exuberant, uncontrollable and almost messy compilation of fragments, bits and composite parts. Such was V.S.S.D.'s first installation in 1986 entitled *Painter do you Know your Duty I.* at the Škuc Gallery, which gave the spectator a very strong impression of a forceful, uncontrollable explosion of forms, figures, matter, color and sound in space.

Here, we can talk about the total space of the installation, which, with its distinct feeling of an unfinished, processual whole, with its infinity, its all-encompassing formal diversity that washes over the spectator, and its extreme formal language, creates a feeling or, rather, the inevitable impression of a sublime space that is quite obvious and fundamentally shakes and overwhelms the spectator. This potentially infinite, diversified spatial arrangement of a formally exuberant eruption of forms, color, darkness, light reflected in broken mirrors and a collection of details, fragments and individual parts were conceived as a sublime space that fully permeated and employed all the spectator's senses, filling them with a sort of distanced fascination.

The total occupation of all the rooms of the Škuc Gallery was the basis of a fairly large-scale installation that also overwhelmed the spectators by suggesting an infinitely extensive uncompleted space and a heterogeneous conglomerate of forms, fragments, casts, paintings, fire, sand, and glimmering reflections on broken mirrors. The relatively large gallery space, occupied entirely by the installation that suggested infinity or at least an extraordinary size or scope of the whole, was thus not uncharacteristic of the modernist suggestion of the sublime. Here the primary impression of the awe and

je mogoče doživeti ob nekaterih skrajnih naravnih pojavih. Prav ta vizualizacija in ponovna kreacija naravnih učinkov, ki nekako podvajajo naravo in njene procese, sta bili med najizrazitejšimi in temeljnimi hotenji skupine, kar sta avtorja navajala tudi v intervjujih in izjavah.¹

Delati kot narava je bila vodilna idejna zasnova številnih del in prostorskih postavitev, pri katerih je bila reinvencija naravnih form izpostavljena z jasno vidnimi sledmi procesov nastanka, ki so povzemali ali ponavljali naravne procese (ogenj, nalaganje plasti materije skozi čas, erozija snovi ...). Združevanje in prepletanje različnih medijev, materialov in tehnik v delu V.S.S.D. sta porajala dokaj obsežne in kompleksne instalacije. Njihovi temeljni formalni vodili sta bili mimetična reinvencija prvinskih naravnih procesov, stvarjenja oblik iz inertne materije ter prevzetost nad vitalnostjo in intrigantnostjo naravnih oblik. Kot sta zapisala sama avtorja, njuno delo postavlja »pravo naravo na mesto podobe in podobo na mesto narave«. ²

Vendar pa njuno ustvarjanje stopa iz modela posnemanja ali izhajanja iz narave – je onkraj narave ali nad njo in v poziciji, kjer se iskanje edinstvenih oblik ravna po načelu izenačenosti obeh polov, saj je po mnenju avtorjev »umetnost na kraju narave in narava na kraju umetnosti«, sta torej istopomenski in enakih oblik. ³ Posledično torej njun pristop ne temelji na delovanju po naravi, neposrednem zgledovanju po naravi, ampak je delovanje v dobi po naravi – »narava je lahko presežena, opuščena, izginula ali uničena – [po] njej pa še vedno nastaja umetnost«. ⁴

Delovanje V.S.S.D. tako ne temelji na posnemanju ali ponovitvi kreacij narave, temveč je nekakšna nesistematična, kaotična podoba umetnosti, ki je uporabljena kot naravni, prvinski material, s katerim avtorja v svojih procesih, instalacijah in posameznih delih ustvarjata kompleksne nove celote. Namen oziroma raba teh novih konfiguracij je med drugim ponazoritev umetniških form iz repertoarja umetnosti preteklosti, njihova eruptivna kompilacija v delih nove narave, v umetnosti, ki deluje na naravni način celote, sestavljene iz umetniških oblik. Taka primera sta cikel grafik in reliefna dela, ki so jih navdihnili slogi iz zgodovine umetnosti, od gotike do art nouveauja.

Te prve instalacije V.S.S.D. iz začetnega obdobja delovanja skupine, torej iz srede osemdesetih let, so tako del tistega izjemno pomembnega, temeljnega impulza moderne umetnosti, ki teži k zanikanju zgolj lepega, torej tistega, kar se veže na popolnost in skladnost, medtem ko nasprotno izpostavlja sublimno, nekoliko grozeče in nelagodje vzbu-

the somewhat dubious feeling of total captivation by the infinite and the untamable is often at odds with the rather small size of the painting or sculpture that is intended to arouse such feelings of the sublime in the spectator.

In V.S.S.D.'s production, the scope of the installation preserved the effect of the sublime one experiences when faced with certain extreme natural phenomena. It was precisely this visualization and recreation of natural effects that somehow mirror nature and its processes that were among the most distinct and fundamental desires of the group, which the artists also noted in their interviews and statements.¹

To work as in nature served as the guiding ideal conception of the group's numerous works and spatial installations in which the reinvention of natural forms was foregrounded with clear traces of the creative processes that drew on or repeated natural processes (fire, accumulation of layers through time, erosion of matter and similar). The combining and intertwining of various media, materials and techniques in V.S.S.D.'s work gave rise to rather extensive and complex installations. Their fundamental formal guidelines were a mimetic reinvention of elemental natural processes, the creation of forms from inert matter and a certain captivation with the vitality and fascination of natural forms. As the artists themselves wrote, their work puts "real nature in the place of the image and the image in the place of nature."²

Their work, however, moves away from the model imitating and drawing on nature – it is beyond nature or above it, and in a position where the search for unique forms follows the principle of the equality of both poles, for, in the opinion of both artists, "art is in the place of nature and nature is in the place of art," so they are synonymous and have the same forms.³ As a result, their approach is not based on following nature, not on explicitly taking it as their model, but is in line with the post-nature era – "nature can be transcended, abandoned, disappeared or destroyed – but 'after' it, art is still created."⁴

V.S.S.D.'s work is thus not based on the imitation or repetition of nature's creations, but is a sort of unsystematic, chaotic image of art used as a natural, elemental material with which the two artists create complex new totalities in their processes, installations and individual works. The purpose or use of these new configurations is, among other things, the illustration of art forms from the repertoire of past art, their eruptive compilation in

jajoče, a vse prežemajoče in neustavljivo občutenje užitka ob soočenju s totalno, vseobsegajočo instalacijo. Izkušnja sublimnega gledalca prestavi v stanje nekakšne ekstaze in popolne prevzetosti, kar mu omogoči vrednotenje in doje-manje onkraj občudovanja perfekcije, značilne za lepo.⁵

Temu sublimnemu občutenju celote se pridružuje temeljna lastnost združevanja in akumuliranja raznovrstnih form, materialov in barv. Tako so bile te instalacije nekakšni konglomerati skulpture, reliefov, odlitkov, slike, pigmentirana peska in ulitih kovinskih predmetov, ki so skupaj tvorili nerazdružljivo mešanico barve, form in materialov. Ena temeljnih teoretskih premis te skupine je bil namreč koncept skrajno nasičene, formalno prekipevajoče, totalne instalacije. Ta lastnost zelo zgovorno izpričuje nekakšno baročno hibridno bohotenje form v opusu skupine, ki so presežene druga z drugo, se dopolnjujejo in prekrivajo, tako da tvorijo nekakšen konglomerat različnih oblikovnih, kolorističnih in plastičnih vrednosti.

Instalacije celovito zaobsegajo in si popolnoma podredijo prostor, kar ohranja ali obudi idejo totalne zasedbe prostora s raznoliko tvorbo barve, materiala, skulpture in slik. Tako je nastala nekakšna ekscentrična, anamorfična dvorana zrcal, v kateri množica različnih pogledov, odsevov in poti gledalca nekako uroči, povsem zaplete v celoto raznovrstnih formalnih elementov instalacije, s katero je dosežen sublimen občutek neskončne in vseobsegajoče celote. Vendar pa se zdi, da tu »preprosto ni točke, s katere bi se prikazala 'prava' podoba«⁶ te anamorfoze, neskončne igre odsevov in podob, brez izvirnika ter pravega objekta.

Za primerno videnje celotnega projekta je bila konstitutivna nekakšna pot gledalca skozi goščavo znakov, predmetov, skulptur in drugih objektov, s katerimi je bil prostor povsem nasičen. Prav ta izkušnja časovnega gibanja, nekakšnega časovnega prostora, v katerem se je odvijala gledalčeva prevzetost nad formami in predmeti, je bila oblikovana izkušnja, sestavljena iz postavitve, razporeditve in objektov, ki so občinstvo soočili in presenetili z nepričakovano situacijo. Tovrstno oblikovanje izkušnje ni bilo naravnano predvsem na ustvarjanje umetnin s tradicionalnim avtonomnim statusom, saj so bili številni deli, fragmentirani posamezni elementi in tudi slike ali kipi zgolj sestavni deli vseobsegajoče celote instalacije.⁷

Teatralnost teh celot je seveda v nasprotju z modernistično izpostavitvijo neločljivo povezane forme in gledalčevega zaznavanja njene prisotnosti. Instalacije V.S.S.D. so namreč delovale kot ravnokar zapuščena prizorišča

the works of new nature, in art that functions in the (natural) way of a whole composed of art forms. Examples of this are a cycle of prints and relief works inspired by styles from the history of art, ranging from Gothic art to *Art Nouveau*.

V.S.S.D.'s first installations from their early period – the mid-1980s – were thus part of the exceptionally important, fundamental impulse of modern art to deny the merely beautiful, i.e., that which is related to perfection and harmony, and, on the contrary, to point out the sublime, somewhat threatening and disturbing but all-pervading and unstoppable feeling of pleasure in encountering a total, all-encompassing installation. The experience of the sublime places the spectators in a sort of ecstasy, or rapture, which enables them to evaluate and perceive the work beyond merely admiring perfection characteristic of the beautiful.⁵

This sublime feeling of the whole was joined by the fundamental characteristic of combining and accumulating various forms, materials and colors. Thus, these installations were some sort of conglomerates of sculptures, reliefs, casts, paintings, pigmented sand and cast metal objects that together formed an inseparable mixture of colors, forms and materials. One of the fundamental theoretical premises of the group was the concept of a highly saturated, formally effervescent total installation. This characteristic very tellingly manifests a sort of baroque hybrid proliferation of forms in the group's oeuvre, forms that transcend and complement each other and overlap, constituting a sort of conglomerate of various formal, color and plastic values.

The installations entirely covered and subordinated the space, which preserved or reawakened the idea of a total occupation of space with a variegated creation of color, material, sculpture and paintings. Thus, a sort of eccentric, anamorphic hall of mirrors was created, in which a set of different views, reflections and paths somehow enchanted the spectators, engaging them in the totality of the diverse formal elements of the installation, which aroused a sublime feeling of an infinite and all-encompassing whole. And yet it seems that here "there simply is no point from which the 'real' image would appear,"⁶ the real image of this anamorphosis, the infinite play of reflections and images, without the original and a real object.

dramatičnega dogajanja, scensko nasičen odrski prostor, ki je ostal brez akterjev, prepuščen gledalčevemu obhodu in ogledu. V tem se delovanje V.S.S.D. povsem ujema s težnjami sočasne umetnosti instalacij drugod, saj je bila ta lastnost teatralnosti, zapuščenega odra in gledalčevega prisostvovanja opuščnemu prizorišču ali inscenaciji, ki je ostala brez akterjev, ena temeljnih estetskih prvin tudi nekaterih drugih vidnih avtorjev v mediju instalacije tistega časa, na primer teoretskih izhodišč Ilye Kabakova.

Izjemno pronicljiva teoretska razmišljanja Kabakova so presenetljivo blizu teatralni in vseobsegajoči instalaciji, kakršno je v slovenski umetniški prostor vnesla skupina V.S.S.D. Totalna instalacija je v opredelitvah Kabakova primerljiva s podobo odrskega prostora, katerega četrti zid se zapira za gledalcem. Dostopna je le od znotraj in nanjo ni mogoče zreti z nekega nevtralnega stališča.⁸ Tovrstna totalna izkušnja prostora in instalacije, ki je zaobsegala in povsem podredila gledalca v celostno zasnovanem, vseobsegajočem prostoru, je bila poglobitna značilnost prvih prostorskih postavitve skupine V.S.S.D. Totalnost vseprežemajoče izkušnje prostora je bila temelj za umestitev množice posameznih del in kosov v celoto.

Po drugi strani pa je denimo instalacija *Rdeče morje* (*Rdeči planet*) iz leta 1992/93 nekaj, kar gledalec obide in se s celoto sooči kot zunanji opazovalec, ki ima pred seboj tako skulpturo, relief kot tudi sliko. V tem se povsem jasno realizira zgodovinska izkušnja tako odnosa med slikarstvom in skulpturo, njunega tekmovanja in medsebojnega definiranja kot tudi modernističnega iskanja esence enega ali drugega medija. Peščene instalacije tega časa so tako jasno nanašanje na kompleks oziroma skupek estetskih in umetnostnoteoretskih definicij ter določil enega in drugega medija, kiparstva in slikarstva, ki sta v tem ciklu instalacij V.S.S.D. združena v enovito celoto. Njuno nekdanje tekmovanje ali *paragone* je preseženo s sintetično celoto, ki v *prostorski sliki* doseže dopolnitev lastnosti enega in drugega medija, pri čemer postaneta neločljivo povezana. Iskanje specifik posameznega medija, kar je bila značilnost modernizma, pa je pri V.S.S.D. nadomestila celovita prežetost slike in kipa v vseobsegajoči instalaciji.

Alen Ožbolt

Michel Foucault je nekoč zapisal, da človek izginja kot obraz v pesku na obali, ki jo izpirajo valovi oceana.⁹ Če to

Constitutive for a proper understanding of the entire project was the spectator's path through a bog of signs, objects, sculptures and other things that completely saturated the space. It was precisely this experience of temporal movement, a sort of temporal space in which the spectator's captivation by forms and objects took place, that formed the experience consisting of the placement, arrangement and objects that confronted and surprised the audience with an unexpected situation. Such an experience did not aim primarily at creating artworks with a traditional autonomous status, since the numerous parts, fragmented individual elements and also paintings or sculptures were merely composite parts of the installation's all-encompassing totality.⁷

The theatricality of these totalities of course runs contrary to the modernist foregrounding of the inseparable connection between the form and the spectator's perception of its presence. For V.S.S.D.'s installations came across as scenes of a dramatic happening abandoned just moments ago, stages overflowing with scenery that had remained without the actors and were then left to the spectator's tour and viewing. In this, V.S.S.D.'s operation was quite in accord with the tendencies of the contemporaneous art installations elsewhere, since the characteristic theatricality – the abandoned stage and the spectator witnessing an abandoned scene or a stage left without its actors – was also one of the fundamental aesthetic elements of other prominent installation artists of the time, and not unlike the theoretical principles of Ilya Kabakov.

Kabakov's highly insightful thinking is surprisingly close to the theatrical and all-encompassing installations of the kind that V.S.S.D. introduced to the Slovene art space. According to Kabakov's criteria, a total installation is comparable to the notion of a stage space whose fourth wall closes behind the spectator. It is accessible only from within and cannot be viewed from a neutral standpoint.⁸ Such a total experience of space and an installation that encompasses and completely subordinates the spectator in a comprehensively conceived, all-encompassing space definitively characterized V.S.S.D.'s first spatial installations. The totality of the all-pervasive experience of space served as the foundation on which to place and assemble a set of individual parts and pieces into a whole.

daljnosežno trditev apliciramo na instalacije Alena Ožbolta, lahko rečemo, da je pri njem svet oblik tisto, kar je še zapustilo nekaj vzorcev na obali – vsaj dokler ne pride naslednji val. Ožbolt si je namreč zadal težko nalogo ohraniti vtis neke prvinske, nepotvorjene, divje in skoraj neobvladljive oblike v pesku, za katero se zdi, da je v svoji neskončni krhkosti in ranljivosti nedostopna in vzvišena.

Prestavil jo je na področje umetnosti in zanjo skupaj z Janezom Jordanom skoval izraz prostorska slika. V njej se razkriva neskončno variiranje vzorcev raznovrstne, zelo nepotvorjene imaginacije, ki si je na razmeroma ozkem prostoru zmožna izbojevati vtis enkratnosti in neponovljivosti. Celota daje vtis, da smo priča neki ostalini, ki je hkrati starodavna in sodobna, trenutno neponovljiva in v svojih variacijah večna. Te instalacije pa so dejansko neponovljive, saj po zaprtju razstave za njimi ostanejo le še snov, dokumenti in fotografije, zapisi neke oblike, ki jo je nepovratno izbrisal val časa.

Ožboltova dela vsebujejo nekaj, kar ostaja neulovljivo in neopisljivo, podobno kot denimo vzorec, ki ga po naključju uzremo v neki naravni obliki. Ta vedno terja Gombrichov »beholder's share«, v katerem se sproži neskončna igra variacij, preoblikovanj, iskanja nečesa, kar stoji za tem površinskim videzom in je tudi prapočelo teh neulovljivih možnosti sprememb.

Tovrstni raznoliki in oblikovno raznovrstni vzorci v pigmentiranem pesku včasih spomnijo na valovanje psihične energije, na neopazne, a lahko tudi usodne vzgibe našega nezavednega, za katero številni teoretiki trdijo, da ga je že zdavnaj kolonizirala industrija množične zabave s filmom na čelu. Vzorci si sledijo kot ostaline valov nezavednih mehanizmov, ki se iz globin psihe skušajo zapisati v Jaz in ostati v njem, in verjetno je prav abstraktna, na videz naravna oblika tisto, kar nam omogoča, da se izognemo množici podob in informacij, ki jih hote ali nehote kopičimo v stiku z industrijo zabave in njeno množično kulturo.

Eden izmed najučinkovitejših vizualnih postopkov ali principov, ki jih je uvedla skupina V.S.S.D., je bila prostorska zasnova celovite zasedbe galerije z likovno instalacijo, v kateri je bil prostor kot celota povsem podrejen enoviti ambientalni zasnovi, poimenovani prostorska slika. V njej sta bila nosilca pomenske dimenzije, ki je bila zasnovana izven običajnih mimetičnih okvirov, barva in ornamentalni vzorec. S slednjim so bili sugerirani naravni oblikovni postopki nastanka ornamenta, ki je hkrati delo premišljene likovne poetike in nekakšen poskus ponovitve oblik, ki

On the other hand, the 1992/93 installation *Red Sea (Red Planet)* saw spectators walk around it and face its totality as external observers that had before them a sculpture, a relief and a painting. In this, the historical experience of both the relation between painting and sculpture, their competition and mutual defining, and the modernist search for the essence of one or another medium was quite clearly realized. The sand installations of the time thus clearly referred to the complex or the ensemble of aesthetic and art-critical definitions and determinations of both media, of sculpture and painting, which in this cycle of V.S.S.D.'s installations were combined in a uniform whole. Their former competition or *paragone* was transcended with a synthetic whole that, in the spatial painting, succeeded in complementing the characteristics of both media, which thus became inseparably connected. The search for the specifics of individual media, which was characteristic of modernism, was in V.S.S.D.'s work replaced by an integral permeation of painting and sculpture in an all-encompassing installation.

ALLEN OŽBOLT

Michel Foucault once wrote that man would be erased, like a face drawn in sand at the edge of the sea.⁹ If we apply this far-reaching claim to Alen Ožbolt's installations we can say that the world of forms is what has left a few patterns on the shore – at least until the next wave arrives. Ožbolt seems to have set himself the difficult task of preserving the impression of a primal, pristine, wild and almost uncontrollable form in the sand, which in its infinite fragility and vulnerability seems inaccessible and lofty.

This he transferred to the field of art and, together with Janez Jordan, termed it spatial painting. It reveals an endless variation of patterns of a variegated, pristine imagination able to exhibit the impression of uniqueness and unrepeatability in a relatively narrow space. The whole gives us the impression that we are witness to a remnant that is both ancient and contemporary at the same time, currently unrepeatable and eternal in its variations. These installations, however, are actually unrepeatable, since what remains after the exhibitions close is merely matter, documents and photos, records of a form irreversibly erased by the wave of time.

nastajajo brez hotene intence, kot posledica nezavednih vzorcev.

Ta dvojnost med sofisticiranim likovnim hotenjem, ki je produciralo množico rafiniranih barvno-ornamentalnih prostorskih slik in vzorcev, ter obliko samo, ki je ohranjala in skušala sugerirati stihijsko moč narave, ki nehote ustvarja oblike, je porajala povsem izvirne forme. V njih lahko med drugim prepoznamo tudi mimetično razpoznavne like ali pa vidimo le fragment neskončnega, na videz samodejnega tvorjenja vzorcev. Te oblike pa sobivajo na dveh področjih: so nekakšna podvojitev naravnega procesa tvorbe oblik, po drugi strani pa so del dolge zgodovine ornamenta v likovnem izražanju, ki je pogosto prevzel mejno (ali pa povsem samostojno) funkcijo umetniške oblike.

Instalacija leta 2001 v Galeriji Kapelica z naslovom *Sejalec 1.000.000* je pomenila vstop na povsem novo področje in istočasno ohranitev kontinuitete, predvsem vizualne, s predhodnim ustvarjanjem oziroma instalacijami. Izjemno obsežna asociacijska struktura, s katero je bil soočen vsak gledalec te instalacije, predstavlja umetnikov prehod v angažma v sočasnih aktualnih ideoloških in estetskih predstavah ter idejnih sklopih. Groharjev *Sejalec* kot eno temeljnih del slovenskega modernizma in hkrati slika, ki izrazito tematizira vprašanje nacionalnega oziroma njegovih specifik, je v številnih interpretacijah, parafrazah, predstavitev, umestitvah v ta ali oni politični in ideološki kontekst postal motiv, ki ima enkratno estetski in ideološki naboj.

Poistovetenje tega motiva s svetom denarja, ki je po Ožboltovih besedah v zloženki, ki je izšla ob razstavi, »univerzalni merski sistem«, s katerim postavljamo tudi vrednost ljudem, je premestitev tega motiva iz sveta domnevno arhetipske, primordialne, ruralne metaforike v svet sodobnih finančnih transakcij, svet, v katerem ima vse denarno vrednost. Kot je zapisal Ožbolt sam, je denar »izrazni material in hkrati vsebina projekta«, ki s prilastitvijo motiva sejalcu pridobi številne neslutene ideološke in politične konotacije.

Za ustvarjalni svet tega avtorja pa je značilno, da mu je zamisel, ki bi sicer v likovnem smislu lahko ostala le na ravni ilustracije nekega koncepta, ponovno brez dvoma uspelo predstaviti v področje avtonomne vizualnosti. Tako je pred obiskovalcem instalacije v Galeriji Kapelica zablestela prostorska slika, ki pa je poleg vizualne, čutne privlačnosti in izjemne likovne rešitve vsebovala tudi številne konceptualne niti, ki so bile ves čas povsem evidentne in so gledalcu zastavljale številna vprašanja o vrednosti celote,

Ožbolt's works include something that remains elusive and indescribable, not unlike a pattern that we accidentally see in a natural form. This always demands Gombrich's "beholder's share," which triggers an infinite play of variations, transformations and searches for something behind the surface appearance, which is also the origin of the elusive possibilities of change.

Such diverse and formally heterogeneous patterns in pigmented sand are sometimes reminiscent of the undulation of psychical energy, the unnoticeable, but sometimes also fateful impulses of our unconscious, which numerous theoreticians claim was colonized by the mass media and entertainment industry a long time ago. The patterns follow one another as the remnants of the waves of unconscious mechanisms that, from the depths of the psyche, try to inscribe themselves in the self and remain there; and it is probably precisely the abstract, seemingly natural form that enables us to evade the mass of images and information that we willingly or unwillingly accumulate in our experience with the entertainment industry and its mass culture.

One of the most effective visual procedures or principles introduced by V.S.S.D. was the spatial concept of an installation's total occupation of a gallery, in which the space as a whole was fully subordinated to a uniform ambient concept called spatial painting. In it, the bearers of meaning, conceived outside the usual mimetic frameworks, were color and the ornamental pattern. The latter suggested the natural formative procedures involved in the creation of the ornament, which was also the work of a well thought-out poetic graphic scheme and a kind of an attempt at repeating the forms that are created without a conscious intention as a consequence of unconscious patterns.

This duality between, on the one hand, a sophisticated graphic volition that produced a set of refined colorful and ornamental spatial paintings and patterns and, on the other, the form itself that preserved and tried to suggest the spontaneous power of nature, which unintentionally creates forms, gave rise to quite original forms. In them, we can also identify mimetically recognizable figures or see only a fragment of an infinite, seemingly automatic creation of patterns. These forms co-exist in two areas: they are a sort of mirror of the natural process of creating forms, but also a part of the long history of

izraženi z denarjem, ki je bil osnovni material, ali z vrednostjo učinkovite likovne konfiguracije. Šlo je za vprašanja tako o vrednotenju umetnosti kot o meri za vrednost etičnih načel, nacionalne simbolike, ideoloških konceptov in številnih drugih miselnih predstav, ki nas neprestano zaposljujejo, a jih (pre)pogosto motivira tisto gibalno, ki je bilo tudi snov, s katero je Ožbolt ustvaril nepozabno prostorsko sliko.

Ustvarjanje Alena Ožbolta se je že v času skupnega delovanja v skupini V.S.S.D. v zadnjih dveh desetletjih 20. stoletja utemeljevalo predvsem skozi celovit, povsem izviren pristop h galerijskemu prostoru. V njem najde ume-tnik izhodišče za postavitev, ki si v celoti podredi razstavne prostore oziroma se nanaša na institucionalno, ideološko in estetsko vrednost, ki jih imajo ti v umetnostnem sve-tu. Instalacije so bile tako zasnovane kot prostorske slike, v galeriji razprostrte prostorsko-barvne kombinacije različ-nih materialov, ki so v medsebojnem prepletu barv, oblik in linij ustvarjale kompleksen prostor, v katerem je bilo gledalčevo percipiranje umetnine uglašeno na večplasten, celovit učinek prostorske instalacije.

V tem je bilo Ožboltovo ustvarjanje v slovenskem pro-storu eno prvih, ki so zavestno izhajala iz principa insta-lacije v galerijskem prostoru, v kateri se gledalčevo doje-manje del ne omejuje na sprotno soočenje s posamezno umetnino, sliko ali kipom, ampak je pot gledalca v galeriji določena s celovito, večmedijsko in vsestransko podreditvi-jo enovitemu dojemanju prostora in celostne umetnine, ki je vključena vanj.

Razstava v Moderni galeriji *Rob, Igra solz, Dvoje, Še leta 2002* pa se je nanašala na bolj temeljna vprašanja umetno-sti in iluzije, kakršna so začeli tematizirati z nastankom sodobnega pojmovanja umetnosti. Ukvarjala se je namreč z vprašanjem okvirjanja, razmejevanja umetnine in nje-nega umeščanja v galerijski prostor kot metaforičnega razmejevanje med iluzijo in realnostjo, umetniško fikcijo in vsakdanjikom oziroma na kratko med umetnostjo in življenjem. Estetska meja, ki obstaja med svetom na sliki in gledalčevim realnim okoljem, je bila (seveda odkar se je dokončno vzpostavila v 15. stoletju) vedno znova predmet tematizacij, transgresij, prestopov in nejasnega brisanja mej, pri katerem so bile v gledalčevo percepcijo umetnine vpeljane različne dvoumnosti in večpomenskosti.

Vprašanje *pareрге*, tistega, kar je okoli umetnine ali ob njej njen okvir ali obdajajoči ornament, je bilo v novoveški slikarski praksi nenehno tematizirano. Različni pristopi, ki

ornaments in fine arts, which often assumed the liminal (or completely independent) function of an art form.

With his 2001 installation at the Kapelica Gallery in Ljubljana entitled *The Sower 1,000.000*, Ožbolt entered a completely new area, while at the same time preserving a sense of continuity, especially a visual continuity, with his previous work or installations. The exceptionally ex-tensive associational structure that every spectator of the installation encountered indicates the artist's shift to his engagement in the contemporaneous topical ideo-logical and aesthetic notions and ideas. As one of the fundamental works of Slovene modernism and, at the same time, a painting that distinctly thematizes the ques-tion of the national and its specifics, Grohar's *The Sow-er* became, in its numerous interpretations, paraphrases, transpositions and placements in this or that political and ideological context, a motif with a unique aesthetic and ideological charge.

The identification of this motif with the world of mon-ey, which, according to Ožbolt's words in the brochure accompanying the exhibitions, is a "universal measuring system" with which we also value and evaluate people, is the transposition of this motif from the world of the sup-posedly archetypal, primordial, rural metaphors into the world of contemporary financial transactions, a world in which everything has a monetary value. As Ožbolt him-self wrote, money is the "material of expression and at the same time the content of the project," which, with the appropriation of the motif of the sower, assumed numer-ous unimagined ideological and political connotations.

What is characteristic of Ožbolt's creative world is the fact that he again managed to transpose the idea that, in the graphic sense, might have remained at the level of illustrating a concept into the field of autonomous visu-ality. The spectators of the installation at the Kapelica Gallery thus encountered a shining spatial painting that, in addition to its visual, sensual attraction and exception-al graphic solution, also included numerous conceptual threads that were quite evident throughout and confront-ed the spectator with numerous questions about the value of the whole, expressed either in terms of money, which was the basic material, or in terms of the value of an effective graphic configuration. The focus here was on questions about both the evaluation of art and the mea-sure of ethical principles, national symbolism, ideological concepts and numerous other mental notions with which

so določali razmejitvene postopke, pomene ter odnose med obdajajočim motivom, denimo tihožitjem v ospredju slike, in poglavitnim prizorom, skritim v ozadju, različne ravni realnosti, ki so bili podane v fikciji slikane iluzije – vsa ta vprašanja so zaposlovala imaginacijo umetnikov, v kateri sta bila preplet fiktivnega, iluzionističnega in realnega ter razmejitev med njimi eno glavnih izhodišč za spraševanje o realnosti, svetu in življenju.

Instalacija Alena Ožbolta v Moderni galeriji se v tem nasledstvu ravno tako sprašuje o mejah in razmejitvah med umetnostjo in vsakdanom. Vendar se tu umetnikov pristop v bistvenem elementu razlikuje od tematiziranja vsakdanjega življenja v sodobni umetnosti, saj Ožbolt išče ločnico med umetnostjo in življenjem na podlagi razmejitve med umetnino in galerijskim prostorom, ki simbolizira socialni prostor, v katerega je vpeta umetnikova izjava. Tako je galerijski prostor podobno kot v zgodnjih instalacijah V.S.S.D. izgubil lastnosti bele kocke in nevtralnega institucionalnega okvira, kajti Ožbolt se loteva vprašanj njegove soudeležbe pri konstituciji umetnine, njegovega estetskega ali institucionalnega prispevka k na videz avtonomni umetniški obliki, ki naj bi jo zgolj prezentiral.

Za ta pristop je značilno delo *Rob*, ki se posveča vprašanju razmejitve med fikcijo in realnostjo, med iluzijo znotraj okvira in realnim svetom, v katerem živi gledalec. Ožbolt to razmerje, ki je običajno določeno z okvirjem slike, robom, ki razmejuje dva svetova, svet iluzije in svet realnosti, sprevrne, tako da rob postane oblika, ki je hkrati vsebina in zamejitev dela. Postane delo samo, forma, ki se razprostira v kotih galerijskega prostora in tako zamejuje prostor.

Že v času delovanja v skupini V.S.S.D. je bilo eno glavnih področij Ožboltovega umetniškega kreda na eni strani prav vprašanje nastanka, razvoja oblik, njihove na videz povsem avtonomne likovne določenosti, na drugi pa številne metaforične dimenzije, aluzije na spontan, nekontroliran nastanek naravnih oblik, ki so na meji med mimetičnim posnemanjem narave in abstraktnim, dinamičnim vzorcem. Metaforični svet, v katerem se je gibalo Ožboltovo ustvarjanje, je vseboval vprašanja simulakra in originala, prvinske naravne oblike ter z barvo in obliko nasičenega galerijskega prostora kot civilizacijske enklave, v kateri se prepletata avtonomna umetniška oblika z svojo teoretsko podstatjo ter bujen, na videz kaotičen svet barve, linij in oblik. Prostorske slike, ki so tako nastajale,

we are constantly preoccupied but are (too) often motivated by the motor that was also the material with which Ožbolt created an unforgettable spatial painting.

Already during his time in V.S.S.D. – during the last two decades of the 20th century – Alen Ožbolt's work was definitively founded on an integral, quite original approach to the gallery space. In it, the artist found a basis for an arrangement that totally subordinates the exhibition spaces and refers to the institutional, ideological and aesthetic value they carry in the art world. The installations were thus conceived as spatial paintings, spatial and color combinations of various materials spread throughout the gallery which, through the intertwining of colors, forms and lines, created a complex space in which the spectator's perception of the artwork was in tune with the multilayered, integral effect of the spatial installation.

In this, Ožbolt's work was one of the first in Slovenia that consciously proceeded from the principle that an installation in a gallery space should work so that the spectator's perception of the work is not limited to encountering an individual artwork, a painting or a sculpture, but rather that the spectator's path through the gallery should be determined by an integral, multi-media and all-round subordination to a uniform perception of the space and the total work of art in it.

His 2003 exhibition at Moderna galerija / the Museum of Modern Art in Ljubljana entitled *Edge, Crying Game, Double, Encore* referred to more fundamental questions related to art and illusion that emerged with the contemporary conception of art. It addressed the question of framing, the delimitation of an artwork and its placement in a gallery space as a metaphorical delimitation between illusion and reality, artistic fiction and the everyday or, in short, art and life. The aesthetic limit between the world in a painting and the spectator's real environment has (since it was finally established in the 15th century) repeatedly been the object of thematizations, transgressions and an ambiguous erasing of borders, introducing various ambiguities and polysemy into the spectator's perception of an artwork.

The question of the parerga – that which surrounds the artwork, its framework or the surrounding ornament – was constantly thematized in the painting practice of the modern age. The various approaches that determined the procedures of delimitation, the meanings, the

so bile med prvimi konsekvantno izvedenimi umetniškimi instalacijami pri nas.

Številne slike v pigmentiranem pesku so na izviren način ponazarjale to prostorsko, večplastno določenost Ožboltovega ustvarjanja. Krhke, subtilne risbe v pesku s svojim bujnim, raznolikim vzorcem, ki je pred gledalcem razgrnil dinamičen preplet linij in oblik, so vedno ohranjale dvojni značaj iluzije naravnega in spontanega ter premišljenega in arteficialne kaligrafije ornamentalnih form v pesku. Te instalacije so ustvarjale vtis, da so nekako izrasle iz tal, da so plod naravnega procesa, hkrati pa so razkrivale svoj značaj umetelne, premišljene in načrtovane igre oblik.

Instalacija *Sejalec 1.000.000* v Galeriji Kapelica je pomenila nov pristop, ki je princip prostorske slike povezal z vsakdanjim materialom, kovanci, katerih metaforična raba v polju umetnosti oziroma v galerijski instalaciji je odprla številne metaforične razsežnosti te neizogibne komponente našega življenja. Ožbolt ji je s svojo interpretacijo vtisnil pečat tako sublimnega in bleščečega gonila našega življenja kot vsakdanje pogrošne materialnosti.

Instalacija *Odprto zaprto* v Galeriji Miklova hiša v Ribnici leta 2003 je bila še ena v množici variacij, ki nam s svojim vtisom odmaknjenosti od vsakdanjega sveta ustvarijo občutek nekakšnega azila za abstraktno likovno imaginacijo, za katero se pri tem ustvarjalcu zdi, da je neizčrpana. Ožbolt tako raziskuje umetnost kot prizorišče, institucionalno določen način videnja sveta, ki ga zamejuje galerijski prostor.

In ravno tematiziranje in raziskovanje teh mej, robov med dvema svetovoma sta bila med glavnimi temami razstave *Rob, Igra solz, Dvoje, Še* v Moderni galeriji. S tem se, kot rečeno, Ožbolt navezuje na izhodišča v zgodovinski utemeljitvi samonanašanja postopkov iluzije, ki vedno znova tematizirajo lastne načine reprezentacije ter ločevanja med umetnostjo in vsakdanom. Ti dve področji se lahko tudi prepletata, meja med gledalčevim realnim svetom in prostorom umetnosti ali iluzije, tako imenovana estetska meja med dvema svetovoma, pa se tako premakne in razprši v ves prostor, ki postane inscenacija igre, oder za kompleksne odzive in soočenja prostora in roba, okvira in iluzije ter realnosti in fikcije.

Posebno mesto v opusu Alena Ožbolta zagotovo zavzema razstava *Življenje oblik* iz leta 2011, ki je bila prvotno postavljena v Galeriji Loža v Kopru. Izjemna postavitev na videz neskončne množice oblik v najrazličnejših okvirih in

relations between the surrounding motif, the still life in the foreground of a painting, for example, and the main scene hidden in the background, and the various levels of reality given in the fiction of the painted illusion – all these questions occupied the artists' imagination, in which the intertwining of the fictive, the illusionist and the real and the delimitation between them were one of the main starting points for the questions related to reality, the world and life.

In this vein, Alen Ožbolt's installation at the Museum of Modern Art also questions the limits and delimitations between art and the everyday. The artist's approach here, however, differs from the thematization of everyday life in contemporary art in one essential element – that is, in Ožbolt searching for the dividing line between art and life based on the delimitation between an artwork and the gallery space that symbolizes the social space in which the artist's statement is placed. As in V.S.S.D.'s early installations, the gallery space lost its characteristic white cube features and neutral institutional framework, for Ožbolt tackled the questions of its co-participation in the constitution of an artwork, its aesthetic and institutional contribution to a seemingly autonomous art form, which it is only intended to present.

An example of this approach is *Edge*, which deals with the questions of the delimitation between fiction and reality, between the illusion within the frame and the real world of the spectator. Ožbolt subverts this relation that is usually determined by the frame of the painting, the edge that separates the two worlds, the world of illusion and the world of reality, so that the edge becomes the form, which is at the same time the content and the delimitation of the work. The edge becomes the work itself, the form that extends into the corners of the gallery space, which it thus confines.

Already during his time in V.S.S.D., one of the main areas of Ožbolt's artistic credo was precisely the question of the creation and the development of forms, the question of their seemingly quite autonomous graphic perfection, on the one hand, and the numerous metaphorical dimensions and allusions to the spontaneous, uncontrolled creation of natural forms on the border between a mimetic imitation of nature and an abstract, dynamic pattern, on the other. The metaphorical world in which Ožbolt's work moved included the questions of the simulacra and the original, the primal natural form and a

sistemih prezentacije je pred gledalci razgrnila nekakšen slovar oblik, ki »niso fiksirane, so nestatične in se spreminjajo (izginjajo/ nastajajo), saj njihov čas oz. relacije niso jasno definirane, zamrznjene in ustavljene«. ¹⁰ Klasifikacija in ureditev nemogočega ter postavljanje nezamejenega mnoštva oblik, materialov, barv ... v vidno polje so delno opisani v avtorjevem tekstu v katalogu, kjer so med drugim kot kriterij navedene »reciklirane, refleksivne in relacijske oblike. Telesne, mesene in čutne oblike. Pa tudi šibke, krhke, revne, razcapane.«

V tem svojevrstnem azilu za najraznovrstnejše oblike je sistem klasifikacije neulovljiv, nedoločljiv, podrejen na videz nelogičnim pravilom, ki dejansko pred gledalca postavijo sistem onkraj funkcije in namembnosti. Najzgovornejša je zato primerjava s kabineti čudes, *Kunstkammer*, v zgodnjem novem veku, ko so se klasifikacije na videz znanstvene sistematike semantično podvojile z osebnimi spomini. ¹¹ Vprašanje »Kaj je kip?«, ki ga v katalogu zastavlja avtor, tako ne dobi nedvoumnega enoznačnega odgovora s formami v tej seriji, temveč sugerira neskončno bogastvo variacij, transformacij in spreminjanja, najrazličnejših procesov nastanka ter materialov.

Sistematizacija na osnovi osebne, intuitivne preglednice je botrovala tudi nastanku razstave *X* (»*End Game, Game End*«) leta 2018 v Galeriji Gallery v Ljubljani. Na njej je bila vizualno izjemno učinkovito ponazorjena sistematika fragmentov, posameznih delcev, ki so bili umeščeni v živopisno ter glede na formalne in koloristične vrednosti izjemno fascinantno razpredelnico, sistem, katerega končni rezultat nakazuje naslov razstave – konec igre, ko se seštevki posameznih enot izteče v nič, v neizogiben zaključek v definitivnem koncu.

Kljub temu se igra v ustvarjanju Alena Ožbolta nadaljuje v novih variacijah in metamorfozah predmetov, s čimer je dopolnjen in obogaten arhiv podob, likovnih rešitev in dosežkov v času, ki je bolj kot izginjajočemu vzorcu v pesku naklonjen hitrim in bleščečim elektronskim podobam novih medijev.

gallery space saturated with color and form as a civilizational enclave in which an autonomous art form with all its theoretical substance and an exuberant, seemingly chaotic world of color, lines and forms intertwine. The spatial paintings created in this way were among the first consistently realized art installations in Slovenia.

His numerous paintings in pigmented sand illustrated in an original way this spatial, multilayered determination of Ožbolt's work. With their exuberant, diverse pattern that unfolded and revealed a dynamic intertwining of lines and forms before the spectator, the fragile, subtle drawings in sand always preserved the double character of an illusion of the natural and the spontaneous, on the one hand, and the thought-out features and artificial calligraphy of ornamental forms in sand. These installations created the impression that they somehow grew from the ground, that they were the product of a natural process, but at the same time they revealed their character of an artful, well-conceived play of forms.

Sower 1,000,000 at the Kapelica Gallery signaled a new approach that connected the principle of the spatial painting with everyday material – coins – whose metaphorical use in the field of art, that is, in a gallery installation, opened numerous metaphorical dimensions of this unavoidable component of our lives. With his interpretation, Ožbolt gave it the mark of both a sublime and shiny motor of our lives and everyday trivial materiality.

His 2003 installation at the Miklova Hiša Gallery in Ribnica entitled *Open and Closed* was another in a series of variations that, with their impression of distance from the everyday world, created the sense of a sort of asylum for the abstract graphic imagination, which seems inexhaustible in the case of this artist. Ožbolt thus explores art as a setting, an institutionally determined way of seeing the world confined by the space of a gallery.

It was precisely the thematizing and examining of these limits, the edges between two worlds, that were among the main topics of *Edge*, *Crying Game*, *Double*, *Encore* at the Museum of Modern Art. As mentioned, Ožbolt thereby referred to the principles of the historical justification of the self-referential in the procedures of illusion that repeatedly thematized their own ways of representation and the delimitation between art and the everyday. The two areas can also intertwine, while the limit between the spectator's real world and the space of art or illusion, the so-called aesthetical limit between

1. Tomislav Vignjević, »To work as nature. Pogovor z V.S.S.D.«, *M̃ars. Časopis Moderne galerije* 5, št. 3/4 (1993), 38–40.
2. *Prizma* (priloga revije *Mladina*), št. 8 (1986), 28.
3. O tovrstnem obrnjenem razmerju med naravo in umetnostjo danes gl. Hartmut Böhme, »Nach der Natur. Ist die Naturästhetik am Ende?«, v: *Der Achte Tag. Naturbilder in der Kunst des 21. Jahrhunderts* (ur. Frank Fehrenbach, Matthias Krüger) (Berlin, Boston: De Gruyter, 2016), 13–38.
4. Böhme, *op. cit.*, 17.
5. Arthur C. Danto, *The Abuse of Beauty. Aesthetics and the Concept of Art* (Chicago, La Salle: Open Court, 2003), 147.
6. Igor Zabel, »Specus spec(tac)ulorum«, v: V.S.S.D. *Padiglione della Slovenia, XLVI Esposizione Internazionale d'Arte la Biennale di Venezia* (ur. Mika Briški, Igor Zabel) (Ljubljana: Moderna galerija, 1995), 31.
7. Oskar Bätschmann, *Ausstellungskünstler. Kult und Karriere im modernen Kunstsystem* (Köln: DuMont, 1997), 232.
8. Ilya Kabakov, *Über die »totale« Installation* (Ostfildern: Hatje Cantz Verlag, 1995), 45.
9. V delu *Besede in reči* tako ob koncu pravi: »Človek je odkritje, za katero arheologija našega mišljenja zlahka pokaže, da je nedavno. In da se mogoče bliža njegov konec.« Michel Foucault, *Besede in reči. Arheologija humanističnih znanosti* (Ljubljana: Studia humanitatis, 2010), 468.
10. Alen Ožbolt, »Oblike (1998–2006–2008–2010–2011)«, v: Alen Ožbolt, *Življenje oblik. Vie des formes* (kat. raz.) (Piran: Obalne galerije, 2011), 11.
11. Horst Bredekamp, *Antikensehnsucht und Maschinenglauben. Die Geschichte der Kunst-kammer und die Zukunft der Kunstgeschichte* (Berlin: Wagenbach, 2000), 114.

the two worlds, thus shifts and dissipates into the entire space, which becomes the setting of a game, a stage for complex responses and confrontations between space and the edge, frame and illusion, reality and fiction.

The Life of Forms, his 2011 exhibition first mounted at the Loža Gallery in Koper, certainly has a special place in Alen Ožbolt's oeuvre. An incredible arrangement of a seemingly infinite set of forms in manifold frames and systems of presentation presented spectators with a sort of a dictionary of forms that "are not fixed, they are non-static and they change (disappear/emerge) because their time or relations are not clearly defined, frozen and stopped."¹⁰ The classification and arrangement of the impossible and the placement of an unconfined multitude of forms, materials, colors, etc., in the visual field are described in the artist's text in the catalogue, in which the following are listed as criteria: "recycled, reflective and relational forms. Bodily, fleshy and emotional forms. And also weak, fragile, poor, ragged forms."

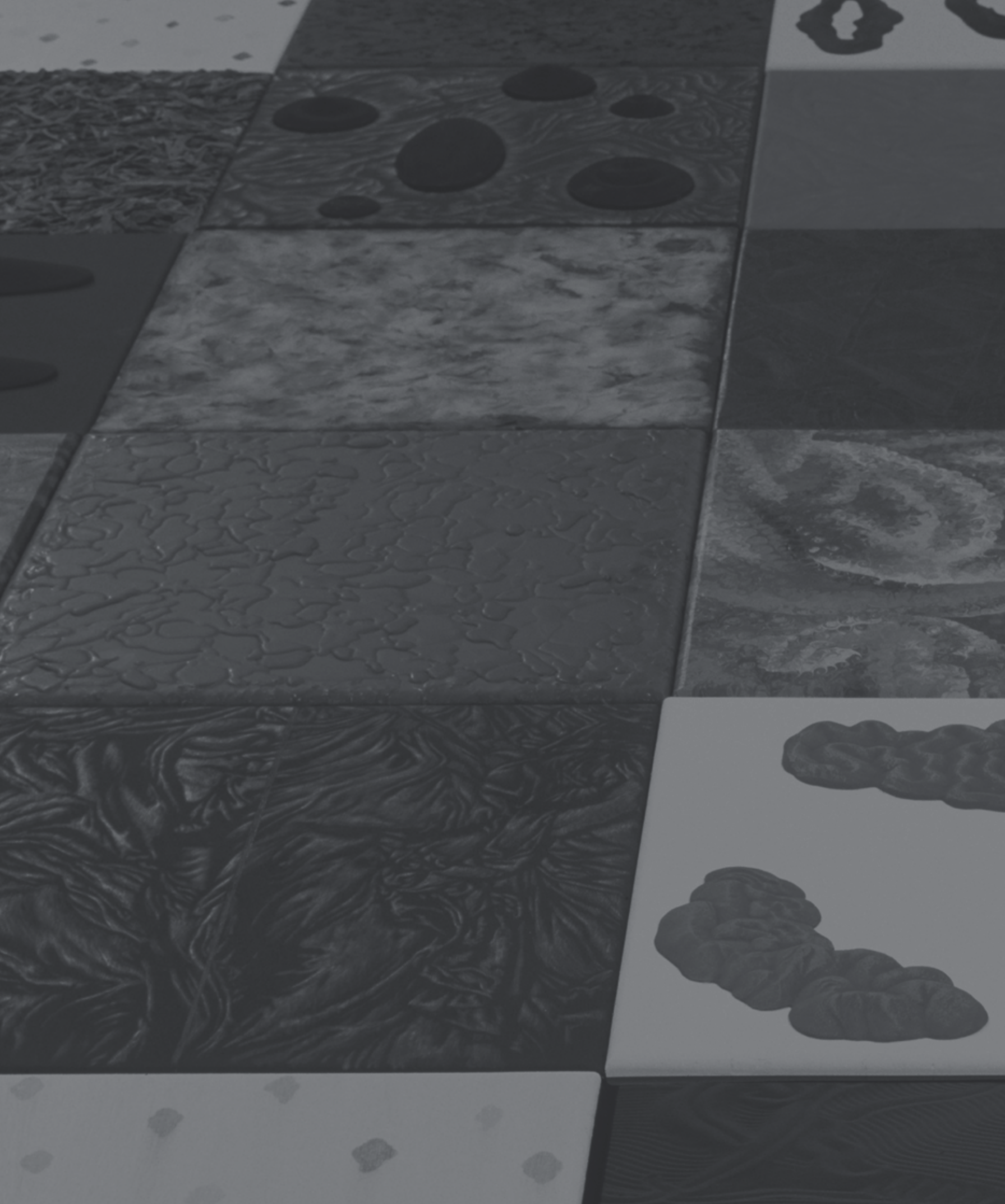
In this asylum for all sorts of forms, the classification system is elusive, undeterminable, subordinated to the seemingly illogical rules that actually place before the spectator a system beyond function and intended purpose. Thus, the most telling is the comparison with a cabinet of curiosities, *Kunst-kammer*, *from the early modern age, when the classifications of a seemingly scientific systematic scheme were semantically duplicated with personal memories*.¹¹ The question "What is a sculpture?", which the artist poses in the catalogue, does not receive an unambiguous unequivocal answer with the forms in this series, but suggests an infinite wealth of variations, transformations and changes, various creation processes and materials.

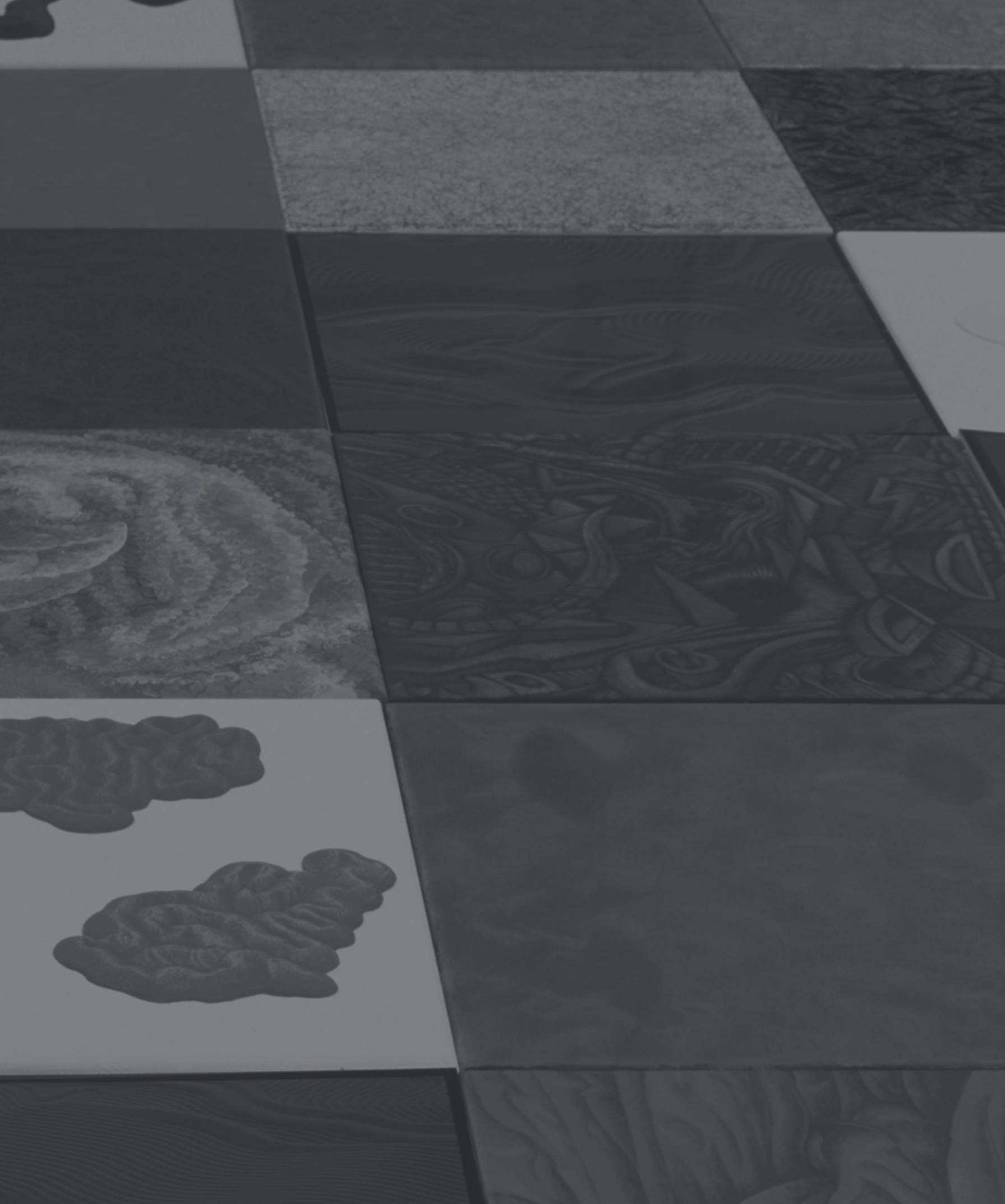
Systematization based on a personal, intuitive table also contributed to the creation of *X (Game End, End Game)* at the GalerijaGallery in Ljubljana in 2018. The exhibition illustrated, in a visually highly effective way, the systematics of fragments, of individual bits that were placed in a colorful table that was exceptionally fascinating in view of its formal and color values, a system whose final result was indicated by the title of the exhibition – an end game, when the sum of the individual units amounts to nothing, the inevitable conclusion to a definite end.

Despite this, the game in Alen Ožbolt's work continues in new variations and metamorphoses of objects, complementing and enriching the archive of images,

graphic solutions and achievements at a time that favors fast and shiny electronic images over the disappearing pattern in the sand.

1. Tomislav Vignjević, "To work as nature. Pogovor z V.S.S.D.", *M'ars. Moderna galerija Magazine* 5, no. 3/4 (1993), 38–40.
2. *Prizma* (supplement of *Mladina*), no. 8 (1986), 28.
3. On such a reversed relation between nature and art today, see Hartmut Böhme, "Nach der Natur. Ist die Naturästhetik am Ende?", in: *Der Achte Tag. Naturbilder in der Kunst des 21. Jahrhunderts* (eds. Frank Fehrenbach, Matthias Krüger) (Berlin, Boston: De Gruyter, 2016), 13–38.
4. Böhme, *op. cit.*, 17.
5. Arthur C. Danto, *The Abuse of Beauty. Aesthetics and the Concept of Art* (Chicago, La Salle: Open Court, 2003), 147.
6. Igor Zabel, "Specus spec(tac)ulorum", in: *V.S.S.D. Padiglione della Slovenia, XLVI Esposizione Internazionale d'Arte la Biennale di Venezia* (eds. Mika Briški, Igor Zabel) (Ljubljana: Museum of Modern Art, 1995), 31.
7. Oskar Bätschmann, *Ausstellungskünstler. Kult und Karriere im modernen Kunstsystem* (Köln: DuMont, 1997), 232.
8. Ilya Kabakov, *Über die »totale« Installation* (Ostfildern: Hatje Cantz Verlag, 1995), 45.
9. At the end of *The Order of Things*, he thus says: "As the archaeology of our thought easily shows, man is an invention of recent date. And one perhaps nearing its end." Michel Foucault, *The Order of Things. An Archaeology of the Human Sciences* (New York: Vintage Books, 1994), 468.
10. Alen Ožbolt, "Oblike (1998–2006–2008–2010–2011)", in: Alen Ožbolt, *Življenje oblik. Vie des formes* (exhibition catalogue) (Piran Coastal Galleries, 2011), 11.
11. Horst Bredekamp, *Antikensehnsucht und Maschinenglauben. Die Geschichte der Kunkammer und die Zukunft der Kunstgeschichte* (Berlin: Wagenbach, 2000), 114.





V.S.S.D. / OŽBOLT

V.S.S.D. / OŽBOLT

Umetniški projekt, o katerem pišemo, se je začel v osemdesetih letih kot skupni projekt dveh (anonimnih) avtorjev pod imenom Veš slikar svoj dolg (V.S.S.D.) in se od srede devetdesetih nadaljeval z imenom enega od obeh sodelavcev, Alena Ožbolt. Med obema obdobjema obstajata tako kontinuiteta kot prelom. Se pravi, da Ožbolt ne nadaljuje, kot da se ni nič zgodilo, a vendarle nadaljuje oziroma se pusti gnati nečemu, kar ga je gnalo že v obdobju V.S.S.D.

Svoje delo žalovanja, če si izposodimo ta Freudov izraz, je Ožbolt opravil v belem. Prve razstave ali postavitve po »smrti« V.S.S.D. se s svojo belino izmikajo vsiljivim pogledom morda še mnogo bolj učinkovito kot obraz, prekrit s črno tančico. Prva Ožboltova razstava (*Mesečnik. Tretji človek*) tako rekoč vpije po previdnosti v pogledu, gledanju (presojanju?), pa tudi v stopanju po sliki (postavitev na stopnišču).

Ožboltovo delo (a to velja tudi za V.S.S.D.) odlikuje redka kvaliteta: ne boji se izpostaviti tam in tedaj, ko je najbolj krhko. Gre za odprto delo v nekem zelo natančnem pomenu besede – pripravljeno je srečati gledalca. Ta odprtost nima nič skupnega s tem, kar se je razvijalo pod oznako interaktivnost. Gledalca aktivira na neki čisto drugi ravni, ki – če tvegamo to besedo – ostaja metafizična, kljub temu da pogosto prihaja do fizičnega stika gledalca s sliko.

Če poskušamo to odprtost natančneje definirati, lahko to storimo po ovinku. Umetnost 20. stoletja je v veliki meri poganjala antinomija med umetniškim dejanjem in umetniškim delom: ali je tisto, kar konec koncev zares šteje, dejanje (kreacije) ali njegov rezultat, delo, ki ga je mogoče postaviti v muzej ali obesiti na steno? Cela vrsta umetniških praks in form je šla v smeri prioritete dejanja (ne le hepeningi in performansi ter razne oblike body arta, tudi ready-made na primer sodi v to kategorijo, v kateri umetniško delo sovпада s samo gesto oziroma dejanjem, s katerim nek objekt postavimo za umetniško delo, sodobne kuratorske postavitve umetniških del pa so po svoji dikciji in formi tako ali tako dogodki). To tendenco, ki izhaja iz nasprotja med dejanjem kot časovnim, minljivim (a živim, realnim) in delom kot absolutnim, večnim (a mrtvim, derealiziranim), bi v grobem lahko povzeli z besedami, da poskuša umetnost svoja dela vpisati nazaj v dejanje samo, v časovnost dejanja in s tem v realno življenje.

Pri V.S.S.D./Ožboltu vseskozi zasledimo refleksijo te antinomije, ki pa se artikulira malo drugače. Lahko bi rekli, da V.S.S.D./Ožbolt prerazporedi člene izhodiščnega nasprotja, kar nato narekuje neko drugačno dialektiko:

The subject of this article is an artistic project that began in the 1980s as a joint project of two (anonymous) artists working under the name of Veš slikar svoj dolg (V.S.S.D.) / Painter do you Know your Duty, and has continued since the mid-1990s under the name of one member of the duo, Alen Ožbolt. The time between the two periods is marked by both continuity and rupture. Ožbolt does not carry on as if nothing happened, yet he does continue to let himself be driven by something that drove him already in the V.S.S.D. period.

Ožbolt did his “work of mourning” (to borrow Freud’s term) in white. His first exhibitions and installations after the “death” of V.S.S.D. may have evaded intrusive stares with their whiteness more efficiently than a face covered with a black veil. The first among them, *Sleepwalker, the Third Man*, virtually screamed for a considerate gaze, for discernment in viewing (judging?), and for delicacy in stepping on the painting (an installation on the stairs).

There is a rare quality in which Ožbolt’s work (as well as that of V.S.S.D.) excels: it shows no fear of exposing itself where and when it is at its most fragile. It is an “open” work in a very precise meaning of the word: it is willing to meet the viewer. This openness has nothing to do with what has evolved under the term of interactivity. The viewers are activated on a completely different level that remains – dare we use the word – metaphysical, despite the fact that the viewers and the “painting” often come in physical contact.

A little digression might be helpful when trying to define this “openness” with more precision. Twentieth century art was largely driven by the antinomy between an artistic *act* and a *work* of art: is the thing that really matters in the end the act (of creation) or its result, a “work” that can be put in a museum or hung on a wall? A host of art practices and forms have opted to give priority to the act (not only happenings, performances, and various kinds of body art, but also readymades pertain to the category of the artwork being the very gesture/act that classifies an object as an artwork; contemporary curatorial presentations of art are “events” by both description and form anyway). Arising from the contrast between an act as temporal, transient (*but living, real*) and a work as absolute, “eternal” (*but dead, de-realized*), this tendency could roughly be summarized as art trying to introduce its works back into the act itself, into its temporality and thus into real life. Reflection on this antinomy is present

absolut je dejanje samo, medtem ko so krhkost, minljivost, časovnost na strani dela, rezultata. Slednji ni monumentalni objekt, namenjen temu, da se vračamo k njemu in ga kontempliramo, ampak je na nek način življenje samo. Prav zato (če parafraziramo stavek iz kataloga, ki je spremljal prvo razstavo V.S.S.D.) je ustvarjeno delo, ustvarjena podoba tisto področje ali kraj, kjer absolut največ in najbolj tvega, kjer se izpostavlja. To je tisto, kar tukaj imenujemo odprtost dela: prizadevanje, kako časovnost in dejanje vpisati v delo samo; kako priti do žive slike, če lahko tako rečemo; kako v sam objekt-rezultat vpisati čas, mu dati neko immanentno trajanje, življenje. Antinomija – če jo formuliramo še z drugimi besedami – med spremenljivim, minljivim, krhkim (a živim) in absolutnim, trdnim, večnim (a mrtvim oziroma neživim) se ne rešuje z žrtvovanjem absoluta za trenutek življenja, realnega. Stava je na nek način radikalnejša in gre v smer njune spekulativne identitete: absolut ni nasprotje krhkosti, temveč je – če parafraziramo Slavoj Žižka – najbolj krhka stvar na svetu. Drugače rečeno, projekt V.S.S.D./Ožbolta je, če tvegamo še eno filozofsko paralelo, heglovski v nekem pomenu, ki ga splošno razširjena ideja o tem, kaj je heglovstvo, pogosto zgreši: stava na delo oziroma rezultat kot resnico dejanja, stava na absolut ni enostavno afirmacija absoluta nasproti časovnemu in krhkemu, temveč je teza o časovnosti, krhkosti samega absoluta.

Lahko bi rekli, da se univerzum V.S.S.D. začne kot univerzum podobe, ki razmišlja o besedi, ki misli besedo, in to besedo v tisti njeni dimenziji, ki ima moč nekaj ustvariti iz nič in je nekako bolj materialna od podob, v katerih se utelesi. Težak biblijski jezik tekstov, ki spremljajo prve razstave (1986–1988), je čisto nasprotje krhkosti podob, ki v prostoru niso toliko razstavljene, kot so izpostavljene: izpostavljene pogledom, času, uničenju, smrti. Podobe so povsod, hodimo v njih (tako imenovana prostorska slika je stalnica V.S.S.D. in Ožboltovega dela), drobci nam škripajo pod nogami. Vendar kot rečeno, tu ne gre toliko za idejo interakcije, po kateri naj bi gledalec soustvarjal sliko, jo sproti spreminjal, komuniciral z njo. Srečanje gledalca oziroma natančneje obiskovalca in slike je – kot vsako pravo srečanje – hkrati bolj brutalno, bolj subtilno in manj samoumevno v svoji vzajemnosti. (Sploh pa bi videz vzajemnosti v tako imenovani interaktivnosti sam zase terjal podrobnejšo študijo, tako kot sodobna ideologija in imperativ dialoga, ki večinoma zgolj frenetično prikriva neko praznino na mestu dogodka, se pravi dejstvo, da se v

throughout V.S.S.D./Ožbolt's oeuvre, albeit it is articulated somewhat differently. V.S.S.D./Ožbolt could be said to rearrange the elements of the original opposition, which in turn dictates a different dialectic: here, the absolute is the act, while the fragility, transience, temporality reside on the side of the work, the "result," which is not a monumental object intended to be contemplated and re-contemplated on return visits but is, in a way, life itself. For this reason (to paraphrase a statement in the catalogue of the first V.S.S.D. exhibition) a work produced, a created image is the area or site where the absolute risks the most, where it is exposed. This is what is here described as the "openness" of the work: the effort to introduce temporality and the act into the work – to achieve a "living painting," so to speak; to introduce time into the object-result, to give it an immanent duration, life. The antinomy – to formulate it in other terms – between the changeable, transient, fragile (but animate) and the absolute, solid, eternal (but dead or inanimate) is not resolved by sacrificing the absolute for a moment of life, of the real. The wager is in a way more radical, going in the direction of their speculative identities: the absolute is not the opposite of fragility but is – to paraphrase Slavoj Žižek – the most fragile thing in the world. In other words, V.S.S.D./Ožbolt's project is – to risk another philosophical analogy – Hegelian in a sense that the most generally accepted notion of Hegelianism often misses: the wager on the work or the "result" as the truth of the act, the wager on the absolute, is not simply an affirmation of the absolute as opposed to the temporal and the fragile, but a thesis about the temporality and fragility of the absolute itself.

The V.S.S.D. universe could be said to start out as a universe of an image thinking about a word thinking a word. A word in its dimension that has the power to create something out of nothing and is, in a way, more material than the images in which it is materialized. The abstruse, "biblical" language of the texts accompanying the early V.S.S.D. exhibitions (1986–88) stands in direct contrast to the fragility of the images that are not so much exhibited in space as they are exposed: exposed to the gaze, to time, to destruction, to death. The images are everywhere, we walk on/in them (the so-called "spatial painting" is a constant in both the V.S.S.D. and Ožbolt's oeuvre), their fragments crunching underfoot. But, as already mentioned, the idea here is not of "interaction"

interakciji med besedo ali umetniškim objektom in njegovim naslovnikom le redko kaj zares zgodi.) Obiskovalec lahko vstopi v sliko, sledi njenim zavojem in skrivnostim le tako, da jo sproti, praviloma nehote in na robovih, malce spreminja, uničuje s tem, ko z njo preživi nekaj časa.

V tem smislu in paradoksnost je torej prostorskost slike natanko način, kako v sliko vpisati čas, trajanje. Večen je lahko le trenutek: kar traja dlje od trenutka, je predolgo za večnost. S temi besedami bi morda lahko povzeli duha in črko prvih razstav, postavitev V.S.S.D. Oziroma rečeno z drugimi besedami: večno je lahko le dejanje (ker je nekako zunaj časa), medtem ko je delo (rezultat) lahko le živo ali mrtvo. Ta motiv je torej ena od rdečih niti ustvarjanja V.S.S.D. in nato Alena Ožbolt. »'Pot ali življenje' umetniškega dela,« piše Ožbolt, »se lahko opiše kot kreacija, rojstvo v ateljeju in kot smrt, ko delo pride, se uvrsti v muzejsko ali privatno kolekcijo. Galerija na tej 'življenjski poti' vzpostavi nekakšen vmesni status, ko delo živi, ko diha, ko je živo.« Motiv rezultata/dela kot mrtvega trupla je torej prisoten tudi v tej refleksiji, le da mu nasproti ni postavljeno enostavno dejanje (kreacije) kot živo, temveč neki singularni med-dvema, ki omogoča, da neumljivi trenutek prehoda iz še ne rojenega v že mrtvo dobi neko prizorišče, nek prostor in čas. Galerijski prostor je torej z vidika umetniškega dela bistveno medprostor, limb, področje med »še ne« in »ne več« umetnosti. Toda ta med-dvema (med dvema smrtma?) nikakor ni nekaj enostavno danega, še manj seveda nekaj, kar bi bilo zagotovljeno z obstojem galerij. Galerijo v tistem pomenu, v katerem jo razume Ožbolt (kot prostor življenja umetniškega dela), je vsakič znova treba šele ustvariti.

Od tod neka (skoraj) stalnica V.S.S.D./Ožbolt: umetniško delo se ne pride pokazati v galerijo, temveč je pogosto tako ali drugače usodno vezano nanjo. Pri tem ne gre toliko za logiko instalacije (nečesa v prostor), temveč bolj za instalacijo samega prostora. Mehke postavitve, peščene slike, narejene neposredno v galeriji in torej neprenosljive, uničene s koncem razstave, niso enostavno izraz minljivosti umetniškega dela. Prav toliko, če ne še bolj, so nekaj, kar v prvi vrsti ustvarja sam prostor, galerijo, v kateri se kažejo – in njeno živost. Galerija kot prostor življenja umetniškega dela v tem kontekstu ni prazen okvir, ki ga vsakič napolni konkretna vsebina, ampak je hkrati vselej že nek koncept. Še preden je v galerijah nastopil in dokončno zavladal kustos oziroma kurator kot konceptualni kreator posameznih razstav, je V.S.S.D./Ožbolt prakticiral svojo –

where viewers co-create a painting, change it, "communicate" with it. The encounter between the viewer, or more precisely visitor, and the painting is – like any true encounter – at the same time more brutal, subtler, and less self-evident in its reciprocity. (Indeed, the apparent reciprocity in the so-called interactivity would call for a more detailed study, as would the contemporary ideology and imperative of "dialogue," which for the most part just frenetically covers up an emptiness on the site of the event, that is to say, the fact that hardly anything ever really happens in the interaction between a word or an art object and its addressee.) A visitor can only enter a painting and follow its convolutions and mysteries by – unintentionally and marginally, as a rule – altering it slightly on the way, "destroying" it by spending time with it.

In this sense it is, paradoxically, precisely through the *spatiality* of the painting that *time*, duration, is introduced into it. Only a moment can be eternal: whatever lasts longer than a moment is too long for eternity. This might be a summation of the spirit and the words of the early V.S.S.D. exhibitions and installations. In other words: only the act can be eternal (because it is outside time in a way), while the work, the "result" can only be either alive or dead. This "motif" is one of the threads running through the creative production first of V.S.S.D. and subsequently, Alen Ožbolt. "The 'path or life' of an artwork," writes Ožbolt, "can be described as creation, as birth in the studio; and, when that happens, it is then placed in a museum or private collection as dead. On this 'life course,' the gallery facilitates an interim state when a work lives, breathes, is alive." The motif of the result/work as a "dead body" is thus present also in this reflection, without, however, being contrasted with the simple act (of creation) as being alive, but rather with a singular "in-between" that allows the inconceivable moment of transition from the not yet born to the already dead to acquire a scene, a place and time. From the vantage point of an artwork, the gallery is then essentially an interspace, a limbo, a terrain between "not yet" and "no longer" art. But this in-between ("between two deaths"?) is by no means simply a given, and even less something provided by the existence of galleries. The gallery in the sense understood by Ožbolt (i.e., as the space of the life of an artwork) first needs to be created each time, anew.

This is the origin of something (almost) constant with V.S.S.D./Ožbolt: an artwork does not "come to show it-

in svojsko – različico tega: slika sama mora ustvariti prostor oziroma koncept, v okviru katerega se prikazuje.

Razstavnih prostorov danes vsekakor ne manjka, kar manjka (oziroma je bolj redko), pa je nekaj, kar bi lahko imenovali prostor umetnosti, to je tisti prostor ali odprtje, ki ga ustvari sama umetnost in v njem uveljavi svoje zakone. V tem je vsa težavnost položaja ne le umetnosti, temveč vsakega ustvarjanja v sodobnem času, to je v času, ko veliki Drugi – kot tista instanca, ki delu lahko zagotovi odmev, življenje, možnost ustvariti učinke realnega – ne obstaja. Kuratorji so zdaj v vlogi, da poskrbijo za kontekst, odmev, ponudijo teorijo tega, kar gledamo, ustvarijo dogodek. Velik del konceptualnega in fizičnega prizadevanja V.S.S.D. in kasneje Ožbolta gre v smeri neke alternative temu, ki pa se hkrati dobro zaveda realnosti samega problema, na katero odgovarja lik kustosa. V tem smislu razumem kreacije umetniškega dela, ki je v sebi podvojeno na oboje: nase in na prostor/kontekst svojega pojavljanja. To pomeni, da je hkrati z delom (in imanentno) treba ustvariti tudi njegove pogoje. To pa zahteva neki umik, izvzetje, izvotljenje navznoter, ki ustvari tisto resonančno skrinjo, v kateri delo lahko diha, zveni, uide sedanjosti.

Toda prostorska slika ni edini način, kako umetnost V.S.S.D./Ožbolta hkrati ustvarja svoje lastne pogoje, si da prostor in čas zveneti. Drugi modus te geste zadeva nekaj, kar bi lahko imenovali kar motiv (v pomenu objekta slike) pretežnega dela ustvarjanja V.S.S.D./Ožbolta: krhkost, neujemljivost. To je treba razumeti dobesedno, nikakor ne v smislu, da nam te kreacije sporočajo, da je vse krhko, neujemljivo, minljivo, spremenljivo; krhkost je dobesedno objekt slik, tisto, kar jih od znotraj strukturira, jim daje obliko, podobo, ritem, barvo, teksturo, tisto, kar jih animira. Prah (in droben pesek, iz katerega so narejene številne podobe tako V.S.S.D. kot Ožbolta) ni pepel, ostanek minljivega telesa, dokaz njegove krhkosti in minljivosti, temveč je, nasprotno, »such stuff as dreams are made of«, kot pravi Pesnik, se pravi sama snov slike (kot žive). Peščena slika, narejena neposredno v galeriji (na primer *Pesek v oči*, 1991), je krhkost sama, je področje, kraj, kjer kreator največ tvega; ne zgolj zato, ker se neizogibno izpostavlja izbrisu (slika ni ne utrjena ne prenosljiva), torej smrti, temveč zato, ker tam izpostavlja samo svoje življenje. Smrt, izbris je v tem smislu prazen dogodek, dogodek, v katerem se nič ne zgodi. Zato krhkost, izpostavljenost življenja ni enostavno njegova izpostavljenost smrti, ampak izpostavljenost nepredvidljivemu, presenečenju, prekinitvam in

self” in a gallery, but is often fatefully dependent on it in one way or another. It is not so much the logic of an installation (of something in a space) as the installation of the space itself. Soft installations, sand paintings produced at the gallery and thus not transportable and destroyed at the end of the show, are more than a mere expression of the transience of an artwork. They are just as much, if not more, something that primarily creates the space itself, the “gallery” in which they display themselves – as well as its “aliveness”. In this context a gallery as the space of an artwork’s life is not an empty frame to be filled with some specific content each time, but also always already a concept. Before the appearance and the ultimate dominance of the curator as the conceptual creator of individual exhibitions, V.S.S.D./Ožbolt practiced his own unique variant of this same thing: the space or concept within which it is displayed must be created by the painting itself.

There is no lack of “exhibition spaces” today; what there is a shortage of (or is rather rare) is something that could be called “a space of art,” that is, a space or “opening” created by art itself, where it imposes its “laws.” This is what constitutes the difficulty of the position of not only art but every form of creation in “modern time,” that is, the time when the big Other – as the instance that can provide a work with an echo, a life, a possibility to produce an effect of the real – does not exist. Curators now have the role of providing a context, creating an echo, offering a theory of what we are viewing, creating an event. A large part of the conceptual and physical effort of V.S.S.D. and later Ožbolt has moved toward a certain alternative to that, which is at the same time nonetheless well aware of the reality of the problem to which the figure of the curator responds. This is the sense in which I understand the creation of an artwork as internally duplicated to both itself and the space/context of its manifestation. Which means that, simultaneously with a work (and immanently), the work’s conditions need to be created. And this requires a certain withdrawal, an exception, an inward hollowing-out to create a “resonance chamber” where a work can breathe, resound, escape the present.

However, the spatial painting is not the only way V.S.S.D./Ožbolt’s art creates its own conditions, giving itself space and time to resonate. The other mode of this gesture concerns what we might call the motif (in

ponovnim srečanjem. V nasprotju z življenjem smrt ni tveganje, ampak je gotovost, mir (»Mrtev umetnik, srečen konec,« piše Ožbolt).

Tej peščeni sliki stojijo nasproti druge, utrjene (žgani pesek), slike okamenele krhkosti (serija *Prah-spomin*). Dihotomija ni življenje/smrt, temveč prej življenje/spomin. Ta tema je v svoji izvedbi presenetljivo ničejanska. »Nekaj ostane v spominu tako, da se vanj vžge: samo to, kar ne preneha boleti, ostane v spominu,« beremo v *Genealogiji morale*. Slikarske tehnike kot mnemotehnike? Spomin ni spomin na življenje, je tisto, kar se v samo življenje vžge kot njegova imanentna zapreka, njegovo notranje nemogoče, njegova razpoka. (Tu je treba omeniti tudi razstavo/serijo *Brez naslova*, v kateri svoj prostor med drugim dobi materialnost razpoke.) Spomin je izguba časa – pri čemer moramo ta izraz vzeti tudi v njegovem čisto dobesednem pomenu – in čas izguba spomina. *Pesek v oči* je izguba spomina, življenje brez spomina, je slika, izgubljena v času, *Prah-spomin* pa je izguba časa, čas, izgubljen v sliki. Lahko bi rekli, da če konstrukcije, postavitve V.S.S.D./Ožbolta kaj razstavljajo, dajejo-v-videnje, potem je to prav ta moment neujemljivosti, zdrsa, zgrešenega srečanja, krhek trenutek prehoda enega v drugo. Tu spet naletimo na tisti med-dvema, o katerem smo govorili prej.

V zvezi s tem bi lahko formulirali neko splošnejšo tezo. Problematika motiva je nedvomno ena osrednjih preokupacij V.S.S.D./Ožbolta. Slika česa je slika? Kaj je motiv slike (ne le v smislu tega, kar je reprezentirano na njej, ampak tudi v prej naznačenem pomenu motivacije, animacije umetniškega dela)? Ožbolt v predlogu enega svojih projektov pravi, da gre za »raziskovanje manjkajočega motiva« oziroma za »delo 'na' manjkajočem motivu«. Toda ustvarjanje V.S.S.D./Ožbolta ni enostavno teza o manjkajočem motivu oziroma umetniško prikazovanje tega, da motiv (ali pa original) manjka. V tem pogledu se V.S.S.D./Ožbolt izogne eni od pasti tega, kar bi lahko imenovali postmoderni entuziazem, v katerem se umetnost pogosto zadovolji s tem, da skozi svoj medij (in na svoj način) sporoča postmoderne resnice (o neobstoju totalitete, o problematičnosti velikih metafizičnih ločnic, o smrti Subjekta in njegovi razpršenosti itn. itn.). Nasprotno V.S.S.D./Ožbolt tovrstne resnice jemlje kot neko izhodišče ali pa izziv, iz katerega se delo, iskanje, inovacija šele začne. Glede problematike motiva in njegovega umanjkanja V.S.S.D./Ožbolt poda ali natančneje ustvari odgovor, ki preseneča s svojo radikalnostjo in enostavnostjo: motiv slike je dobesedno njena snov.

the sense of the subject matter of the “painting”) of a major part of V.S.S.D./Ožbolt’s creative production: fragility, elusiveness. This must be understood literally, not in the sense that these creations “convey” the fragility, elusiveness, transience of everything; fragility is literally the subject matter of the “paintings,” the thing that structures them internally, giving them shape, image, rhythm, color, texture; it is the thing that *animates* them. The dust (and fine sand that numerous pictures of both V.S.S.D. and Ožbolt are made of) is not ashes, the remains of an impermanent body, proof of its fragility and transience, but on the contrary, “such stuff as dreams are made of,” as the Bard says; that is, the very *stuff* of the painting (as “animate”). A “sand painting” made directly in the gallery (e.g., *Sand in Your Eyes*, 1991) is fragility itself, an area or site where the “creator” risks the most. Not only because the erasure – and thus death – is inevitable (the painting is neither “fixed” nor transportable), but because he exposes his own life there. Death, erasure is an empty event in this sense, an event in which nothing happens. For this reason the fragility, the exposure of life is not simply its exposure to death, but exposure to the unforeseeable, surprise, ruptures and reunions. Unlike life, death is not a risk; death is certainty, peace (“A dead artist, a happy ending,” writes Ožbolt). This sand painting is “countered” with other paintings, *fixed* (baked sand) paintings of petrified fragility (the *Dust-Memory* series). The dichotomy is not of life and death, but rather of life and memory. In its execution this theme is surprisingly Nietzschean. “A thing must be burnt in so that it stays in the memory: only something that continues *to hurt* stays in the memory,” says *On the Genealogy of Morality*. Painting techniques as “mnemonic” techniques? One’s memory is not memory *of* life, but is what is burnt *into* life itself as its immanent obstacle, its internal impossible, its lacuna. (Here we should mention the *Untitled* exhibition/series, where also the materiality of the lacuna gets its place.) Memory is a “loss of time” – this expression must also be taken quite literally – and time is a loss of memory. *Sand in Your Eyes* is a loss of memory, life without memory, it is a painting lost in time, while *Dust-Memory* is a loss of time, it is time lost in the painting. We could say that, if V.S.S.D./Ožbolt’s constructions, installations exhibit anything, give-to-see (*donnent-à-voir*) anything, it is precisely this moment of elusiveness, the slip, the missed encounter, the fragile instant of transition of one into an-

Ena od slik V.S.S.D. nosi naslov *Slika slike* (in je bila tudi del projekta, s katerim je V.S.S.D. nastopil na beneškem bienalu). Ob tem lahko pomislimo na Platona, na posnetek posnetka, ali pa na postmoderno preslikavanje videza, ki gre v smeri avtonomije videza. Toda to, kar vidimo na tej sliki, ne omogoča ugodja ob prepoznavanju znanih referenc. Kar vidimo, je dobesedno slika, narejena iz slik. Slika je snov slike, njen material in motiv. Ne gre za montažo že prej izdelanih slik, za delo v dveh korakih, temveč za postopno in kontinuirano slikanje slike iz slik (98 zelo različno poslikanih lesenih površin: mešane tehnike na lesu, ogledala, fotografije). *Slika slike* je dejansko slika, ki prikazuje samo sebe (in ne neke druge slike), je slika same sebe, in prav v tem odsotnost motiva sovpade z njegovo transformacijo v realno sliko. Realno ni onstran videza (in predstavljeno v njem), temveč je sama inherentna nemožnost videza, da bi bil zgolj videz. *Slika slike* ni oddaljevanje od Realnega, ampak ravno njegova najbolj materialna prezenca.

Opisana gesta je tudi ena ključnih komponent Ožboltovega dela. Trilogija *Goreče slike*, *Prej in potem* ter *Zračne študije* vzame za motiv nekaj kar najbolj neujemljivega, pa čeprav elementarnega (v prvem primeru ogenj, v drugem vodo, v tretjem zrak), in iz tega dobesedno naredi snov slike, tisto, kar jo riše, animira. *Goreče slike* so slike na lesu, izdelane s pomočjo ognja; *Prej in potem* so mokre, tekoče slike, izdelane z dolgotrajnim mokrim horizontalnim postopkom; *Zračne študije* pa so slike, izdelane s pomočjo močno usmerjenega zraka, to je zračnega čopiča, na stekleni podlagi. Motiv (na primer zrak) ni tisto, kar vidimo na slikah, ampak tisto, kar slike od znotraj izvotli do točke, ko postanejo same svoja resonančna skrinja, ko ustvari neki imanentni, notranji odmev. Če poskušamo to natančneje formulirati: odsotni motiv ni slika brez motiva niti ni enostavno slika odsotnosti motiva, tako imenovane poprisotne odsotnosti. Slika ne reprezentira ničesar, tudi ne odsotnosti ali manka, temveč sam ta manko (zrak) integrira kot tisti notranji razmik ali razpoko, ki privede do podvojitve forme in s tem omogoči njeno resonanco. Prav s tem pa sama forma postane kar najbolj čutna, materialna.¹

Na analogen učinek naletimo na primer pri postavitvi *Mera in čut*, kjer vztrajanje pri (pravi) meri in prizadevanje zanjo, torej za nekaj, kar naj bi z racionalnih izhodišč reguliralo čutnost, šele zares ustvarita čutnost kot tako. Dejansko je ena najmočnejših komponent dela V.S.S.D./Ožbolta prav ta učinek fizičnosti, čutnosti in živosti slik, ki

other. Here we again come up against that “in-between” of which we spoke earlier.

A more general thesis could be formulated about this. The issue of “motif” is undoubtedly one of the central preoccupations for V.S.S.D./Ožbolt. What is a “painting” a picture of? What is the “motif” of a painting (not only in the sense of what is “represented” in the painting, but also in the above-mentioned sense of motivation, animation of an artwork)? In one of his project proposals Ožbolt calls it “exploring the absent motif” or “working on the absent motif.” But V.S.S.D./Ožbolt’s art is not simply a thesis of absent motif or an “artistic presentation” of the fact that the motif (or the original) is absent. In this respect, V.S.S.D./Ožbolt evades one of the pitfalls of what we might call “postmodern enthusiasm”, where art often settles for conveying postmodern truths (of the nonexistence of totality, the questionability of great metaphysical boundaries, the death of the Subject and its dispersion, etc.) through its medium (in “its own” way). Conversely, V.S.S.D./Ožbolt takes such truths as a starting point or challenge from which the work, the exploration, the innovation then depart. A propos the issue of motif and the lack thereof, V.S.S.D./Ožbolt gives, or more precisely, creates an answer that is astonishing in its radicalness and simplicity: the motif of a painting is, literally, its matter. One of the V.S.S.D. “paintings” is titled *Painting of a Painting* (which was part of the project V.S.S.D. presented at the Venice Biennale). This might call to mind Plato and the “copy of a copy”, or the postmodern replication of appearances moving toward the autonomy of appearances. But what we see in the painting mentioned does not bring the satisfaction of recognizing these familiar references. What we see is literally a painting made of paintings. A painting is the subject matter of the painting, its material and motif. It is not a montage of already made works, a two-stage work, but an incremental and continued painting of a painting of paintings (98 highly differently painted wood panels: mixed media on panel, mirrors, photographs). *Painting of a Painting* is in fact a painting *depicting itself* (and not some other painting), it is a painting of itself, and this is where the “absence of a motif” coincides with its transformation into a real painting. The real is not *beyond* (and presented in) the appearance; the appearance is inherently incapable of being “merely an appearance.” *Painting of a Painting* is

pogosto vzbujajo nepremagljivo željo dotakniti se, potipati. »Iz česa je to?«, »Kaj je ta snov?« sta vprašanji, ki ju pogosto slišimo na razstavah V.S.S.D./Ožbolta. In ti vprašanji vsekakor razodevata marsikaj o tem, kar smo prej napisali o transformaciji motiva v snov slike. Sama snov, materija teh slik je pogosto videti kot nekaj neznanega, kar ni s tega sveta. Morda bi prav s tem lahko najbolj koncizno povzeli jedro ustvarjalnosti V.S.S.D./Ožbolta: ne gre za to, kako ustvariti nove forme, temveč za to, kako s potrpežljivim oblikovanjem forme ustvariti novo materijo, snov.

To pa je hkrati tisto, kar ta projekt nekako obrača proti času, aktualnemu času in njegovim zahtevam, to je neizprosnemu imperativu izumljanja novih in novih form (komunikacije, posredovanja, prenašanja idej/informacij/snovi), v katerem se pogosto izgubi ravno kreativnost forme, to je njena moč nekaj ustvariti in ne zgolj posredovati na nov, zanimivejši, pestrejši, drugačen način.

not a retreat from the Real, but precisely its most material presence.

The gesture described above is also one of the key elements of Ožbolt's work. The motifs of the trilogy *Burning Paintings*, *Before and After* and *Air Studies* are things that are the hardest to capture despite being "elemental" (fire, water, and air, respectively), literally becoming the matter of the paintings, the thing that "draws" or animates them. *Burning Paintings* are paintings on wood made with fire; *Before and After* are "wet," "liquid" paintings produced in a long-lasting wet horizontal process; and *Air Studies* are paintings made with the aid of a "power air jet," i.e., an airbrush on glass. The "motif" (e.g., air) is not what we see in the paintings, but what hollows the paintings out inwardly to the point where they become their own "resonance chambers," creating an inherent, "inner" echo. Or, to try to formulate it more precisely: the absent motif is not a painting *without* a motif, nor is it simply a painting of the absence of a motif, the so-called "absence made present." The painting does not represent anything, not even absence or lack; rather, it integrates this very lack ("air") as that inner lacuna that leads to the duplication of the form, thus enabling its resonance. And this is what makes the form most *sensuous*, most "material."¹ We can find an analogous effect in the installation *Measure and Sense*, where the insistence and work on the ("right") measure, that is, on something supposedly "regulating" sensuousness from a rational point of view, is what really produces sensuousness as such. In fact, this effect of physicality, sensuousness and aliveness of the paintings often arousing an irresistible urge to touch, to feel, is one of the strongest components of V.S.S.D./Ožbolt's work. "What is this made of?" and "What is this material?" are questions often (over)heard at V.S.S.D./Ožbolt "exhibitions." Indeed, these two questions are indicative of a lot of what we have written here about the transformation of the motif into the *matter* of a painting. The matter itself, the "material" of these painting often looks like something "unknown," not from this world. Perhaps this might be the most concise summation of the gist of V.S.S.D./Ožbolt art: it is not concerned with how to create new forms, but *how to create new matter, new material by patiently working on the form.*¹

This is, at the same time, what makes the V.S.S.D./Ožbolt project appear to go against time, the "current" time and its demands, that is, the relentless imperative to

1. Zgodovinsko gledano, je emblematični primer tega postopka nedvomno Malevičev *Beli kvadrat na beli podlagi*: dve belini, ki ju loči zgolj neki nič. Beli kvadrat na beli podlagi ni isto kot beli kvadrat; če za belino še lahko rečemo, da – dobesedno – reprezentira nič, pa minimalna razlika med dvema belinama prezentira ravno belino kot tako, iz nje naredi nekaj kar najbolj čutnega, snovnega. Dejansko smo prepričani, da je Malevičev *Beli kvadrat na beli podlagi* prav zaradi do kraja konsekventnega vztrajanja pri formi ena najbolj čutnih slik v zgodovini umetnosti.

invent forever new forms (of communication, of conveying, disseminating ideas/information/matter), where what is frequently lost is precisely the creativity of the form, that is, its power to create something and not just “convey” it in a novel, more interesting, exciting, different way.

1. Historically, the emblematic example of this procedure is undoubtedly Malevich's *Suprematist Composition: White on White*: two whites, separated only by a “nothing.” A white square on a white ground is not the same as a white square: while we may say that white – literally – represents nothing, the *minimal difference* between the two whites presents precisely whiteness as such, making it into something highly sensuous and material. It is this ultimately completely consequential insistence on form that makes, we are convinced, Malevich' *White on White* one of the most sensuous paintings in the history of art.

Intervju: mogoče je nemogoče
Alenka Zupančič in Alen Ožbolt

Intervju je nastajal od konca januarja do približno konca aprila leta 2000, zaradi prostorske in časovne razdalje po elektronski pošti.

KAKŠEN ODNOS IMATE DO INTERVJUJEV?

Do intervjuja nimam spolnega odnosa, čeprav sodobni intervju – na televiziji na primer – vse bolj postaja prav to: javni kolektivni spolni odnos (v Sloveniji na primer Jonas z obiskovalkami v svojem talkshowu), onanija ali masturbacija. V tej sodobni obliki intervjuja si torej postavljen na nekakšnem odru, ki ga vsi navadno uporabljajo za lastno promocijo in ga celo poimenujejo kot tako imenovani odnos z javnostjo. V takšni obliki odnosa z javnostjo se mora govoriti o lastnih uspehih, torej o potenci, in se potemtakem promovirati, afirmirati v javnosti, dvigati lastno ceno, moč, imeti erekcijo. Torej je treba biti trden, zvrzan, zraven malo modrovati in ne kazati lastne bede, nesposobnosti ali mlahavosti. Treba je vedeti in ne odgovarjati z ne vem. V sodobni dobi kapitala in profita ni korektno kazati lastno revščino, izgubo, nevednost.

Vendar sta resnični prav impotenca in potencia, obstoj ruševin in visokotehnoloških novogradenj, obstoj revščine, socialne bede in neizmerne bogastva. To je resnica, ne pa ponavljanje medijskih, političnih, novinarskih, kulturniških in še kakšnih prevar in laži. Ali sploh smemo javno govoriti o krvi, solzah in dreku? V kontekstu tega premisleka moram priznati, da je večina mojih del, projektov neuresničenih in veliko je tudi neuspehov, tragedij in žalosti. Pri intervjuju je prisoten tudi ukaz »Govori, povej!«, vendar se cenzuri ni moč izogniti. In navsezadnje, naj se tu prisilim, da se ne počutim kot žrtev niti kot norec, ki mu je ponujeno, da razlaga simptome svoje norosti in potrebuje »talking cure« predvsem zase. Zato tole blebetanje jemljem kot govorjenje in celo kot sporočanje, razkrivanje in odkrivanje, osvetljevanje in videnje ZATE, kljub temu da tu ne gre za gledanje, temveč za poslušanje. TI si uho.

INTERVIEW: THE POSSIBLE IS IMPOSSIBLE
ALENKA ZUPANČIČ AND ALLEN OŽBOLT

The interview was conducted between late January and late April 2000 by email due to the distance in place and time.

WHAT DO YOU THINK OF INTERVIEWS?

I don't have a sexual approach to them, although interviews nowadays – on television, for instance – are becoming precisely that: public-collective sexual relations (to give a Slovene example, Jonas with his women visitors on his talk show), onanism or masturbation. In this *contemporary form* of interview, you are put on a stage of sorts, a stage that everybody tends to use for self-promotion, even going so far as to calling it "public relations". In this *form* of public relations, it's a must to talk about one's successes – about potency – and thus promote oneself, make a name for oneself in public, raise one's price, increase one's power, have an erection. It's necessary to be strong, upright, say a few wise-sounding things and conceal one's misery, incompetence or listlessness. It's necessary to know, and never answer "I don't know." In this modern era of capital and profit it isn't proper to show one's poverty, loss, ignorance. But what is real is both impotence and potency, the existence of decrepit ruins and high-tech new buildings, the existence of poverty, social indigence and immeasurable wealth. That's the truth, and not reiterating the media, political, journalistic, cultural, and other lies and deceptions. Are we even allowed to publicly speak about "blood, tears, and shit"? In this context I feel obliged to admit that most of my work or projects haven't been realized and there have also been many failures, tragedies, a lot of sadness. In an interview, there's also the command "Speak up, tell us everything!", but it's impossible to evade censorship. And last but not least, let me here force myself not to feel like a victim, or like a lunatic that has been offered an opportunity to explain the symptoms of his madness and needs the "talking cure" primarily for himself. That's why I take this babbling to be talking or even communicating, revealing and discovering, illuminating and seeing FOR YOU, despite the fact this isn't about looking, but listening. YOU are the ear.

ZASEBNOST JE DANES VSEKAKOR POSTALA EDEN NAJDONOSNEJŠIH TRŽNIH ARTIKLOV. KAKO PA GLEDATE NA VPRAŠANJE JAVNO/ZASEBNO V KONTEKSTU SVOJEGA DELA?

Nisem zasebnik niti javni delavec. V kontekstu mojega dela je zadeva malo bolj zapletena: še v spalnici nisem sam, in celo ko sanjam, nisem sam. Naj tudi še tako zasebno in privatno delam v ateljeju, delam – kar je konvencija – tudi za oči drugega. Skriti proces vsaj delno (vidno) postane javen, takoj ko se razstavi, saj so galerije javne ustanove (zaprte so le ponoči). Za moje delo pa je značilno, da je gotovo, šele ko se postavi, razstavi. V tem oziru je moje samo pogojno, saj je takoj, simultano še za druge, za oči drugih. Vsi delamo za drugega. Privatno je takoj drugo, javno – in ali ni privatno samo obrnjena stran javnega in obratno? To prehajanje od znotraj ven in od zunaj noter je tako očitno, vendar je hkrati zelo subtilno in kdaj celo nedoločljivo. Tako daleč in tako blizu skupaj.

BESEDA KULTURA VSE BOLJ NADOMEŠČA BESEDO UMETNOST. ALI MED NJIMA VIDITE KAKŠNO RAZLIKO, IN ČE JO, V ČEM?

To ni pisoar, to je poskus odgovora: kultura je za vse, umetnost je le za enega. Kultura je hrana, umetnost je lakota. Kultura je ječa, umetnost je na prostosti. Kultura je poraba, umetnost je pomanjkanje. Kultura je funkcionalna, umetnost ne funkcionira. Kultura je konvencija, umetnost je kršitev konvencije in kulture. Kultura je jezik, umetnost je lajanje. Kultura je obleka, umetnost je ženska. Kultura je stara, umetnost je lepa. Kultura je, umetnosti ni.

KAKO BI OPREDELILI DEVETDESETA LETA? KATERI DOGODKI, POJAVI, PREMIKI, IZUMI V ZADNEM DESETLETJU SE VAM ZDIJO KLJUČNI?

Sicer me res bolj zanima preteklost kot prihodnost, vendar devetdeseta še niso minila, še so tu, še so na delu, zato bi o njih težko govoril. Do devetdesetih tudi nimam ne posebnega niti privilegiranega odnosa, ne zdi se mi ne zanimivejša niti manj zanimiva od drugih desetletij. Nimam torej potrebne distance niti zgodovinskega spomina, da bi lahko rekel, kakšna so devetdeseta ali kako jih vidim drugače kot osemdeseta, sedemdeseta ... Verjetno so bolj digitalna, hitrejša od prejšnjih v trgovini, komunikaciji,

“PRIVACY” HAS BECOME ONE OF THE MOST PROFITABLE MARKET ITEMS. HOW DO YOU SEE THE PUBLIC/PRIVATE ISSUE IN THE CONTEXT OF YOUR WORK?

I’m not a private entrepreneur, nor am I a public servant... In the context of my work the matter is a bit more complicated: I’m not even alone in my bedroom, and I’m not alone when I dream either. No matter how “privately and intimately” I work in my studio, I work – as is the convention – also for the eyes of another. The “hidden” process becomes at least partially – visibly – public as soon as it is exhibited, since galleries and museums are public institutions (closed only at night). And it is a characteristic of my work that it is only finished once it is installed, exhibited. “My work” is in this sense “mine” only conditionally, since it is immediately – simultaneously – also for others, for other eyes. We all work for the other. The private is immediately the other, public – and isn’t the private merely the reverse side of the public and vice versa? This transitioning – from inside out and from outside in – is so obvious, but at the same time also very subtle and at times indeterminable. So far apart and yet so close together.

THE WORD “CULTURE” IS INCREASINGLY REPLACING THE WORD “ART.” DO YOU SEE A DIFFERENCE BETWEEN THEM, AND IF SO, WHAT IS IT?

This is not a urinal, it’s an attempt at a reply: Culture is for everybody, art is for a single person. Culture is food, art is hunger. Culture is prison, art is being free. Culture is consumption, art is want. Culture is functional, art doesn’t function. Culture is convention, art is violating conventions and culture. Culture is language, art is barking. Culture is clothes, art is a woman. Culture is old, art is beautiful. Culture is, art is not.

HOW WOULD YOU DESCRIBE THE 1990s? WHICH EVENTS, PHENOMENA, SHIFTS, INVENTIONS OF THE PAST DECADE APPEAR AS CRUCIAL TO YOU?

While it’s true I’m more interested in the past than the future, the 1990s aren’t over yet, they’re still here, still happening, so it’s hard to talk about them. I don’t have a special attitude to the 1990s, I don’t favor them, they don’t seem any more or less interesting than any other

prometu itn. Vendar ključna, najznačilnejša in najvplivnejša izuma v umetniškem sistemu devetdesetih se mi definitivno zdita dokončen in odkrit Vzhod ter prevlada kustosov v umetniškem svetu (na primer v osemdesetih letih so vlogo diktatorjev še vedno igrali kritiki). To dvojje je torej bolj značilno, označevalno kot katerikoli drug izum, delo, umetnina, muzej ...

Kustos je simptom devetdesetih. Seveda je umetniški sistem členjen mnogo bolj kot le na odnos med proizvajalcem in konzumentom ali odnos med kustosom in javnostjo (na primer nekdanja triada umetnina – gledalec – kritik se je močno razširila vsaj na razmerja objekt – medij – avtor – kritik – institucija – javnost), simptomatično pa je, kako je kustosova izjava, ki ni tekst, beseda, postala razstava. To se je stopnjevalo do te mere, da je kustos postal prvi avtor razstave, seveda z vso avtoriteto (naslov, izbor materiala, postavitev, intenca ...). Zasedel je avtorsko mesto proizvajalca razstav, avtorji/umetniki so tu pravzaprav drugotnega pomena, sicer so substanca, vendar substanca kot material, bolj ali manj eksotične divje ali domače živali, vsi pa se sprašujejo, kaj je kustos pravzaprav hotel povedati. Danes pravzaprav nihče več niti ne piše niti ne bere, in če izjave že so, morajo biti enostavne, kratke, jedrnate in ekonomične, televizijske, pravo nasprotje teh mojih odgovorov.

Naj torej poskusim povedati še drugače: če slišim besedo muzej, postanem žalosten, spomnim se na minljivost, umiranje; če pa slišim besedo kustos, primem za revolver.

NASLEDNJE VPRAŠANJE JE NEKOLIKO METAFIZIČNO, A SE MI V TEM ČASU VSESPLOŠNEGA RELATIVIZMA IN POLJUBNOSTI NEMARA ZDI POMEMBNO: ZAKAJ DELATE TO, KAR DELATE, IN NE ČESA DRUGEGA? ZAKAJ TO DELATE TAKO, KOT DELATE, IN NE DRUGAČE?

Duchamp bi rekel izbrati in biti izbran, drugače lahko rečemo imenovati in biti imenovan. Življenje in delo sta kompleksna in večplastna procesa, v katerih svobodna volja ni dana niti ni brezmejna. Obstajajo tudi (notranji) ukaz, odvisnost od reda stvari in tudi beg od/iz reda stvari. Tu je moja naloga, moja usoda in sila, ki je – kljub temu da je umetnost že tolikokrat umrla – zame prav danes, ta trenutek najbolj živa. Če bi se še tako trudil biti enak in podoben, bi lahko le ugotavljal, da sem tu, ker nisem enak in se ne ponavljam, torej ne izginjam. Ne trudim se, da bi moja umetnost postala podobna, vsesplošna, skupna, generalna. Nasprotno, je močno omejena, subjektivna, partiku-

decade. So I don't have the necessary distance or "historical" memory to be able to say what they're like or in what way I see them differing from the 1980s or the 1970s... – they're probably more digital, faster than the previous decades, in commerce, communication, traffic... But the crucial, most characteristic and influential *invention* in the 1990s art system is for me definitely the ultimate and overt *rise* and predominance of curators in the art world (okay, in the 1980s, for example, the role of dictators was still played by the critics), that's more characteristic and *defining* than any other invention, work, artwork, museum... The curator is the symptom of the 1990s. Of course, the art system is much more intricate than the relation between the producer and consumer or the relation between the curator and the public (for instance, the former triad of artwork/viewer/critic has expanded considerably, at least to object/medium/author/critic/institution/public), but it is symptomatic how the curator's statement – not a text, not verbal – has come to be the exhibition. To the point that the curator has become the author of the exhibition, which entails full authority over the title, the selection of the "material," the exhibition design, the intention... the curator is the primary author of the exhibition. The curator has assumed the author's position as the producer of exhibitions, while authors/artists are here basically of secondary importance; they *are* the substance, but substance in the sense of material, *more or less exotic wild animals or pets*, while everybody's wondering "what exactly it was the curator wanted to say." As a matter of fact, hardly anybody writes or reads anymore these days, so the statements – if they even exist – have to be simple, short, concise, and economical, *TV soundbites* – the direct opposite of my replies here.

So let me try a different tack: if I hear the word *museum* I become sad, I think of transience, of dying; and if I hear the word *curator*, I go for my gun.

THE NEXT QUESTION IS SOMEWHAT METAPHYSICAL, BUT MAY BE RELEVANT IN THIS TIME OF GENERAL RELATIVISM AND RANDOMNESS: WHY DO YOU DO WHAT YOU DO, AND NOT SOMETHING ELSE? WHY DO YOU DO IT THE WAY YOU DO IT, AND NOT IN SOME OTHER WAY?

Duchamp would say *choose and be chosen*, or put differently, *designate and be designated*. Life and work

larna, odvisna od trenutka in detajla, kraja in predvsem od subjekta. Vendar moj *subjekt* ni eden, ampak jih je mnogo, subjekt je necel, razcepljen, celo razpršen. Torej nisem individuum niti nisem individualen.

Kot rečeno, imam nalogo, vendar moja naloga tudi ni, da ponavljam ali govorim vse, ampak da tematiziram le nekatera stanja, poglede, vidike in vprašanja; moja naloga torej ni dajati odgovore. Imam svoj po-klic, ki je kdaj celo notranji ukaz, ta pa ni le nem, ampak ima torej tudi klic, glas, celo več, mnogo glasov. Ti moji glasovi niso zgolj samonanašajoči se, orientirani nase/vase, niti egocentrični, ampak so večglasni, razsrediščeni. Tu se mnogi glasovi prepletajo in srečujejo, nekateri pa tudi preglasijo, izbrišejo druge, zato nimam nikakršne iluzije, da presegam svojo kompozicijo/skladbo, ali če rečem drugače, ne mislim, da sem večji od sebe, vem, da imam svoj okvir, svoje meje, in si ne prisvajam kakšnega širšega, pridigarskega mesta. Sicer priznam obstoj drugih, ampak ne morem lagati, da nisem v sebi ujet in obsojen nase.

SLIKA SLIKE JE BIL NASLOV PROJEKTA V.S.S.D. NA BENEŠKEM BIENALU LETA 1995. ALI LAHKO POVESTE KAJ VEČ O TEM NASLOVU, ZA KATEREGA SE MI ZDI, DA DOBRO POVZEMA NEKO POMEMBNO KOMPONENTO VAŠEGA DELA?

Lahko povem kaj več o delu *Slika slike II.*, ki je variacija na temo in problem motiva v dimenziji manjše slike *Slika slike* iz leta 1990/91. Izvirni greh te slike, ki je bila ustvarjena za razstavo/projekt *Slovenske Atene* (iniciator je bila skupina IRWIN), je bil diktiran, določen znan, celo mitski motiv *Sejalca* slovenskega slikarja Groharja. Vendar je rešitev slike prav odsotnost diktiranega/določenega motiva, torej moža sejalca, in njena glavna podoba oziroma motiv je polje, pravzaprav samo polje slike, (geometrična) mreža številnih podob, ki pogledu omogoča verižne reakcije. Seveda je pomemben talni, za sliko nenaraven in nevaren horizontalni položaj: leži na tleh, torej ne stoji ekransko – kot slika-okno –, vertikalno na steni. Pogled je tu vertikalni oziroma točneje diagonalen/arealen, sliko gledaš zviška, z vrha in se okoli nje giblješ krožno. Podoba in videz slike sta torej vsa v mreži podob: *Slika slike* namreč nima zaustavljenega, omrtvičenega enega motiva in potemtakem tudi gibanje odsotnega motiva ni odsotno. Slika je iz podob, *Slika slike II.* iz natančno 98 slik/podob, izvedenih v številnih (okoli 22 različnih) tehnikah V.S.S.D., postavljenih v mreži,

are complex, multilayered processes, where free will is neither a given nor unlimited. There is also the (internal) injunction and the dependence on the *order of things*, as well as flight from the *order of things*. This is where my duty, my destiny, and my urge lie, more alive for me than anything else today, right this moment – despite the fact that art has died many times over. If I tried to be the same and similar, no matter how hard I tried I could only come to the conclusion that I'm here because I'm not the same and I do not repeat myself, and so I don't disappear. I don't try to make my art similar, universal, common, general. Just the opposite, it is highly restricted, subjective, particular, dependent on the moment and the detail, the place, and above all, the subject. But "my" *subject* isn't singular, it is manifold; the subject is unwhole, split, even dispersed. Thus, I'm not an *individuum*, nor am I *individual*.

As already mentioned, *I have a duty*; however, it is not my duty to repeat or say *everything*, but only to thematize certain states, views, perspectives, and issues, and thus it is not my duty to provide answers. I have my calling, which is at times even an inner injunction that is not mute, but has a call, a voice, even more than one, many voices. These voices are not just self-referential, oriented inward, or egocentric; they are polyphonic, de-centered. "Here" many voices meet and intertwine, and some among them overpower, erase others, so I have no illusions about transcending my "composition/piece of music," or, to put it differently, I don't think of myself as larger than life, I know I have my "frame," my limits, so I don't assume any broader position of *preacher*. While I do acknowledge the existence of others, I cannot lie about being caught within myself and condemned to myself.

V.S.S.D.'S PROJECT FOR THE 1995 VENICE BIENNALE WAS TITLED PAINTING OF A PAINTING. CAN YOU TELL ME A LITTLE MORE ABOUT THIS TITLE, WHICH, FOR ME, SUMS UP SO WELL AN IMPORTANT COMPONENT OF YOUR WORK?

I can tell you more about the work *Painting of a Painting II*, which is a "variation" on the theme and topic of the motif in the dimension of the smaller painting *Painting of a Painting* from 1990/91. The "original sin" of that painting, "produced" for the *Slovene Athens* exhibition/project (initiated by Irwin), where the motif was *dictated*,

ki omogoča prehajanje podobe v podobo in povezovanje podob. Podoba je torej iz podob, gosta mreža slik in njihovih podob nima ene dominantne podobe, ene in cele oblike, saj je ta členjena in razbita na koščke ter praktično nima omejitve sestavljanja in razstavljanja.

Drugi moment (druge) *Slike slike II.* pa je, lahko rečem, tudi bolj življenjski, da, morda eksistencialni, manj poljski, kmetijski. Odsotni motiv druge slike je pravzaprav avtoportret umetnika, nekakšen večdimenzionalen portret V.S.S.D., skrivnostn avtoportret, in to zato, ker je ostal skrivnost, saj je nihče ni opazil, kljub temu da sem o tem pisal za katalog z besedami: »Oko je na meni. Ali lahko tisti, ki je izgubljen, ponovno najde samega sebe. Nazaj v preteklost, nazaj k sebi. [...] Iskanje sebe [...] Prihodnost ne obstaja, čez leta ne bo več pomembno, kakšen sem danes videti, kako danes vidim [...] Jaz na meni [...] Postavil sem se nasproti sebi in si pogledal v obraz, v roke, v telo. Opazovanje. Prepoznavanje nepodobnosti [...] Ni enega samega obraza, so obrazi, spremenljivi obrazi, oseba je lahko celo brez obraza« itd. itd. Vse, kar je bilo zapisano, se je tudi uresničilo in *Slika slike II.* je bila tudi zadnji projekt V.S.S.D.

PA SE MALO USTAVIVA TU, NA SREDI, V TRENUTKU, KO SE KONČA V.S.S.D. IN VI NADALJUJETE SAMI, IN TO Z VELIKO PRETEKLOSTI IN HKRATI BREZ NJE (DEL ALI POSTAVITEV, KI BI NOSILI VAŠE IME). VPRAŠANJE JE PRAVZAPRAV TROJNO: KAJ JE, GLEDANO S TOČKE PRELOMA, V.S.S.D., KAJ OŽBOLT IN KAJ SAM PRELOM? (NE GRE ZA VPRAŠANJE O IDENTITETI UMETNIKA, TEMVEČ ZA VPRAŠANJE O DELU IN RAZMISLEKU, GONU, KI POGANJA TO DELO.)

Na to vprašanje skoraj ni mogoče odgovoriti oziroma naj bi nanj odgovarjali poklicani interpreti, kritiki ... Sam pa upam, da večina del še ni končanih niti začetih. Kot umetnik lahko govorim le s svojega trenutnega mesta: za V.S.S.D. velja, da če je umetnik mrtev, je konec srečen. Pri meni pa se stvari bolj zapletejo, saj sem še živa neulovljiva substanca, sem le človek, ki pa je doživel pretres, prelom, ki ni bil hipen in je trajal celo dalj časa. Prelom ni črta, je – kljub močni in racionalni nasprotni želji – prostor med ljubeznijo in sovraštvom, med odvisnostjo in zavračanjem. Vendar pa bi ob svojem začetku lahko govoril bolj o zavrnitvi, brisanju svojega prejšnjega dela, diskontinuiteti: videl sem vse belo, imel sem glavobole, bil sem nespečen,

predetermined, to wit, the highly familiar, even mythical motif of *The Sower* by Slovene painter Ivan Grohar. The solution of the painting is precisely the absence of the dictated/predetermined motif, i.e., the figure of the sower; its “main” image or motif is the field, actually, the field of the painting itself, a (geometrical) grid of numerous images that enables a *chain-reaction* gaze. What is important, of course, is the unnatural and dangerous floor position, horizontal position of the painting lying on the ground and not standing like a screen, like a painting-window vertically on the wall. Here, the gaze is “vertical” or, more precisely, “diagonal”/“aerial,” the painting is viewed from above as one circles around it. The image and the appearance of the painting are thus in the *grid of images*: the *Painting of a Painting* does not have an arrested, paralyzed single motif, and thus also the movement of the “absent motif” is not absent. The painting consists of images, of paintings/images (*Painting of a Painting II* of precisely 98 of them) executed in numerous (22 different) V.S.S.D. techniques and set in a grid that allows transitions and interconnections between the images. The image is thus made up of images, a dense grid of paintings, and the grid of their images does not have a dominant image, a unified and whole form, since the latter is segmented and broken up into pieces and practically has no limits in terms of assembling and disassembling. The other moment of the (second) *Painting of a Painting II* is also more *vital*, yes, perhaps existential, less *rural*, *agricultural*. The absent motif of the second painting is actually a self-portrait of the artist, a kind of multidimensional portrait of V.S.S.D., a mysterious self-portrait, mysterious because it remained a secret that nobody noticed, although I wrote about it in the catalogue: “The eye is on me. Can the one who is lost find himself again? Back into the past, back to oneself. ... Searching for oneself... The future does not exist, years from now it will no longer matter what I look like today, how I see today... Me on me... I stood in front of myself and looked at my face, my hands, my body. Observation. Recognition of non-similarity... Not a single face, there are faces, changing faces, a person can even be faceless...” and so on. Everything that was written came true, and *Painting of a Painting II* was the final V.S.S.D. project.

LET'S STOP HERE AWHILE, “IN THE MIDDLE,” AT THE MOMENT V.S.S.D. STOPS AND YOU CONTINUE ON

paraliziran in želel sem narediti ostro zarezo ter vzpostaviti distanco do V.S.S.D. V zadnjem času pa se ne obračam več vstran, kar je morda moč videti pri projektih in razstavah *Prej in potem*, *Aerobij*, *Introspektiva*, kjer ne brišem več svoje preteklosti. Pravzaprav, če rečem racionalno in linearno, sem prišel do točke, ko svoje preteklosti ne zanikam več in se zavedam, da je V.S.S.D. del mene, del moje – žive in mrtve – narave.

VAŠE PROJEKTE VSESKOZI SPREMLJAJO (VAŠI) TEKSTI, KI KAŽEJO, V KOLIKŠNI MERI REFLEKTIRATE TO, KAR POČNETE. SKRATKA, JASNO JE, DA SO STVARI PREMIŠLJENE. HKRATI PA NIKAKOR NE BI MOGLI REČI, DA JE VAŠA UMETNOST KONCEPTUALNA, TEMVEČ JE V SVOJI DOMIŠLJENOSTI, NATANČNOSTI IN POSREDOVANOSTI IZREDNO FIZIČNA, ČUTNA, NEPOSREDNA. ZELO LEP PRIMER TEGA SE MI ZDI VAŠA POSTAVITEV MERA IN ČUT. LAHKO MALO KOMENTIRATE TO SLIKO?

Živimo ne le v hišah, živimo tudi v jeziku, obsojeni smo na branje, imenovanje, interpretiranje stvari ... Zato tudi ne morem mimo besed, pisanja, torej teksta, ki mi je nekakšen vzporedni medij, paralelna artikulacija, ki pa nikoli ni komentar niti interpretacija samega dela. Besede so torej moj material, repertoar in lahko močno – kot na primer naslov – definirajo in označijo delo ter še posebej njegovo recepcijo. Seveda dela obstajajo (tudi) zunaj besede, zunaj jezika, v svoji nemosti in tišini. Ker pa vedno iščem smisel in pomen v tem, kar počnem in delam, je jezik najbolj priročen, da najde in daje smisel, pomene, čeprav vedno ostane dilema, zakaj naj gledamo nekaj, namesto da bi gledali ven skozi okno.

Če torej skušam še enkrat z besedami povedati ne svojo namero, ampak nekaj lastnih idej in vsebin, ki so poganjale delo z naslovom *Mera in čut*, bi rekel takole: za pravo mero moraš imeti občutek, za občutke in čustva mero; brez tega si vržen, iztirjen, brez ravnotežja. Modrost je previdno in premišljeno izbirati, uravnavati želje in potrebe, nas uči Sveto pismo, ki je – med drugim – tudi knjiga o (pravih in nepravih) merah. Hkrati gre za tisto osnovno merjenje in časovnost, to je tisto, kar svet temeljno upravlja in določa: mera in čas, denar in ura sicer upravljata svet v neki neharmonični neenakosti, ki pa je vseeno neka stabilnost, čeprav ni ravnotežje niti pravična razporeditev življenja ali bogastva. Mera med preveč in premalo je pomembna vsepovsod: v razvoju, vzgoji, pri hrani, v bančništvu na primer

YOUR OWN. WITH A LONG PAST AND YET AT THE SAME TIME WITHOUT A PAST (WITHOUT PAST WORKS OR INSTALLATIONS BEARING YOUR NAME). THE QUESTION IS REALLY THREEFOLD: SEEN FROM THE POINT OF RUPTURE, WHAT IS “V.S.S.D.,” WHAT IS “OŽBOLT” AND WHAT IS THE RUPTURE? (THIS IS NOT A QUESTION ABOUT THE IDENTITY OF THE ARTIST, BUT ABOUT THE WORK AND THE REFLECTION THAT GOES INTO IT, THE “DRIVE” BEHIND THE WORK.)

It's virtually impossible to answer this question, or rather, it should be answered by professional interpreters, critics... I myself hope that most works haven't been finished or even started yet. As an artist, I can only speak from my current position, and as for V.S.S.D., the phrase *a dead artist is a happy ending* applies. When it comes to *me*, the thing is more complicated, since I'm still a “living elusive substance,” I'm “just” a human, but a human who has experienced a shock, a rupture that was not instantaneous but lasted a considerable time. A rupture is not a line, it is – despite a strong and rational desire to the contrary – a space between *love and hate*, between *dependence and rejection*. But with regard to “my beginning” I would speak more of rejection, erasure of, discontinuity with my previous work: I saw white, I had headaches, insomnia, I felt paralyzed and wanted to make a clean break, distance myself from V.S.S.D. Lately, I haven't been turning away anymore, which is evident in the projects and exhibitions *Before and After*, *Aerobe*, *Introspective*, where I have ceased erasing my past. As a matter of fact – speaking rationally and linearly – I have reached the point of no longer denying my past and being aware that V.S.S.D. is a part of me, a part of my – living and dead – nature.

(YOUR) TEXTS ARE CONSTANT COMPANIONS TO YOUR PROJECTS, SHOWING THE EXTENT OF THE REFLECTION THAT GOES INTO WHAT YOU DO. THINGS ARE CLEARLY, CAREFULLY THOUGHT-OUT. AT THE SAME TIME YOUR ART COULD NEVER BE SAID TO BE “CONCEPTUAL” – ON THE CONTRARY, IN ITS DELIBERATENESS, PRECISION, AND MEDIATED-NESS IT IS HIGHLY PHYSICAL, SENSUOUS, DIRECT. A GOOD EXAMPLE OF THAT

ne le mera zlata – unča, ampak tudi obrestna mera. Mera je usodna v zdravstvu, zdravniki in zdravila so običajno beli (tako kot je v beli barvi delo *Mera in čut*), mera, odmera sestavin v zdravilu odloča o življenju in smrti, enako kot pri dozi, odmerku droge, ki je navadno tudi bele barve (beli heroinski šut). Mera in dimenzija sta navsezadnje usodni tudi v umetnosti. Mnogo za življenje vitalnih sestavin je v prahu – prah je lahko simbol za spomin, ki je ena ključnih identitet človeka –, kot je v prahu tudi bel titanov pigment (v/na delu *Mera in čut*), ki je, kolikor vem, najbolj bela snov na svetu. Mnogo vitalnih in emocionalnih elementov v življenju ljudi je minljivih, tako kot je minljiva in bežna postavitve v pesku. Potem je tu še tehnična prisotnost naravnih zakonov, na primer gravitacija in teža, dimenzija notranjega prostora, naselitev prostora z neenakomernim ritmom neenakih peščenih kupčkov, intenzivno dihanje horizontalne površine in njena močna svetlobna pulzija.

ENTUZIAZEM, POVEZAN Z NOVIMI TEHNOLOGIJAMI, SE VAS NEKAKO NI DOTAKNIL. HKRATI PA JE VAŠA UMETNOST DALEČ OD TISTEGA AKADEMIZMA, KI ŠE NAPREJ DELA SVOJE, KOT DA SE OKOLI NJEGA NIČ NE DOGAJA.

Tehnologija je tu, je dejstvo, svet je čez in čez postal tehnološki, posameznik sicer lahko živi brez tehnologije, vendar le ob njej. Vendar pozor, kompjuterji (namerno uporabljam to tujo besedo) danes niso tisto, kar so bili nekoč v petdesetih, šestdesetih letih – tuji, nedostopni, hladni, veliki, okorni, zapleteni stroji, ki so jih za svoje eksperimente uporabljali le najbolj čudaški avantgardisti, na primer Stokhausen ali Cage v svojih zgodnjih delih; danes so kompjuterji prijazni in udomačeni stroji, osebni, lepo oblikovani, celo prenosni gospodinjski aparati, a s to pomembno razliko, da zahtevajo cel pogled – torej celega – uporabnika (zato so bolj posesivni od sesalnika). Osebni računalnik potemtakem ni nevtralen stroj, kot ni nevtralen njegov ekran – okna so zelo določen okvir, in meje računalnika in softvera so tudi meje njunega uporabnika. Smešna stran tega je, kako sofisticirana tehnologija dostikrat zelo spominja na privlačne igrčke za velike otroke in iz odraslih večkrat dela osle, ki se čudijo in navdušujejo nad čarovnijo. Nove tehnologije so pač tako zapeljive, privlačne in čudovite, celo koristne, tako zelo hitre in tako učinkovite. Takšne so, da lahko povzročajo odvisnost, in to tolikšno, da če se ustavijo kompjuterji, torej sofisticirani stroji, se preneha

IS YOUR INSTALLATION MEASURE AND SENSE. CAN YOU TELL US SOMETHING ABOUT THAT “PAINTING”?

We don't only live in houses, we also live in language, we're destined to read, name, interpret *things*... That's why I cannot forgo words, writing, texts that are a parallel medium of sorts for me, a parallel articulation that is never a comment on or interpretation of the work itself. Words are my “material,” my repertoire, and have the power – e.g., in the role of title – to strongly define or mark a work, and in particular, its reception. Of course, works exist – also – outside the words, outside language, in their muteness and their silence. But as I always seek sense and meaning in what I do, language is the handiest tool for finding and giving sense, meanings, although there always remains the dilemma of why we should look at something instead of simply looking out the window.

Thus, if I try again to put into words, not my intention, but some of my ideas and contents that “underpinned” the work entitled *Measure and Sense*, I'd be inclined to say this: You have to have a sense of the right measure, and a measure of sensations and emotions; without that you get knocked off, derailed, unbalanced. The Bible – a book about (the right and wrong) measure, among other things – teaches that it's wise to choose with care and deliberation, to control one's desires and needs. At the same time it's about that basic measuring and temporality that fundamentally govern and determine the world: measure and time, money and the clock govern the world in an inharmonious inequality which is nonetheless a kind of stability, although it is not an equilibrium or a just distribution of life or wealth. The measure between too much and too little is important everywhere: in development, in education, in food, in banking, e.g., not only the measure for gold, an ounce, but also the interest rate. Measure is critical in medicine, physicians are usually in white, drugs are usually white (just as *Measure and Sense* is white), the quantity, the dosage of active compounds in a drug decides between life and death, the same as in a dose of illegal drugs, which are also usually white (“white shot of heroin”). Last but not least, measure and dimension are also critical in art. Many components vital for life appear to us in powdered form – powder or dust can be a symbol of memory, one of the key human traits, and also the titanium white pigment is white (in/on the work *Measure and Sense*), which is, as far as I know,

vrtni ta svet. Vendar pa je med nama sedaj tehnologija, ki nama šele omogoča tale dialog, stik, brez nje tega intervjuja ne bi bilo.²

Vseeno, danes zagotovo ni najbolj subverzivna uporaba tehnologij – uporabiti, biti odvisen je ukaz novih tehnologij; subverzivna je roka, ki je praktično izrinjena iz delovnih procesov, saj so v produkcijskih postopkih potrebni komaj prsti za pritiskanje na tipke, vodenje strojev. Subverzivni so torej problematiziranje tehničnega in tehnološkega napredka ali celo posmehovanje le-temu, stara, klasična orodja in instrumenti, majhna produkcija, primitivna oprema ... Seveda roka nikakor ne more ogroziti digitalnega kapitalizma, je pa tragikomično to čudno stanje, v katerem sofisticirane kompjuterske simulacije in igrice producirajo zelo klasične oziroma tradicionalne vsebine in vizualizacije v okviru perspektivnih, tako rekoč renesančnih kodov, anamorfoze, metamorfoze, metafore in akcije na ravni grških dram in tragedij – včasih se zdi, da so si v zahodni civilizaciji vse izmislili Grki –, na drugi strani pa ljudje zavračajo stroje in pihajo v aboriginski didžeridu. Sam tehnološko sicer nisem čisto primitiven, vendar je res, da me bolj vznemirjajo neki drugi, med drugim tudi ročni, rokodelski postopki in procesi, ki se mi zdijo vsaj tako ali kdaj celo bolj zapleteni, večplastni – modno rečeno sofisticirani in interaktivni – kot pritiskanje na tipkovnico, premikanje miške ali gledanje v ekran.

ALI VERJAMETE, DA SO ŠE MOGOČE REVOLUCIJE
(V DRUŽBI NASPLOH ALI PA NA PRIMER V UMETNOSTI)?

Odkvisno seveda od teorije in prijema. Verjamem v dokaze o evoluciji v življenju, mislim na biološko evolucijo. Čeprav nisem Che, vseeno verjamem, da človeški svet neprestano pretresajo revolucije, ali idejne ali znanstvene ali tehnološke ali politične ali ekonomske ... Spremembe, pretresi, zareze, preskoki, obrati, mislim, da je tega (ognja) polno v človeški zgodovini in tudi v umetnosti. Seveda so prehodni, spremembe in obrati lahko tudi bolj počasni, subtilni, neopazni, ampak verjamem tudi v tihe revolucije.

RADI CITIRATE BUÑUELOVO MISEL: »ZA OSVOBODITEV SVOJE IMAGINACIJE MORA VSAKDO UBITI SVOJEGA OČETA, POSILITI SVOJO MATER IN IZDATI SVOJO DOMOVINO.« TO ŽE DOVOLJ ZGOVORNO ODGOVARJA NA NEKO VPRAŠANJE, KI NAJ BI VAM GA POSTAVILA V TEM INTERVJUJU IN JE POVEZA-

the whitest substance in the world. Many vital and emotional elements in people's lives are transient, just as a sand installation is transient and ephemeral. Then there is also the "technical" presence of the laws of nature, such as gravity and weight, the dimension of inner space, the settling of space with the uneven rhythm of uneven piles of sand, the intense "breathing" of the horizontal surface and its strong pulsing of light...

THE ENTHUSIASM SURROUNDING THE "NEW TECHNOLOGIES" HAS SOMEHOW LEFT YOU UNTOUCHED. BUT AT THE SAME TIME YOUR ART IS FAR FROM THAT ACADEMICISM THAT CONTINUES TO "DO ITS THING" AS THOUGH NOTHING WERE HAPPENING AROUND IT.

Technology is here to stay, it is a fact, the world has become technological through and through, and a person can live without technology only alongside technology. But... computers today are not what they were in the 1950s and 1960s – strange, unapproachable, cold, large, cumbersome, complicated machines used in experiments only by odd avant-gardists such as Stockhausen or early Cage; today, computers are nice and tame machines, personal, smartly designed, even portable "household gadgets" with one important difference: they demand the entire gaze, and thus the entire user (and are thus more possessive than a vacuum cleaner). A personal computer is not a neutral machine, just as its screen is not neutral – windows are very definite frames – and the limits of a computer and its software are also the limits of its user. The funny side of this is the way sophisticated technology is often reminiscent of attractive toys for big kids, oftentimes transforming adults into idiots amazed and fascinated by magic tricks. New technologies are so seductive, so attractive and wonderful, even useful, and so very fast and so highly efficient. They have the power of creating dependence, the kind of dependence that if computers – these sophisticated machines – stop, the world comes to a halt. But right now, there's technology between the two of us, technology that allows us to have this dialogue, this contact, and we wouldn't have this interview without it.² Anyway, what is most subversive today is certainly not the use of technology – using them, depending on them is the imperative of new technologies; what is subversive is the *hand* that has been virtually ousted from the labor process, since only the

NO Z VAŠIM ODNOSOM DO OZNAKE SLOVENSKI
UMETNIK, DO DETERMINIRANOSTI Z NACIONAL-
NOSTJO, DO TRADICIJE. LAHKO ŠE KAJ DODATE?

Ali lahko dodam svoj citat? »V imenu očeta in sina je učenje. Učiti pomeni, da Oče je, da Zakon je, učenje pomeni celo, da je Učitelj. Vendar kdo so učitelji in kdo so učenci? Ali učenje govori jezik modrosti? Učitelji niso tisti, ki to mislijo, da so, in učenci prav tako niso tisti, ki to mislijo, da so. Če torej nimam učitelja in sem brez učencev, ali to pomeni, da ne obstajam?« S citati je tako, da pomenijo nekaj in še tisto, za kar nam služijo, za kar jih porabimo, da pomenijo. Toliko in toliko stvari nas omejuje in določa za porabnike, konzumente, pristaše, navijače, nosilce, državljane ... Toliko in toliko stvari je *naddoločenih*, so konvencija. Dobili smo starše, dan nam je jezik, dani so nam domovina, kultura, ekonomski sistem, zgodovinski trenutek. Ampak imaginacija je res brezmejna, skoraj neskončna, brez nje bi se svet lahko ustavil. Četudi sem v umetnosti mnogo, mnogo bolj svoboden kot na ulici, svoje umetnosti vseeno nimam za osvoboditev od kodov, konvencij, določil. Osvoboditve ni, vendar umetnost ni dejstvo in zato lahko eksplozivno razširja, preskakuje ali distancira od teh določil.

KAJ BI TOREJ ODGOVORILI NA ANKETNO VPRAŠANJE, DO KATERIH OD NAŠTETIH PROSTOROV ČUTITE VEČJO PRIPADNOST: DO LOKALNEGA, ZAHODNEGA, VZHODNEGA ALI GLOBALNEGA?

Ti prostori opredeljujejo mene in mojo identiteto, torej je treba vprašati njih, kje in kako me določajo. Pripadnosti pa ne čutim do nobenega od naštetih prostorov.

fingers are used to press keys to guide machines in production processes. What is subversive is problematizing or even mocking technical and technological progress, using old, traditional tools and instruments, small-scale production, primitive equipment... Obviously, there is no way the hand can jeopardize digital capitalism, but there is, in a tragicomic twist, also this strange situation where sophisticated computer simulations and games produce highly *classical or traditional* contents and visualizations in the framework of perspectival, almost Renaissance codes, anamorphosis, metamorphosis, metaphor and action at the level of Greek drama and tragedy – sometimes it feels like the Ancients Greeks had come up with everything in Western civilization – while on the other hand people reject machines and blow the Aboriginal didgeridoo. I'm not technologically primitive myself, but it is true that I am far more excited by other – also manual, artisanal – processes and procedures that seem at least equally – and sometimes more – complex and multilayered, or in popular contemporary terms *sophisticated and interactive*, as typing on a keyboard, moving a mouse, or looking at a screen.

DO YOU BELIEVE REVOLUTIONS ARE STILL POSSIBLE (GENERALLY IN SOCIETY OR PERHAPS IN ART)?

That depends on the theory and the approach. *I believe* in evidence of the evolution of life, I mean biological evolution. Although I am not Che I nonetheless *believe* that the human world is constantly being shaken up by revolutions, either ideational or scientific or technological or political or economic... Changes, shocks, slashes, leaps, turns... there's plenty of this – fire – throughout human history and art as well. Obviously, transitions and changes and turns can also be slower, more subtle, less conspicuous, but I believe also in quiet revolutions.

YOU LIKE QUOTING BUNUEL'S THOUGHT: TO LIBERATE ONE'S IMAGINATION, ONE MUST KILL ONE'S FATHER, RAPE ONE'S MOTHER, AND BETRAY ONE'S COUNTRY. THIS IN ITSELF ELOQUENTLY ANSWERS ANOTHER QUESTION I WAS TO POSE IN THIS INTERVIEW, CONCERNING YOUR ATTITUDE TO THE ATTRIBUTE OF "SLOVE-

NE ARTIST," TO DETERMINATION BY NATIONALITY, TO TRADITION. WOULD YOU CARE TO ADD SOMETHING?

May I add a quote of my own? "...There is teaching in the name of the Father and the Son. Teaching means that there is a Father, that there is a Law, teaching even means that there is a Teacher. But who are the teachers and who are the students? Does teaching speak the language of wisdom? Teachers are not those who think they are teachers, and students are likewise not those who think they are students. Therefore, if I have no teacher and no students, does that mean I do not exist? ..." The thing about quotes is that they mean what they serve as, what we "use" them to mean. So and so many things limit and define us as users, consumers, followers, fans, supporters, citizens... So and so many things are over-determined, conventional. We were given parents, a language, a country, a culture, an economic system, a moment in history. But imagination is truly boundless, almost infinite, without it the world could stop. Although I am far, far freer in "art" than "on the street," I do not regard my art as liberation from codes, conventions, stipulations. There is no liberation, but art is not a fact, and for this reason it can explosively expand, skip or distance itself from these stipulations.

SO WHAT WOULD BE YOUR REPLY TO THIS QUESTION: TO WHICH OF THESE SPACES DO YOU FEEL YOU BELONG THE MOST: THE LOCAL, THE WESTERN, THE EASTERN, OR THE GLOBAL?

These spaces define me and my identity, so it is they that should be asked where and how they define me. I don't feel I belong to any of these spaces.

ALLEN OŽBOLT in/and V.S.S.D.:
SAMOSTOJNE RAZSTAVE (izbrane) / PERSONAL
EXHIBITIONS (selected)

2017

Iz ateljeja – Sprijena umetnost / Entartete Kunst // From the studio of Entartete Kunst / Degenerate Art, Moderna galerija / Museum of Modern Art (8. 2. – 9. 4.), Ljubljana

Ceci n'est pas une photographie (Prostori fotografije / Na, nad, pod, čez fotografijo) II. // Ceci n'est pas une photographie and subtitled Spaces of Photography / On, Above, Below, Over Photography, II.; Photon Gallery (21. 1. – 25. 2.), Dunaj/Vienna, Avstrija/Austria

2024

SREBRNA OKNA / SILVER WINDOWS, razstava knjižnih naslovnih zbirke ANALECTA, revije PROBLEMI in glasila Freudovskega polja Razpol / exhibition of cover book designs the ANALECTA collection, the PROBLEMI Journal and the Razpol Newsletter of the Freudian Field, Cankarjev dom / Cultural Centre Cankarjev dom (5. 1. - 27. 2.), Ljubljana

2016

Dig a Holle, Fill it Up, Land Art Live / Art and Landscape, Park Koningsweg (5. – 25. 10), Arnhem, Nizozemska / The Netherlands

2015

Ceci n'est pas une photographie (Prostori fotografije / Na, nad, pod, čez fotografijo) / Ceci n'est pas une photographie and subtitled Spaces of Photography / On, Above, Below, Over Photography, Photon – Center za sodobno fotografijo / Photon – Centre for Contemporary Photography (8. 9. – 9. 10.), Ljubljana

2020

Introspektiva/An Introspective: V.S.S.D. (Veš slikar svoj dolg / Painter Do You Know Your Duty, 1985–1995) +– Alen Ožbolt (Works 1995–2018), Moderna galerija / Museum of Modern Art (6. 2. – 3. 5.), Ljubljana

2019

Urs Bold: NEW WINDOW. DUPLICATE EXTENSION, Galerija/Gallery Eqrna (12. 11. – 13. 12.), Ljubljana

ČRNE ZASTAVE / BLACK FLAGS, (zasnovano/conceived 1985 – realizirano/realized 2015), digitalni print na papir / digital print on paper, Ulična galerija / Street Gallery Tam–Tam (Vegova: 24. 4. – 29. 5., Erjavčeva podhod/underpass: 24. 4. – 15. 5), Ljubljana

2018

X (End Game, Game End), Galerija/Gallery (6. – 29. 6.), Ljubljana

2014

Brez naslova / Untitled, Galerija Škuc / Škuc Gallery (19. 11. – 7. 12.), Ljubljana

Črni oblak, bela snov in lažni ognji (avtorski projekt in situ) / *Black Cloud, White Matter and Fake Fires* (site specific project), Dvorec Novo Celje / Novo Celje Manor, (25. 5. – 30. 9.), Novo Celje

2012

Dve strani dotika / Two Sides of a Touch, Iz likovne zbirke Riko / Riko Collection, Galerija/Gallery Miklova hiša (13. 12. – 27. 1.), Ribnica

2011

Vie des formes / The Life of Forms / Življenje oblik, 1998–2011, Galerija/Gallery Loža (18. 6. – 14. 8.), Koper

2010

Vizualni birokrati. Trojna ločitev podobe / Težavna ločitev podobe / Večkratna izključitev podobe. Najlepša slika, lepša slika, lepa slika (Brez naslova). // *Visual Bureaucrats. A Triple Divorce of the Image / A Troubled Divorce of the Image / A Multiple Exclusion of the Image. The Most Beautiful Painting, The More Beautiful Painting, The Beautiful Painting (No Title).*, skupaj z Bojanom Gorencem in Žigo Karižem / collaboration with Bojan Gorenec and Žiga Kariž, Umetnostna galerija Maribor / Maribor Art Gallery (16. 9. – 14. 11.), Maribor

2008

»Ensembles« – *prostorski rebusi / Kamen na nebu* // »Ensembles« – *Three-Dimensional Rebuses / A Stone in the Sky*, umetnost v javnem prostoru / art in the public space, Grubarjeva galerija na prostem / Grubar's Open Air Gallery (3. 6. – 3. 11.), Ljubljana

2007

V.S.S.D. – 20 let pred tem / V.S.S.D. – 20 Years Before, Galerija Škuc / Škuc Gallery (13. 9. – 28. 9.), Ljubljana

2006

Love is a Battlefield, skupaj z / together with Žiga Kariž, Ulrich Museum of Art (2. 11. – 22. 12.), Wichita State University, Kansas, ZDA/USA

2005

Ljubezen je bojno polje / Love is a Battlefield, skupaj z / together with Žiga Kariž, Galerija Škuc / Škuc Gallery (6. 9. – 7. 10.), Ljubljana (prenos v / transfer to Celje, Nova Gorica)

2004

Od blizu, od daleč / From Up Close, From Far Away, Galerija Equrna/Equrna Gallery (1. 6. – 26. 6.), Ljubljana

2003

(Po)Noči / (By)Night, Galerija Kolizej / Kolizej Gallery (20. 3. – 20. 4.) in/and Hotel Lev (20. 3. – 28. 3.), Ljubljana

Odprto zaprto / Open and Closed, Galerija/Gallery Miklova hiša (9. 5. – 6. 6.), Ribnica

Pisma / Letters, Bežigrajska galerija / Bežigrad Gallery (28. 5. – 13. 8.), Ljubljana

2002

Rob, Igra solz, Dvoje, Še / Edge, Crying Game, Double, Encore, Moderna galerija / Museum of Modern Art (6. 9. – 26. 9.), Ljubljana

2001

Sejalec/1.000.000. // The Sower/1.000.000., Galerija/Gallery Kapelica (13. 9. – 25. 10.), Ljubljana

2000

Mesečnik (Videti ali ne videti) / Sleep Walker (To See or Not to See), Walter&McBean Galleries (13. 7. – 19. 8.), San Francisco Art Institute, San Francisco, ZDA/USA

Rob/Edge, Galerija/Gallery Miroslav Kraljevič (9. 11. – 24. 11.), Zagreb, Hrvaška/Croatia

1999

Aerobij (dihanje in zračne študije) / Aerobium (breathing and air studies), Mala galerija, Moderna galerija / Museum of Modern Art (2. 9. – 10. 10.), Ljubljana

Introspektiva/Introspective, Galerija sodobne umetnosti / Gallery of Contemporary Art (16. 9. – 30. 10.), Celje

1998

Prej in potem (tekoče slike / dihajoča postavitev) / Before and After (liquid paintings/breathing emplacement), Eqrna Gallery (14. 4. – 8. 5.), Ljubljana

1997

V.S.S.D. v besedi. Črno bela postavitev / V.S.S.D. in Words. Black and white set up, Galerija Škuc / Škuc Gallery (6. 2. – 26. 2.), Ljubljana

Mapiranje / Mapping (recumbent set up), SC Galerija/Gallery (8. 6. – 21. 6.), Zagreb, Hrvaška/Croatia

Nevidno (Videti ali ne videti) / In-visible (To See or Not To See) – prostorska postavitev-risba v pesku /space installation-sand drawing in/and *Mera in nesmisel (Modro znotraj) / Measure and Nonsense (Blue Inside)* – postavitev v kopalnici / bathroom installation, Newhouse Center for Contemporary Art (Nov. – Apr. 1998), Snug Harbor, Staten Island, NY, ZDA/USA

1996

Mesečnik.Tretji človek. (Mehka postavitev) / Sleep-Walker. The Third Person. (Soft emplacement), Information Centre, Museum of Modern Art (27. 3. – 26. 4.), Ljubljana

1995

Slika Slike II. / The Painting of a Painting II – prostorska slika / space painting, XLVI Beneški bienale / Venice Biennale, slovenski paviljon, Benetke, Italija / Slovene Pavilion (Jun. – Aug.), Venice, Italy

1994

(Ti, Tebe) Tebi. Beloočnica. / (Thou, Thine) Thee. White-Eye. – prostorska slika / space painting, Loža Gallery (8. 11. – 7. 12.), Koper

(O) Duši (94-84) / (About) The Soul (94-84) – dve prostorski sliki / two space-paintings, Eqrna Gallery (10. 5. – 28. 5.), Ljubljana

V.S.S.D. – pet prostorskih slik / five space paintings, Chapter Gallery (26. 11. – 22. 1. 1995), Cardiff, Velika Britanija / Great Britain

1993

Rdeče morje (rdeč planet) / Red Sea (Red Planet), Eqrna Gallery (March), Ljubljana

Kreuzpunkt. Korrespondenz II., skupaj z / together with Bojan Gorenec, Kunsthalle Exnergasse im WUK (30. 6. – 30. 7.), Dunaj/Vienna, Avstrija/Austria

1991

Pesek v oči / Sand In Your Eyes, Eqrna Gallery (7. 1. – 25. 1.), Ljubljana

Slika slike/The Painting of a Painting, The City Gallery (13. 2. – 2. 3.), Ljubljana

1990

Korespondenca.Križanje / Correspondence.Crossing, Bojan Gorenec and V.S.S.D., Galerija/Gallery GT (20. 8. – 2. 10.), Ljubljana

1989

Spominske podobe prihodnosti / Memorial Images of the Future, Cankarjev dom – sprejemna dvorana / Cultural Centre Cankarjev dom – reception hall (4. 10. – 14. 10.), Ljubljana

1988

Padec angela svetlobe / The Fall of the Angel of Light, Galerija Škuc / Škuc Gallery (5. 10. – 24. 10.), Ljubljana

1986

Veš slikar svoj dolg I / Painter do you Know your Duty I, Galerija Škuc / Škuc Gallery (5. 3. – 18. 3.), Ljubljana

ALLEN OŽBOLT in/and V.S.S.D.:
SKUPINSKE RAZSTAVE (izbrane) / GROUP
EXHIBITIONS (selected)

2016

Iskanje matrice / Search for the Matrix, Galerija Velenje /
Velenje Gallery (22. 12. – 28. 1. 2017), Velenje

*Razstava iz zbirk | Nizkopproračunske utopije / Exhibition
from the Collections | Low Budget Utopias*, Muzej sodobne
umetnosti Metelkova / Museum of Contemporary Art Me-
telkova (26. 4. – 25. 10.), Ljubljana

2015

*Pogledi na slovensko kiparstvo 1975–2015 / Perspectives on
Slovenian sculpture 1975–2015*, Galerija Velenje / Velenje
Gallery (17. 12. – 30. 1. 2016), Velenje

*Krize in novi začetki: Umetnost v Sloveniji 2005–2015 / Cri-
ses and New Beginnings: Art in Slovenia 2005–2015*, Muzej
sodobne umetnosti Metelkova / Museum of Contempo-
rary Art Metelkova (22. 12. – 3. 4. 2016), Ljubljana

2014

BACK TO BLACK, Galerija Equina / Equina Gallery
(11. 11. – 9. 1. 2015), Ljubljana

2013

Kunst & Natur, KunstGarten (14. 9. – 30. 11.),
Gradec/Graz, Avstrija/Austria

2011

*Sedanost in prisotnost (izbor del iz zbirke Arteast 2000+
in nacionalne zbirke Moderne galerije) / The Present and
Presence (A selection of works from the Arteast 2000+ Col-
lection and the national collection of Museum of Modern
Art)*, Muzej sodobne umetnosti Metelkova / Museum of
Contemporary Art, Ljubljana

2010

*Kiparstvo danes (komponente, stičišča in presečišča) / Sculp-
ture Today (components, connections and cross-sections in
Slovenian Sculpture)*, Galerija sodobne umetnosti / Gal-
lery of Contemporary Art (10. 9. – 10. 10.), Celje

2023

“I constantly wonder what time it is where you are”, Galerija
Sector 1 / Sector 1 Gallery (25. 5. – 6. 7.) Bukarešta, Ro-
munija / Bucharest, Romania

2019

*Izbor del iz zbirk Moderne galerija Arteast 2000+ in iz na-
cionalne zbirke / Selection from the Collections of Moderna
galerija Arteast 2000+ and National Collection*,
Muzej sodobne umetnosti Metelkova / Museum of Con-
temporary Art Metelkova (9. 4. – 18. 8.), Ljubljana

2018

Zadnjih 5 let. Nove pridobitve v zbirka UGM, Umetnostna
galerija Maribor / Maribor Art Gallery (3. 2. – 8. 3. 2018),
Maribor

Zgodbe časa / Stories of Time. Miha Maleš, Maks Kavčič,
Marij Pregelj, Alen Ožbolt, Dvorec Novo Celje / Novo Cel-
je Manor (25. 5. – 30. 9.), Žalec

*Imago Mundi – Luciano Benetton Collection. Join the Dots /
Unire le Distanze*, Salone degli Incanti (29. 5. – 2. 9.), Trst

2017

*Razvoj slovenske kiparske misli / Development of Slovenian
Sculptural Thought*, razstavišče Kazemate, Ljubljanski
grad / Kazemate Exhibition Centre, Ljubljana Castle
(12. 10. – 17. 12.), Ljubljana

2008

Utrinki neskončnosti / Podobe iz Slovenije: Sodobna slovenska umetnost // Impressions of Infinity / Images from Slovenia: Contemporary Slovenian Art, Evropski ekonomsko-socialni odbor / European Economic and Social Committee, (23. 1. – 20. 6.), Bruselj/Brussels, Belgija/Belgium

2007

Nit/Thread, Koroška galerija likovnih umetnosti / The Museum of Modern and Contemporary Art Koroška (18. 5. – 7. 10.), Slovenj Gradec

Papir/Paperwork, Mestni muzej Ljubljana, Galerija Vžigalica / City Museum of Ljubljana, Vžigalica Gallery (15. 12. – 15. 1. 2008), Ljubljana

2005

Kolektivna kreativnost / Collective Creativity, Fridericianum (1. 5. – 17. 7.), Kassel, Nemčija/Germany

Prva linija / First Line – 26. Grafični biennale Ljubljana / The 26th Biennial of Graphic Arts Ljubljana, MGLC (23. 6. – 2. 10.), Ljubljana

Umetnost 95/05 // Art 95/05, Moderna galerija / Museum of Modern Art (20. 8. – 22. 10.), Ljubljana

2004

Umetnost 85/95 // Art 85/95, Moderna galerija / Museum of Modern Art (16. 6. – 22. 9.), Ljubljana

7 GREHOV: LJUBLJANA-MOSKVA / 7 SINS: LJUBLJANA-MOSCOW, Moderna galerija / Museum of Modern Art (20. 12. – 13. 03. 2005), Ljubljana

2001

Revizije. Slika 70 + 90 / Revision. Painting 70 + 90, Galerija P74 (6. 3. – 26. 4.), Ljubljana

2000

1 : 1, Refusalon (3. 8. – 27. 8.), San Francisco, ZDA/USA

1999

Ars Aevi, Museum of Contemporary Art, Centar Skenderija (25. 6. – 7. 9.), Sarajevo, Bosna in Hercegovina / Bosnia and Herzegovina

Aspects / Positions. 50 Years of Art in Central Europe 1949–1999 // Aspekte / Positionen. 50 Jahre Kunst aus Mitteleuropa 1949–1999, Museum Moderner Kunst Stiftung Ludwig (18. 12. – 27. 2.), Dunaj/Vienna, Avstrija/Austria

1997

Kartografi/Cartographers, Umetniški paviljon / Art Pavilion (8. 6. – 27. 7.), Zagreb, Hrvaška/Croatia (prenos v Varšavo, Budimpešto in Maribor / transfer to Warsaw, Budapest and Maribor)

U3, 2. Triennale sodobne slovenske umetnosti / 2nd Triennale of Contemporary Slovene Art, Moderna galerija / Museum of Modern Art (15. 11. – 18. 1. 1998), Ljubljana

1996

Krieg – Mapping (Rezana podoba) in Zemljepisna čitalnica / 2 space installations Mapping (Cut Image) and Map-Reading Room (with text *Mapping* in the catalogue), Kartner Landesgalerie (21. 3. – 5. 5.), Klagenfurt, Avstrija/Austria

Občutek za red / The Sense of Order, Bellevue in Mera in čut / Bellevue and Measure and Sense, Moderna galerija / Museum of Modern Art (9. 5. – 23. 6.), Ljubljana

5th International Triennial The Ecology and The Art; Odtok (iz sveta) / space installation Outflow (from the World), (with text *Egology* in the catalogue), Art Gallery (8. 11. – 31. 12.), Maribor

1995

6. *Triennale der Klein Plastic*, SüdwestLB-Forum
(14. 10. 1995 – 14. 1. 1996.), Stuttgart, Nemčija/Germany

P.A.R.A.S.I.T.E. Collection, Museum Mucharnoc (Oct. –
Nov.), Budimpešta/Budapest, Madžarska/Hungary

Das Urwortmuseum, ACC-Gallery (28. 10. – 10. 12.), Wei-
mar, Nemčija/Germany

1994

*U3, 1. Triennale sodobne slovenske umetnosti / U3, 1st Trien-
nial of Contemporary Slovene Art – Pogled v oči II. / Look
into the Eyes II.*, Moderna galerija / Museum of Modern
Art (21. 6. - 28. 8.), Ljubljana

*Laboratorium 94; (O) Duši (94–84) II. in Pesek v oči II. /
space-painting (About) The Soul (94–84) II. and Sand in
your Eyes II.*, Poprad (30. 7. – 31. 8.), Slovaška, Slovakia

*Europa '94, Junge europäische Kunst in München; Pesek v
oči, III. / space painting Sand in Your Eyes, III.*, Künstler-
werkstatt (9. 9. – 28. 9.), München, Nemčija/Germany

1993

*XLV Biennale di Venezia, Flash Art Aperto '93: Emergency/
Emergenza; Pogled v oči/space-painting Look into the Eyes*
(13. 6. – 10. 10.), Venice, Italy

*Europeans, Staerische Herbst; Velika črna (Notranji pros-
tor)/ space-painting Big Black (Inner space)*, Grazer
Stadtmuseum (2. 10. – 26. 10.), Gradec/Graz, Avstrija/
Austria

1992

Pogled v kaos / A Look into the Chaos, Galerija Škuc / Škuc
Gallery (1. 2. – 20. 2.), Ljubljana

Good News, Gallery Cardi (May, June) Milano/Milan, Itali-
ja/Italy

1991

*Slovenske Atene. Premikajoč se po polju slovenske umetnosti
kot sejalec / Slovenian Athens. Moving Across the Field of
Slovenian Art lika a Sower*, Moderna galerija / Museum of
Modern Art (22. 10. – 8. 12.), Ljubljana

1990

*Fra-Yu-Kult. Frakcija jugoslavenske kulture. Kolekcija fran-
jevačkog samostana Široki Brijeg / Fraction of Yugoslavian
Culture Fra-Yu-Kult Collection of Franciscan Monastery
Široki Brijeg*, Frančiškanski samostan Široki Brijeg (the
opening in July), Lištice, Hrvaška/Croatia, prenos v /
transferred to Edinburgh, The 369 Gallery (August)

The Moscow Portraits, The Museum of Contemporary Arts
(November), Zagreb, Hrvaška/Croatia

1989

Jugoslovenska dokumenta '89 / The Yu Documenta,
Olimpijski centar Skenderija / The Olympic Centre of
Skenderija (1. 7. – 1. 8.), Sarajevo, Bosna in Hercegovina /
Bosnia and Herzegovina

1988

BIENNALE'88. Giovani artisti dell'Europa Mediterranea,
(December), Bologna, Italija/Italy



NADJA GNAMUŠ

Monografska publikacija *Introspektiva: V. S. S. D. +/- Alen Ožbolt* je po besedah umetnika in urednika publikacije, Alena Ožbolta, zasnovana kot »objekt podobe in besede«, ki dokumentira in historizira umetniško delovanje Alena Ožbolta v okviru fenomena V.S.S.D in po njegovem zatonu. Obsežna monografija združuje izbor znanstvenih in kritičnih besedil ter pregled projektov in del tandema V.S.S.D in samostojnega opusa Alena Ožbolta, ki so v publikaciji zastopani z izjemnim številom reprodukcij, umetniškovo bibliografijo in biografijo. Avtorji besedil, ki vključujejo izbor izvirnih člankov, ponatisov starejših objav, intervjujev, literarnih zapisov in teoretskih razprav, so Branko Cerovac, Andre Dekker, Bojan Gorenec, Tomo Stanič, Tomislav Vignjević, Alenka Zupančič, Mladen Dolar, Boris Čibej in Martina Vovk. Prispevki, ki relevantno osvetljujejo delovanje V. S. S. D. in Alena Ožbolta, prihajajo s področij filozofije, teoretske psihoanalize, umetnostne zgodovine in antropologije. Njihovi heterogeni raziskovalni pristopi načrtajo različne smeri za razumevanje, interpretiranje in vrednotenje tega umetniškega fenomena.

The Monograph *Introspektiva: V. S. S. D. +/- Alen Ožbolt* is, according to the artist and editor of the publication, formed as “an object of the image and the word” that documents and historicizes the artistic activity of Alen Ožbolt at the time of the V. S. S. D. phenomenon and after its decline. The extensive publication combines a selection of scientific and critical texts with an overview of the projects and works of the V. S. S. D. tandem and the independent opus of Alen Ožbolt, which is represented in the publication with an exceptional number of reproductions, the artist’s bibliography and biography. Among the authors of the texts, which include a selection of original articles, reprints of older publications, interviews, literary notes and theoretical research, are Branko Cerovac, Andre Dekker, Bojan Gorenec, Tomo Stanič, Tomislav Vignjević, Alenka Zupančič, Mladen Dolar, Boris Čibej and Martina Vovk. Contributions that shed a light on the functioning of V. S. S. D. and Alen Ožbolt originate from the fields of philosophy, theoretical psychoanalysis, art history and anthropology. Their heterogenic research approaches present different paths to understanding, interpreting and evaluating this art phenomenon.

Katalog Introspektiva lahko vidimo ne le kot kondenzirano različico pregledne razstave in avtorjevega dela, ampak tudi kot obeležje intelektualne, mentalne kondicije določenega obdobja, njegovih preokupacij in načinov soočanja z izzivi svoje ere. Še pomembnejša je za tiste nacionalne vsebine (kot sta umetnost in kultura), ki v konkurenci s tehnološkimi giganti ne more doseči svoje publike, svoje (potencialne) javnosti. Če naj ima status javnega dobrega kakšen pomen, je investicija v dokumentacijo ključnih slovenskih umetnikov v knjižni obliki nujna. Če naj imata določena kultura in umetnost svojo prihodnost, se morata njuna preteklost in sedanjost beležiti v mediju, ki s svojim materialnim obstojem lahko izostri relevantnost njene vsebine. To se lahko zgodi tudi s podporo institucij, v prvi vrsti akademskih, ki v družbi še nastopajo z določeno avtoriteto.

V nekem bolj daljnosežnem pomenu tiskani katalogi terjajo od prihodnosti, da vzdržuje kritični intelektualni angažma, se pravi, da ohranja vizijo javnosti, družbe kot celote, torej javno rabo uma, in da to počne že z izborom medija izdaje: tiskane knjige. Morda je največji doprinos umetnosti modernizma, postmodernizma in sodobnosti, da vselej spodbuja in obenem ustvarja nekaj takšnega, kot je prostor univerzalnosti in javna raba uma. V tem kontekstu je izdaja kataloga način, da zagotovimo preživetje umetniški sferi, pa tudi intelektualnim naprezanjem, ki je v svetu všečkov in emotikonov vse bolj na udaru.

The Catalogue Introspektiva cannot be perceived only as a concise version of the overview exhibition and the author's work, but also as a monument of the intellectual, mental condition of a certain period, its preoccupations and ways of dealing with the challenges of its era. It is even more crucial from the aspect of those national traits (such as art and culture) that cannot reach its audience, its (potential) public while competing with technological giants. If the status of public good is to have any significance, investments in documenting the key Slovenian artists in book form are necessary. If a culture and art are to have their own future, their past and present must be recorded in a medium that, with its material existence, can enhance the relevance of its content. This can also happen with the support of institutions, primarily academic ones, which still hold certain authority in society.

In a more profound sense, printed catalogues demand from the future to maintain a critical intellectual engagement, that is to say, demanding it to preserve the vision of the public, of society as a whole, i.e. the public use of the mind; and that begins with the selection of the publication medium itself: the printed book. Perhaps the greatest contribution of the arts of modernism, postmodernism and the contemporary art is that they always encourage and at the same time create some sort of space of universality and the public use of the mind. In this context, publishing a catalogue is a manner of ensuring the survival of the artistic sphere, as well as the intellectual efforts, which are continually being endangered in the world of likes and emoticons.

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1985–1995/1995–2018

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Alen Ožbolt

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Tomo Stanič, Tomislav Vignjevič, Alenka Zupančič,
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Alen Ožbolt

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