

Iza Pavlina

Tanja Sabol

Nuša Jelenec

Gaja Mežnarić Osole

Kaja Teržan

Matic Bobnar

Kaja Janjić

Young Slovenian Artists 2015
Mladi slovenski ustvarjalci 2015

Biennial of Young Artists of Europe and Mediterranean – Mediterranea 17
Bienale mladih ustvarjalcev Evrope in Sredozemlja – Mediterranea 17



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Andrea Knežović

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The Inability of Detecting a Problem while Sensing Its Omnipresence

Nezmožnost zaznave problema ob istočasnem občutku njegove vsenavzočnosti

When the issue occurs, it usually evokes discomfort in the environment where it arises. Its presence creates chaotic circumstances that require attention for the balance to be restored. That is the logic of every problematic situation. Problems in their nature are subject to mutation; its trajectory is unpredictable and its operation multi-layered. The problem, at its core, serves as a catalyst for change or transformation, not tied to the polarity of the outcome. But what happens when the embodiment of the problem cannot be detected, when its form and logic are too abstract or dispersed to be described and pronounced? When the only feeling that there is, is one of prolonged discomfort that has infiltrated the imagination of those unlucky enough to be present in this situation?

With the increased global hyper-production and the demands of the art market, we have become unable to focus on the essential issues within our cultural system. When it comes to art practices, today's young artists are facing a similar problem: forced to function in a neo-liberal consumerist system, their creative value is determined by their ability to maneuver in the world of the socio-political and capitalist market. The recent economic crisis and shifts in cultural politics in

Ko pride do težave, ta običajno izvove nelagodje v okolju, v katerem nastane. Njena prisotnost ustvari kaotične razmere, ki zahtevajo pozornost, da se znova vzpostavi ravnotežje. To je logika vsake problematične situacije. Problemi so po svoji naravi podvrženi mutaciji, katere smer je nepredvidljiva in katere delovanje je večplastno. Problem v svojem bistvu služi kot katalizator spremembe ali transformacije in ni vezan na polarnost izida. Toda kaj se zgodil, ko utelešenja problema ni mogoče zaznati, ko je njegova oblika in logika preveč abstraktna ali preveč razpršena, da bi ga bilo mogoče opisati ali ubesediti? Ko je edini občutek, ki obstaja, podaljšano nelagodje, ki je prodrlo v domisljo tistih, ki so imeli dovolj nesreč, da so se znašli v tej situaciji?

Ob naraščajoči globalni hiperprodukciji in zahtevah umetniškega trga smo postali nezmožni osredotočiti se na bistvena vprašanja znotraj našega kulturnega sistema. Kar se tiče umetniških praks se mladi umetniki in umetnice danes soočajo s podobnim problemom, saj so prisiljeni funkciorirati v neoliberalnem potrošniškem sistemu, njihovo ustvarjalno vrednost pa določa njihova sposobnost krmarjenja v svetu družbenopolitičnega in kapitalističnega trga. Nedavna gospodarska kriza in spremembe v kulturni politiki

the Mediterranean environment have put additional pressure on cultural institutions and art professionals to stay competitive. With such pressure, cultural workers and art professionals have become multidisciplinary in their performance, their work expanding from cultural practices to bureaucratic management and system maintenance. The notion of these circumstances has given art ambiguous tone to the definition of the cultural worker *per se*. Questions like What is a cultural worker? and What are his or her duties? have become more present and pronounced within the cultural scene. The lack of strategy in cultural politics and the abdication of political responsibility have left a bitter taste in the mouths of those who nostalgically think back on the times when there was a philosophical idea and a firm concept behind ideological practices, rather than plain means of capital. Movements such as Fluxus and Dada represented subversive ideas within the ideological system. Nowadays, we encounter paradigms in the public discourse that are based on neoliberal consumerism: cultural workers and art professionals are supposed to losing understanding of the cultural goals. Some people say we have become parasites dependent on the funds of the public sector. These circumstances only prevent the cultural environment from securing a consistent and coherent cultural development.

In order to better understand the conditions of the cultural scene, we need to first identify the problems within it. How can we detect a problem that is hidden in the concept of self-identification? Has the cultural professional become passivized by the means of the current system? What kind of ideology does this system represent and what are its objectives for the future generation? What is the purpose of today's young artists?

Given the current circumstances in the Mediterranean environment, it appears that the main goal and question of cultural practices today is leaning towards the idea of self-sustainability, rather than

v mediteranskem okolju so povečale pritisk na konkurenčnost kulturnih ustanov in poklicnih umetnikov in umetnic. Ob takšnem pritisku so kulturni delavci/-ke in poklicni umetniki/-ce postali multidisciplinarni, njihovo delo se je s kulturnih praks razširilo na vodenje birokracije in vzdrževanje sistema. Predstava o teh okoliščinah je ustvarila dvoumen prizvod k definiciji kulturnega delavca/-ke *per se*. Vprašanja, kot so Kdo je kulturni delavec/-ka? in Kaj so njegove ali njene dolžnosti? so postala vedno izrazitejša in opaznejša znotraj kulturniške scene. Umanjanje strategije v kulturni politiki in neprevzemanje politične odgovornosti sta pustila grenak priokus pri tistih, ki se nostalgično spominjajo časov, ko sta bila za ideološkimi praksami filozofska ideja in trden koncept, ne pa gola sredstva kapitala. Gibanja, kot sta Fluxus in dadaizem, so predstavljala subverzivne ideje znotraj ideološkega sistema. Danes pa se v javnem diskurzu srečujemo s paradigmami, ki temelijo na neoliberalnem potrošništvu: kulturni delavci/-ke in poklicni umetniki/-ce naj bi izgubili razumevanje ciljev kulture. Nekateri trdijo, da smo postali paraziti, odvisni od financiranja javnega sektorja. Tako razumevanje kulturnemu okolju samo preprečuje, da bi zagotovilo stalen in nepretrgan kulturni razvoj.

Če želimo bolje razumeti stanje na kulturniški sceni, moramo najprej zaznati probleme znotraj nje. Kako prepoznati problem, ki se skriva v konceptu samoidentifikacije? Je trenutni sistem pasiviziral kulturniški poklic? Kakšno ideologijo predstavlja ta sistem in kakšni so njegovi cilji za prihodnje generacije? Kakšen je namen današnjih mladih umetnikov?

V trenutnih razmerah, ki vladajo v mediteranskem okolju, se zdi, da se glavni cilj in vprašanje kulturnih praks danes bolj nagibata k ideji samozadostnosti, kot da bi podpirala zahteve obstoječega sistema. Takšne ideje lahko prinesejo svež pristop k nejasnosti aktualnih

encouraging the demands of the present system. These ideas can bring a fresh approach to the ambiguity of current issues, create an independent and coherent scene, and provide a new methodological practice within the cultural system.

In the spirit of the concept of this year's biennale BJCEM *Mediterranea 17 – NO FOOD'S LAND*, Slovenia is showcasing artists whose works revolve around similar issues; in this case, the general keynote focuses on the subjects of existentialism, pragmatism, self-sustainability, introspection, self-maintenance and body-politics. Exploring a provocative topic that involves privacy issues and pedophilia, **Iza Pavlina**'s work reveals the shocking side of today's online social networking. Her work points out and warns the viewer of the dark side of Internet chat-rooms and stresses the omnipresent questions about virtual reality, manipulation and fetishism. In her installation, **Tanja Sabol** presents an alternative approach to art making. Sabol's cooking manifestation reminds us how even a manual transfer of daily tasks can find its way into an art institution, how anticipation in the cooking process can be analogue to the creative artistic process and how dialog can sometimes be more important than the final product. Through existential and simplified actions, her work shows the poetics of mundane creations. In a similar atmosphere but through a different approach, **Gaja Mežnarić Osole** and **Nuša Jelenec** present their design work – a collection of research notes on the social and vegetation geographies in urban neighborhoods. Here, the artists focus on the means of self-sustainability, maintenance, the repurposing of urban space, the exchange of applied knowledge. Their work strongly emphasizes the importance of being resourceful and observant of our surroundings; to spot the problems and resolve them in ways that can be beneficial to our environment; to think outside the normative and capitalistic value and work with the means that are at hand.

vprašanj, ustvarijo neodvisno in povezano sceno in vnesajo nove metodološke prakse v kulturni sistem.

V duhu koncepta 17. Bienala mladih umetnikov Sredozemlja *Mediterranea – NO FOOD'S LAND* – Slovenija letos predstavlja umetnike in umetnice, katerih dela obravnavajo podobna vprašanja; v tem primeru se splošno vodilo osredotoča na področja eksistencializma, pragmatizma, samozadostnosti, introspekcije, samovzdržnosti in politike telesa. Z raziskovanjem provokativne teme, ki se ukvarja z vprašanjii zasebnosti in pedofilije, **Iza Pavlina** skozi svoje delo prikaže grozljivo stran današnjega socialnega mreženja na spletu. Njeno delo poudarja in opozarja gledalce na temno plat spletnih klepetalnic ter izpostavlja vsenavzočna vprašanja o virtualni resničnosti, manipulaciji in fetišizmu.

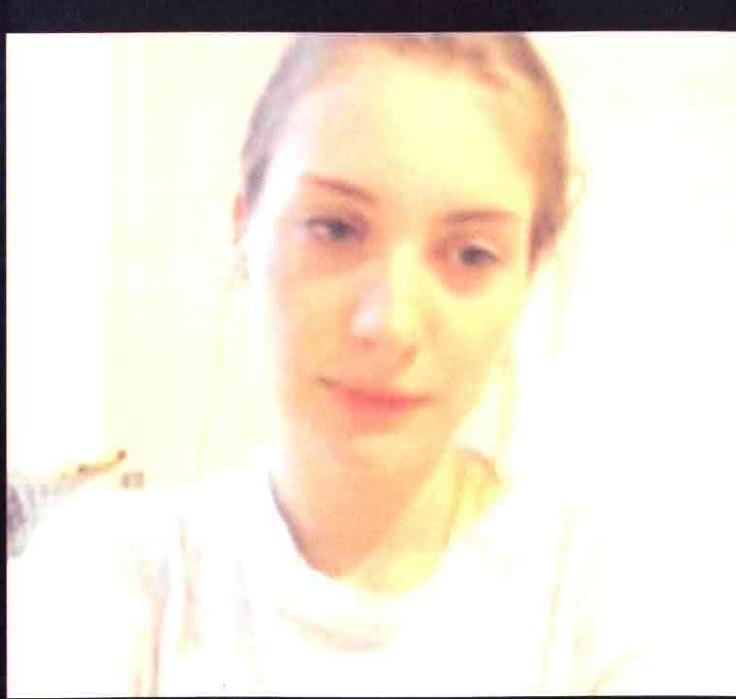
Tanja Sabol v svoji instalaciji predstavi alternativen pristop k ustvarjanju umetnosti. Prek kuhrske aktivnosti nas avtorica opomni, da lahko celo ročen prenos vsakodnevnih opravil najde pot v umetniško institucijo, da je pričakovanje pri procesu kuhanja podobno ustvarjalnemu umetniškemu procesu in da je dialog včasih pomembnejši od končnega produkta. V njenem delu se skozi eksistencialna in poenostavljena dejanja kaže poetika vsakdanjih stvaritev. V podobnem vzdušju, a z drugačnim pristopom, **Gaja Mežnarić Osole** in **Nuša Jelenec** predstavita svoje oblikovalsko delo – zbirko raziskovalnih zapiskov družbenih in vegetacijskih geografij znotraj urbane soseske. Tu se umetnici osredotočata na načine samozadostnosti, vzdrževanja, spreminjanja namena urbanega prostora, izmenjave uporabnega znanja. Njuno delo močno poudarja, kako pomembna sta iznajdljivost in zavedanje svoje okolice; odkriti probleme in jih razrešiti na načine, ki so lahko koristni za naše okolje; razmišljati izven normativne in kapitalistične vrednosti in delati s sredstvi, ki so nam že na razpolago.

Kaja Tržan uses performative poetry to tackle the problematics of literary expression. Her work bears qualities from differed artistic fields; from performance to visual vocabulary and special installations. Tržan offers an alternative approach to commonly prosaic styles of interpretation of literary works. In their theatre play, the duo **Matic Bobnar** and **Kaja Janjić** portray various conflicts that revolve around subjects such as consciousness, presence, self-worth and ritualistic practices. Characteristic of the work of Bobnar-Janjić are liminal phases where the focal point is the threshold state rather than a clear and an exact manifestation. The performance has ambiguous elements that offer the viewer a potentially open interpretation of the subject while still providing an intensive emotional charge that narrates the general impression of the theme.

The omnipresence of the issues such as hyper-production, the cultural workers' self-identification and the sustainability of the cultural environment are rooted in the reflection of local Mediterranean settings. Events that occur on the global level, especially in dominant parts of the world with capital power and cultural influence, strongly affect the Mediterranean local cultural system as well as the rest of the world. As a result, the local cultural community is bound to keep up with the demands of the system or create alternative, self-sustainable conditions. The Slovenian selection combines these subjects through self-reconstructing socially-engaged works bearing qualities that challenge the way we perceive and classify art itself. From performance to a provoking visual vocabulary, the authors present diverse narratives, spanning from an internal, personal redefinition, questioning of social morals, to using art forms as a tool for socially engaged actions. From this position, the authors' aim is not to offer more answers to already established paradigms, but rather to provide alternative approaches and propose more questions about the situation we have found ourselves in.

Kaja Tržan se skozi performativno poezijo loteva problematike literarnega izraza. Njeno delo razgrinja kakovosti iz različnih umetniških področij: od performansa, do vizualnega vokabularja in posebnih instalacij avtorica ponuja alternativni pristop k običajno prozaičnim slogom interpretacij literarnih del. Duet v sestavi **Matic Bobnar** in **Kaja Janjić** skozi gledališko igro predstavi različne konflikte, ki se vrtijo okrog tematik, kot so zavest, prisotnost, občutek lastne vrednosti in ritualne prakse. Za njuno delo so značilne liminalne faze, katerih osrednja točka ni jasna in natančna manifestacija, ampak prehodno stanje. Predstava vsebuje dvoumne elemente, ki gledalcem ponujajo možnost odprtne interpretacije na temo, hkrati pa ima intenziven čustven naboj, ki podaja splošen vtis o tematiki.

Vsenavzočnost vprašanj, kot so hiperprodukcija, samoidentifikacija kulturnih delavcev in delavk ter vzdržnost kulturnega okolja, je zakoreninjena v odsevu lokalnega mediteranskega okolja. Stvari, ki se dogajajo na globalni ravni, še posebej na dominantnih območjih s kapitalsko močjo in kulturnim vplivom, močno vplivajo na mediteranski lokalni kulturni sistem, kot tudi na preostali svet. V takšnih razmerah je lokalna kulturna skupnost dolžna dohajati zahteve sistema ali ustvariti alternativne, samovzdržne pogoje. Slovenski izbor povezuje te tematike skozi samorekonstrukcijska, družbeno angažirana dela, katerih lastnosti izzovejo naš način dojemanja in klasificiranja umetnosti. Avtorji in avtorice od performansa do izzivalnega vizualnega vokabularja predstavijo raznolike pripovedi, vse od notranjega, osebnega redefiniranja, preizprševanja družbene morale, do uporabe umetniških form kot orodja za družbeno angažirana dejanja. Iz te pozicije cilj avtorjev in avtoric ni ponuditi več odgovorov na že dognane paradigme, ampak podati alternativne pristope in zastaviti več vprašanj o situaciji, v kateri smo se znašli.



Iza Pavlina

Talk to Strangers!
Visual Art
Vizualna umetnost

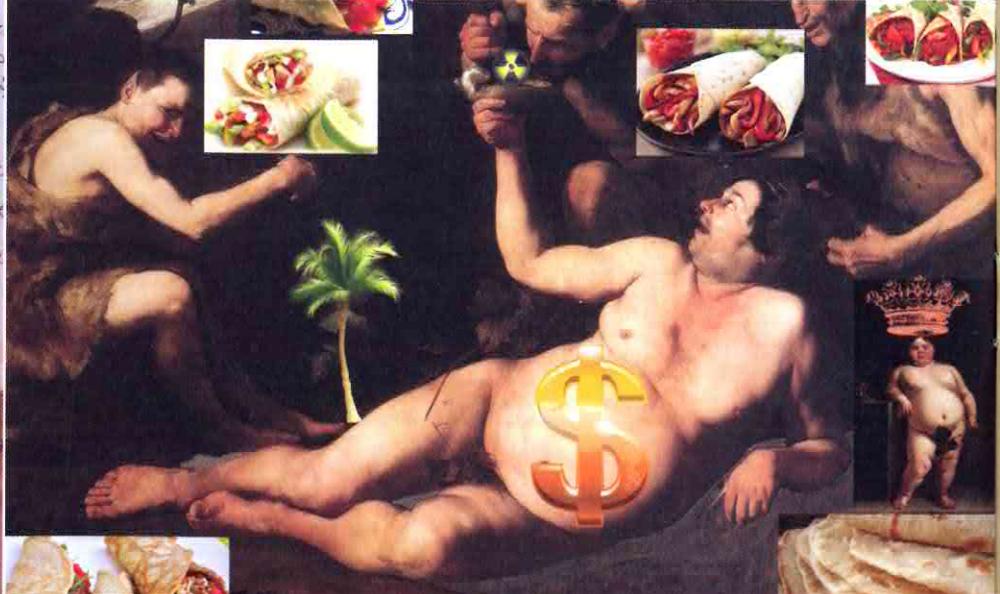
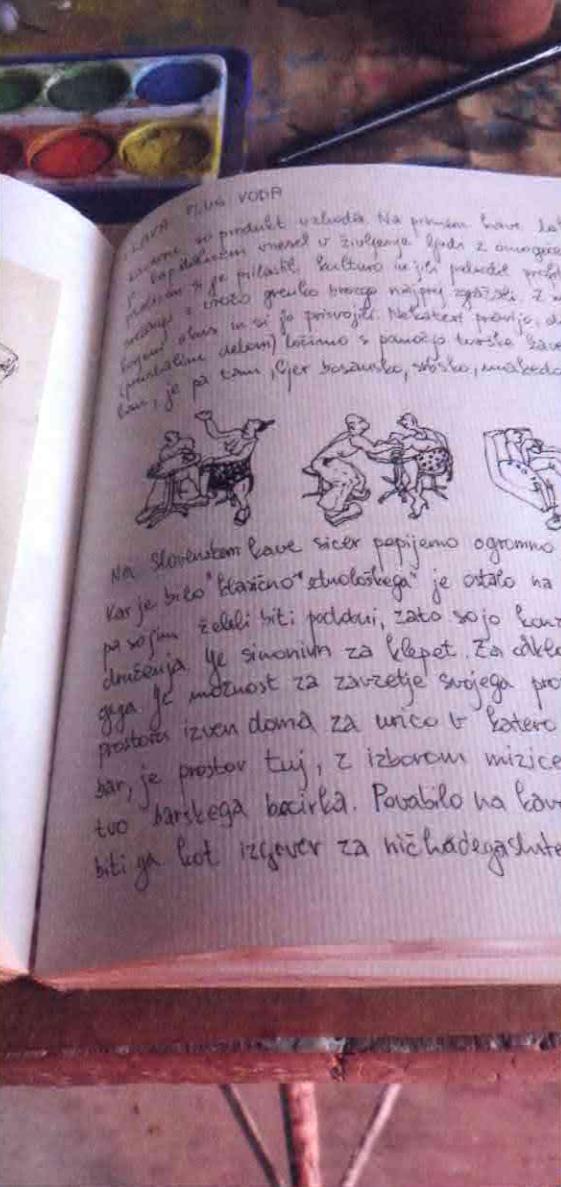
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Born in 1991 in Celje. She is currently a post-graduate student of painting at Academy of Fine Arts and Design in Ljubljana. Her work explores issues of sexuality, paedophilia, sexual abuse, pornography and the sexualisation of children. Her aim is to present sexuality in the broader sense and to answer the question of how art in the age of new media changes the image of human sexuality. She works with a variety of media such as drawing, collage, photography, video and digital paint. In 2015 she received ALUO Award for Special Artistic Achievements.

Project concept: A person can feel the hunger for food, money, knowledge or fame. Hunger can also be a synonym for a strong appetite for the satisfaction of sexual desire, in this case, the desire for a young body. Paedophilia is a phenomenon we usually do not want to be in contact with, but our human nature draws us to the «crime scene» to feed our curiosity. Stemming from my own interest in the so called carnal desire, I decided to put myself in the role of an underage girl and thus become bait as well as a trap for ravenous men.

Rojena leta 1991 v Celju. Trenutno je podiplomska študentka slikarstva na ljubljanski Akademiji za likovno umetnost in oblikovanje. V svojem delu se loteva vprašanj seksualnosti, pedofilije, spolne zlorabe, pornografije in seksualizacije otrok. Njen namen je prikazati seksualnost v širšem smislu in odgovoriti na vprašanje, kako umetnost v dobi novih medijev spreminja podobo človeške seksualnosti. Dela z različnimi mediji, kot so risba, kolaž, fotografija, video in digitalna slika. Leta 2015 je prejela nagrado ALUO za posebne umetniške dosežke.

Koncept projekta: Človek je lahko lačen hrane, denarja, znanja ali slave. Lakota je lahko tudi sinonim za močno željo po potešitvi spolne sle, v tem primeru sle po mlademu telesu. Pedofilija je pojav, s katerim običajno nočemo imeti opravka, a naša človeška narava nas vleče na »prizorišče zločina«, da bi nahranili svojo radovednost. Izhajajoč iz lastnega zanimanja za tako imenovano meseno poželenje sem se odločila postaviti samo sebe v vlogo mladoletnega dekleta in tako postati vaba in past za lakomne moške.



Tanja Sabol

Takeaway kitchen

Visual Art

Vizualna umetnost

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Tanja Sabol was born on 17th June 1991 in Ljubljana where she lives and works. She graduated from the Academy of Fine Arts and Design in Ljubljana, the Department of Sculpture, in autumn 2013. At the moment she is pursuing post-graduate studies in the same field. She is currently interested in two areas of sculptural practice. One is the game of moving in connection with her own interpretations resulting from a variety of dance styles having a crucial role in her life. The second is focused on small schemes making her own initial entry of an individual in her project.

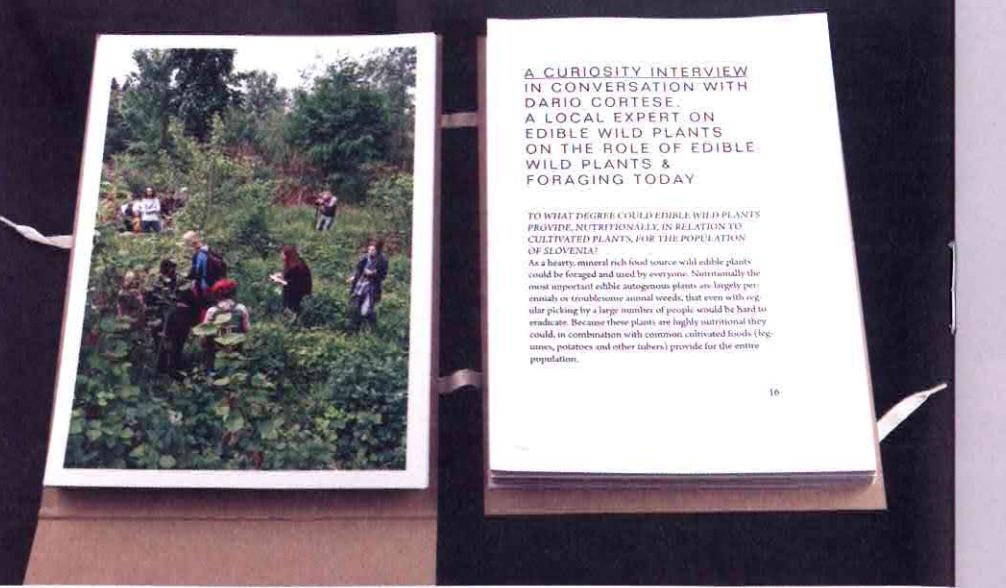
Project concept: *Takeaway Kitchen* is one of the projects and activities that exist in cooking. It is a kind of manual transfer of a female task into the institution of art. The political note of art democratization can be recognized through the poetics of anticipation. It is manifested as an impoverished image of artistic approach. The maximum and optimum approach of complexity to any work is to observe – to think – to understand. Comfort is a matter of everyday life, both in an anatomically shaped bed and in delicious taste of food. And art is another special reason left to keep perceiving life.

Tanja Sabol se je rodila 17. junija 1991 v Ljubljani, kjer živi in dela. Jeseni 2013 je diplomirala na Akademiji za likovno umetnost in oblikovanje v Ljubljani, smer kiparstvo, kjer zdaj nadaljuje tudi podiplomski študij. Trenutno jo zanima dve področji kiparske prakse. Prvo je igra premikanja v povezavi z njenimi lastnimi interpretacijami, kar je posledica različnih plesnih žanrov, ki igrajo odločilno vlogo v njenem življenju. Drugo se osredotoča na majhne sheme, v katerih na svojo iniciativno vnaša posameznika v svoj projekt.

Koncept projekta: *Takeaway Kitchen* je eden od projektov in dejavnosti znotraj kuhanja. Gre za neke vrste ročni prenos ženskega opravila v institucijo umetnosti. Politično noto umetniške demokratizacije je mogoče prepoznati v poetiki pričakovanja. Manifestira se kot osiromašena podoba umetniškega pristopa. Maksimalni in optimalni pristop kompleksnosti h kateremukoli delu je opazovati – misliti – razumeti. Udobje je stvar vsakdanjega življenja, tako v anatomsko oblikovani posteli kot okusnosti hrane. Umetnost pa je še en poseben razlog, zakaj je treba še naprej dojemati življenje.

HERBARIUM FROM THE URBAN FIELDS

HERBARIUM IS A
EXPLORATION OF
HUMAN-PLANT
GEOGRAPHIES
THIN AN
URBAN
BOURHOOD OF
NEW YORK CITY



Nuša Jelenec
Gaja Mežnarič Osore

Herbarium From The Urban Fields

Design

Oblikovanje

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Nuša Jelenec

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Nuša Jelenec (1983) and **Gaja Mežnarič Osore** (1984) are Ljubljana (Slovenia)-based designers working in cross-disciplinary fields of activism and design (research). Their collaboration began in the Knowing Food group (a temporary transdisciplinary collective, part of the Ljubljana Biennial of Design BIO50). At the moment they are helping to establish Re-generacija, a cultural association that aims to connect design practices with sustainability agendas, focusing on current economic, environmental and social issues.

Project concept: Literally as well as metaphorically, the authors' work takes a leap into the exploration of the principles of foraging through searching for, picking and finding value in things that are readily available in the local surroundings. Using edible wild food, the authors aimed to study social connections in an urban area through conversations, interviews and organizing workshops. What kind of engagement with human-plant geographies can we expect in the future? How can we deal with the emerging vegetational dynamics? How do we unlock connections between rural and urban areas? They pose random questions and propose partial solutions. The work is an ongoing exploration.

Nuša Jelenec (1983) in **Gaja Mežnarič Osore** (1984) sta ljubljanski oblikovalki, ki delujeta na interdisciplinarnih področjih aktivizma in oblikovanja (raziskovanja). Njuno sodelovanje se je začelo v skupini Spoznaj svojo hrano (začasnom interdisciplinarnem kolektivu, ustanovljenem v okviru ljubljanskega biennala oblikovanja BIO50). Trenutno soustanavlja kulturno društvo Re-generacija, katerega namen je povezati oblikovalske prakse s tematiko trajnosti, s poudarkom na aktualnih ekonomskih, okoljskih in družbenih vprašanjih.

Koncept projekta: Tako v dobesednem kot v metaforičnem smislu se njuno delo loteva raziskovanja nabiralskih načel prek iskanja, nabiranja in prepoznavanja vrednosti v stvareh, ki so že na voljo v lokalni okolici. Z užitno divjo prehrano sta avtorici želeli raziskati družbene povezave v urbanem okolju prek razgovorov, intervjujev in organizacije delavnic. Kakšne povezave med človeško-rastlinskimi geografijami si lahko zamislimo v prihodnosti? Kako se spopasti z nastajajočimi vegetacijskimi dinamikami? Kako razkriti povezave med ruralnimi in urbanimi področji? Avtorici zastavlja mimobežna vprašanja in predlagata delne rešitve. Delo je raziskovanje v teku.



Kaja Teržan

Delta

Poetry

Poezija

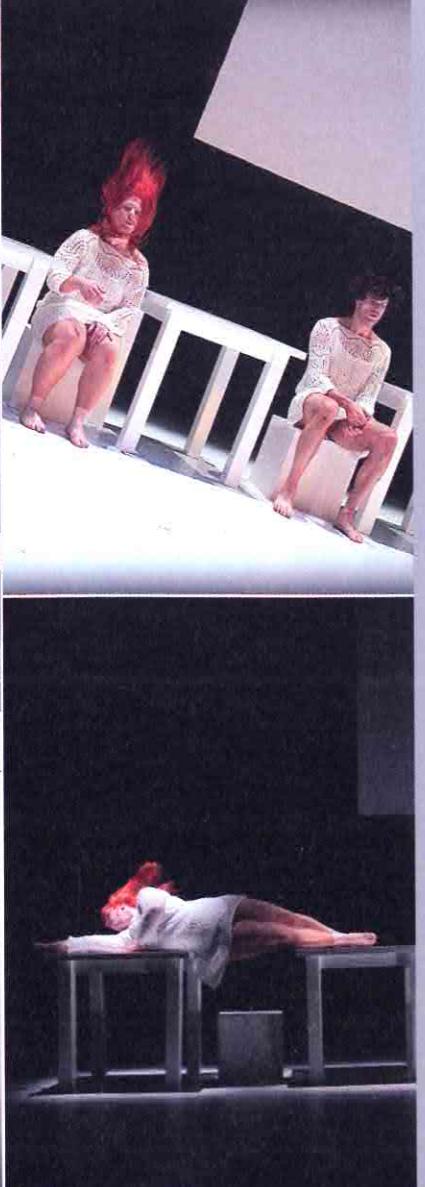
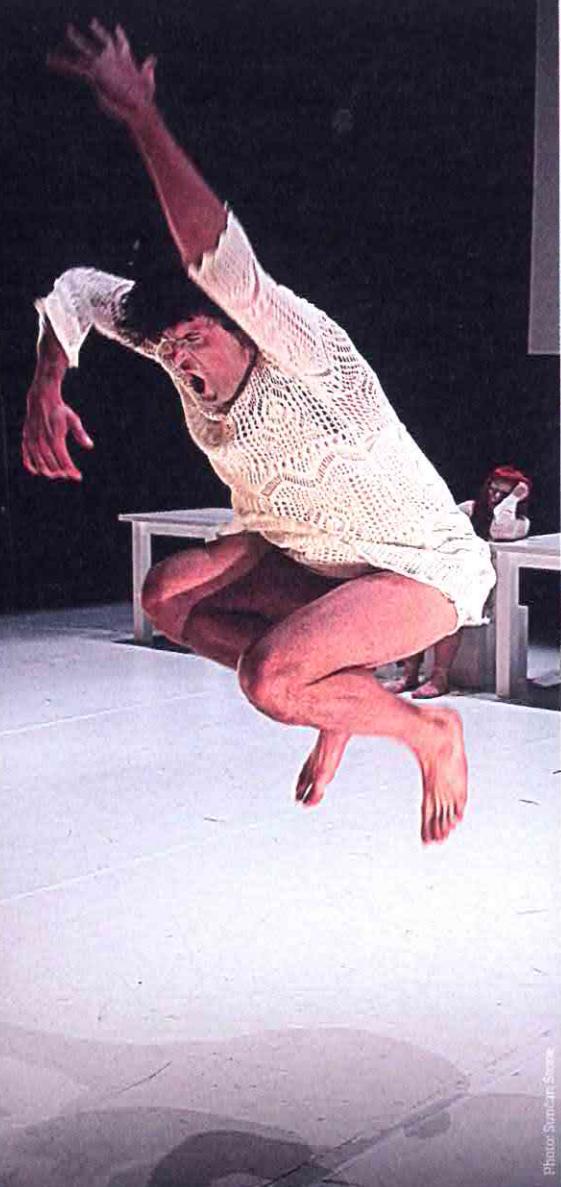
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Kaja Teržan (1986) grew up in Škofja Loka, Slovenia, and Solna, Sweden. She studied History of Art and Sociology for some time until she dedicated herself to contemporary dance, physical theatre and performance, which is a product of her personal awareness of the body as well as poetry.

Project concept: Water is – in itself – a means of transport. It enables the transfer of nutritional substances through the human body or our planet. In the delta, the importance of water is even more obvious. A delta thus appears to be a space for uptake, a transition from the solid matter of the land to the soft undulation of the sea that reminds us of time, the distance travelled to reaching the estuary, and of the force of transformation of all layered life material as well as of endless possibilities for identification.

Kaja Teržan (1986) je odrasla v Škofji Loki, Sloveniji, in v Solni na Švedskem. Nekaj časa je študirala zgodovino umetnosti in sociologijo, preden se je posvetila sodobnemu plesu, fizičnemu gledališču in performansu, kar je posledica njenega zavedanja telesa, ter poeziji.

Koncept projekta: Voda je – sama po sebi – prevozno sredstvo. Omogoča prenos hranilnih snovi skozi človeško telo ali naš planet. V delti je pomen vode še očitnejši. Delta se tako kaže kot prostor prehajanja, tranzicije od trdnega kopnega do mehkega valovanja morja, ki nas spominja na čas, razdaljo, ki jo prepotujemo, da dosežemo ustje, in na moč transformacije vsega večslojnega življenskega materiala ter neštete možnosti identifikacije.



Matic Bobnar Kaja Janjić

Pass de Tea

Dance

Ples

Matic Bobnar

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Kaja Janjić

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Kaja Janjić is a contemporary dancer, choreographer and performer. As an artist, she is interested in the synergies and intersections of movement, music, scenography video and choreography in contemporary dance theatre. Her works deal with the question of how to present a story deriving from one's personal perception of the world and one's own image within it as clearly as possible through abstract expression. **Matic Bobnar** is a contemporary dancer and performer. His creative expression moves between contemporary dance theatre, subversive underground cabaret and film. As an artist, he is excited by simple situations, the subtle gestures and symbols of which reveal people's stories.

Project concept: *Pas de Tea* is the first piece by the duo Janjić/Bobnar, brought together in the project by the common denominator or the main topic of the performance—identity or the self in the moment of crisis. The two performers carry out an autopsy of the self in solitude. They are interested primarily in the moment of panic, rage, madness or self-violence. The moment when everything we imagine under the idea of self slips out of the world of the symbolic and approaches Lacan's concept of the real, the moment of unmarkedness. The artists explore the energy potential or the gaping emptiness of such moments. Through personal experience and an intensive process, the artists got to know each other and found parallels in their common artistic expression. The phoenix burns so it can rise from the ashes, restored and even more magnificent, and that moment of burning becomes the symbolic intersection and starting point of both artists in the performance through joint artistic practice.

Kaja Janjić je sodobna plesalka, koreografinja in performerka. Kot ustvarjalko jo zanimajo sinergije in stičišča giba, glasbe, scenografije, videa in koreografije v sodobnem plesnem gledališču. V svojem umetniškem ustvarjanju se ukvarja z vprašanjem, kako čez abstraktni izraz čim bolj jasno podati zgodbo, ki izhaja iz osebnega dojemanja sveta in lastne podobe v njem. **Matic Bobnar** je sodobni plesalec in performer. Njegov umetniški izraz se giblje med sodobnim plesnim gledališčem, subverzivnimi underground kabarejskimi praksami in filmom. Kot ustvarjalca ga navdušujejo preproste situacije, preko katerih se v subtilnih gestah in simbolih razkrivajo zgodbe posameznikov.

Koncept projekta: *Pas de Tea* je umetniški prvenec tandemu Janjić/Bobnar, ki ju je v projektu združil skupni imenovalec oziroma osrednja tema predstave – identiteta oziroma jaz v trenutku krize. V predstavi tako umetnika izvedeta obdukcijo sebstva v samoti. Zanima ju predvsem trenutek panike, besa, norosti oziroma samonasilja. Trenutek, ko se vse, kar si zamišljamo pod idejo sebe, izmakne svetu simbolnega in se približa lacanovskemu realnemu, trenutek neoznačenosti. Na tej točki sta umetnika raziskovala energetski potencial tovrstnih trenutkov oziroma praznino, ki v teh trenutkih zazeva. Preko osebne izkušnje in intenzivnega procesa sta se ustvarjalca spoznala in odkrila paralele v skupnem umetniškem izrazu. Feniks zgori, da se lahko prenovljen in veličastnejši dvigne iz pepela, in ravno ta trenutek goreњa je postal skupno simbolno stičišče in izhodišče obeh umetnikov v predstavi in sicer v skupnem ustvarjanju.

Selectors Selektorji

Performing arts

Marko Bratuš graduated in Dramaturgy from the Ljubljana Academy of Theatre, Radio, Film and Television. As co-founder of the Internet medium *Vest.si*, he spent a number of years directing online studio shows and has directed short cultural shows for Radio Slovenia, channels One and Three. He has made several documentaries (*Elena, Hoja po vodi, Topol*). He is a screenwriter for RTV Slovenia (short EBU films, children's shows Studio Kriškraš and Firbcologi). He has worked as director at both amateur and professional theatres and has been collaborating with the Slovenian Public Fund for Cultural Activities for a number of years as a member of the expert panel on amateur theatre. As of 2013, he is artistic director of Glej Theatre.

Design

After graduating in Industrial Design, **Barbara Predan** – in her desire to thoroughly explore which shoulders we stand on and where we are going – first completed her MSc in Design Theory from the Academy of Fine Arts and Design, then went on to do her PhD at the Postgraduate School of ZRC SAZU – Research Centre of the Slovenian Academy of Sciences and Arts. Today – through theoretical research into the processes of operation, design

Uprizoritvene umetnosti

Marko Bratuš je leta 2005 diplomiral iz dramaturgije na ljubljanski Akademiji za gledališče, radio, film in televizijo. Kot soustanovitelj spletnega medija *Vest.si* je vrsto let režiral studijske oddaje za splet, na Radiu Slovenija je režiral kratke oddaje kulturnega programa za prvi in tretji program. Posnel je več dokumentarnih filmov (*Elena, Hoja po vodi, Topol*). Kot scenarist sodeluje z RTV Slovenija (kratki EBU filmi, Studio Kriškraš, Firbcologi). Režiral je tako v ljubiteljskih kot tudi profesionalnih gledališčih, z JSKD pa že vrsto let sodeluje kot strokovni selektor na področju ljubiteljskega gledališča. Od leta 2013 je umetniški vodja Gledališča Glej.

Oblikovanje

Barbara Predan je – v želji po poglobljenem raziskovanju, na čigavih ramenih stojimo in kam gremo – po diplomi industrijskega oblikovanja najprej zaključila magistrski študij teorije oblikovanja na ALUO, nato pa še doktorski študij na Podiplomski šoli ZRC SAZU. Danes se – preko teoretičnega raziskovanja procesov delovanja, metod in orodij oblikovanja – s pomočjo storitvenega oblikovanja vrača tudi v polje prakse. Naivno prepričanje, da je s preoblikovanjem našega okolja mogoče spremeniti družbo na bolje, jo neprestano sili v kritično obravnavo večjega dela

methods and tools – she is returning to the practical field with service design. Her naïve belief that, by altering our environment, society can be changed for the better constantly drives her into the critical examination of the larger part of the existing design practices. For these (and other) reasons, her co-worker has her listed in her phone as Utopian Anarchist.

Literature

Brane Mozetič (1958) is a poet, writer, translator, editor, publisher, gay activist, promoter of Slovenian literature abroad and many other things. Up to date, he has published fourteen poetry collections, two novels and a short story collection. A lot of his books have been published in translation abroad, most of them in Italian, English and German. He has translated over twenty books, mainly from French. He is the editor of the book series Aleph and Lambda (comprising more than 100 GLBT titles) and has edited several anthologies and publications for the promotion of Slovenian literature abroad. He is the programme coordinator of the annual Living Literature Festival and has been coordinating the Ljubljana Gay and Lesbian Film Festival for over twenty years. He is also the author of three provocative performances/installations.

obstoječe oblikovalske prakse. Zaradi vsega povedanega (in še česa) ima njena sodelavka v telefonu namesto njenega imena izpisano kar Utopični Anarhist.

Literatura

Brane Mozetič (1958) je pesnik, pisatelj, prevajalec, urednik, založnik, gejevski aktivist, promotor slovenske literature v tujini in še marsikaj drugega. Do sedaj je objavil štirinajst pesniških zbirk, dva romana in zbirko kratkih zgodb. Veliko njegovih knjig je izšlo v prevodu v tujini, večina v italijanščini, angleščini in nemščini. Prevedel je več kot dvajset del, predvsem iz francoščine. Je urednik knjižnih zbirk Aleph in Lambda (kjer je objavil več kot 100 GLBT knjig), prav tako pa je uredil več antologij in publikacij za promocijo slovenske literature v tujini. Je programski vodja vsakoletnega festivala Živa književnost in že več kot dvajset let koordinira ljubljanski Festival gejevskega in lezbičnega filma. Je tudi avtor treh provokativnih performansov/installacij.

Visual arts

Jurij V. Krpan, rojen v Postojni leta 1961, živi in dela v Ljubljani. Na pobudo Študentske organizacije Univerze v Ljubljani je zasnoval Galerijo Kapelica – galerijo za sodobno raziskovalno umetnost – katere vodja je še danes. Kot kurator

Visual arts

Jurij V. Krpan, born in Postojna in 1961, lives and works in Ljubljana, Slovenia. On the initiative of the Student Organisation of the University of Ljubljana, he conceived the Kapelica Gallery – Gallery for Contemporary Investigative Arts – which he has been running ever since. As curator and selector he has contributed to Slovenian and international festivals, the biggest international productions to date being the organization and artistic management of the Slovenian pavilion at the 50th Venice Biennale in 2003, the conceptual gallery Cosinus BRX in the building of the European Commission in Brussels and the 5th Triennial of Contemporary Investigative Arts 2006 at the Museum of Modern Art – Ljubljana. In September 2008 he curated the presentation of the Kapelica Gallery in the Featured Art Scene section of Ars Electronica in Linz, and in 2009 the survey of 80 years of avant-garde art in Slovenia. In 2014 he co-curated the Designing Life section for the Biennial of Design in Ljubljana and curated the Slovenian pavilion at the Venice Biennale of Architecture. He started the year 2015 as an appointed curator of the Freies Museum Berlin. Jurij Krpan lectures about the artistic profile of the Kapelica Gallery in Slovenia as well as abroad.

in selektor je prispeval k domačim in mednarodnim festivalom. Njegove največje mednarodne produkcije do danes so organizacija in umetniško vodenje slovenskega paviljona na 50. Beneškem bienalu leta 2003, konceptualne galerije Cosinus BRX v stavbi Evropske komisije v Bruslju in 5. Trienala sodobne raziskovalne umetnosti leta 2006 v Moderni galeriji v Ljubljani. Septembra 2008 je kuriral predstavitev Galerije Kapelica v sekciji Featured Art Scene centra Ars Electronica v Linzu, leta 2009 pa raziskavo 80 let avantgardne umetnosti v Sloveniji. Leta 2014 je bil sokurator sekcijs Designing Life za ljubljanski Bienale oblikovanja in kurator slovenskega paviljona na beneškem Arhitekturnem bienalu. Leto 2015 je začel z imenovanjem na mesto kuratorja Freies Museum v Berlinu. Jurij Krpan predava o umetniškim profilih Galerije Kapelica doma in v tujini.

Slovene participants at the Biennial of the young artists of Europe and Mediterranean (1985 – 2015)

Slovenski udeleženci na bienalu mladih ustvarjalcev Evrope in Sredozemlja (1985 – 2015)

Al Araf	Gogić Mito	Licul Maja	Smrekar Vrhovnik Mitja
Alja Piry	Glamočanin Slavko	Linije Sile	SonDA
Autor Nika	Gorenec Bojan	Lubej Boris	Sphericube
Autor Nika / Ciglar Miha /	Grič Sanja	Lupinc Andrej	Stella Rubens (A. Pisjak, J. Leskovar)
Valentan Tina	Gregorčič Tomaz	Gržinič Marina & Šmidt	Stoško Falk Simon
Babačić Esad	Ama	Mahnič Dominik	Stropnik Mladen
Baebler Martin	Heavy les wanted	Mandič Dušan	Suhadolnik Jože
Bašić Ajdin	Hranitelj Alan	Marčeta Oliver	Špan Nika
Bertonečić Matjaž	Hrga Iztok	Mazzini Miha	Šteger Aleš
Bitenc Brane	Bizjak Gorazd & Ražman	MEM couture	Stravs Jane
Roman	Ihan Alojz	Mežnarčič Gaja	Strukelj miha
Bobnar Matic	Intimm Prizurn	Miladojka Youneed	Šuštar Helena
Bohinj Lara	Ivančin Matjaž	Mirtelj Vesna	Tandar
Borghesia	Božič Nina	Modic Marko	Teržan Kaja
Bricelj Martin	Bricelj Martin	Muratovič Amir	Testen Žiga
Bukovec Vesna	Bukovec Vesna	Novljan Mitja	Tomažin Damjan
Janjič Kaja	Jastrobnik Tomaž	Osole Marjan – Max	Tomše Bojana
Cambodia Film Produc-	Jelencic Nuša	Ožbolt Alen & Jordan	Tori Andraž
tions (Dejan Žinko in	Jurčevič Rahela	Janez	Tožibabe
Miloš Jakovljević)	Kajšnik Gregor	Pavlinija Iza	Tricikel Design (Urh Sobočan)
Cerar Lada	Kancilja Toni	Peljhan Marko	UBR
Cetin Katja	Kariž Žiga	Perpar Mateja	V.S.S.D.
Ciglar Miha	Katja Gorečan	Phant & Punta (B. Benko, B. Predan)	Varl Simončič Petra
Coptic Rain	Kebel Igor	Plavža Silvia	Veber Gorjana
Car Aleš	Kejžar Matej in Luštak	Plesni Teater Ljubljana	Veli & Amos
Coh Zvonko & Erčič Milan	Gregor	Potrič Marjetica	Videosex
Čošč Vuk	Kermavnar Tjaša	Preloviček Eva	Vodušek Nada
Dekleva Luka	Kladnik Andreja	Progat Vasja	Vogrinčič Matej Andraž
Demolition Group	Kline Mala	Putrih Tobias	Vrhovnik Smrekar Mitja
Djurkovič Urška	Debeljak Aleš	Klone: Art: Resistance	Zadnikar Jure
Draš Urša	Kokelj Nina	Košir Matej	Zupančič Metka
Drinovec Boštjan	Košir Tomato	Ribič Nataša	Zoambo Zoet Workstrao
E.P.I. center	Kozole Damijan	Robar Dorin Filip	
Eclipse	Kracina Damijan	Rupej Anja	
Fourklor	Krebs Vesna	Sabol Tanja	
FV video produkcija	Krpan Jurij	Sedlaček Sašo	
	Kugler Ema	Simončič Vari Petra	
	Laharnar Samo	Skupina 3 A	
	Lavrenčič Matej	Slapernik Darja	
		Smiljančić Zoran	

Young Slovenian Artists 2015
Mladi slovenski ustvarjalci 2015

Bieennial of Young Artists of Europe and
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Bienale mladih ustvarjalcev Evrope in
Sredozemlja – Mediterranea I7

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ZNANOST IN ŠPORT

URAD REPUBLIKE SLOVENIJE ZA MLADINO

