

Pregledna razstava Boštjana Novaka
Struktura pravih proporcev

Retrospective exhibition of Boštjan Novak
The Structure of Proper Proportions

Galerija Alkatraz, 8. - 29. 9. 2017



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Struktura pravih proporcev

Boštjan Novak je že od samega začetka aktivno vključen v proces oblikovanja AKC Metelkova mesto, kot ga poznamo danes. Na Metelkovi je dobil delovni prostor in kot član deloval znotraj kulturno umetniškega društva Sestava, ki je zasnovalo transformacijo bivšega zapora v danes svetovno znan hostel Celica. Metelkova mesto kot skupnost, ki združuje različne poglede in nazore, je v določenem segmentu vplivala na sooblikovanje pogledov Boštjana Novaka o umetnosti znotraj skupnosti. Sinteza skupnih in nasprotujočih si principov delovanja in ustvarjanja, ki je imanentna odprtim prostorom, kot je Metelkova mesto, se odraža tudi v delih Boštjana Novaka. Zanj je pomembna »zdrava mera« spontanosti, ki pripelje do jasnih razmerij, ki so modus

operandi njegovega ustvarjanja. Rad ustvarja sam, v miru svojega ateljejskega prostora, saj njegov proces dela zahteva veliko mero koncentracije. Obenem se zaveda, da je umetnost del širšega kolektivnega procesa, zato se velikokrat vključuje tudi v skupne projekte.

Boštjan Novak doživlja kiparstvo skozi ritem, vživiljanje in identifikacijo z materialom ter skladna razmerja. V njegovih umetniških delih in ustvarjalnem procesu je prisotno zavedanje o pomembnosti opazovanja sveta in njegovih pojavov, ki ga prevaja v skladen likovni jezik, pri tem pa črpa iz bogate zakladnice likovne zgodovine. Prisega na stilizirano figuraliko z abstraktnim ključem, ki mu omogoča kompleksno strukturiranje in bogato pripovednost. Začne pri abstraktni kompoziciji, ki mu služi kot model, nato pa skozi raziskovanje materiala preko kontrastov volumnov, ploskev in linij razvija vsebino. Vsebina se tako rodi skozi proces dela.

Njegove figuralne kompozicije so refleksija »socialne scenografije«, ki jo definira preko oblačil, detajlov, barv in gibanja figure. Prenos vsakdanjega življenja v dela poteka po formalnem principu, ki uravnava na videz kontrastna razmerja in vzpostavlja skladnost. Njegovi v javni prostor neopazno umeščeni umetniški predmeti služijo kot okras in so ustvarjeni z namenom, da v prostor vnašajo umetniškovo predstavo o redu.

Novakovi kipi so večplastni, saj omogočajo odkrivanje vedno novih vsebinskih in oblikovnih povezav v odnosu med okoljem in objektom. Strukturirani so za filmski pogled, sestavljeni so iz različnih kadrov, ki povezujejo celotno zgodbo. Figure so polne informacij, ki jih sestavljajo natančno oblikovani detajli oblek, ornamenti in gibanje. Občutek nasičenosti in serpentinasta struktura intenzivirata interakcijo med posameznimi elementi. V njih Novak reflektira dane realnosti. Ena izmed njih je soočanje

s prostorsko stisko znotraj umetnikovega ateljeja in v javnem prostoru Metelkove zunaj njega, kjer se mešajo in prekrivajo obiskovalke_ci, ustvarjalke_ci in likovna dela, ki so za vsakim vogalom. Ta kreativni kaos odsevajo tudi Novakove figure, predvsem tiste v oblačilih, ki so poskus strukturiranja reda v množtvu protislovnih dražljajev. Boštjan Novak poskuša v svojem delu usklajevati organskost in impulzivnost mikroprostora Metelkove, polnega kontradiktornosti in različnih ustvarjalnih energij.

Jadranka Plut

Besedilo je nastalo ob razstavi Boštjana Novaka Struktura pravih proporcev v Galeriji Alkatraz, ki je trajala od 8. do 29. septembra 2017.

Videti fantastičen red v zmedi, pogovor z Boštjanom Novakom

Tvoja vključenost v zgodbo Metelkove se je začela še pred zasedbo, saj si bil del Mreže za Metelkovo. Kako to, da si se odločil za to? Na kakšen način si deloval znotraj organizacije?

Dobiti prostor za atelje je bilo takrat zame vitalno. Imel sem veliko zamisli, kaj bi počel. Tako tedaj kot tudi danes je prostor v Ljubljani velika dobrina. Mreža za Metelkovo je takrat vključevala pretežno likovne umetnike in pogovori, ki so potekali o bodoči namembnosti vojašnice, so nakazovali realno možnost, da se prostorski problem ustvarjalcev reši. Privlačna je bila tudi ideja, da bo toliko ustvarjalcev skupaj. Imeli smo periodične sestanke. Dane so bile

tudi obljube s strani Mestne občine. Potem se je vodilna garnitura na občini zamenjala in začelo se je nenapovedano rušenje.

Si bil na Metelkovi v času zasedbe? Kakšen odnos si imel do tistega dogajanja?

Ne. Po končani Akademiji za likovno umetnost sem šel na polletno študijsko izpopolnjevanje v Berlin in novica o zasedbi me je dosegla tam. Nemudoma sem se vrnil v Ljubljano in se pridružil zasedbi. Začetna energija je bila izjemna. Pripravljenost za sodelovanje in dobronamernost sta bili samoumevni.

Znano je, da si dolgoletni član KUD Sestava, organizacije, ki deluje na Metelkovi. Kaj te združuje z njenim kolektivom – svetovni nazor, podoben način gledanja na umetnost, kaj drugega?



Umetnik pri delu/ Artist at work, 2017

S Sestavo me družijo osnovna filozofija, da je treba posamezne vzorce delovanja dobro premisliti v odnosu do celote življenja in preveriti, ali imajo potencial za rast. Pogovarjali smo se o obstoječih civilizacijskih strukturah in iskali možnosti preobrazbe. Na primer: kaj imajo skupnega struktura zapora, list rastline in mladinsko prenočišče? Verjeli smo, da če se proces preoblikovanja dobro zastavi, se bodo stvari samodejno razvijale v pravo smer, ne da bi imeli natančno predstavo o tem, kaj mora nastati. Tako je iz bivšega zapora nastal hostel Celica s preoblikovano prostorsko strukturo in programom.

Kako in kdaj si dobil atelje na Metelkovi? Si imel kakšen drug atelje, preden si pristal v stavbi Pešaki?

Atelje sem imel najprej v nadstropju stavbe Šola, vendar sem se že pred težavami preselil v Pešake, ko se je

sprostil atelje, kjer sem danes. Mnogi so tudi odhajali. Prostor v pritličju mi je kot kiparju dosti bolj ustrezal.

Je zate atelje osebni ali delovni prostor?

Oboje. Kiparski atelje je resnično del kiparjevih 'možganov' in tudi samodejnega prostorskega razmišljanja. Stalno nastajajo situacije, ki jim domišljija daje pomen in vrednost.

Imaš občutek, da že samo dejstvo, da imaš tu atelje, vpliva na to, kako se vidijo tvoja dela v umetniškem svetu? Se ti zdi, da je Metelkova kot celota pripomogla k tvoji prepoznavnosti?

Gotovo je pripomogla, vendar me v strokovnih krogih verjetno bolj poznajo zaradi razstav, ki sem jih imel v drugih galerijah po



Umetnikov atelje/ Artist's studio, 2017

Sloveniji (ŠKUC, Equrna, Kibla ...).

Ali tvoje ustvarjalno delo na Metelkovi poteka individualno ali se udeležuješ tudi kolektivnih projektov? Če sodeluješ, so to spontana sodelovanja ali organizirana (npr. institucionalno organizirana)?

Danes v glavnem delam individualno, ker moje delo zahteva koncentracijo in mir. Z veseljem se priključim skupnim projektom, če ne trajajo predolgo. Gledano širše je umetnost kot taka kolektivni projekt.

V tem prostoru si prisoten že dalj časa. Se mogoče spomniš, na kakšen način si sodeloval z drugimi v preteklosti – si se pogosteje ali redkeje vključeval v kolektivno delo, morda na drugačen način?

Sodeloval sem v okviru Sestave, na skupnih razstavah v galeriji Alkatraz.

Danes bi si recimo želel več sodelovati z Edvinom Dobrilovičem pri urejanju okolice. Njegov odnos do posega v prostor in uporaba materialov sta mi všeč. Njegove opečno-kamnite oblike so velika dodana vrednost Metelkovi.

Ali se ti zdi, da obstaja povezava med tvojo umetnostjo in ustvarjalnim delom drugih umetnic in umetnikov na Metelkovi? Kje vidiš vzporednice in kje odmikanja?

Povezave so spontane. Metelkova je križišče interesov in psihologij. Srečanja različnih nazorov in estetik, ki jim pripadajo, so dostikrat nasilna. Situacija je vedno dinamična. Lahko se jo učimo sprejemati in razumeti in ji dati potencial razvoja, lahko pa samo vlečemo v svojo smer. Če gre nekdo z grafiti čez reliefe, pač gre. Mogoče je to nova možnost zgostitve informacij.



Umetnikov atelje/ Artist's studio, 2017

Se počutiš, da si del metelkove scene? V smislu likovne pripadnosti ali v širšem pomenu nekega etosa? Na kakšen drug način?

Absolutnose počutiš del metelkove scene in jo v nekem segmentu tudi določam. Skupni etos je skrit tako globoko, da ga na površini ni videti. Mogoče to, da drugemu ne vsiljuješ prepričanj. Vsak se lahko počuti del scene po svoje. Koliko razumeš druge, je odvisno od tega, koliko se potrudiš.

Se ti zdi da obstaja povezanost med likovnimi umetnicami in umetniki na Metelkovi? Ali se ti zdi, da lahko govorimo o »metelkovski umetnosti« in kaj zaobjema ta pojem po tvoje?

Ohlapna povezanost gotovo obstaja in se krepí s skupno dejavnostjo. Nekaj zanimivih kolektivnih razstav je bilo tudi v galeriji Alkatraz. Moja

definicija metelkove umetnosti je: živahna zmes impulzivnih estetik, ki se vendarle urejajo po nekih principih. Vsaka skupina pušča nek svoj pečat, odtis svoje filozofije, ki se vedno kaže tudi navzven. Na Metelkovi se veliko nalaga eno čez drugo. Zanimivo je, kako težko je izničiti pretekla stanja. Totalnega nasilja, izbrisa, v glavnem ni. Vedno prihajajo novi 'moteči' elementi, ki smo jih prisotni prisiljeni integrirati. Kot pravi grafit: kaos uredi vse. Videti fantastičen red v zmedi je izziv za umetnika.

Ali je tukaj zate kot umetnika kaj inspirativnega? Kaj na primer in kako se to odraža v tvojem delu?

Inspirativno je odkrivati povezave. Odsev tega je tudi moja stilizirana figuralika z abstraktnim ključem. Zaradi prostorske stiske na policah mi različni kipi silijo eden v drugega in se počasi naravno zlivajo v nove



Sodobni ples / Contemporary Dance, 2010, terakota / terracotta, 41 x 46 x 32 cm

potencialne celote. V trenutku inspiracije jih spojim s povezujočim ritmom.

Kako primerjaš dogajanje v času na začetku Metelkove in zdaj? Bi ju lahko ovrednotil – je sedaj boljše ali slabše in zakaj? Kakšen odnos imaš do sedanjega dogajanja na Metelkovi?

Na začetku je bila pravljlična vizija, ki pa zaradi prenaporne organizacije raznoterosti ni zmogla preiti v normalno vsakdanjost. Danes je vzdušje manj evforično, so pa stvari bolj organizirane, Forum (mesečna skupščina uporabnic_kov AKC MM) nekako deluje, veliko je domačih in mednarodnih povezav, pobude so bolj konkretne, klubi obvladujejo pritok in odtok ljudi, dvorišče se organizirano čisti. Neka pravila obnašanja so nastala spontano.

Vse to pa omogoča, da nastaja obilna produkcija, naši izdelki in program.

Skozi daljše časovno obdobje si se udeleževal v več projektih v javnem prostoru AKC Metelkova mesto, na primer preko Urbanih likovnih projektov. V kakšnem smislu je tovrstno delo zate privlačno?

Želim si urejati javni prostor, kot kipar sem tudi šolan za to. Vedno mi je izziv urediti del prostora. Še raje pa bi to počel v dobronamernem vzdušju, v sodelovanju z drugimi in s pokritimi življenjskimi stroški. Urbani likovni projekti so dobro zamišljeni in pravzaprav idealen projekt za Metelkovo.



Konstrukcija za hipijevo plesalko/ Construction for a Hippie Dancer, 2017, žica/ wire, 82 x 31 x 31 cm



Abstraktni ključ (dolgo:kratko)/ Abstract Key (Long:Short), 2016, keramika/ ceramics, 22 x 7 x 7 cm

The Structure of Proper Proportions


Since the very beginning Boštjan Novak has been an active figure in the process of designing of the ACC Metelkova mesto, as we know it today. He had been given a work place at Metelkova and since then operated as its member within the cultural artistic association Sestava, that conceived the transformation of a former prison into the nowadays globally famous Hostel Celica. Metelkova mesto as a community, integrating diverse views and beliefs, has, in a certain segment and to some extent affected the co-orientation of the stands of Boštjan Novak on the art within the community. The synthesis of common and controversial principles of operation and creation, that is immanent to open spaces

akin to Metelkova mesto, reflects in Boštjan Novak's works. Significant for him is a »sensible measure« of spontaneity, leading to clear proportions, representing the »modus operandi« of his creativity. He likes to create alone, in the peace of his studio space, as his work process itself requires a great deal of concentration. At the same time he is aware of the fact that art is part of a wider collective process, so he often gets involved in collective projects.

Boštjan Novak experiences sculpture through a rhythm, immersion and identification with the material and proper proportions. His artworks and creative process possess an awareness of the importance to observe the world and its phenomena, translated into accordant visual language of fine art, drawing upon the rich treasury of art history. The author affirmatively maintains the stylized figurative approach with an abstract key that enables him complex structuring



Avtoportret z rdečo krvno celico/ Self Portrait with a Red Blood Cell, keramika/ ceramics, 29 x 16 x 19 cm



and a prolific narrative. He begins with an abstract composition which serves him as a model, then – by the exploration of the material through the contrasting volumes, surfaces and lines he develops the content. The content is thus born through the work process.

His figurative compositions are a reflection of the »social scenography« that the artist defines through garments, details, colours and the movement of the figure. The transfer of everyday life into his works is carried out in accordance with a formal principle which balances the seemingly contrasting proportions and establishes harmony. His artistic objects – unnoticeably placed in the public space – serve as decoration and have been created with the aim to insert the artist's idea of order into the space.

The author's sculptures are multi-layered, as they allow


the discovery of ever new content- and form-related connections in relation to the surroundings and the object. They have been structured for a cineastic onlook, composed of several diverse frames, linking the story integrally. The figures are packed with information put together in the neatly formed details of the garments, ornaments and the gesture. The feeling of saturation and a serpentine-like structure intensify the interaction between singular elements. In them the artist reflects the given realities; among them the confrontation with the lack of space inside and outside the artist's studio, in the public space of Metelkova, where the visitors the artists and their works mix and overlay as they are to be found around every corner. This creative chaos is also reflected in his figures, especially those in the garments – an attempt to structure an order in the multiplicity of contrasting stimuli. In his work, Boštjan Novak attempts to harmonize the organic with the impulsiveness



*Jaz, Kleopatra/ I, Cleopatra, 2015, barvana terakota/
painted terracotta, 35 x 16 x 14 cm*



*Idealni poslovnež/ Ideal Businessman, 2012, barvana
terakota/ painted terracotta, 37 x 15 x 13 cm*



of the micro space of Metelkova; packed with contradictoriness and diverse creative energies as well as to structure an order in the creative chaos.

Jadranka Plut

The text was produced at the exhibition of Boštjan Novak, *The Structure of Proper Proportions* at the Alkatraz Gallery, from 8th to 29th September 2017.

To See a Fantastic Order in Disarray; a Talk with Boštjan Novak

Your inclusion in the Metelkova story had started even before it was squatted, for you were part of the Network for Metelkova. How come you decided for that? How did you operate within the Network?


To get a space for a studio – at the time – was absolutely vital for me. I had lots of ideas of what I wanted to do. Back then – like now – a space in Ljubljana is a huge asset. At the time, the Network for Metelkova included mostly visual artists and the talks concerning the future intended use of the army barracks had created a realistic possibility to solve spatial issues of several artists. I also found the idea of such a number of artists together very



*Vedno zelena moda/ Eternally Green Fashion, 2014, terakota/
terracotta, 37 x 22 x 22 cm*



*Mikro spomenik Jožetu Plečniku/ Micro Monument to Joseph
Plečnik, 2016, terakota/ terracotta, 51 x 21 x 20 cm*



attractive. We would meet up periodically. The City Municipality of Ljubljana had promised us spaces. Then the head of the municipality changed and the unannounced demolition began.

Were you at Metelkova at the time it was squatted? What was your attitude toward the happening then?

No. After I had finished the Academy of Fine Arts I went to a 6-month study upskilling to Berlin where the news about the squatting of Metelkova reached me. Immediately I would return to Ljubljana and joined the squatters. The initial energy was quite exceptional. The willingness to co-operate and benevolence were self-evident.

It is known that you have been a longstanding member of the KUD Sestava, an organisation, active at Metelkova. What unites you with this

collective; the worldview, a similar attitude toward art, or something else?

What associates me with Sestava is the basic philosophy that singular patterns of operation are to be well considered in relation to the integrity of life, and examined whether they possess the potential for growth. We were discussing the existing civilizational structures and looking for some possibilities for their transformation. For example: what do the structure of a prison, a leaf of a plant and a youth hostel have in common? We believed that if the process of transformation was set well, things would automatically develop in the right direction, without having a precise idea of what should evolve out of it. In this way Hostel Celica was created out of the former prison, with a spatial structure and programme makeover.

How did you get a studio at Metelkova?



Vsa ta moda/ All That Fashion, 2016, terakota/ terracotta, 54 x 30 x 34 cm

When? Did you have a studio somewhere else, before you ended up in the Infantry (Pešaki) building?

Initially, I had a studio upstairs at the School (Šola) building, however, I had moved to the Infantry building before the troubles began, as soon as the studio I am in today became vacant. Many would also leave. I am a sculptor, so I found a ground-floor space much better-suited for me.

Do you perceive a studio a personal or a work place?

Both. A sculptor's studio is really part of sculptor's 'brain' and automatically thinks spatially. Such situations that imagination attributes meaning and value to are being constantly created.

fact that your studio is here influences the way your artworks are perceived in the art world? Do you find that Metelkova as a whole has contributed to your recognition?


It certainly has, however, I should think that the expert public knows of me better for the exhibitions I have had in other Slovene galleries, such as ŠKUC, Eurna, Kibla...

Does your creative process at Metelkova unfolds individually or do you also get actively involved in collective projects? If you join in, are these spontaneous co-operations or organized ones (e.g. organised by institutions)?

These days I mostly work alone, as my work requires a great deal of concentration and peace. However, I gladly join in when collective projects are not very lengthy. On a wider scope, art as such is a collective project.



Ulični plesalec/ Street dancer, 2017, terakota/ terracotta, 28 x 25 x 22 cm



You have been present at this space for a rather long time. Do you perhaps remember in what way you co-operated with others in the past: Did you get involved in collective work more or less frequently or perhaps in a different way?

I joined in within the frame of Sestava, at group exhibitions in Alkatraz, now I wish I co-operated more with Edvin Dobrilovič, in arranging the surroundings. I like his attitude and approach to spatial interventions and the implementation of materials. His brick-stone forms are a great added value to Metelkova.

Do you feel that there is a connection between your art and the creative work of other artists of Metelkova? Where do you see parallels and where divergences?

Connections happen spontaneously. Metelkova represents a junction of interests and psychologies. The

meetings of diverse views and aesthetics that they belong to, are often violent. A situation is always dynamic. We can learn to accept and to understand it and to give it a potential to evolve; or we can simply insist on our own solution. If graffiti are cast over a relief, what of it? Perhaps this is a novel way of how to condense information.

Do you feel part of the Metelkova scene? In the sense of belonging to the visual-art scene, or in a wider sense of a certain ethos? Or perhaps in some other sense?


I absolutely feel part of the Metelkova scene and even determine it in a certain segment. The common ethos is hidden so deeply that it cannot be seen on the surface. Perhaps it means that you don't impose your beliefs on other people. Everyone can feel part of the scene in one's own way. The extent to which you understand others depends on how hard you try.



Rojstvo sodobne Venere/ Birth of Contemporary Venus,
cement, 2017, 85 x 40 x 40 cm



Ulični plesalec/ Street dancer, 2017, cement, 66 x 41 x 32 cm



Do you find that there is some interconnectedness among the visual artists of Metelkova? Do you feel that we could talk about »Metelkovan art« and what do you think this idea envelops?

There certainly exists a kind of a lax connectedness, and gets stronger with joint activities. There have been some interesting collective exhibitions in the Alkatraz Gallery. My definition of the Metelkovan art is: It is a lively compound of several impulsive aesthetics, gradually assuming some order, following some principles. Each group leaves a kind of a stamp behind, an impression of its philosophy that always shows outwards, too. At Metelkova, many things are layered – one on top of another. It is rather interesting how difficult it is to wipe out the past states. There are hardly any cases of total violence or total erasure, really. New 'disturbing' elements keep cropping up, and we, who are present here, are compelled

to integrate them. As graffiti says: Chaos puts everything in order. To see a fantastic order in disarray represents a challenge for an artist.

As an artist, do you find anything inspirational here? What, for example, and how it reflects in your work?

Discovering connections is inspirational. A reflection of this is also my stylized figurativeness with an abstract key. Due to the lack of space on my shelves sculptures are protruding into one another, slowly, naturally merging into new, potential entreties. In the moment of inspiration I combine them with a connecting rhythm.

How would you compare the happening at the time of the beginning of Metelkova and now? Could you possibly evaluate (i.e. is it better or worse now, and



Množica reliefov / Relief Cluster, 2010-2017, terakota / terracotta, 170 x 130 cm



why)? What is your attitude toward the current activities at Metelkova?

At the beginning there was a fairytale vision that could not evolve into a normal quotidian due to the over strenuous organisation of such versatility. Nowadays the atmosphere is less euphoric, but things are more organized, the Forum (monthly meetings of community ACC MM) functions somehow, there are numerous domestic and international connections, suggestions are more concrete, the clubs manage to control the in- and outflow of people, keeping the yard tidy and clean is organized. Some code of behaviour has arisen quite spontaneously. All this enables a prolific production, our products and the programme.

mesto; e.g. through Urban visual art projects. In what sense do you find this kind of work attractive?

My wish is to shape public space and as a sculptor I am qualified for the job. I always find it a challenge to organize a part of the space. I would be even keener about it in a benevolent atmosphere and in collaboration with others, and with my costs of living covered. Urban visual art projects have been well thought-out, and are actually an ideal project for Metelkova.

For a long period of time you have been active in several projects in the public space of the ACC Metelkova



Zapletena zgodba/ Complicated story, 2015, keramika, kamen/ ceramics, stone, 80 x 40 x 30 cm

Življenjepis/ Biography

1966 Rojen v Ljubljani

1984 Končal srednjo šolo za oblikovanje in fotografijo

1992 Končal Akademijo za Likovno Umetnost v Ljubljani (prof. Slavko Tihec)

Živi in dela v Ljubljani. Od leta 1993 je sodeloval na številnih skupinskih razstavah (*Skoraj pomlad, 100 let Slovenske umetnosti*, UMG Maribor, Maribor, 2012; *Evropski trienale male plastike: Šala, satira, ironija in globlji pomen*, Galerija Murska Sobota, Murska Sobota, 2007; *Eye Try*, Vision center, Cork, Irska, 2005; ...).

1966 Born in Ljubljana

1984 Finished school for design and photography

1992 Finished Academy of Fine Arts in Ljubljana (prof. Slavko Tihec)

Lives and works in Ljubljana. Since 1993 he has participated in numerous group exhibitions (*Almost spring, 100 Years of Slovenian Art*, UMG Maribor Art Gallery, Maribor, 2012; *European Triennial of Small-scale Sculpture: Joke, satire, irony and serious meaning*, Gallery Murska Sobota, Murska Sobota, 2007; *Eye Try*, Vision center, Cork, Ireland, 2005; ...).



Samostojne razstave/ Solo exhibitions:

2016

- *Poetika vsakdana/ Poetics of everyday life*, Galerija FO-VI/ Gallery FO-VI, Strnišče pri Ptuj, Slovenija

2015

- Palača Armerija/ Armerija Palace, Koper, Slovenija

2014

- *Stilizirana abstraktna figurativnost*, Galerija Zavičajna/ Zavičajna Gallery, Banjole, Hrvaška/ Croatia

2012

- Galerija Srečišče/ Srečišče Gallery, Hostel Celica, Ljubljana, Slovenija

2011

- Mala galerija/ Small Gallery, Kranj, Slovenija

- Galerija 'Zgor murve'/ Gallery 'Zgor murve', Funtana, Hrvaška/ Croatia

2009

- Galerija Kresija/ Kresija Gallery, Ljubljana, Slovenija

2008


- Galerija MIK/ Gallery MIK, Ljubljana, Slovenija

2007

- *So-bivanje/ Co-existing*, Galerija Feniks/ Feniks Gallery, Ljubljana, Slovenija

2006

- Innsbruck - Ljubljana, Grubarjeva galerija na prostem/ Grubar Open Space Gallery, Ljubljana, Slovenija





2005

- Galerija Equrna/ Equrna Gallery, Ljubljana, Slovenija
- Galerija Meduza/ Medusa Gallery, Koper, Slovenija
- Galerija KIBLA/ KIBLA Gallery, Maribor, Slovenija
- Galerija Loterije Slovenije/ Gallery of Loterija Slovenije company, Ljubljana, Slovenija

2003

- *Nespremenljivo/ Unchangeable*, Galerija Equrna/ Equrna Gallery, Ljubljana, Slovenija
- Grad Podsreda/ Podsreda Castle, Podsreda, Slovenija

1999

- Mala galerija/ Small gallery, Sežana, Slovenija

1998

- Galerija Krka/ Krka Gallery, Ljubljana, Slovenija

1997

- Galerija - Francoski inštitut Solun/ Gallery - French Institute of Thessaloniki, Solun/ Thessaloniki, Grčija/ Greece

1996

- Galerija ŠKUC/ ŠKUC Gallery, Ljubljana, Slovenija

1995

- Galerija 34/ Gallery 34, Ljubljana, Slovenija
- Galerija družbe Iskra sistemi/ Gallery of Iskra Sistemi company, Ljubljana, Slovenija

1994

- Galerija 4/ Gallery 4, Rogaška Slatina, Slovenija

1990

- Galerija Feniks/ Feniks Gallery, Ljubljana, Slovenija
- 

Javne postavitve/ Public works:

2015

- postavitve zidne skulpture *Zapletena zgodba*/ installation of wall sculpture *Complicated Story*, v sklopu Urbanih likovnih projektov/ part of Urban Art Projects, Maistrova ulica, Ljubljana, Slovenija

2011

- postavitve doprsnega kipa *Dr. Anton Kacin*/ installation of portrait statue of *Anton Kacin*, Kulturni dom Lojze Bratuž/ Cultural Center Lojze Bratuž, Gorica/ Gorizia, Italija/ Italy

2009

- postavitve bronaste skulpture *Abraham* v naravni velikosti/ installation of life size bronze statue of *Abraham*, Strausov institut za napreden študij zakona in sodstva, vstopna dvorana/ Straus Institute for the Advanced Study of Law & Justice, entrance hall, WSQ22, New York, ZDA/ USA

2008

- postavitve kamnite skulpture *Dobro plačani upornik*/ installation of wall sculpture *Well Paid Rebel*, v sklopu Urbanih likovnih projektov/ part of Urban Art Projects, AKC MM, Ljubljana, Slovenija

2005

- postavitve kamnite skulpture *Sfinga*/ installation of stone sculpture *Sphinx*, AKC MM, Ljubljana

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Mestna občina
Ljubljana



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