

guesroommaribor





DROGOS
-PORCELAN
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Natura

GUEST ROOM MARIBOR
19:00
RAZSTAVA
EMMA BELL
Jérôme Saillot
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Soba za Goste

GuestRoomMaribor

Dnevna soba sodelovanja, kreativnosti in pretočnosti
The Living Room of collaboration, creativity and fluidity

Čeprav Maribor že več kot petdeset let slovi bolj po svoji (pretekli) industriji, priznanih tehničnih fakultetah, tekstilni industriji in seveda vinu, premore zelo aktivno umetniško sceno na področjih vizualne umetnosti, multimedije, glasbe in uprizoritvenih umetnosti, ki se lahko primerja z najboljšimi v Evropi in je posamično priznana tudi na mednarodni ravni. Zdi se, da specifični industrijsko-kulturni kontekst mesta omogoča in spodbuja inovativne oblike umetnosti, vendar pa te dostikrat žal ostajajo premalo odmevne, doma in drugje. Eden od vzrokov je nepretočnost scene in premalo stabilnih povezav z mednarodnim svetom umetnosti. Ta hermetičnost posledično mnoge domače ustvarjalce pripravi do tega, da mesto zapustijo in se »svežega zraka« kreativnosti naužijojo v tujini, ali pač v prestolnici.

Zato si je Soba za Goste pred letom dni zadala dva cilja: ustvariti prostor pretočnosti, dnevno sobo, platformo, ki premošča parcialne interese posameznih organizacij in jih povezuje v celovito in dolgoročno stabilno »sobo za goste«, ter tako vzpostaviti »prostor« za tuje ustvarjalce.

Ta cilja uspešno izpoljuje s pomočjo informacijskega in koordinacijskega dela, neodvisne žirije, novih bivalnih prostorov v Hostlu Pekarna ter Koroško cesto 18, ki je postala prepoznavna galerija in odprtih ateljev, dnevna soba za naše tuje goste in prostor sproščenega srečevanja z domačimi ustvarjalci. Izhajajoč iz realnih potreb mesta Maribor in njegovih ustvarjalcev je rezidenčni program odprt za ustvarjalce iz vseh umetniških zvrst: glasbe, vizualnih, uprizoritvenih in intermedijskih umetnosti, literature in drugih. Naše goste izbira žirija, sestavljena iz mariborskih ustvarjalcev ali producentov, ki lahko dosledno sledijo neparcialnosti interesov.

V manj kot letu dni smo na enomesecni rezidenci gostili že 20 gostov iz več kot 10 različnih držav sveta, postregli s številnimi umetniškimi dogodki – razstavami, predstavitevami, predavanji, delavnicami, performansi, ki so obogatili dogajanje na mestnem kulturnem jedilniku in poskrbeli za povezovanje med ustvarjalci in institucijami. Hkrati so mariborski umetniki dobili priložnost dodatnih rezidenc v tujini. Dokazali smo, da je Maribor še kako zanimiv za tuje ustvarjalce in tako posledično lahko postane domicil domačih, ter da lahko presežemo svoje vrtičke.

Soba za goste torej ostaja prostor pretočnosti in kreativnosti ter predvsem prostor sodelovanja, novih zgodb, prijateljstev in inkubacije dolgoročnih partnerstev.

For over 50 years, Maribor has been known for its (once prominent) industry, well-recognized technical faculties, textile industry and, of course, wine. But Maribor also boasts a very active art scene (visual arts, multimedia, music and performance arts) that can compare to Europe's best, and is individually recognized on the international level. It seems that the industrial cultural context of the city enables and encourages innovative art forms, but these, unfortunately, often remain under-publicized - at home and elsewhere. One of the reasons for this is non-fluidity of the scene and lack of stable connections with the international art world. Consequently, this hermetic closedness forces many local artists to leave the city and get some »fresh air« of creativity either abroad, or in Slovenia's capital.

That is why, a year ago, GuestRoomMaribor set two goals for itself: to create a space of fluidity, a living room, a platform that bridges the particular interests of individual organizations, and connect them into a »guest room«, characterized by integrity and long-term stability, thus establishing the »space« for foreign artists.

The programme achieves these goals through information and coordination work, an independent jury, new quarters in Hostel Pekarna and the gallery on Koroška cesta 18, which has become a recognizable gallery and open studio, a living room for our foreign guests, and a space of relaxed and informal meetings with local artists. Based on the real needs of Maribor and its artists, the residential programme is open to artists from all areas and genres of art: music, visual, performing and intermedia art, literature, as well as others. The visiting artists are chosen by a jury comprised of local artists and producers, which is independent and impartial.

In less than a year, our one-month residency programme hosted over 20 guests from more than 10 different countries from around the world. We've prepared many art events – exhibitions, presentations, lectures, workshops, performances – that have enriched our city's cultural menu and enabled new collaborations between artists and institutions. At the same time, the project provided local artists with an opportunity for additional residencies abroad. We have shown that Maribor can be very attractive for foreign artists, and, consequently, can become a domicile for Slovenian artists, too; we have proven we can reach across our fences.

GuestRoomMaribor remains a space of fluidity and creativity, and above all, a space for cooperation, new stories, friendships, and incubation of long-term partnerships.

Ágnes Kántor

kantoragnes.blogspot.com

Ágnes Kántor je zaključila študij slikarstva na Akademiji za likovno umetnost v Budimpešti. Mlada umetnica živi in ustvarja na Madžarskem in deloma v Rimu ter poučuje na Oddelku za slikarstvo Akademije v Szegedu (Madžarska).

Svoje slike dojema kot neke vrste vizualni dnevnik, kjer se osredotoča na odnos med objekti in subjekti iz neposredne okolice, ki zaznamuje njeno bivanje. Pomembno mesto v njenem ustvarjanju zavzema upodabljanje in raziskovanje prostora, ki ga živijo in zasedajo slike. Pri tem združuje tradicionalen pristop slikarstva na platnu z novimi možnostmi prezentacije. Preučuje raznolike identitete in se pri tem ukvarja z vprašanjem, ali se lahko popolna odkritost ali celo nekonstruirana-identiteta kot entiteta v določenem trenutku odloži izven telesa posameznika ter tako posamezniku omogoči prostor pobega pred realno identiteto.

Rezidenčni projekt *Wearable Identity / Nosljiva identiteta* je navdihnila zgodovina Maribora z nekoč močno prisotno tekstilno industrijo, ki jo je avtorica s pomočjo slikarskega medija vpletla v svojo zgodbo in povezala s tradicionalno vlogo ženske oziroma njenih opravil. Z združevanjem raznolikih vidikov so nastala oblačila – umetniški objekti, ki so hkrati umetničina osebna izpoved ter del kolektivne identitete, »nosljive slike« realne velikosti oblačil, ki velikokrat več razkrivajo, kot pa skrivajo. Pri povedovanju namreč tudi o tistih trenutkih našega razpoloženja ali zavesti, ki se ponavadi ne zrcali skozi našo zunanjost podobo oziroma jo poskušamo na tak ali drugačen način prikriti. Klasična slikarska tehnika in nosilec predstavlja temelj in podlagu za dnevnško osebno izpovedno kolekcijo, ki posega na različne ravni upodabljanja in dojemanja ter tako postane prostor vizualizacije in imaginacije.

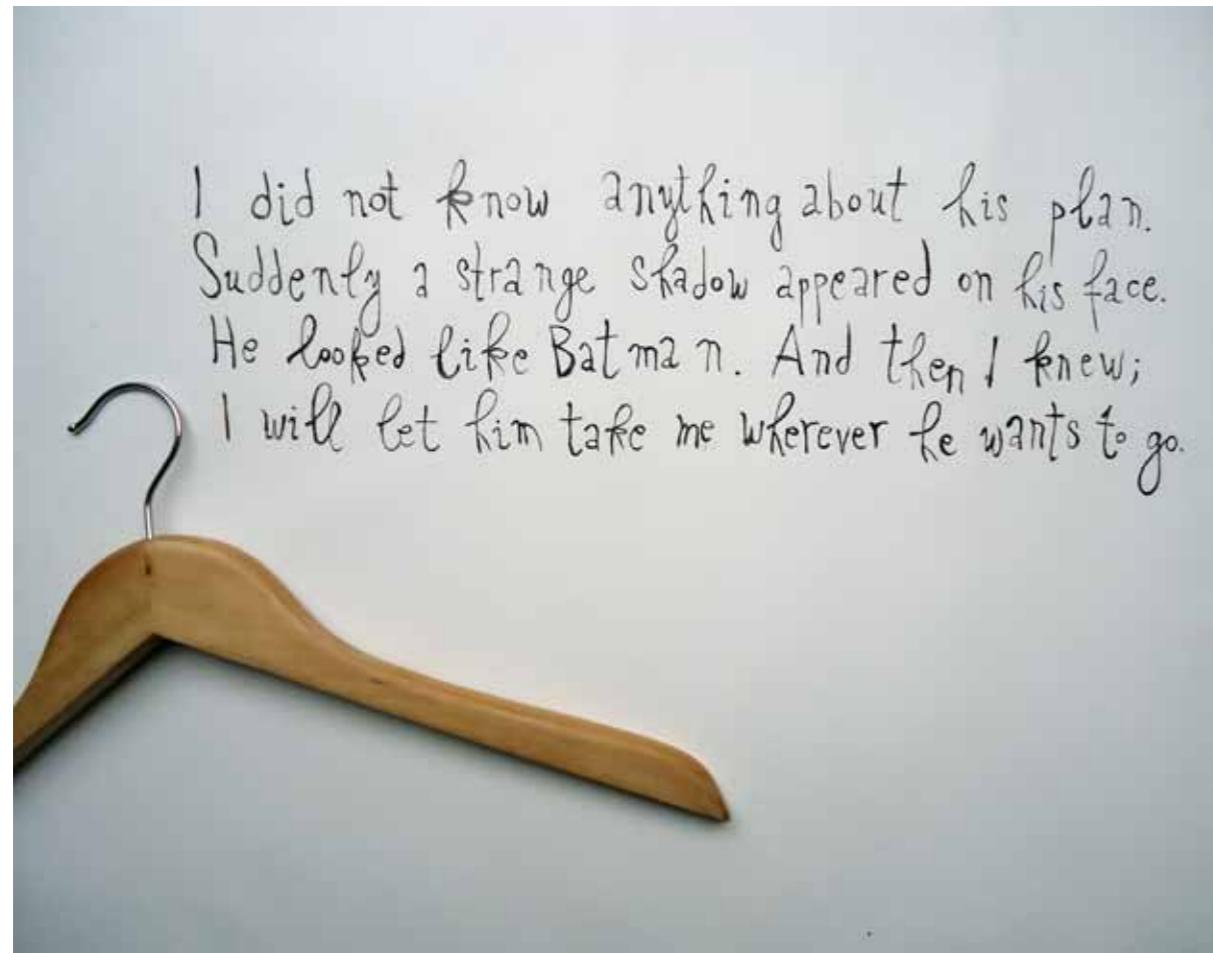
Ágnes Kántor studied painting at the Academy of Fine Arts in Budapest. The young artist lives and works in Hungary and partly in Rome, and is a lecturer at the Department of Art and Art History at the University of Szeged (Hungary).

The artist considers her paintings to be a sort of a visual diary; she focuses on relationships between people and objects from her surroundings. Portraying and exploring the space her paintings inhabit plays an important role in her work. When creating, she combines the traditional approach of painting on canvases with new possibilities of presentation. She examines different identities, and in doing so, asks the question: Can complete honesty, or even a non-constructed identity as an entity be taken out of a person's body, allowing the individual to escape their real identity?

Wearable identity, the project created during her residency, was inspired by Maribor's history and the textile industry, which was once so strongly present here. Using her primary medium, i.e. painting, the artist has woven it into her story, and connected it with traditional roles of women, and the tasks that are considered traditionally female. By combining different aspects, she created clothes as objects of art, which are both the artist's personal expression, as well as part of the collective identity; real-size "wearable paintings" that often reveal more than they hide, because they also reveal those parts of our moods or our consciousness, that usually aren't reflected through our image, even parts we try to hide. Classical painting is the basis of this personal and expressive collection, while employing different levels of presentation and perception makes it an area of visualization and imagination.



Nosljiva identiteta, 2011, akril na platnu / *Wearable Identity*, 2011, acrylic on linen



»V Mariboru ustvarjam slike – obleke, ki opisujejo moje dneve v mestu. Skozi svoje delo želim določiti naravo svojih občutkov, svojih misli, svojih spominov, ki pripadajo Mariboru. Ljudje s pomočjo obleke izražajo svojo osebno identiteto. Kot naše resnične obleke, tudi moje slike – obleke odražajo veliko intimnih podrobnosti našega življenja in osebnosti. Ponavadi so informacije o našem zasebnem življenju, ki jih delimo z drugimi, skrbno izbrane. Nikoli na primer ne bi oblekli majice s podobo, ki nas spominja na najhujše počitnice ali sramoten dogodek. Kakorkoli pa nas tudi neprimerni, ponizajoči ali norčavi trenutki in stvari določajo in priponedujejo o tem, kdo smo. In moje slike pokažejo tudi to drugo stran. Ustvarjam "obleke", ki določajo večino od nas, čeprav jih nočemo »obleči«.«

"In Maribor, I create wearable paintings, which describe my days in the city. Through my work, I try to define the nature of my feelings, my thoughts, and my memories that belong to Maribor. People use clothing as a way of expressing their identity. Like real clothing, my wearable paintings reflect a lot of intimate details of ourselves and our lives. Usually, the personal information we decide to reveal to others is carefully chosen. One wouldn't, for example, wear a T-shirt with an image that reminds us of the worst vacation experience, or some shameful event. However, even such inappropriate, embarrassing or funny moments and things define us, and reveal something about who we are. My work tries to point to this other side; the "clothing" I make define most of us, even though we may never want to "wear" them."

Nosljiva identiteta, 2011 / Wearable Identity, 2011

Tetsushi Higashino

www.workth.net

Tetsushi Higashino je zaključil študij scenografije in oblikovanja na univerzi za umetnost Musashino v Tokiu in od takrat raziskuje, razstavlja in deluje na Japonskem, v Londonu, Avstraliji, Madžarskem, Avstriji, Tajvanu, Koreji ter drugod. Umetnik preučuje prepletanje in prehajanje umetnosti v vsakdanje življenje in obratno. V svojih delih poskuša preveriti, prevrednotiti bežeče stvari vsakdana in ljudem znova približati umetnost. Pri svojem ustvarjanju združuje različne medije in metodologije, najraje uporablja vsakdanje materiale in najdene predmete, s katerimi ustvarja prostorsko specifične instalacije.

Tudi svoj obisk v Mariboru si je umetnik zamislil kot raziskavo povezovanja umetnosti in vsakdanjega življenja ter vpliva umetnosti na lokalno prebivalstvo, hkrati pa je želel razvijati konkretno metodo približevanja umetnosti ljudem s pomočjo njihovih zgodb in vključevanjem lokalnih umetnikov ter umetnostnih institucij. Osredotoča se na navidezno nepomembne stvari iz vsakdanjega življenja, ki pa imajo pri njegovem ustvarjanju pomembno vlogo, tako v vsebinskem smislu, tudi kot vir navdih. Njegov umetniški credo se do potankosti zrcali v instalaciji *Beautiful Banality / Prelepa banalnost, ki je bila predstavljena v Kulturnem Inkubatorju*. Prostorsko specifična postavitev, kjer je avtor uporabil najdene materiale in predmete, tako navadnim, zvrženim in na videz neuporabnim stvarem daje novo funkcionalno vrednost in jih osmišlja v zaključeno celoto.

Svojo misijo je avtor nadaljeval v razstavišču Hladilnica (KC Pekarna), kjer ga je navdihnil prostor, ki so ga uničili ognjeni zublji. Pogorišče je zanj predstavljalo zlato jamo; v njem je videl delavnico, polno razmetanih stvari, prekritih s sajamami, ki je razplamtel na njegov ustvarjalni duh. Povezal in rekonstruiral je objekte, ki jih je našel v prostoru, med drugimi tudi dve veliki oznaki v obliki črke E. Ko ju je obrnil vsako v svojo smer, se je izpisal napis MW, kar je tudi ime kemičnega orožja, ki se pojavi v stripu japonskega ustvarjalca Osamu Tezuke. Tako se je porodila ideja za preoblikovanje skladišča v kemično orožje in nastala je prostorska instalacija z naslovom Kemično orožje MW.

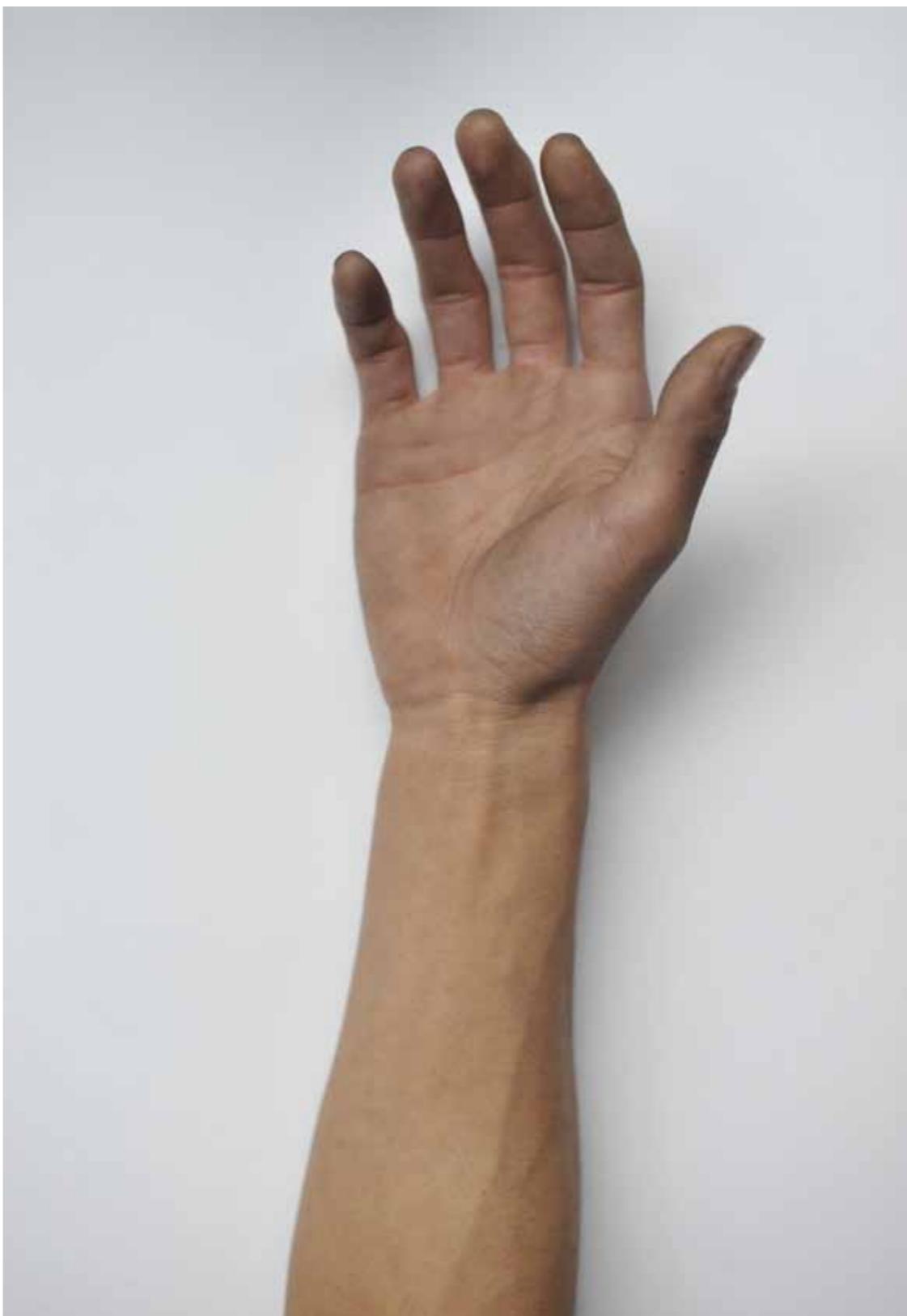
Glede na to, da avtor prihaja iz kulturno drugačnega okolja, rezidenčno bivanje vidi kot priložnost soočenja lastne ustvarjalnosti z novim okoljem in preverjanja njene univerzalnosti z odzivi občinstva. V tem duhu je nastal projekt *Lost in translation / Izgubljeno v prevodu*, ki ga je umetnik predstavil v čajnici Čajek. Ves čas svojega rezidenčnega bivanja pa je nastajal projekt *Man of the Day / Mož dneva*, v okviru katerega je vsak dan iz drugega materiala, ki mu je prekrižal pot, izdelal figurico možicla in tako povsem navadne stvari spremenjal v drobne umetniške izdelke.

"Vsak dan svoje rezidence pišem osebni dnevnik, ki ga imenujem GuestRoomMaribor (<http://www.workth.net/grmddiary.html>). Z uporabo spletnega prevajalnika Google translate, s katerim prevedem japonsko besedilo v angleščino ter nato še v slovenščino, dnevnik izgubi smisel. Postane bizaren, občasno poetičen. V središču Maribora ga želim predstaviti kot branje poezije. Vsaka običajna stvar je lahko umetnost, to je moje prepričanje. Če se v moji glavi pojavi enostavna ali nora ideja, jo realiziram in delam na tej temi. Torej lahko rečemo, da pravzaprav pišem dnevnik. Kar delam v Mariboru, so 4 dnevniki, v katerih k temam pristopam iz različnih zornih kotov. Izdelujem možicje, krmim svojo nosno dlako, sestavljam stvari, najdene v delavnici Pekarne in se zgubljam v prevodu, vsak dan znova."

»Obisk in delo v Mariboru sta bila zame odlična priložnost. Čeprav gre za majhno mesto, ima vse, kar potrebuje. Kako čudovito je pititi kavo, ko gre vsakih pet minut mimo nekdo, ki ga poznaš in te pozdravi. Mesec dni je bil prekratek, zato sem se skoncentriral na svoje delo in mislim, da sem dobro opravil. Ampak ustvaril nisem nič. Samo sledil sem svojemu prepričanju, da je vse lahko umetnost. Želim si, da bi se lahko kmalu vrnil v Maribor, popil kavo in poklepatal z ljudmi kot pravi Mariborčan.«

Tetsushi Higashino studied scenography and design at the Musashino Art University in Tokyo. Since then, he has been researching, working and presenting his work in Japan, London, Australia, Hungary, Austria, Taiwan, and Korea. In his work, he explores the connections between art and everyday life, he tries to re-examine and re-evaluate the fleeting things of our everyday lives, and bring art closer to people again. He focuses on seemingly unimportant everyday things, which, however, play an important role in his creations – both content-wise, and as a source of inspiration. His art credo is thoroughly reflected in the installation *Beautiful Banality*, which was presented in Kulturni Inkubator in Maribor. The site-specific work, for which the artist used objects and materials he found (common

During his residency in Maribor, the artist wanted to explore connections between art and everyday life, and the influence of art on the lives of the local population. At the same time, he also wanted to develop a concrete method of bringing art closer to people by using their own stories, as well as including local artists and art institutions. He focuses on seemingly unimportant everyday things, which, however, play an important role in his creations – both content-wise, and as a source of inspiration. His art credo is thoroughly reflected in the installation *Beautiful Banality*, which was presented in Kulturni Inkubator in Maribor. The site-specific work, for which the artist used objects and materials he found (common



everyday objects, as well as discarded, thrown-away, or seemingly useless things), gives these objects a new function and value, and makes them a constitutional part of the whole.

The artist further developed his concept in the exhibition place Hladilnica (Cultural Centre Pekarna), where he let himself be inspired by the fire damage in the place. The burn site was a veritable goldmine for him; in it, he saw a workshop, full of soot-covered objects that ignited his imagination and boosted his creative spirit. He reassembled and reconstructed objects he found in the place, among others two big objects, representing the letter E. He rearranged those to spell out MW, which is the name of the chemical weapon from the Osama Tezuka's manga series. This is how he got the idea to rearrange the storage room and turn it into a chemical weapon, and so he created the spatial installation *Chemical weapon MW*.

Since the artist comes from a different cultural environment, he saw his residency as a chance to confront his own creativity with this new environment, and examine its universality by seeing the audience responses here. With that in mind, he created the project *Lost in Translation*, which was presented in the Čajnica Čajek teahouse. During his residency, he also worked on the project *Man of the Day*, which consisted of him making a figurine of a man from different materials each day of his stay in Maribor, thus turning ordinary things into small objects of art.

"During my residency, I write a personal journal, which I call GuestRoomMaribor (<http://www.workth.net/grmldiary.html>). I use the online translation service Google translate to translate the Japanese texts into English, and then into Slovenian. With that, the diary becomes meaningless, bizarre, but at times also poetic, so I wish to stage a poetry reading of it in the centre of Maribor. Each ordinary everyday thing can be art, that is my belief. If I get a simple or a crazy idea in my head, I realize it and I work on the subject. So you could say I am actually writing a diary. What I'm working on in Maribor are 4 diaries, in which I approach subject matters from different perspectives. I make figurines, I feed my nose hair, I reassemble objects I find in the workshop in Hladilnica, and I lose myself in translation, on daily basis."

"I see my stay in Maribor and my work here as an excellent opportunity for me. Even though it is a small city, it has everything it needs. Oh, how wonderful it is to drink coffee, and have somebody you know come by every five minutes. The month I spent here was too short, so I focused on my work, and I think I did a good job. But I didn't create anything; I just followed my conviction that everything can be art. I wish to return to Maribor soon, have a cup of coffee, and chat with people like a real Maribor local."

Prelepa banalnost, november 2011, instalacija v Kulturnem inkubatorju, avtor fotografije: Matjaž Wenzel / Beautiful Banality, November 2011, installation in Kulturni inkubator, photo by: Matjaž Wenzel

Naslednja stran / Next page: Kemično orožje MW, instalacija, oktober / november 2011, Razstavišče Hladilnica (KC Pekarna), avtor fotografije: Matjaž Wenzel / Chemical weapon MW, installation, October / November 2011, exhibition place Hladilnica (Cultural Centre Pekarna), photo by: Matjaž Wenzel





Vania Rovisco & Maria F. Scaroni

thestateofthingsprocess.wordpress.com



Vania Rovisco in Maria F. Scaroni sta performerki, plesalki in aktivistki iz umetniške mreže AADK (Aktuelle Architektur der Kultur) Berlin.

The State of Things / Stanje stvari je projekt, katerega cilj je vključevanje posameznikov v živ ustvarjalni proces. Ne temelji na predhodno trdno začrtanem konceptu, pač pa poskuša izkoristiti situacijo in pogoje v danem trenutku. Umetnici zabrisujejo mejo med vizualno umetnostjo in plesom in kot izhodiščno točko uporabljata t.i. vizualni umetniški performans (Visual Art Performance). Projekt je bil prvič izveden leta 2010 v Berlinu kot 12 urni proces v živo, v tesnem sodelovanju s slovensko umetnico Metko Pretnar. K sodelovanju so bili povabljeni tudi drugi mednarodni umetniki, ki ustvarajo v Berlinu (glasbeniki, igralci, performerji, fotografi ...).

Glede na težnjo, da bi ustvarjalni proces nadaljevali, vsakič znova v sodelovanju z drugimi umetniki, sta umetnici enako izhodiščno točko uporabili za produkcijo v Mariboru. Na različnih lokacijah v mestu – Glavni trg, galerija, izložba trgovine, bar – sta skupaj s povabljenimi gosti izvedli serijo dogodkov, kjer sta vizualni umetniški performans uporabili kot promocijsko orodje za »iz-menjava« na najrazličnejših ravneh. K aktivnemu sodelovanju pri ustvarjalnem procesu in konverzaciji sta povabili tako lokalne umetnike kot prebivalce mesta. Na ta način trenutna situacija ustvarja originalno dramaturgijo za telo in prostor, meje med posameznimi žanri so zbrisane, vlogo vodilnega medija ima telo. Dogodki v živo tako nasprotujejo ustaljenim tradicionalnim predstavljvam in zapovedim ter s tem provokirajo in spodbujajo drugačen način gledanja, doživljjanja in odzivanja gledalcev, vsak dogodek

odpira nove možnosti in se razvija v različne smeri, ki so v soodvisnosti z ljudmi in okoljem, v katerem dogodek nastaja. Gledalec se tako znajde v vlogi priče, udeleženca, voajerja ali zgolj obiskovalca. Povezovanje ljudi iz različnih okolij, z različnim kulturnim ali političnim ozadjem, bogati sam projekt na več ravneh in mu daje dodano vrednost, kar je tudi eno od vodil umetniške mreže AADK, ki ji umetnici pripadata.

The State of Things: Performance Procedures Propaganda / dogodki in lokacije v Mariboru:

Coctail Performing Party v Vetrinjskem dvoru;
Exercising Propaganda, Glavni trg ob Kužnem znamenju;
Peep show, Boutique Lenka, Slomškov trg 14;
The State of Things, Galerija na Koroški cesti 18;
Surface, zaključni dogodek pri James Fortune / Kavarna Royal, Glavni Trg 1.

»Jutranji spreходi ob Dravi, srečevanje toplih ljudi, uživanje v ritmu, ki ga mesto ponuja, drugačna, vendar edinstvena frekvenco ... Mesec dni v Mariboru je bil čas vzpostavljanja povezav z ustvarjalnimi ljudmi, ki se bodo zagotovo nadaljevale v prihodnosti. Ekipa GuestRoomMaribor nama je dajala občutek, da je mogoče preizkusiti in celo izpeljati vse zamisli, tako da je bilo ustvarjalno vzdušje izjemno.«

Peep show, performans, november 2011, Butik Lenka (Slomškov trg 14), avtor fotografije: Matjaž Wenzel / Peep show, performance, November 2011, Boutique Lenka (Slomškov trg 14), photo by: Matjaž Wenzel



Vania Rovisco and Maria F. Scaroni are performers, dancers and activists from Berlin's AADK (Aktuelle Architektur der Kultur) art network.

The State of Things is a project that aims to include individuals into a live art process. It is not based on firmly set pre-defined concept, but attempts to make use of the situation and conditions in any given moment. The artists are blurring the line between visual art and dance; their starting point is the so-called Visual Art Performance. The project was implemented for the first time in Berlin in 2010 as a 12-hour live process, in cooperation with the Slovene artist Metka Pretnar. Other international artists, working in Berlin, were also invited to participate in it (musicians, actors, performers, photographers...).



Zgoraj / Above: Surface (*Površina*), performers, November 2011, James Fortune / Kavarna Royal / Surface, performance, November 2011, James Fortune / Kavarna Royal

Desno / Right: Skupinski portret umetnic in obiskovalcev, November 2011, James Fortune / Kavarna Royal, avtor fotografije: Matjaž Wenzel / Group photo of artists and visitors, November 2011, James Fortune / Kavarna Royal, photo by: Matjaž Wenzel

Wishing to continue their artistic process with participation of different artists, Vania and Maria chose this as a starting point of their work in Maribor. At different locations in the city (the Glavni trg square, a gallery, the window of a shop, a bar) the artists and their invited guests performed a series of events, in which the artistic performance was used as a promotional tool for »exchange« on different levels. Local artists, as well as inhabitants of the city, were invited to actively participate in the creative process, and in conversation. This way every current situation creates an original dramaturgy for the body and the space, the boundaries between genres are blurred, and the body is the main medium. Such live events oppose traditional presentational forms and their commandments, they are thought provoking, and encourage a different way of looking, experiencing and reacting from the audience. Each event opens up new possibilities, and each one develops in a different direction - depending on the people participating, and the environment, in which it takes place. The audience member can take on a role of the witness, the participant, the voyeur, or a mere observer. Connecting people from different environments, people with different cultural or political backgrounds, enriches the project on many levels, and gives it added value. That is, at the same time, also one of the leading principles of the AADK network.

The State of Things: Performance Procedures Propaganda
events and locations in Maribor:

Cocktail Performing Party at the Vetrinj mansion;
Exercising Propaganda, Glavni trg square – by The Plague Column;
Peep show, Boutique Lenka, Slomškov trg 14;
The State of Things, Gallery on Koroška cesta 18;
Surface, closing event with James Fortune / Kavarna Royal Coffeeshop, Glavni trg 1.



»Morning walks by the Drava river, meeting warm people, enjoying the rhythms of the city, a different, but a unique frequency... Our month in Maribor was a time of connecting with creative people, and these connections will definitely not be broken as we leave. The GuestRoomMaribor team gave us the feeling that all of our ideas can be tried out and realized, so we can say that the creative atmosphere was exceptional. «

Paul Prudence

transphormetic.com

Paul Prudence, ki je na univerzi v Manchesteru diplomiral iz tekstilnega oblikovanja, deluje kot avdio-vizualni umetnik, performer in predavatelj. Dela v računalniških, algoritmičnih in generativnih okoljih. V svojih delih, ki so bila prikazana na mednarodni ravni, raziskuje načine in možnosti, kako s prepletanjem zvoka, prostora in oblike ustvariti živo-kinematografske vizualno - glasbene izkušnje. Svoja dela je predstavil na številnih festivalih in konferencah ter na mnogih akademskih institucijah v Veliki Britaniji (The Royal Institution in The Science Museum v Londonu), ZDA (The School of Visual Arts v New Yorku) in na Nizozemskem.

Redno objavlja raziskovalni blog *Dataisnature*, v katerem piše o odnosih med naravnimi procesi, računalniškimi sistemmi in umetniškimi praksami.

Umetnik je v času rezidenčnega bivanja zasnoval in izvedel vizualno performativno delo v realnem času *Structure-M.II / Struktura-M.II. Zvočno podlago za svoje delo - posnetke industrijskih procesov, prezračevalnih sistemov, sistemov za hlajenje vode in mehanskih naprav - je posnel na industrijskih območjih mesta. Raziskoval je tudi "muzikalnost" opuščene industrijske opreme in pokvarjenih strojev ter preučeval zvoke, ki jih le-ti lahko ustvari. Na podlagi zvočnih kolažev / kompozicij, ki jih je posnel na terenu, je nastal vizualni material, generiran v realnem času, ki predstavlja operacije in aktivacije, ločene od zvočnega izvora. Tako je na nek način ustvaril vzporedno vesolje za skorajda izumrle zvoke, ki so s tem ponovno oživeli.*

Paul Prudence je hkrati gostoval na Mednarodnem festivalu računalniških umetnosti (MFRU), kjer se je 19.11.2011 v Kinu Udarnik predstavil s projektom *Hydro Organic Machine* (skupaj s Franciscom Lopezom), med 21. in 25.11.2011 pa je izvedel delavnico na temo programskega okolja VVVV.

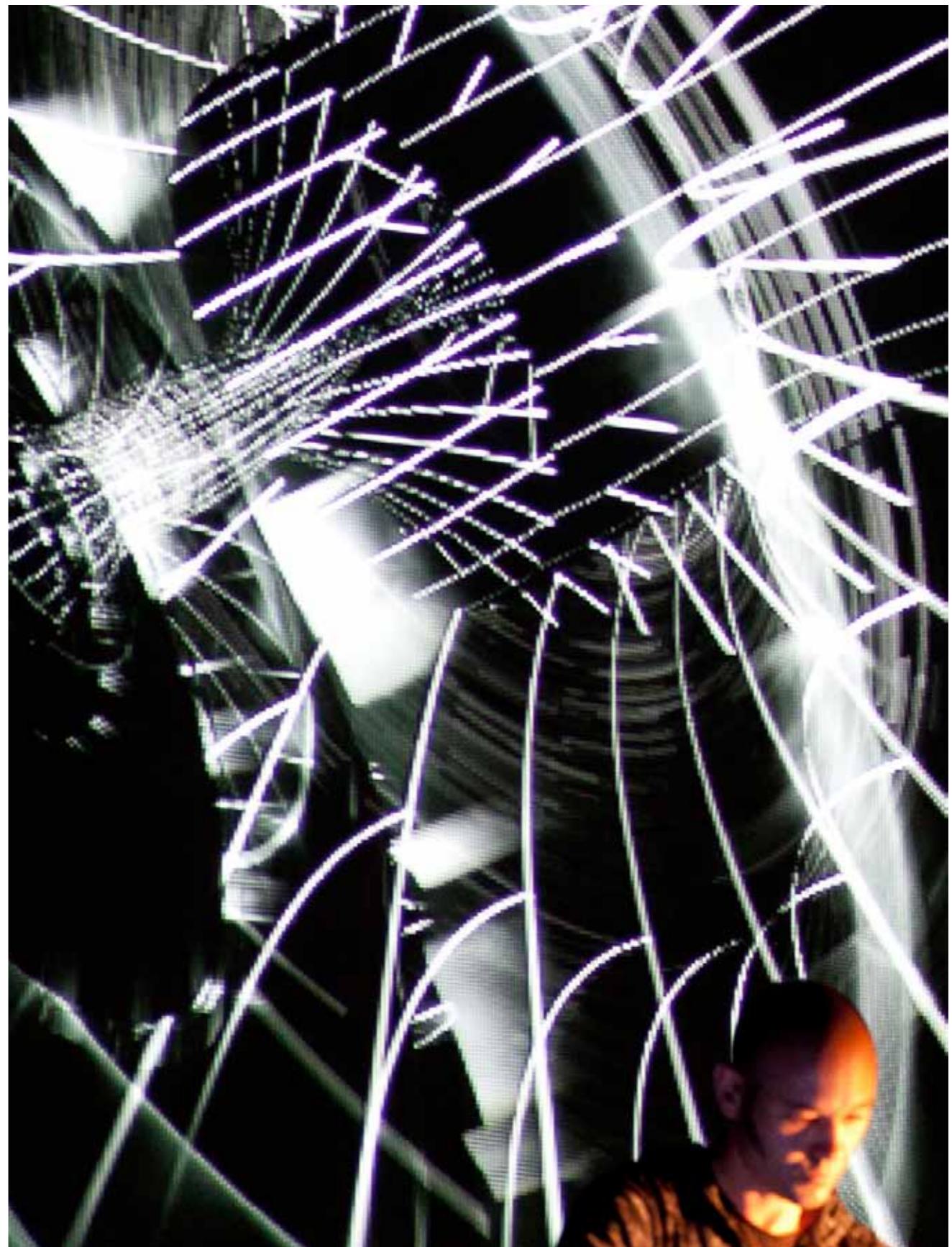
Paul Prudence studied textile design at the University of Manchester, and is active as an audio-visual artist, performer and lecturer. He works in computational, algorithmic and generative environments and investigates the ways and possibilities of intertwining sound, space and shapes in order to create live-cinematic visual-musical experiences. His works have been presented at numerous festivals, conferences, and academic institutions in the UK (The Royal Institution and The Science Museum in London), USA (The School of Visual Arts in New York), and in the Netherlands.

Paul maintains a research weblog *Dataisnature*, where he writes about the relationships between natural processes, computer systems, and art practices.

During his residency, the artist designed and implemented a real-time visual performance piece *Structure-M.II*. The audio part of his work – sounds of industrial processes, ventilation systems, water cooling systems and mechanical devices – were recorded in industrial parts of Maribor by the artist himself. He was also researching the “musicality” of abandoned industrial equipment and broken machines, and studied the sounds those can create. On the basis of these sound collages / compositions, he later created visual material, which was generated in real-time, and represented operations and activations, which were separated from their sound source. With that, he created a sort of a parallel universe for these nearly extinct sounds, and, in a way, revived them again.

At the time of his residency, Paul also participated in the International Festival of Computer Arts (MFRU) in Maribor, where he, together with Francisco Lopez, presented the project *Hydro Organic Machine* (19.11.2011 in Kino Udarnik), and held a VVVV visual music workshop (21.-25.11.2011).

Hydro Organic Machine, performans (z Franciscom Lopezom), november 2011, Kino Udarnik, avtor fotografije: Boštjan Lah / *Hydro Organic Machine*, performance (with Francisco Lopez), November 2011, Cinema Udarnik, photo by: Boštjan Lah



Mehdi Saeedi

www.mehdisaeedi.com

Mehdi Saeedi je diplomiral iz grafičnega oblikovanja na univerzi Malek-Ashtar v Teheranu, študij pa je nadaljeval na univerzi v Cambridge, kjer je magistriral iz umetnosti in oblikovanja. Po študiju je kot kreativni direktor delal pri oglaševalski agenciji Asre-e-Jadid, leta 1998 pa ustanovil svoj grafični studio, katerega naročniki so najprominentnejši kulturni (npr. Tehran Museum of Contemporary Art, Academy of Art) in glasbeni centri v Iranu, sodeluje pa tudi s filmsko industrijo. Sodeloval je na številnih domačih in tujih razstavah in je dobitnik mnogih nagrad.

Pri svojem ustvarjanju povezuje tradicijo s sodobnim izrazom, kar daje njegovim delom prepoznaven pečat. Dela zaznamujejo formalni minimalizem, prečiščene in stilizirane oblike ter preplet različnih kaligrafskih vzorcev (navdihnjениh z bogato tradicijo), ki celoti zagotavljajo razkošen in bogat izraz. Na rezidenčnem obisku v Mariboru se je predstavil z razstavo plakatov v Vetrinjskem dvoru, izvedel pa je tudi predavanje na temo oblikovanja in kaligrafije, kjer je podrobneje predstavil svoje dosedanje delo.

Glede na okolje, iz katerega prihaja, predstavlja pomemben vidik njegove rezidence tudi medkulturna izmenjava, ki na eni strani omogoča izmenjavo mnenj tako na umetnostni kot družbeni ravni, na drugi strani pa bogati in ponuja nove vire navdaha, odpira nove možnosti in izoblikuje bolj celostni pogled na svet. Rezultat rezidenčnega obiska je plakat, naslovljen *Peace/Mir. Gre za črno beli plakat s stilizirano podobo goloba s kačjim repom. Že izbor kolorita napoveduje ostrino samega sporočila, ki ga avtor podkrepi z upodobitvijo prepoznavnega simbola. Enoznačno simboliko razdira kačji rep ptice in s tem vpeljuje novo pomensko raven ter razširja interpretativne možnosti. Ločnico med enim in drugim polom avtor poudarja tudi z vzorci, ki zaznamujejo telo tega nenavadnega bitja in so hkrati avtorjev podpis.*

»Moje potovanje v Maribor je bilo lepih in nepozabnih spominov. Kot umetniku mi je uspelo vzpostaviti povezavo z vzdobjem v mestu. Enomesečno bivanje je bila priložnost, ki sem si jo dolgo časa želel. Mesto je bilo čudovito razgledov, ima umirjeno energijo, ki mi je omogočila globoko koncentracijo za snovanje mojega projekta. Upam, da se bom še kdaj vrnil v Maribor.«

Mehdi Saeedi studied graphic design at the Malek-Ashtar University in Tehran, and continued his studies at the University of Cambridge, where he graduated in Art and Design. Afterwards, he worked as the creative director of Asre-e-Jadid advertising agency, until he established his own graphic studio in 1998. His client list includes some of the most prominent cultural (such as Tehran Museum of Contemporary Art, Academy of Art) and music centres in Iran, as well as clients from the film industry. He has participated in numerous exhibitions at home and abroad, and received many awards for his work.

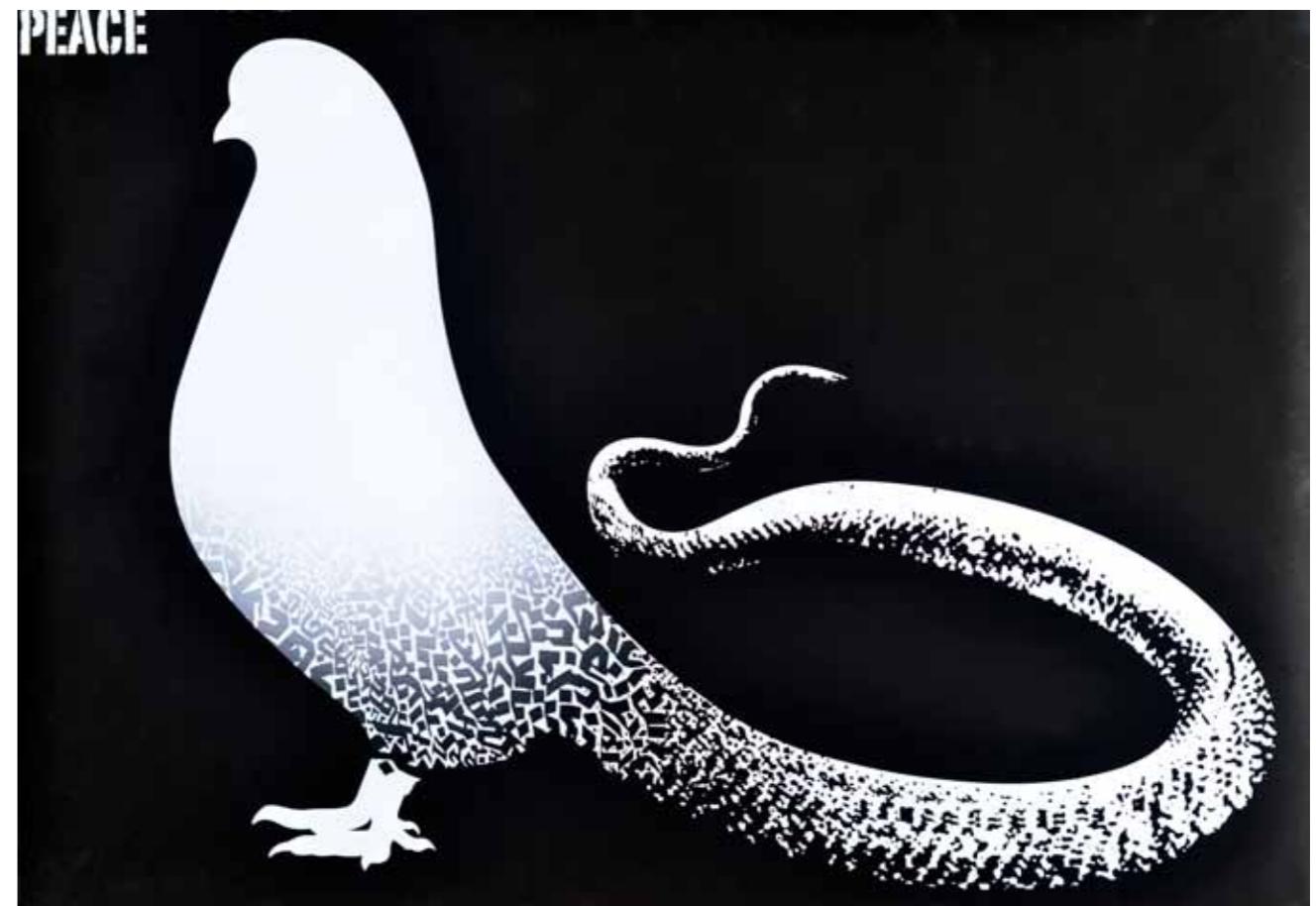
In his work, he mixes tradition with modern expression, which makes it recognizable. His creations are characterized by minimalism, refined and stylized forms, and a mix of different calligraphic patterns (inspired by the rich tradition of his country), which make the whole look luxurious and rich.

During his residency, he exhibited his posters in the Vetrinj mansion, and held a lecture on design and calligraphy, where he got the chance for a more detailed presentation of his work.

Considering his cultural background, intercultural exchange was an important aspect of his residency in Maribor. On one hand, this enables the exchange of views and opinions (on both artistic and social level), and on the other hand, it offers new sources of inspiration, opens up new possibilities, and contributes to a more holistic view of the world.

The result of his residency was a black and white poster named *Peace*, depicting a stylized image of a dove with the snake's tail. The choice of the poster's colour scheme (or lack thereof) emphasizes the sharpness of its message, which is further reinforced by the depiction of a recognizable symbol. The symbolism is then broken by the bird's snake tail, which introduces a new semantic level, and expands the possibilities of interpretation. The artist further stresses the distinction between one pole and the other with patterns that mark the body of this unusual creature, and are also the artist's signature.

»My trip to Maribor was full of beautiful, unforgettable moments. As an artist, I managed to connect to the city and its atmosphere. The month I spent here was an opportunity I've wanted for a long time. The city is full of beautiful views, and it has a calm energy, which enabled me to stay deeply concentrated on my project. I hope to return to Maribor in the future.«



Mir, osnutek plakata, 2011 / *Peace*, poster draft, 2011

SOSka group

Mykola Ridnyi & Serhiy Popov

www.soskagroup.com

SOSka group je umetniški kolektiv iz Ukrajine, ki ga sestavljajo Mykola Rydri, Ganna Kriventsova in Serhiy Popov. Skupina je formirala leta 2005, ko so tudi odprli galerijo / laboratorij, ki predstavlja neodvisno platformo za razvoj lokalne kulturne scene v mestu Kharhov. Skupino že od začetka delovanja zaznamuje umetniški in družbeni aktivizem. Posvečajo se problematiki post-socialistične družbe in post-industrijskih mest, ki predstavlja neizčrpen vir navdiha za njihova dela in hkrati vodilno temo, ki jih pomembno zaznamuje.

Leta 2009 so kurirali mednarodno razstavo z naslovom "The New History. Contemporary art from Eastern Europe" v tradicionalnem ukrajinskem muzeju, ki pa jo je vodstvo muzeja prepovedalo. Svoja dela so predstavili na samostojnih in skupinskih razstavah po Evropi in ZDA (ZKM - Karlsruhe, Muzej moderne umetnosti - Moskva, SKC - Zagreb, The Cardboard gallery - New York ...), sodelovali pa so tudi na številnih umetniških rezidencah in delavnicah (KulturKontakt Austria, Dunaj, ArtsLink, New York / Santa Fe Art Institute, Santa Fe, Sommerakademie, Centre Paul Klee, Bern). Leta 2007 so prejeli nagrado Henkel Art Award (Dunaj).

Mykola Ridnyi in Serhiy Popov sta na gostovanju v Mariboru iskala vzporednice med ukrajinskim Kharkovom in Mariborom. Medtem, ko se je Ukrajina pripravljala na organizacijo Evropskega prvenstva v nogometu, je bil Maribor v pričakovanju Evropske prestolnice kulture. Pomembna dogodka, ki mestoma teoretično prinašata veliko novih možnosti in izzivov, hkrati pa lahko (ob morebitnem neuspehu) povzročita tudi veliko škode. Umetnika sta raziskovala klimo v mestu in vlogo, ki jo v tovrstnem izzivu igra politika. Ob znanih zapletih, ki so se pojavljali v času priprav, in ob podobnih izkušnjah iz domačega kraja, se jima je postavilo vprašanje, ali gre v bistvu za prestolnico avtoritete, kjer glavna vloga pripada moći in oblasti, v ozadju pa se skriva korupcija. Kot odgovor je nastala instalacija - ogromen govorniški pult, ki po svojem videzu dosledno posnema tiste, ki dejansko služijo svoji funkciji. Instalacija je predimenzionirana za galerijski prostor, nekoliko utesnjena in hkrati moteča. Gledalca vabi, vendar obenem onemogoča, saj v trenutku, ko si le-ta zaželi spregovoriti, postane jasno, da je to nemogoče, ker zaradi velikosti samega pulta ne doseže v njegov glas tako ostaja nem. Funkcija in funkcionalnost sta razvrednoteni, instalacija pa tako postane umetniška izjava, ki preizpravi vrednost, moč in doseg posameznikovega glasu.

SOSka group is an art collective from Ukraine, established by Mykola Rydri, Ganna Kriventsova and Serhiy Popov. The group was formed in 2005, when they also opened a gallery / lab, which is an independent platform for development of the local cultural scene in the city of Kharhov. From its beginning, the group has been interested in artistic and social activism. They address the issues of post-socialist and post-industrial cities, which are an inexhaustible source of inspiration for their work, as well as one of its main themes.

In 2009, they curated the international exhibition "The New History. Contemporary art from Eastern Europe" in a traditional Ukrainian museum, which was subsequently banned by the museum's leadership. Their works have been presented at many solo and group exhibitions across Europe and in USA (ZKM Karlsruhe, Museum of Modern Art - Moscow, SKC - Zagreb, The Cardboard gallery - New York ...). In addition, they have collaborated in many art residencies and workshops (KulturKontakt Vienna, ArtsLink, New York / Santa Fe Art Institute, Santa Fe, Sommerakademie, Centre Paul Klee, Bern...). In 2007, they received the Henkel Art Award in Vienna.

During their residency, Mykola Ridnyi and Serhiy Popov were looking for parallels between their hometown Kharkov, and Maribor. While Ukraine was preparing to host the European football championship, Maribor was in anticipation of holding the European Capital of Culture title. Both are important events that theoretically bring new possibilities and challenges to the cities, but can, in the event of failure, also cause a lot of damage. The artists investigated the climate in Maribor, and the role politics play in such a challenge. With well-known trouble and problems that arose during the preparation for the title, and with similar experiences from their hometown, the artists were faced with the question: Is what we're really talking about here the Capital of Authority, where the main role belongs to power and authority, with corruption lurking in the background? As an answer to that, the artists created an installation - a huge speaker's podium, which looked exactly like its 'normal sized' namesake. The installation was too big to fit into a gallery; it was oversized, cramped, and a bit disturbing at the same time. It was inviting for the audience, but at the same time also disabling, since its size prevented anyone to actually go up, reach the microphone and speak. Function and functionality were devaluated, the installation became an artistic statement in itself, questioning the value, power, and reach of the individual's voice.





Zgoraj / Above: Župana Maribora in Kharkova (YouTube: Kangler o izvoru Bossmana; Mayor of city of Kharkov (Ukraine) Michael Dobkin) / Mayors of Maribor and Kharkov (YouTube: Kangler o izvoru Bossmana; Mayor of city of Kharkov (Ukraine) Michael Dobkin)

Desno / Right: Predstavitev v galeriji na Koroški cesti 18, december 2011, avtor fotografije: Matjaž Wenzel / Presentation in the Gallery on Koroška cesta 18, December 2011, photo by Matjaž Wenzel

Anna Fabricius

www.fabriciusanna.com

Anna Fabricius je diplomirala iz fotografije na Akademiji za umetnost in oblikovanje v Budimpešti. Svoja dela razstavlja od leta 2004, predstavila pa se je tako na Madžarskem kot tudi v številnih drugih evropskih mestih.

V svojem umetniškem raziskovanju se posveča različnim družbenim skupinam, ki jih s pomočjo fotografije prestavlja iz njim znanega delovnega ali domačega okolja v povsem drugačne kontekste.

»S kakšnimi orodji je možno identiteto neke družbe dekodirati in se ji približati iz druge perspektive? V kolikšni meri lahko skupino vzamemo iz konteksta in jo postavimo v različne vizualne kompozicije, ne da bi spremnili njeno identiteto? To so vprašanja, ki določajo smer in metodologijo mojega dela.«

Dela Ane Fabricius zaznamuje t.i. staged photography oz. inscenirana fotografija, kjer avtorica skrbno režira celotno sceno in postavitev protagonistov. Raziskovanje meja med različnimi fotografiskimi pristopi vpeljuje element negotovosti in tako velkokrat ni jasno, ali gre za insceniran ali naključen moment. Protagonisti njenih del so determinirani z odnosom na delovnem mestu, s tipičnimi gestami, ki opisujejo njihov poklic. Skozi umetniško raziskovanje pa avtorica hkrati analizira in kritizira pogoje dela.

Rezultat umetniške rezidence v Mariboru so tri video dela, kjer avtorica uporablja pristop, soroden tistem, ki določa tudi njene fotografije. Dela zaznamuje negibna kamera, protagonisti pa so lokalni prebivalci. Ne glede na to, ali gre za delavce v njihovem delovnem okolju, za prikaz športnega dvoboja ali za uprizarjanje in obujanje otroških iger, je avtoričina pozornost usmerjena v značilne geste in kretnje, ki pri tem nastajajo. Zvok je nevtraliziran, prevladuje nenavadna tišina, ki pozornost ohranja na samem gibanju človeškega telesa ter odnos med protagonisti. Avtoričin poseg v dogajanje (odsotnost delovnih rezvizitov, upočasnjeno gibanje ...), ki je pravzaprav pomemben del zgodbe, saj jo usmerja in ji daje želene poudarke, celoti dodaja humoristični element.

Anna Fabricius studied photography at the Academy of Arts and Design in Budapest. She's been exhibiting since 2004, and her works have been presented both in Hungary, as well as in many other European cities.

In her artistic explorations, she focuses on different social groups. Using photography, she transplants them from their known work or home environment to completely different contexts.

“With which tools is it possible to decode an identity of a certain society, or approach it from a different perspective? And to what extent can one take this society or group out of context and put it into different visual compositions, without changing its identity? These are the questions that determine the direction and methodology of my work.”

Anna Fabricius' work is influenced by the so-called staged photography, with the artist carefully directing the entire scene and the layout of protagonists. Exploring the boundaries between different photographic approaches introduces an element of uncertainty, so it is often not clear, if a certain photo captured a staged, or a random moment. The protagonists of her works are determined by relations in the workplace, with typical gestures that describe their professions. Through artistic research, the artist also analyzes and criticizes their work conditions.

The results of Anna's residency in Maribor are three video works, in which she used similar approaches as she does in photography – the camera is immovable, the protagonists are local people. Regardless of whether she is depicting workers in their work environment, a sports match or children's games, the artist's attention is always focused on specific gestures in the given situation. The sound is neutralized, there is an odd silence, which keeps our attention on the movement of the human body and the relationships between protagonists. The artist's intervention in the action (lack of working equipment, slow motion ...), which is actually an important part of the story, as it directs and gives the desired emphasis, adds a humorous element to the whole.



Capitalist occupies new territory, Ecstasy of sportmenhip, Rutine queries life experience (video izseki / video stills)

Naslednja stran / Next page: Snemanje videa na kmetiji Kekec (Zgornji Porčič, Sv. Trojica v Slovenskih goricah), december 2011, avtor fotografije: Borut Wenzel / Making of the video on Kekec farm (Zgornji Porčič, Sv. Trojica v Slovenskih goricah), December 2011, photo by Borut Wenzel



Markku Haanpää

www.markkuhaanpaa.com

Markku Haanpää je diplomiral na Umetniški akademiji v Turkiju. Ustvarjalno se osredotoča na okoljsko problematiko. Samostojno je doslej razstavljal predvsem na Finskem in v Nemčiji, v sodelovanju z različnimi evropskimi umetniki pa se je predstavil tako na severu (Finska, Švedska) kot jugu (Španija, Bolgarija) Evrope. Maribor je bil njegova prva srednjeevropska ustvarjalna izkušnja.

Umetnik se je v okviru *Kulturnih ambasad* z razstavo *The Village* predstavil v Vetrinjskem dvoru. Razstavljeni dela so nastala na osnovi skupinskega naravo-umetniškega projekta za EPK Turku 2011. Glavna tema umetniškega dela je minljivost, navdih zanj pa je umetnik črpal iz pokrajine. Severozahod Finske, predvsem rodno mesto Jalasjärvi, predstavlja izhodišče za subtilno instalacijo, kjer se zapušcene hiše vse bolj stapljajo s krajino, a četudi bledijo, ostajajo žive v zgodbah domačinov, njihovi navezanosti na dom, zavedanju lastnih korenin. Kljub minljivosti, ki na fizični ravni nezaustavljivo posega v naša življenja, pa ostajajo tiste nevidne vezi globoko zakoreninjene v nas, lebdeče v prostoru in času, neizbrisne in neuničljive.

Delo, ki je nastalo kot rezultat rezidenčnega obiska v Mariboru, nosi naslov *Room / Soba*.

Markku Haanpää graduated from the Arts Academy in Turku. Creatively, he mostly focuses on environmental issues. His work has been shown in solo exhibitions in Finland and in Germany, and in group exhibitions in the North (Finland, Sweden) and in the South (Spain, Bulgaria) of Europe. The residency in Maribor was his first creative experience in Central Europe.

As part of the *Cultural embassies* programme, Markku prepared the exhibition, named *The Village*, in the Vetrinj mansion. The exhibited works were created on the basis of a group nature-art project for European Capital of Culture – Turku 2011. Their main theme is the transitory, fleeting nature of things. The artist drew his inspiration for them from landscape; north-west Finland, especially his hometown Jalasjärvi, was the starting point of the subtle installation, where houses start to blend in with the landscape, but even as they fade, they remain alive in the stories of local people, in their attachment to their homes, their acknowledgment of their roots. Despite the fact that (on a physical level) everything passes, there are still those invisible ties that are deeply rooted in us, floating in time and space, indelible and indestructable.

The work that the artist created during his residency in Maribor is called *Room*.



The Village, razstava v Vetrinjskem dvoru (v sklopu predstavitev Kulturne ambasade Finske), januar 2012, avtor fotografije: Markku Haanpää / *The Village*, exhibition in Vetrinj Mansion (within the presentation of Cultural Embassy of Finland), January 2012, photo by: Markku Haanpää

Mafalda Neves

www.behance.net/Mafaldaneves

Mafalda Neves je leta 2008 na univerzi Algarve v Faru zaključila študij likovne umetnosti, leta 2011 pa je magistrirala iz ilustracije na Umetniški šoli v Guimarăesu, ki si v letošnjem letu z Mariborom deli naziv Evropska prestolnica kulture. Mlada ustvarjalka je svoja dela doslej predstavila na Portugalskem, njene ilustracije pa so bile objavljene tudi v dveh knjižnih izdajah (znanstvena in otroška literatura).

Avtoričino glavno izrazno sredstvo je risba, ki pa jo pri svojem ustvarjanju kombinira tudi s fotografijo. Uporablja različne risarske tehnike in načine predstavitev - glede na vsebinsko zasnova. Izrazita natančnost, ki zaznamuje znanstvene risbe pri otroški ilustraciji tako prehaja v stilizirano in lahketnejšo potezo ter se povsem poenostavi v primeru digitalne risbe. Subitno združevanje risbe in fotografije delom daje novo dimenzijo, ponekod pa na ta način vnaša tudi element humornosti. Združevanje tehnik in poigravanje s podobami, tako na vizualni kot vsebinski ravni, je prisotno tudi pri njenih kolažih, paleto raznolikih risarskih pristopov pa avtorica uporablja in razširja tudi pri objektih, izdelanih v tehniki papier-mâché.

Rezidenčni obisk Maribora si je umetnica zamislila kot radovedno raziskovanje zanimivih kotičkov mesta s skicirko v roki, kjer je skozi opazovanje dogajanja vzpostavlja stik z mestom in ljudmi. Svoje vtise je želela s postavitvijo »in situ« mestu vrniti in tako je nastal projekt *Monsters visit Maribor / Pošasti obiščejo Maribor*. Na petih lokacijah v mestu – Trg revolucije, Lent, Ulica kneza Kocinja, Ulica škofa Maksimiljana Držečnika (pri Frančiškanski cerkvi) in Mestni park – je na kovinskih nosilcih postavila risbe velikega formata, ki so natančno posnemale določen izsek mestne vedute v ozadju. Natančnost in dovršenost risbe, zaznamovane s črno konturo, je popestrila z majhnimi pošastmi, ki izražajo avtoričine vtise o mestu in ljudeh, ki jih je spoznala na svojih potepanjih. Ta nenavadna bitja so namreč sestavljena iz »koščkov mesta« – posamezne površine (v glavnem oblačila) je umetnica oblikovala po zgledu mestnih barv in tekstur, nujihovi značaji pa so kolaž podob, ki pripovedujejo o avtoričinem doživljanju samega mesta.

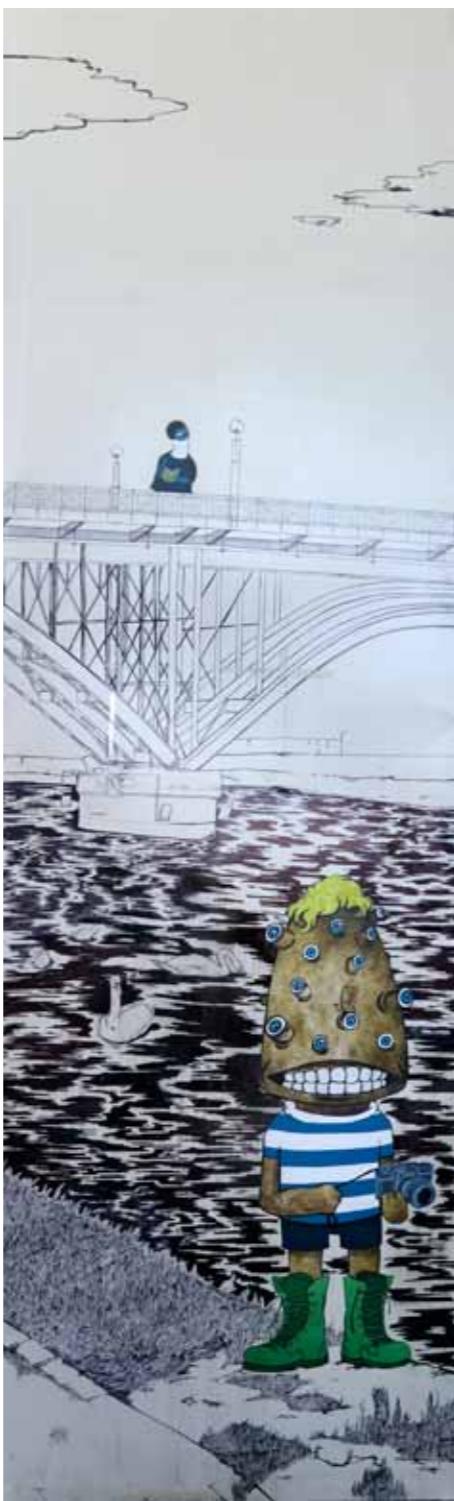
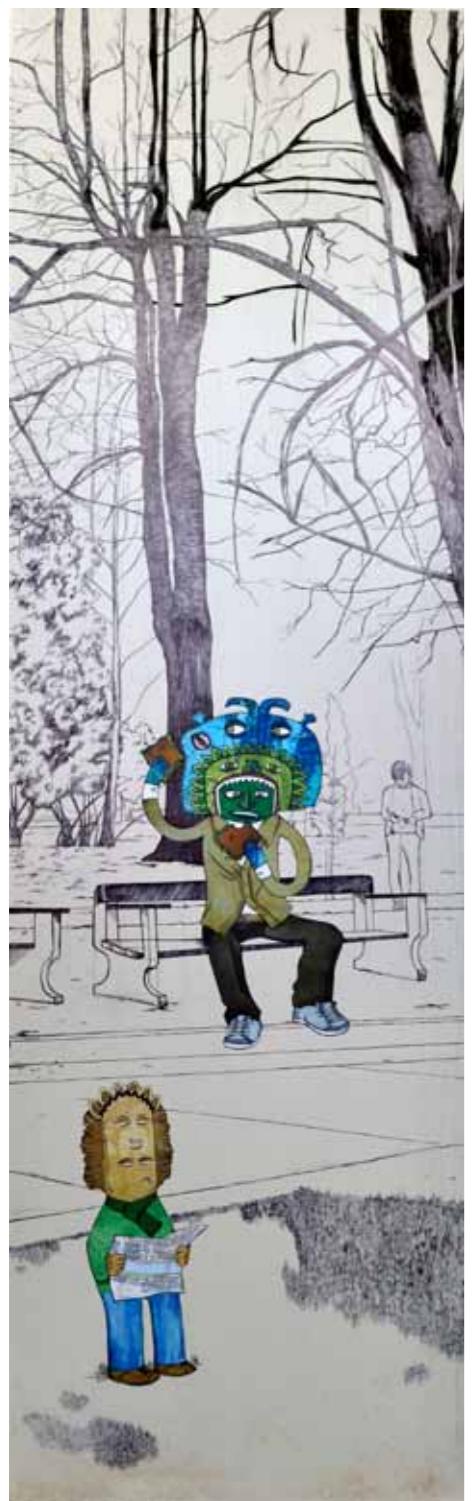
Mafalda Neves graduated in Visual Arts at the University of Algarve in 2008, and got her Master's degree in Illustration at the Art School of Porto in Guimarães in 2011. Thus far, the young artist's work was exhibited in Portugal, and her illustrations were published in two books (science fiction and children's literature).

Her main medium is drawing, which she sometimes combines with photography. She uses different drawing techniques and ways of presentation (depending on the content layout) – from extreme precision of scientific drawings in illustrations for children, to stylized, lighter, or even completely simplified strokes (in the case of digital drawings). The subtle combining of drawing and photography gives her works a new dimension, and sometimes also introduces a humorous element to it. Combining techniques and playing with images, both on the visual and conceptual level, is also present in her collages, and the artist also uses (and expands) her diverse range of approaches when making objects in the papier-mâché technique.

The artist envisioned her residency in Maribor as a curious exploration of interesting corners of the city with a sketchbook in her hand, observing, and connecting to the city and its inhabitants through observation. In the end, she wanted to give these observations back to the city, so she prepared an in-situ project, which she named *Monsters visit Maribor*. She chose five locations in the city (Trg revolucije square, Lent, Ulica kneza Kocinja, Ulica škofa Maksimiljana Držečnika and the City park), where she set up large format drawings that accurately emulated specific sections of the city panorama in the background. She then "enriched" these accurate depictions of different parts of the city with drawings of tiny monsters, which reflect her impressions of the city and the people she met while exploring it. These unusual creatures were also made up from different "parts of the city" – the artist created individual surfaces following the example of different colours and textures of the city, while their characters are collages of images that tell the story of her own impressions of Maribor.

Pošasti obiščejo Maribor, Ulica kneza Kocinja, vodstvo po razstavi, april 2012, avtor fotografije: Maja Pardelhan / *Monsters go to Maribor*, Ulica kneza Kocinja, guided tour, April 2012, photo by Maja Pardelhan





Pošasti obiščejo Maribor, 2012, mešana tehnika na kovinski plošči / Monsters go to Maribor, 2012, mixed technique on metal board

Svetlana Fialová

www.svetlanafialova.com



Svetlana Fialová je študirala na Fakulteti za likovno umetnost v Košicah, nato pa je študij nadaljevala in zaključila na Akademiji za likovno umetnost v Pragi. Od leta 2011 je študentka doktorskega študija na Fakulteti za likovno umetnost v Bratislavi. Svoja dela je doslej predstavila na več samostojnih in skupinskih razstavah na Slovaškem, Češkem in Madžarskem. Glavni izrazni sredstvi, s pomočjo katerih pripoveduje svoje zgodbe, sta slika in risba. Temelj njenega dela je spontanost in možnost hitrega beleženja trenutka ter ideje. Njena dela zaznamuje figuralika, kjer se še posebej posveča drobnim detajlom, ki povedo celotno zgodbo ali pripomorejo k njenemu razumevanju.

V času rezidenčnega bivanja v Mariboru je umetnica ustvarila serijo risb, ki sta jih navdihnila mesto in njegovi prebivalci. Zanimajo jo predvsem posebnosti, nenavadnosti, odkloni - novi mikro svetovi, iz katerih črpa svoj navdih in tako mariborska serija risb vsebuje vtise in obraze iz mestnih ulic. Avtorica se rada poigrava tudi s svojo podobo in tako v dela velikokrat vključuje lastni avtoportret. Risbe zaznamuje močna črna kontura in ekspresivna poteza, celoto pa zaokrožajo posamezni detajli, ki delom dajejo pomemben vsebinski poudarek. Risbe imajo močno pripovedno noto, kar avtorica večinoma dosega z minimalnimi sredstvi.

Projekt, ki je v Mariboru vzbudil največjo pozornost, je zagotovo porisava fasade galerije na Koroški cesti 18. Barvne risbe večjega formata, ki so žarele na črni podlagi, so vsekakor popestrile izgled ulice in pritegovale številne poglede. Motivni svet, ki so ga navdihnile mestne ulice, je tako dobil poklon na eni izmed njih, umetnica pa je svoje risarske večchine prenesla iz manjšega na velik format. Pri tem so risbe ohranile vso ekspresivnost in pripovednost, kot tudi poigravanje z detajli, ki zmeraj pritegujejo in zadržujejo gledalčevu pozornost.

Svojo sled pa je umetnica pustila tudi v Hostlu Pekarna, kjer je v pritličnih prostorih s črno nitjo in žebliji v steno vpela svoj avtoportret ter portreta Katarine Hudačinove in Matthewa Cowana, umetnikov, ki sta istočasno gostovala v Mariboru.



Poslikava fasade galerije na Koroški cesti 18, april 2012, avtor fotografije: Borut Wenzel / Painting of the Gallery façade on Koroška cesta 18, April 2012, photo by: Borut Wenzel



Svetlana Fialova studied at the Faculty of Arts in Košice and then continued her studies and graduated from The Academy of Fine Arts in Prague. Since 2011, she is a student of doctoral studies at The Academy of Fine Arts and Design in Bratislava. Her work has been exhibited in several solo and group exhibitions in Slovakia, Czech Republic and Hungary. She is telling her stories through paintings and drawings. The basis of her work lies in the spontaneity and the ability to quickly capture a moment and an idea. Her work centers on figurative motifs, where she tries to observe specific little details that tell the whole story, or contribute to the understanding of it.

During her residency in Maribor she created a series of drawings, inspired by the city and its inhabitants. She is mainly interested in local peculiarities, unusual things that create new micro worlds, where she gets her inspiration from. The series of drawings she created here is full of impressions and faces from the streets of Maribor. The artist likes to play with her own image, as well, so her self-portrait is often included in her drawings. These are characterized by strong black contours and expressive lines, to which she adds many individual details, which accentuate certain contents of the work. The drawings have a strong narrative, which the artist achieves with minimal means.

Fasada galerije na Koroški cesti 18, april 2012, avtor fotografij: Borut Wenzel
/ Gallery façade on Koroška cesta 18, April 2012, photos by: Borut Wenzel

The project that drew the most attention in Maribor was her painting of the gallery façade (on Koroška cesta 18). Large format colour drawings, which stood out and shone on the black surface of the façade, definitely livened up the street, and attracted many curious passers-by. With this, the artist's motif world, which was inspired by the city streets, got a tribute on one of them, and she was able to present her talent on a much larger scale. Despite that her drawings kept their expressive and narrative nature, as well as the playing with details, which always attracts the observer's attention.

The artist also left her mark in Hostel Pekarna, where she - with a black thread and nails - created a self-portrait, as well as portraits of Katarina Hudačinova and Matthew Cowan, who were guests of the GuestRoomMaribor programme at the same time.



Avtoportret in portret Katarine Hudačinove in Matthewa Cowana v Hostlu Pekarna, nit in žebri, 2012 / Self portrait and portraits of Katarina Hudačinová and Matthew Cowan in the Hostel Pekarna, thread and nails, 2012



Katarína Hudačinová

www.katarinahudacinova.blogspot.com

Katarína Hudačinová je študentka oddelka za vizualne umetnosti in intermedijo na Fakulteti za likovno umetnost v Košicah (Slovaška). Glavni medij njenega ustvarjalnega izraza je fotografija. Že od začetka študija išče drugačne, nenavadne načine predstavitev videnega ter jih kombinira z lastno domišljijo, zato se najraje posveča eksperimentalni fotografiji. Pri svojem delu uporablja različne tehnike in tudi različne materiale (kot nosilce fotografij). Motivni svet, ki se pojavlja na njenih fotografijah, je zelo raznolik, zmeraj pa je preveden skozi konceptualno prizmo avtoričine ustvarjalne filozofije. Svoja dela je doslej predstavila na Slovaškem in Poljskem.

Na rezidenčnem obisku v Mariboru je že lela skozi fotografije izraziti identiteto mesta, kot jo vidi ona, ter se na ta način povezati tudi s prebivalci mesta. Na seriji fotografij – razglednic je upodobila svoje doživljanje ljudi, izhajajoč iz njihovih priimkov, kjer je pomen priimka izhodišče za nastalo vizualno podobo. Serijo črno belih fotografij zaznamujejo mehke poteze in prehodi, ki podobam dajejo pridih starinskega in jih ovijajo v kopreno nostalgije. K temu sta pripomogla uporaba analogné fotografiske kamere in ročno razvijanje fotografij, ki sta avtorici omogočila doseganje želenih učinkov. Fotografije so »uokvirjene« s kuvertami, ki na zanimiv način popestrijo njihovo galerijsko predstavitev, hkrati pa predstavljajo aluzijo na njihovo namembnost. Razglednice - naslednji korak omenjenega projekta, ki jih je njihovim »lastnikom« nato tudi poslala po pošti, so namreč obenem vabilo na razstavo. Avtorica se interpretacije izhodiščnega motiva, ki ga predstavlja priimek, loteva na domiseln način in se, tako na vsebinski kot na formalni ravni, poigrava z izbranimi podobami. Ponekod motive interpretira dobesedno, drugod z uporabo simbolov. Interpretacija na duhovit in igriv način prevaja priimke v vizualne podobe, kjer so uporabljeni motivi vzeti iz trenutno razpoložljivega albuma podob - mesta ali ljudi, ki jih je tukaj srečala. Ponekod so uporabljeni predmeti tisti, ki nosijo sporočilo in besede prevajajo v vizualno podobo, ponekod je forma same podobe tista, ki skupaj z gledalčevom domišljijo razvozla njen pomen. V primerih, kjer gre za dobesedne upodobitve pa je zmeraj prisotna avtoričina domišljija, ki motive predstavlja na svojstven način in fotografijam daje dodatno vrednost, celota pa tako dobi poseben in samosvoj značaj.

Katarína Hudačinová is a student of the Visual Arts and Intermedia department at the Faculty of Art in Košice. The main medium of her creative expression is photography. Since the beginning of her studies, she's been trying to find different, unusual ways of expressing her visual perception and combining that with her imagination through experimental photography, which is her main interest. She uses different techniques and materials as a basis for her photographs. Her motifs vary a lot, but they are always translated through the conceptual prism of her creative philosophy. Her work has been exhibited in Slovakia and Poland.

On her residential visit to Maribor, she wanted to use photography to express the identity of the city as seen through her eyes, and connect with local people this way. She created a series of b/w photographs – postcards, which depict her impressions of the people she portrayed, based on their surnames; the surname was the inspiration for the resulting visual image. The soft and nostalgic photographs were created using an analogue camera and developed manually, which enabled the artist to quickly achieve the wanted effects. The photographs were „framed“ with envelopes, which was an interesting way to liven up their presentation in the gallery, while at the same time also alluding to their purpose. The postcards were finally mailed to their „owners“ (i.e. people portrayed on them) as an invitation to the exhibition.

The artist approached each motif (represented by the surname) in an imaginative and playful way; she interpreted and translated the surnames into visual images, sometimes literally, sometimes symbolically, sometimes she used objects that were the real carriers of the message, sometimes she expressed the message through form... The artist's imagination is always present, especially in the cases of literal interpretations, when she depicts the motifs in her own unique way, which gives those photographs added value, while the whole gets a special and unique character.



Fotografije iz serije nastale na podlagi priimkov, 2012 / Photos from the series based on surnames, 2012

Matthew Cowan

www.matthewcowan.net

V Londonu živeči Novozelandčan je diplomiral iz angleščine in psihologije na Univerzi v Aucklandu (Nova Zelandija), magistrski študij likovne umetnosti pa je zaključil v Newcastleu v Veliki Britaniji. V svojem umetniškem ustvarjanju se posveča videu, performansu in kiparstvu. Raziskuje vpliv folklorne tradicije in odnos ljudi do nje, oživlja ljudske običaje ter rituale, tako da njihove posamezne elemente vključuje v svoja dela in na ta način preteklost povezuje s sedanostjo. Ključna elementa njegovih del sta humor in subverzija običajnega družbenega reda. Svoja dela je predstavil na več samostojnih in skupinskih razstavah v Veliki Britaniji.

Na rezidenčnem obisku v Mariboru je umetnik raziskoval folklorno tradicijo naše regije, iskal njene sledi v sedanosti ter njene vplive na ljudi. Povezel se je tako s tukajšnjimi ustvarjalci, kot tudi s prebivalci mesta, da bi preveril moč vpliva tradicije in ritualov na današnje življenje in ustvarjanje ter iz tega črpal navdih za serijo novih del, ki so nastala v okviru umetniške rezidence.

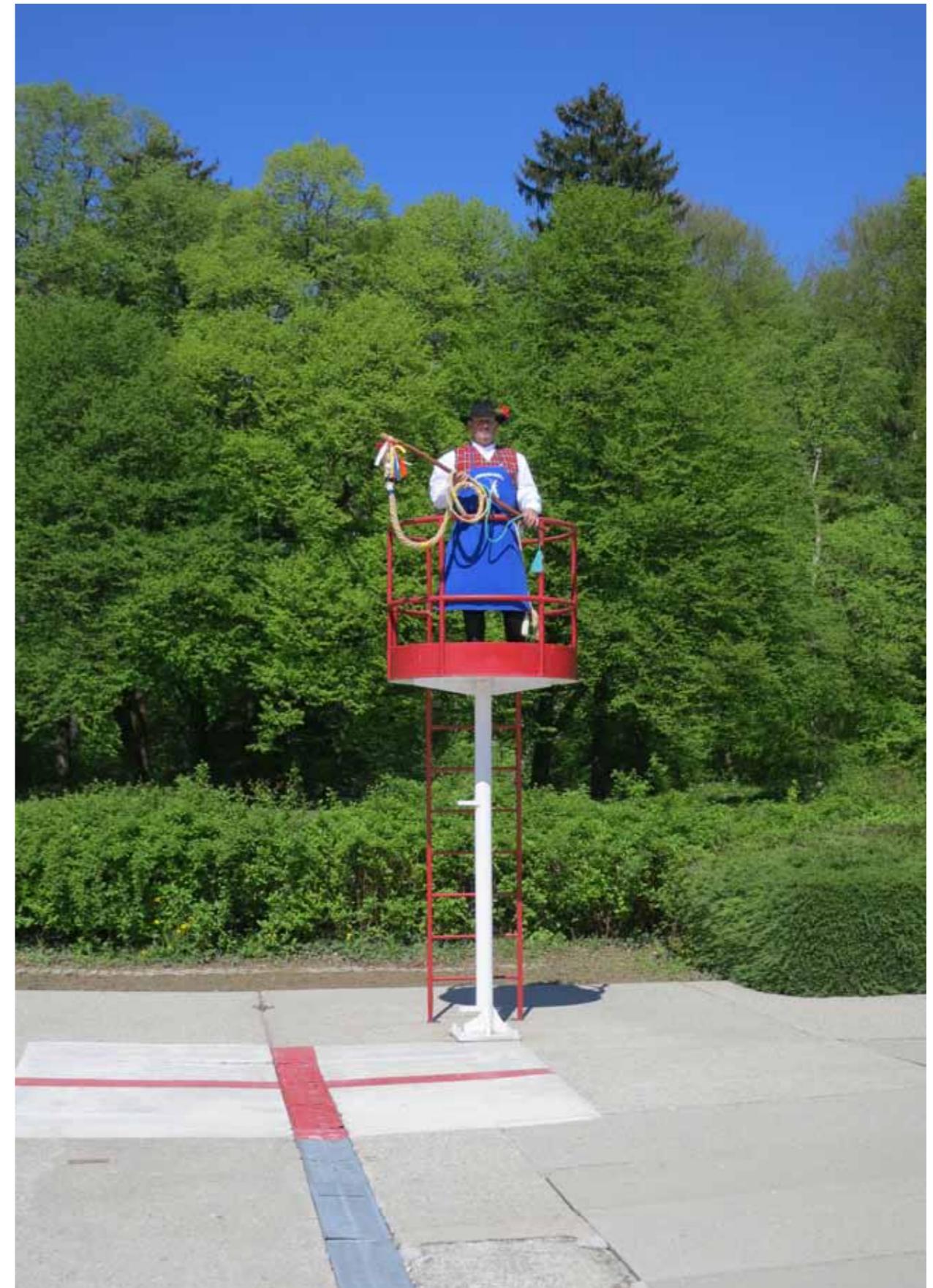
Eden od motivov, ki umetnika navdihuje in privlači, je mit o obljubljeni deželi, Indiji Koromandiji (Land of Cockaigne), kjer se cedita med in mleko. Glede na to, da je Kulturni center Pekarna v njegovih očeh v določenih ozirih predstavljal možnost takšnega prostora, je v sodelovanju z Ivanom Krepekom in Jernejem Žumerjem iz Studia 39 na zunanjem steno Hladilnice, kot krajevno oznako, naslikal tridesetmetrski grafit – tradicionalno slovensko klobaso.

V okviru raziskovanja folklorne tradicije naše regije so umetnika najbolj pritegnili kurenti ter še posebej pokači, ki so nekoč z ogromnimi biči med drugim odganjali zle duhove, prav tako pa so biči služili kot oblika komuniciranja. Umetnika je navdušil tako način uporabe (izvedbeni moment) kot tudi zvok, ki ga bič proizvaja in v tej stari tradiciji je našel navdih za nastanek

svojega video dela, pri čemer so mu na pomoč priskočili pokači iz Tržca. Glede na to, da je umetnik v Mariboru gostoval spomladini, v času, ki je bil nekoč zaznamovan s številnimi rituali, je bil eden od njegovih projektov posvečen prav temu letnemu času. Po zgledu portreta Salvadorja Dalija In Voluptas Mors iz leta 1951, ki je nastal v sodelovanju s fotografom Philippom Hansmannom, je nastal video, ki predstavlja neke vrste kontrapunkt boginji pomladni. Lobanja je pri tem sestavljena iz človeških teles, video pa spremja tako njeno konstrukcijo, kot tudi dekonstrukcijo; dve nasprotji, dva nasprotna principa – kot življenje in smrt, ki ju sam motiv vsebuje. V ospredju kompozicije je zamaskirana podoba, ki igra na lončeni bas (gudalo) in celoti daje obredni značaj. Umetnik je tako na različne načine prepletal folklorno tradicijo in lastno ustvarjalno poetiko ter v kratkem času svoje rezidence zasnoval kolaž raznolikih del.

»V čast mi je bilo delati v SobeZaGoste, bili so izjemni gostitelji in mi veliko pomagali pri uresničitvi projektov, ki so me zanimali. Čeprav sem v Mariboru preživel kratek čas, imam občutek, da sem veliko naredil, kar je bilo vsekakor mogoče zaradi izjemne podpore ekipe SobeZaGoste. Njihova pomoč je presegala zgolj vlogo prevajalcev, kajti morali so razumeti perspektivo, ki sem jo želel vključiti v svoje umetniško delo in jo pomagati posredovati občinstvu. To je nelahka naloga v kateremkoli jeziku.«

Snemanje videa na Mariborskem otoku, april 2012, avtor fotografije: Borut Wenzel / Making of the video on Mariborski otok, April 2012, photo by: Borut Wenzel



The London-based New Zealander Matthew Cowan graduated from the Auckland University with a degree in English and Psychology. In 2005 he received his Master's degree in Fine Arts from the University of Northumbria (Newcastle upon Tyne, UK). His practice is in the realm of traditional British and European customs. His works are photographs, videos, installations and performances, which play with the inherent strangeness of the continued popularity of long established folk customs in the modern world. These works can be viewed as mock folk performances in themselves, playing with the elements of folk rituals that give people a link to the past. In investigating the celebration and performance of folk traditions, a primary theme is the presence of humour and subversion of the usual social order. This comical reversal is a key to understanding the point of people's enjoyment of folk and ritual traditions.

Matthew's works have been presented in several solo and groups exhibitions in UK.

On his residential visit to Maribor he explored the folk tradition of our region, trying to find its traces in the present and its influence on people. He worked with local artists and cultural practitioners, as well as with other local people in order to learn more about how tradition and rituals continue to be relevant today. From this, he drew inspiration for a series of new works, which he created during his residency.

One of the motifs he finds particularly interesting and inspirational is the idea of the promised land, the mythical land of plenty (Land of Cockaigne). When he visited Cultural Centre Pekarna, he saw in it a potential for being such a 'promised land'. So, as a landmark, and in collaboration with local artists Ivan Krepek and Jernej Žumer from Studio 39, he painted a huge (30 m) graffiti on Hladilnica's wall – depicting the traditional Slovenian sausage.

While researching our region's folklore tradition, he was particularly drawn to "kurent" and especially the "pokači" figures, who were known for using their whips to ward off evil spirits. Using the whips as means of communication, the mode of this usage, and the sounds these whips make were particularly interesting to the artist. He used this as inspiration for his video work, for which he got help from the "pokači" group from Tržec.

Since he was in Maribor in spring, the time of the year, which was once marked by numerous rituals, he dedicated one of his projects to this time of the year. Inspired by Salvador Dalí's *In Voluptas Mors* from 1951 (which was created in cooperation with photographer Philippe Halsman), he made a video, which represents a sort of a counterpoint to the goddess of spring. The skull is made of human bodies, while the video accompanies its construction, as well as its deconstruction – two opposites, two opposite principles, not unlike life and death, which are suggested by the motif itself. There is a masked figure in the foreground of the composition, and this figure is playing a clay bass (gudalo), thus giving the whole composition a ritualistic, ceremonial character.

The artist intertwined our folk tradition with his own creative poetics, and in the short month of his residency created a collage of various works.

"It was a great honour to work with GuestRoomMaribor, they were amazing hosts and they went out of their way to help me realise the projects that I was interested in. Although I was only in Maribor for a short time, I feel that I managed to get a lot of work done, and this was due largely to the efforts of the GuestRoom staff in finding ways to accommodate my artwork. Their help was far more than a simple translator's role, as they needed to understand the perspective that I was trying to make art from and communicate this to others on my behalf. This is not an easy task in any language."



Snemanje videa v dvorani Gustaf, KC Pekarna, april 2012, avtor fotografije: Borut Wenzel / Making of the video in Gustaf Hall, Cultural Centre Pekarna, April 2012, photo by: Borut Wenzel

Emma Bell

emma-bell.com

Emma Bell je modna oblikovalka in likovna umetnica, ki se je preizkusila tudi v kuriranju razstav in kreativnem svetovanju. Njena dela so bila razstavljena v ZDA, Avstriji ter na Japonskem, s svojimi kreacijami pa se je predstavila na tednu mode v Londonu in na Dunaju. Njena dela so bila objavljena v mednarodnih publikacijah, kot so Dazed and Confused, WAD Paris, Design Week in ELLE Germany. Umetničin ustvarjalni proces vključuje in povezuje več faktorjev, ki doprinesajo h končnim izdelkom, polnim domišljije – od zasnove dizajna, grafičnega digitalnega tiska, obdelave tektila, uporabe različnih obrtnih tehnik in oblikovanja oblačil, do konstrukcije kolekcij nosljive umetnosti. Na same kreacije vplivata tudi način življenja ter regionalne značilnosti kraja, v katerem umetnica ustvarja. Pri izdelavi svojih del uporablja tehnike vezenja, pletenja, tkanja, aplikacije, patchworka, potiska in ročnega barvanja. Zgodbe ustvarja s plastenjem posameznih tem in tako se za pisano in živahno zunanjščino skriva več pomenov. Skozi svoje kreacije obravnava zelo različne teme – neprimerno ravnanje z živalmi, uporabno vrednost nekdanjih vojaških uniform, avtohtonou favno, geometrijske pokrajine in ljudske zgodbe. Avtoričina značilnost je eksperimentalna uporaba barvne palete in združevanje različnih tekstur z namenom ustvarjanja različnih doživljajskih izkušenj. V svoja dela zmeraj vključuje humor, zabavo ter značaj in tako končni rezultat predstavlja barvita, drzna in energična kreacija, ki iz gledalca velikokrat izvabi nasmeh.

V času rezidenčnega bivanja v Mariboru je umetnica zasnovala serijo del, kolekcijo nosljivih umetniških kosov, ki temeljijo na izkušnjah, spominih in doživetjih, zbranih v času bivanja in ustvarjanja v Mariboru. Pri tem se je osredotočila na elemente kulturne identitete, dediščino Slovenije, obrtno tradicijo in osebno refleksijo. Umetnica je kolekcijo poimenovala »Čebelnjak lepih spominov«. Vodilne teme, ki so jo navdihnile,

so lectorstvo, čebelarstvo, domača peka in regionalna estetika. Sodobno oblikovanje je povezala z dolgoletno tradicijo lokalne tekstilne industrije, navdih tradicionalnih noš in obrti je združila z novonastalimi idejami ter vse skupaj prevedla v lastno estetiko in ustvarjalni princip. Kolekcija tako uporablja idejo lectorstva kot metodo prenosa sporočila, spomina ali čustva in poustvarja koncept in podobo srca kot platna za arhiviranje osebnih izkušenj in misli, zbranih v Mariboru. Ideja plastenja izvira iz tradicionalnih slovenskih slaščic, kot sta npr. potica in prekmurska gibanica, ter uporablja tako posamezne vzorce, kot tudi kombinacijo različnih oblik in materialov.

Namen projekta je bil fizično vključiti mesto Maribor – od uporabe lokalno proizvedenih materialov do barvne palete, ki sta jo navdihnila mestna arhitektura in spreminjajoči se odtenki reke Drave. Pleteni deli kolekcije je nastal s fizično uporabo oz. vključevanjem okolja in elementov prostora galerije (kjer je umetnica ustvarjala) v posamezne kose tektila, ki so nato postali oblačilo. Prav tako so uporabljene regionalne obrtne tehnike, kot so kvačkanje, vezenje in aplikacija. Dodana vrednost projekta pa je vsekakor sodelovanje z ustvarjalci iz Maribora, fotografijo Iris Anam Cara in frizerjem Luisom Roldanom. Čebelnjak lepih spominov je bil predstavljen na razstavi Call me Human Torch / Kliči me človeška bakla v galeriji SobeZaGoste, ki jo je Emma Bell zasnova v sodelovanju z Jérômom Souillotom. Umetnika sta pri tem v galerijo postavila skupno instalacijo, ki je predstavljala njun odziv in doživljjanje skupnega dela in druženja v tem prostoru, in galerijsko fasado opremila z zastavicami, ki so karakterizirale vsakega od njiju.



Emma Bell is a fashion designer and visual artist with a background in exhibition curation, art direction and creative consultancy. She has showcased her work at London Fashion Week and Vienna Fashion Week, as well as exhibited as part of presentations in USA, Austria and Japan. Her work has been featured in international media including Dazed and Confused, WAD Paris, Design Week and ELLE Germany. Her creative process engages factors including research and design development, graphic digital print, textile manipulation, craft techniques, regional and lifestyle influences, contemporary garment design and wearable art construction. The skills and medium that she utilises in her work range from embroidery, appliquéd, knit quilting, laser cutting, weaving, embellishment, print and hand dying. She maintains an element of 'storytelling' by layering themes and thought processes to create a concept, which has several underlying meanings beneath the colourful and vibrant exterior. Previous project concepts and influences have included animal mistreatment, the utilitarian value of ex-military clothing, native fauna, geometric landscapes and folk tales. Her design signature revolves around experimental use of the colour palette, combinations of textures and effects with the purpose of creating an experience. She always injects humour, fun and character into her work to generate the final outcome that is colourful, bold, energetic and makes the onlooker smile.

Emma Bell in Jérôme Souillot v Lectarskem muzeju (Gostilna Lectar v Radovljici), maj 2012, avtor fotografije: Borut Wenzel / Emma Bell and Jérôme Souillot in Lectar Museum (Restaurant Lectar in Radovljica), May 2012, photo by: Borut Wenzel





Kolekcija Čebelnjak lepih spominov, 2012, avtorica fotografi: Iris Anam Cara
/ The Hives of Lepi spomini collection, 2012, photos by: Iris Anam Cara

The aim of her project was to create a collection of wearable art pieces, based around the experiences, memories and perceptions accumulated through working and living in the city of Maribor. The series focuses on elements of cultural identity, Slovenian heritage, craft traditions, folk art and personal reflection. The artist named her collection '*The Hives of Lepi Spomini*'. The core themes behind the work include gingerbread hearts, beekeeping and honey making, local home baking and regional aesthetic influences. She applied contemporary design to a range of ideas taken from regional crafts, national costume and the history of the local textile industry, and translated these themes into a representation that combines her own design aesthetic and creative ethos, as well as encompasses newly established ideas and influences generated whilst based in Maribor.

The collection uses the idea of gingerbread hearts as a method of sharing a message, memory or sentiment, and recreates the concept and appearance of the hearts as a canvas for recording and archiving personal experiences and thoughts gathered whilst in Maribor. The idea of layering, within the project, derives from traditional Slovenian cakes and sweets, including 'potica' and 'gibanica', and takes influence from the pattern formations and the idea of combinations and shapes

represented through layering of both techniques and materials. The concept was to physically use and involve the city of Maribor. This ethos was actioned through integrating materials and medium produced locally within the city and by building a colour palette influenced by the visual aesthetic of the area, particularly taken from the architecture and changing tones of the river Drava. The woven piece of the collection was created through physically using the daily surroundings and space of the gallery by transforming an archway as a board loom to form the section of textiles, which was then worked into a garment. The project also utilises region specific craft techniques including crochet, embroidery and appliquéd. The added value of the project was collaboration with local artists, such as photographer Iris Anam Cara, and hairdresser Luis Roldan.

'*The Hives of Lepi Spomini*' was presented as part of the Call me Human Torch exhibition in the GuestRoomMaribor Gallery, which she prepared in collaboration with Jérôme Souillot. The artists created an installation, which represented their experience of working together and socializing in the gallery space. As part of the installation, they covered the gallery's façade with little flags, which characterized each one of them.



Jérôme Souillot

<http://ledessinant.georgesetmarius.com/>

Jérôme Souillot je likovni umetnik in scenograf, ki živi in dela v Toulousu. Diplomiral je iz umetnosti in komuniciranja na Šoli za umetnost in oblikovanje v francoskem mestu Pau. En pol njegovega umetniškega ustvarjanja predstavlja risba, ki jo ponavadi zaznamuje enostavna in minimalistična poteza. Skicozna zasnova ustrezza ustvarjalnemu principu ter vsebinu, kajti podoba je zgolj koda za interpretacijo, sprožilec, ki odpira različne možnosti razumevanja ali spodbuja domišljijo. Konture, bodisi črne ali barvne, so ostre in jasne ter opazovalca nagovarjajo na simbolni ravni. Za razliko od risb je umetnikovo scenografsko delo (z vidika samega izraza) precej bolj razkošno, barvito in gostobesedno. Zaznamuje ga kombinacija različnih pristopov in združevanje tehnik, ki pa kljub velikemu kontrastu v primerjavi z risbami prav tako učinkujejo na simbolni ravni in zahtevajo dekodiranje za razumevanje celote.

Na rezidenčnem obisku v Mariboru je umetnik nadaljeval že obstoječi projekt - performans *Le Dessinant / Tisti, ki riše*. Umetnik v performansu sedi za mizo in nudi konzultacije. Udeležence prosi, naj mu zaupajo intimni detailj iz svojega življenja - skrivnost, spomin, sanje ali predmet, ki ima za njih poseben pomen. Nato v 15 minutah iz te »vsebine« ustvari risbo, ki je materializacija izmenjave med dvema človekom, ki edina poznata ključ za njeno popolno razumevanje. Umetnik nikoli ne razkrije zaupane vsebine. V zadnjem letu je na ta način nastalo okrog 400 risb.

V Mariboru si je umetnik svoj kotiček za skrivnosti uredil v galerijski »izložbi«, kjer je tiste, ki so mu žeeli nekaj dati, toplo sprejel s pijačo in glasbo za sprostitev. Najprej je pozorno prisluhnil, se nato za kratek čas izoliral ter slišano transformiral v vizualno podobo, ki jo je prenesel na papir. Vsaka risba je opremljena z datumom in imenom »tistega, ki je nekaj dalo. Risbe so polne simbolike, zgodbo pa poznata samo umetnik in pripovedovalec. Sama tema je neznansko privlačna za vsakega

gledalca in vsak poskuša razvozlati upodobljeno skrivnost. Simboli seveda dopuščajo možnost različnih interpretacij, vendar pa umetnik slišano zakodira na tak način, da celota za nepooblašcene ostane skrita in ovita s tančico skrivnosti. Risbe so bile predstavljene na razstavi Call me Human Torch / Kliči me človeška bakla v galeriji SobeZaGoste, ki jo je Jérôme Souillot zasnoval v sodelovanju z Emmo Bell. Umetnika sta pri tem v galerijo postavila skupno instalacijo, ki je predstavljala njun odziv in doživljaj skupnega dela in druženja v tem prostoru, in galerijsko fasado opremila z zastavicami, ki so karakterizirale vsakega od njiju.



Iz serije *Tisti, ki riše*, risba, 2012 / From *The One Who Draws* series, drawing, 2012





Zgoraj / Above: *Kliči me človeška bakla*, maj 2012, razstava v galeriji na Koroški cesti 18
/ Call me Human Torch, May 2012, exhibition in the Gallery on Koroška cesta 18

Desno / Right: Maska, maj 2012, razstava *Kliči me človeška bakla* v galeriji na Koroški cesti 18 / Mask, May 2012, exhibition *Call me Human Torch* in the Gallery on Koroška cesta 18

Jérôme Souillot is a visual artist and scenographer, who lives and works in Toulouse. He graduated from the National School of Art and Design in Pau with the degree in Art and Communication.

One part of his artistic creation belongs to drawing, which is usually characterized by simple and minimalist gestures. Sketchy design meets the creative principle and content, because the image is merely a code for its interpretation, a trigger that opens up various possibilities of understanding or stimulates imagination. Contours, either black or coloured, are sharp and clear, and approaching the observer at a symbolic level. Unlike the drawings, the artist's scenographic work is (when it comes to ways of expression) more luxurious, colourful and loquacious. It is characterized by a combination of different approaches and techniques, but despite the large contrast in comparison with the drawings, it also works on a symbolic level and requires decoding to understand the whole.

During his visit to Maribor, the artist continued working on his already existing graphic performance "Le Dessinant" (The one who draws). Sitting at the table, the artist is offering consultations. Participants are asked to entrust him with some intimate secret, memory, dream, or an object that has a

special meaning for them. He then uses this "material" to draw a picture in 15 minutes. The resulting drawing materializes the exchange between two people. A special object only two people hold the key to. The artist never reveals the object of consultation. Over the past year more than 400 drawings were created following this principle. In Maribor, the artist set up his consultation area in the GuestRoomMaribor gallery's 'shop window', where he received his guests with a drink and music for relaxation. First, he listened carefully to the individual guest's story. Afterwards he isolated himself, and transformed this story into a visual image, which he then transferred onto paper. Each drawing was dated, and marked with the name of the person that "gave" him the material for it. The drawings are full of symbolism, and only the artist and the individual guest know the story behind it. This makes it mysterious, and immensely appealing for the audience member, who will inevitably try to unravel the mystery. The symbolism of the images allows for many different interpretations, but the real secret / story is coded in such a way, that it stays hidden, and no 'unauthorized' person can ever fully unravel its mystery.

The drawings were presented as part of the *Call me Human Torch* exhibition in the GuestRoomMaribor Gallery, which Jérôme prepared together with Emma Bell.



Eunjung Hwang

www.eunjunghwang.com

Južnokorejska umetnica, ki živi in dela v New Yorku, je diplomičala iz slikarstva na Univerzi v Seulu. Leta 2002 je magistrirala iz računalniških umetnosti na Šoli za vizualne umetnosti v New Yorku. Svoja dela je doslej predstavila na več samostojnih in skupinskih razstavah v Južni Koreji, ZDA in Nemčiji.

Avtoričini animirani digitalni videi in risbe raziskujejo ujete podobe iz sveta sanj in podzavesti. V svojih delih želi umetnica v celoti obnoviti dinamiko in lepoto intenzivnega sveta podob ter jih nato predstaviti v edinstveni kombinaciji digitalne in fizične forme. Izhodiščna točka vsakega projekta je risba, s pomočjo katere nastane serija likov, ki izvirajo iz sanj ali podzavestnih podob. Navdih izhaja iz koncepta animizma, kjer imajo vsi objekti dušo in edinstven osebni karakter. Vizualni liki razkrivajo zgodbe sledeč strukturi prepletene logike sanj, ki med seboj hkrati povezuje več različnih zgodb. Celota je zamišljena kot ritmična struktura glasbe in ne kot berljiva zgodba.

Na rezidenčnem obisku v Mariboru je umetnica zasnovala serijo animacij, ki so odraz njenega kontinuiranega zanimanja za vizionarske zgodbe, vendar se je tokrat osredotočila na lokalne vplive. Raziskovala je arhitekturno kompleksnost kriptičnih podob iz sveta sanj in podzavesti v velikem obsegu. Namen projekta je bil ustvariti vizionarske zgodbe, navdihnjene z iluzijo resničnosti in jih združiti v slikovit katalog. Rezultat je kalejdoskopska gibljiva »sestavljanca« ali »miselna slika«, ki izhaja iz lastnega simbolizma. Ob animiranem digitalnem videu pa se je nekaj podob velikega formata znašlo tudi na galerijski fasadi, ki je v tem primeru postala bivalni prostor zanimivih fantazijskih bitij.

Fasada galerije na Koroški cesti 18, junij 2012, avtor fotografije: Borut Wenzel
/ Gallery façade on Koroška cesta 18, June 2012, photo by: Borut Wenzel



Eunjung Hwang is a South Korean artist, based in New York, who graduated from Ewha Women's University in Seoul with a degree in Painting. In 2002 she received her Master's degree in Computer Arts from the School of Visual Arts in New York. Her work has been exhibited in several solo and group exhibitions in South Korea, USA and Germany.

Eunjung Hwang's animated digital videos and drawings explore the unexorcised images of fragmentary realities, dreams and the subconscious. The intended result is to fully restore the dynamic and beauty of the intense image world, and then represent them in unique combinations of digital and physical form. Her projects start with creation of a variety of characters, which are rooted in dreams and subconscious images. These works are inspired by the concept of animism, where all objects, even those regarded by science as 'inanimate', possess a soul and unique personal character. The characters unfold narratives by their fantastic reality, following a structure of interwoven dream logic. Different narratives are connected to each other through this dream logic. The overall narratives are meant to be enjoyed like rhythmic structure of music, rather than readable stories.

On her residential visit to Maribor, the artist created a series of animations, which is a reflection of her continuous interest in character-based art works and visionary narratives, but focused on various local influences. The project explored the architectural complexity of cryptic images from the world of dreams and the subconscious on an extensive scale. The main aim of the project was to produce visionary narratives, inspired by the illusion of fragmented realities, and compile them into a usable pictorial catalogue. The resulting project is a kaleidoscopic moving "puzzle" or "thought picture" that derives its own symbolism.

Some of the images from the animated digital video also ended up on the gallery's façade, which thus became the living space of interesting fantasy creatures.

Maja Pelević & Nikola Zavišić

Maja Pelević je diplomantka dramaturgije Fakultete za dramske umetnosti v Beogradu, kjer je v letošnjem letu tudi doktorirala iz teorije umetnosti in medijev. Leta 2005 je s svojo igro *Orange Peel / Pomarančna koža* sodelovala na mednarodni rezidenci gledališča The Royal Court v Londonu. *Pomarančna koža* je bila premierno uprizorjena leta 2006 v beograjskem Ateljeju 212, avtorica pa je na 55. Sterijinem pozorju zanj prejela nagrado za najboljše dramsko besedilo. Njene gledališke igre so prevedene v angleščino, francoščino, nemščino, norveščino, ukrainščino, ruščino, madžarščino, slovenščino, bolgarščino in poljščino ter objavljene v srbskih, angleških in nemških publikacijah. Naslovi nekaterih njenih drugih dram so: LER, ESCape, Cyberchick vs. Real Life, Deca u formalinu, Beograd-Berlin, Budite lejdi na jedan dan, Možda smo mi Miki Maus.

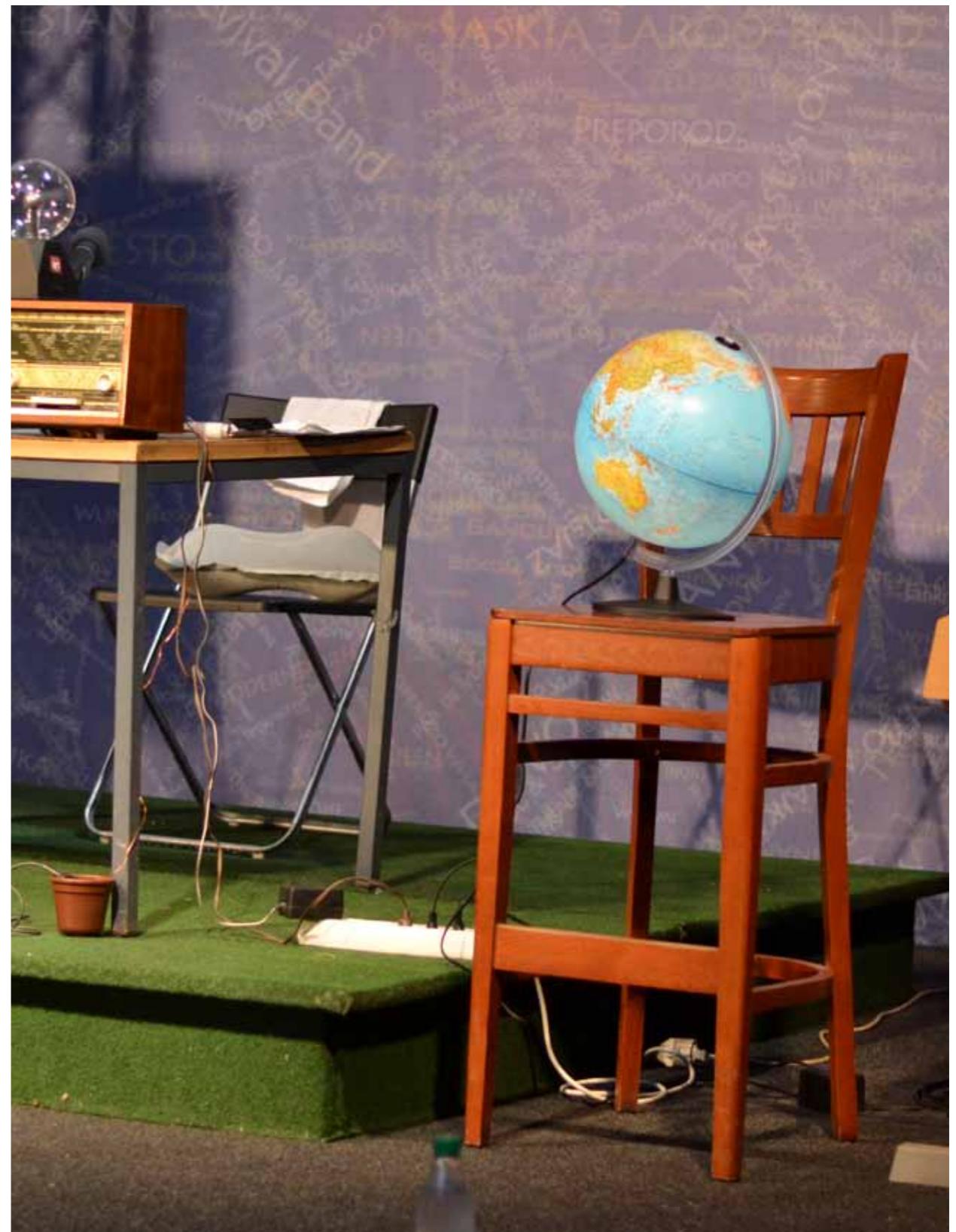
Nikola Zavišić, režiser, dramaturg in oblikovalec svetlobe, je diplomiral iz gledališke režije in dramaturgije na Akademiji za uprizoritvene umetnosti v Pragi, kjer je leta 2003 tudi magistriral iz gledališke režije. Sodeloval je s številnimi pomembnimi gledališči v Srbiji, pa tudi na Nizozemskem, Češkem in Švedskem. Z igralsko skupino ComFactory, ki jo je ustanovil v Pragi, je sodeloval na številnih festivalih po vsej Evropi. Med leti 2002 – 2003 je bil asistent na oddelku za igro Akademije za uprizoritvene umetnosti v Pragi.

V času rezidenčnega obiska sta umetnika kot podlago za nov scenarij raziskovala življenje Nikole Tesle, čigar življenjska pot je povezana tudi z Mariborom, ter pisala besedilo za *MENTAL FREE-STYLE* - glasbeno dramsko predstavo preskoka podzavesti v maniri stand up komedije, ki je bila izvedena v času Festivala Lent v produkciji StandUpFesta (KUD BORZA).

Maja Pelević graduated from the Faculty of Drama Arts in Belgrade, department of Dramaturgy, and finished her PhD studies (Theory of Arts and Media) at the University of Arts in Belgrade this year. In 2005, she participated at The Royal Court International Residency in London with the play *Orange Peel*, which premiered in Atelje 212 in Belgrade in 2006. The artist received the award for best dramatic text for it at the 55. Sterijino pozorje festival. Her plays have been translated into English, French, German, Norwegian, Slovakian, Ukrainian, Russian, Hungarian, Slovenian, Bulgarian and Polish, and published in Serbian, English and German publications. Some of her other plays are: LER, ESCape, Cyberchick vs. Real Life, Deca u formalinu, Beograd-Berlin, Budite lejdi na jedan dan, Možda smo mi Miki Maus.

Nikola Zavišić graduated from the Academy of Performing Arts in Prague with a degree in Theatre directing and Dramaturgy. In 2003, he also received his Master's degree in Theatre directing there. He has worked in many important theatres in Serbia, the Netherlands, Czech Republic and Sweden. He formed the ComFactory theatre group in Prague, with which he participated in many festivals all over Europe. From 2002 – 2003, he worked as an assistant at the Acting department of the Academy of Performing Arts in Prague.

During their residency in Maribor, the artists were preparing their new script, and therefore spent time researching the life of Nikola Tesla (who lived in Maribor for a while). In addition, they also wrote the play *MENTAL FREE-STYLE* - a musical dramatization of the subconscious shift, which was written in the style of stand-up comedy, and staged during this year's Lent Festival (produced by StandUpFest – KUD BORZA).



Mentalni Free-Style, predstava (StandUpFest Lent), julij 2012, avtor fotografije: Miroslav Cukovic / *Mental Free-Style*, play (StandUpFest Lent), July 2012, photo by: Miroslav Cukovic

Alix Marie

alixart.blogspot.com



Alix Marie je fotografinja in kiparka, ki živi in ustvarja v Londonu. Diplomirala je na Central Saint Martins College Of Art and Design, magistrski študij pa bo letos nadaljevala na Royal College of Art prav tako v Londonu. Razstavlja in kurirala je razstave v Londonu, Dublinu in Barceloni.

V svojih delih se posveča raziskovanju in premikanju meja umetniških zvrsti, saj združuje in povezuje kiparstvo in fotografijo. Osrednji temi njenih del sta portret in avtoportret. Rada se poigrava z mejo med neposredno in inscenirano fotografijo in preizpravi identiteto fotografskega medija. Z ustvarjenimi podobami želi zmesti gledalca, sprožiti njegovo domišljijo ter na ta način ustvariti prostor za njegovo lastno interpretacijo njenih del. Tudi v svojih kiparskih stvaritvah raziskuje in uporablja široko paletlo najrazličnejših materialov v želji, da bi ustvarila nepričakovane in nenavadne objekte. Navdih za svoja dela najde v vsakdanjem življenju, v najrazličnejših srečanjih in na potovanjih.

Na rezidenčnem obisku v Mariboru je umetnica ustvarila serijo fotografij v obliku vizualnega popotniškega dnevnika, ki so zbrane in predstavljene v obliki knjige umetnika. Fotografije

povezujejo njeni umetniški viziji z doživetji, vtisi in ljudmi, ki jih je spoznala v mestu. Avtorica pa je posnela tudi serijo treh fotografij večjega formata, kjer nadaljuje svoje umetniško raziskovanje starih zgradb, ki so polne zgodb. Fotografije so nastale v enem od stanovanj Živilih dvorišč, ki je postalo kulisa in hkrati protagonist fotografskega raziskovanja. Fotografije zaznamuje poigravanje s kompozicijo, prostorskimi pogledi, formami ter teksturami, ki jih avtorica združuje in postavlja v medsebojni dialog. Vzorci na stenah zapuščenega stanovanja ustvarjajo zanimivo medigro s kosi pohištva in avtoričino podobo, ki je zmeraj prisotna. Predvsem kontrasti barv in tekstur - sten, lesa in kože - so tisti, ki izstopajo in s prepletom oblik tvorijo zanimive kompozicijske elemente. Serija fotografij, nastalih v času rezidence, sodi v skupino insceniranih fotografij, kjer avtorica vstopa v tuje prostore in na igriv način "krade" trenutke, ki tako ostanejo za zmeraj ujeti.

Alix Marie is a London-based photographer and sculptor, who graduated from Central Saint Martins College of Art and Design, and plans to continue with her Master's studies at The Royal College of Art in London this year. She has exhibited and curated shows in London, Dublin and Barcelona.

Her work is concerned with the challenging of artistic boundaries. This is carried out through the crossing and mixing of sculpture and photography. Central themes of her work are portrait and self-portrait. She likes to play with the boundaries between 'straight' and 'staged' photography, and question the identity of the medium. She creates images in order to confound the viewer and trigger his imagination, leaving space for individual interpretation. In her practice of sculpture she explores with a wide range of materials in order to create unexpected or unusual objects. Her work is triggered by everyday life, encounters and travels.

Mile. Bricolage, fotografija, 2012, ink-jet / Mile. Bricolage, photograph, 2012, ink-jet

On her residential visit to Maribor the artist created a series of photographs, which stand as a visual travel diary. Staying on the edge between documentary and staged photography, the series is a mix of what or whom she found during her stay and her own artistic vision. In addition to that, the artist also created a series of three large format photographs, in which she continued her artistic exploration of old buildings that are full of stories. These photos were taken in one of the locations of the Živa dvorišča (Living Courtyards) project, which played both the part of the scenery and the protagonist in her photographic explorations. In these photos, the artist plays with the composition, spatial views, forms and textures, which she combines and puts in dialogue with one another. The patterns on the walls of the abandoned apartment create an interesting interplay with individual furniture pieces and the ever-present image of the artist. The contrasts of colours and textures (walls, wood, skin) stand out in particular, and the intertwining of their forms creates interesting compositional elements. The series of photos, created during the artist's residency, falls into the category of staged photography, with the photographer entering foreign places and playfully "stealing" moments and capturing them forever.

Mille. Bricolage, fotografija, 2012, ink-jet / *Mille. Bricolage*, photograph, 2012, ink-jet



Benoit Izard - Bizard

www.bizard.net

Benoit Izard je performer, plesalec in vizualni umetnik, ki živi in ustvarja v Parizu in Miamiju. V svojih projektih se osredotoča na raziskovanje telesa in njegove odzive v specifičnih pogojih. Leta 1998 je zaključil študij arhitekture z delom na temo povezave med plesom in prostorom. Med leti 1996 in 2000 je študiral ples in koreografijo na School for New Dance Development v Amsterdamu. Sodeloval je s številnimi umetniki, med drugimi z Jérômom Belom (The Show Must Go On), Gwenaël Morin, Nina Meško, Minom Tanako, Montalvom Hervieu, Meg Stuart, od leta 2000 pa redno sodeluje s Centrom Pompidou. S svojimi deli se je predstavil v New Yorku, v Evropi in Afriki, tako v javnih prostorih, kot tudi na vodilnih umetnostnih sejmih, kot sta Wynwood Art Fair in Art Basel Miami.

Na rezidenčnem obisku v Mariboru je želel nadgraditi in razširiti serijo že obstoječih performansov *Scotch Tape*. Performansi temeljijo na umetnikovem telesu, ki je ovito z lepilnim trakom, in raziskovanju fizične izkušnje sprejemanja in spremenjanja telesa. *Scotch Tape* je sestavljen iz prostorsko specifičnih performansov in body art predstavitev na umetniških dogodkih. Umetnik je tako na predstavitvi v galeriji SobeZaGoste izvedel performans, ki nadaljuje njegova umetniška raziskovanja in v ospredje postavlja fetiš – tako v smislu poveličevanja ali oboževanja določenega objekta, kot tudi same umetniške oblike – torej performans sam in njegovo izvedbo kot umetnikov fetiš.

Glede na to, da je telo na tak ali drugačen način ves čas v središču umetnikovega zanimanja, se je želel posvetiti tudi "neživim telesom" – kamnitim skulpturam, v njih ujeti ekstazo ter raziskovati vprašanje transformacije telesa in percepceije leta s strani opazovalcev. Njegov projekt je predvideval poseg na kipih, ki so del *Kužnega znamenja* na Glavnem trgu, vendar projekt ni bil odobren s strani Zavoda za spomeniško varstvo.

Umetnik je v Mariboru nadaljeval še en projekt, instalacijo *LOVE (Ljubezen)*, ki ga je pred tem že izvedel v Miamiju, Parizu, New Yorku in brazilskej mestu Bahia. Namen instalacije je transformacija prostora; s preprostim barvitim napisom želi umetnik prostoru dati nov spomin, novo energijo, novo oznako, ki bi se vtisnila v prostor zavesti ljudi in s tem spremenila njegovo dojemanje.

Benoit Izard is a performer, dancer and visual artist, based in Paris and Miami. His interest lies in the body, how it exposes and performs its reality through specific conditions. In 1998 he graduated with a degree in Architecture with the work on the link between dance and built space. From 1996 to 2000 he studied dance and choreography at the School for New Dance Development in Amsterdam. Among others, he has worked with Jérôme Bel (The Show Must Go On), Gwenaël Morin, Nina Meško, Min Tanaka, Montalvo Hervieu, Meg Stuart and from 2000, he regularly collaborates with the Centre Pompidou. His work has been shown in New York, all over Europe and in Africa, in public spaces, and major art venues, such as Wynwood Art Fair and Art Basel Miami.

On his residential visit to Maribor he wanted to upgrade and expand his already existing series of performances *Scotch Tape*. These performances are based on the performer's body, wrapped by packing tape, investigating the physical experience by bringing to the surface how we perceive the body and how it transforms. *Scotch Tape* has been developed as site specific performing art (*Scotch crossing cities*) and body art in contemporary art venues (*Scotch basic function*). At his presentation in the GuestRoomMaribor Gallery, the audience got to see his performance, which was a continuation of his artistic research, and is centred around the idea of a fetish – both as adoration of an object, and of the art form itself (meaning the performance, and the act of performing as the fetish of the artist).

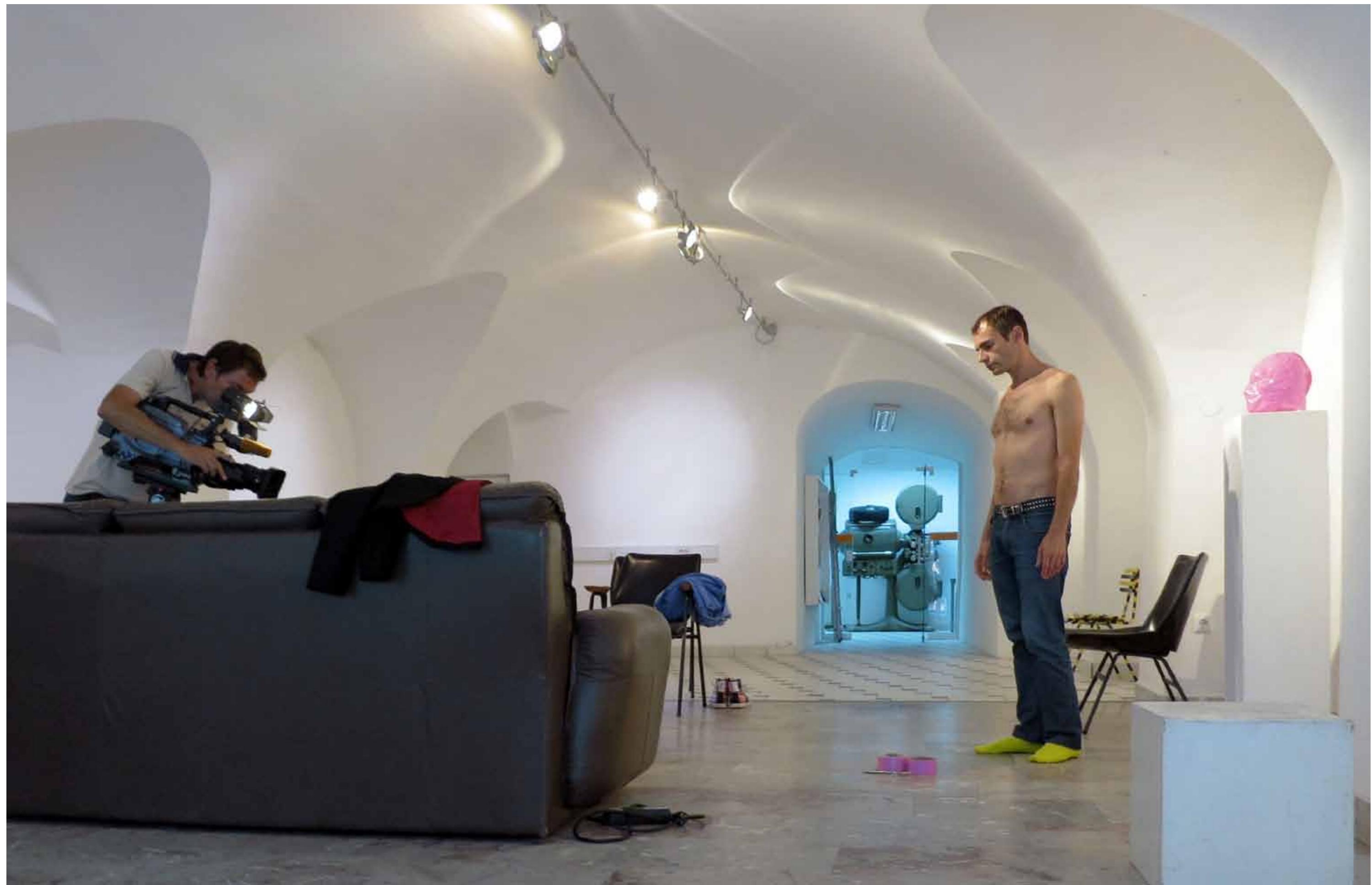
Since the body has always been in the centre of his interest, he also wanted to dedicate some of his time exploring "inanimate" bodies (those being stone sculptures), to try and capture the ecstasy in them, explore the issue of transformation of the body, and the observer's perception of it. His proposed project anticipated an intervention in the sculptures that are part of the Plague Memorial in Maribor; however, he did not get the necessary permission from the Institute for the Protection of Cultural Heritage.

During his stay in Maribor, the artist continued working on another one of his projects - the installation *LOVE*, which had already been presented in Miami, Paris, New York and Bahia (Brazil). The installation's aim is the transformation of space; using simple, colourful lettering, the artist wants to give a certain space new energy, a new label, which would then stay in people's mind and alter their perception of this space.



Performans v galeriji na Koroški cesti 18, avgust 2012, avtor fotografije: Borut Wenzel
/ Performance in the Gallery on Koroška cesta 18, August 2012, photo by Borut Wenzel

Naslednja stran: Priprave na performans v galeriji na Koroški cesti 18, avgust 2012
/ Next page: Preparations for the performance in the Gallery on Koroška cesta 18, August 2012, photo by Borut Wenzel



Združenje KURS

KURS association

<http://mirjanaradovanovic.weebly.com/>

Združenje *Kreativno usmereno reševanje situacij* (Kreativno usmerjeno reševanje situacij) - KURS je leta 2010 ustanovila skupina mladih umetnikov, tedanjih študentov Fakultete likovnih umetnosti v Beogradu. Člani združenja so: Miloš Milić, Nikola Đorđević, Jelena Grujičić - Gautier, Tanja Uverić in Mirjana Radovanović. Interesna področja združenja so umetnost v javnem prostoru ter boj za dostopnost kulturnih in izobraževalnih vsebin. Od leta 2012 je združenje KURS član *Plenuma Druge scene*.

Do leta 2010 je združenje KURS kot neformalna skupina izvedlo nekaj projektov v javnem prostoru, leta 2010 pa so kot formalna skupina zasnovali projekt *Umetnička rekonstrukcija* (Umetniška rekonstrukcija), katerega delovanje je usmerjeno k angažiraju mladih umetnikov v javnem prostoru v sodelovanju z lokalno skupnostjo in državnimi inštitucijami. Prvi del projekta je vključeval stenske poslikave v Beogradu, nadaljevanje projekta v letu 2011 pa je bilo usmerjeno k raziskovanju zgodovine stenskih poslikav v Beogradu od 70-ih let do danes. Združenje KURS je sodelovalo pri številnih projektih in iniciativah, kot npr. *Ekspedicija Ineks-film*, poslikava stene na stavbi madžarskega združenja »Petefik« v sodelovanju z Umetničko asocijacijo (UA) iz Zrenjanina, *A/de fest* v Kruševcu... Od decembra 2011 združenje KURS upravlja s prostorom, imenovanim *Kabinet, ki je v zelo kratkem času postal zbirališče študentskih, aktivističnih in umetniških skupin, ki jih povezujejo različne levo usmerjene politične opcije. Doslej so v Kabinetu organizirali številna predavanja, tribune, pogovore in razstave.*

Umetnika sta v času rezidenčnega bivanja v Mariboru raziskovala dediščino narodno osvobodilnega boja (NOB) in zgodovino ter zapisčino Tovarne avtomobilov Maribor (TAM). Teme boja za svobodo in pravice delavcev ter boja za boljše življenje sta družbeno angažirana umetnika prepletala z lastno ustvarjalno poetiko in povezala s trenutnim dogajanjem in položajem umetnikov - delavcev v kulturi. Pri tem ni šlo za nostalgijo težnjo, pač pa za aktualno osvetlitev omenjene problematike z vzporednicami iz preteklosti ter opozorilo in iskanje morebitnih rešitev in možnosti izhoda na idejni ravni.

Fasada galerije na Koroški cesti 18 je tako postala veliko platno za prenos idej - kolaž, ki združuje ikonografijo obeh zgodb in s prepoznavno barvno simboliko celoti daje simbolni nabolj. V galeriji sta razstavila štiri dela, kjer se simbolika barv (rdeča, bela, modra) nadaljuje in tako zaokroža celoto, v ospredju katere so portreti borcev ali delavcev. Ponekod je moč podobe podkrepljena z izbrano poezijo, ki še podčrta borbeni duh samega dela.

Ob tem sta umetnika natisnila še tri razglednice s portreti narodnih herojev Slave Klavore, Franca Vrunča in Slavka Šlandra, ki so bili 24. avgusta 1941 v Mariboru ustreljeni kot talci. Razglednice ironično sporočajo pozdrave iz Maribora. Materiale za potrebe raziskave in nastanek umetniških del je avtorjema prijazno odstopil Muzej NO Maribor.

Še bo kdaj pomlad, še bo napočil zor;
takrat volčji zbor pojde lovce klat;
plani čez Savo, plavaj čez Dravo — zob za zob in glavo za glavo!

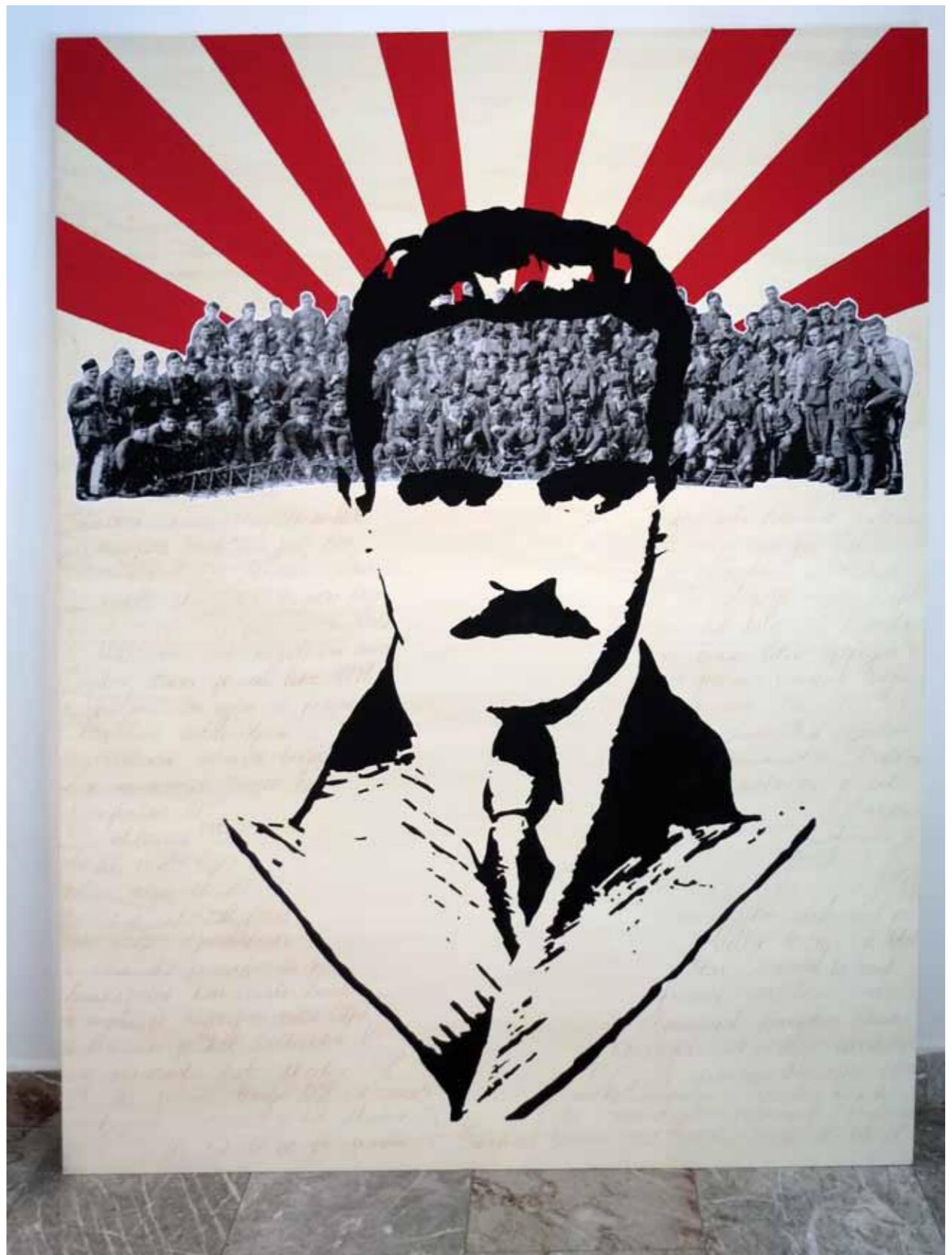
(Oton Župančič)

Besedilo je del poslikave fasade galerije SobeZaGoste na Koroški cesti 18.

Rezidenčna gosta v Mariboru sta bila dva člana KURS-a, Miloš Milić in Mirjana Radovanović.

Miloš Milić (1986) je kulturni delavec, umetnik in ustanovitelj Združenja KURS. Trenutno zaključuje magistrski študij na Fakulteti likovnih umetnosti v Beogradu. Med leti 2008 in 2009 je bil izbran za študenta-prorektorja Univerze za umetnost v Beogradu. Ukvarya se z umetnostjo v javnem prostoru, raziskovanjem interneta kot prostora za razvoj umetniške prakse in z analiziranjem inštitucij, zadolženih za produkcijo kulturnih in izobraževalnih vsebin. Svoje aktivnosti usmerja v boj za zaščito kulture in izobraževanja kot javnih dobrin.
<http://manonija.weebly.com/index.html>

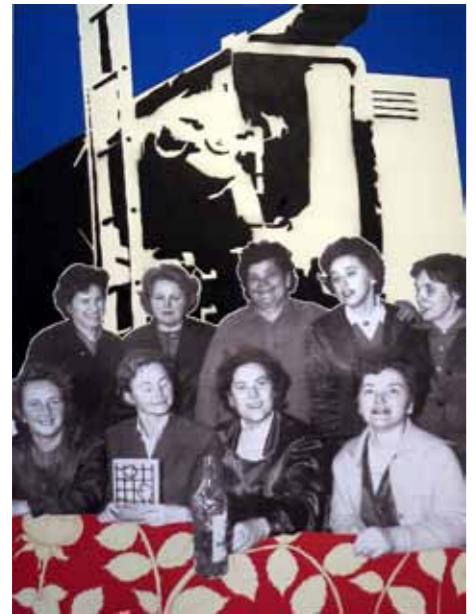
Mirjana Radovanović (1983) je članica KURS-a od njegove ustanovitve, slikarka in kulturna delavka. Zaključila je specijski študij slikarstva na Fakulteti likovnih umetnosti v Beogradu. V svojem delu preizpravi mediji reprezentacije ideologij in političnih dogodkov, ki jih postavlja v različne kontekste. Aktivno razstavlja od leta 2006, med njene najpomembnejše razstave sodijo *First roaming biennial of Teheran, Urban Jealousy*, Beograd; 50. Oktobrski Salon (sodelovanje v videu Branimira Stojanovića "Svi govore"), Beograd in *SYMBIOSIS? The 15th Biennale de la Mediterranee, Solun (Grčija)*.



Portret Slavka Šlandra, 2012, mešana tehnika na vezani plošči / Portrait of Slavko Šlander, 2012, mixed technique on plywood board

KURS association (Creatively oriented situation solving) was founded in 2010 by a group of young artists, students of Faculty of Arts in Belgrade. Members of the association are: Miloš Miletić, Nikola Đorđević, Jelena Grujić - Gautier, Tanja Uverić and Mirjana Radovanović. The association's fields of interest are art in public space and the fight for accessibility of cultural and educational contents. Since 2012 KURS association is a member of *Plenum Druge scene*.

Until 2010, KURS association performed their projects in public space as an informal group, and in 2010, when they became a formal group, they developed the project *Art reconstruction* (Umetnička rekonstrukcija), oriented towards engaging young artists to work in public space and in cooperation with the local community and state institutions. The first part of the project included painting of murals in Belgrade, while the second part, which continued in 2011, was oriented towards historical research of murals in Belgrade from 70's until today. The association was part of several projects and initiatives, f.e.: *Ekspedicije Ineks-film / Expeditions Inex-film* (mural on the building of the Hungarian organisation "Petefi" with cooperation of Art association (UA) from Zrenjanin), *Ajde fest* in Kruševac... Since December 2011, the association is managing a space called *Cabinet (Kabinet)*, which has quickly become a gathering place for students, activist and art groups that are linked through different left-oriented political options. Thus far, they have organised several classes, discussions, tribunes and exhibitions there.



TAM-ove delavke, 2012, mešana tehnika na vezani plošči
/ TAM Workers, 2012, mixed technique on plywood board

Desno / Right: Poslikava fasade galerije na Koroški cesti 18, avgust 2012, avtor fotografije: Borut Wenzel / Mural on the Gallery façade on Koroška cesta 18, August 2012, photo by: Borut Wenzel

Guests of GuestRoomMaribor residency were two members of the KURS association, Miloš Miletić and Mirjana Radovanović.

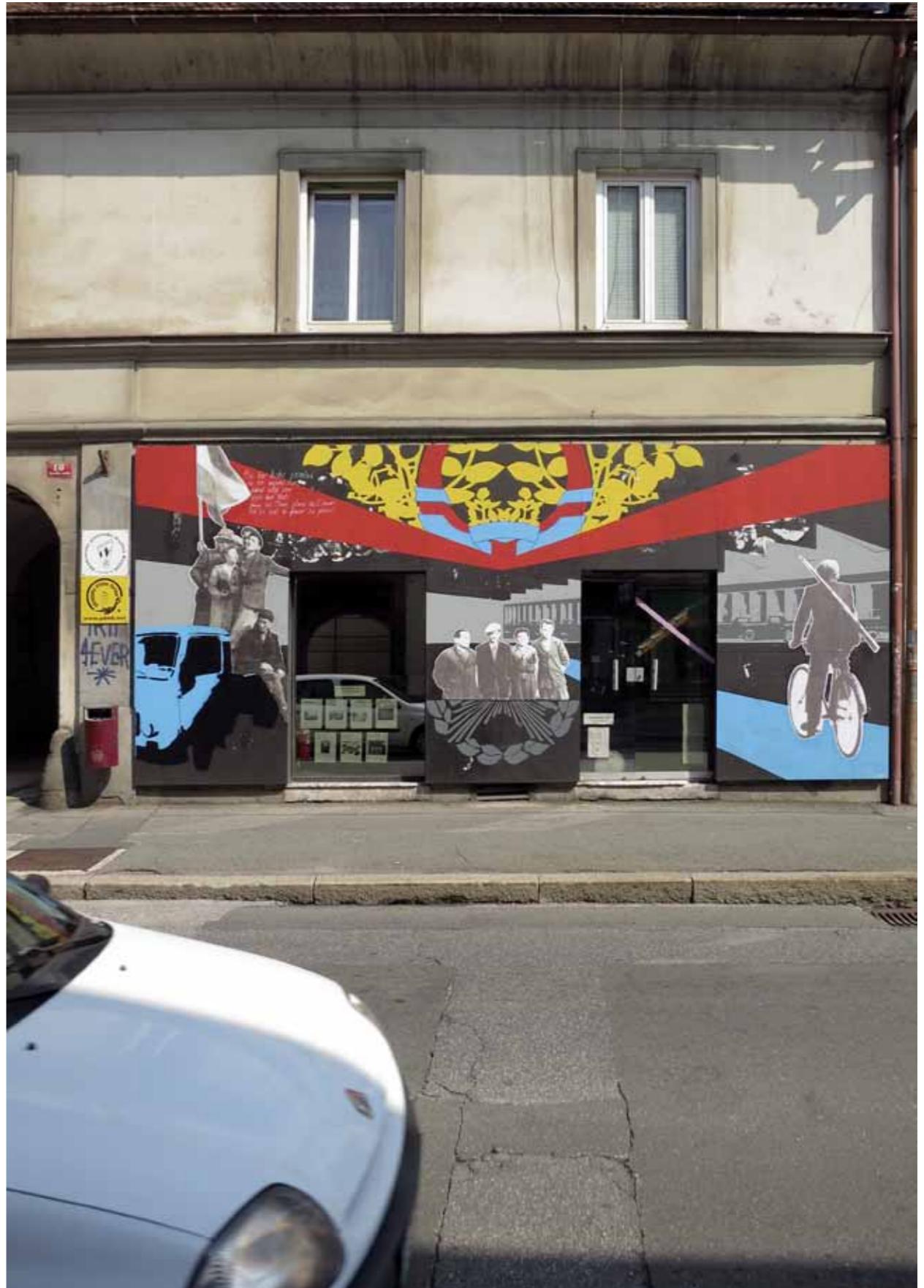
Miloš Miletić (1986) is a cultural worker, artist and founder of the KURS association. He is finishing his Master's degree at the Faculty of Arts in Belgrade. In 2008 he was chosen for the position of the student - prorector of the University of Arts in Belgrade; he stayed in the position until 2009. His fields of interest are art in public space, internet as a space for developing art contents and analysis of institutions, responsible for production of cultural and educational contents. His activities are oriented towards the fight for protection of culture and education as public goods.

Mirjana Radovanović (1983) has been a member of the KURS association since its foundation. She is a painter and cultural worker, who completed a specialist degree in Painting at the Faculty of Arts in Belgrade. Her works examine media representations of ideologies and political events. She has been exhibiting actively since 2006; among her most important exhibitions were: *First roaming biennial of Teheran; Urban Jealousy*, Belgrade; 50th October Salon (participation in the video of Branimir Stojanović "Svi govore / Everybody talks"), Belgrade; *SYMBIOSIS? The 15th Biennale de la Mediterranee*, Thessaloniki (Greece).

During their residency in Maribor, the artists were researching the heritage of the fight for national liberation, and the history and legacy of Maribor's former pride, the automobile factory Tovarna avtomobilov Maribor (TAM).

The socially engaged artists explored topics such as the fight for liberation, the struggle for workers' rights and fight for a better life, intertwined them with their own creative poetics, and connected them to current developments and the situation of artists - cultural workers. They were not driven by nostalgia, but wanted to shine a light on the aforementioned issues, while using parallels from the past as a point of comparison, a warning, and an aid in the search for solutions on a conceptual level.

The artists turned the façade of the GuestRoomMaribor Gallery into a large canvas for the transfer of ideas - a collage that combines the iconography of both stories and uses distinct colour symbolism to give the whole the symbolic charge. Inside the gallery, they exhibited four works, on which they continued with colour symbolism (red, white, blue), and so rounded off the whole - with portraits of workers and liberation fighters from the front of the gallery. The power of the image was sometimes reinforced by selected sections of poetry, which further underlined the fighting spirit of the work itself. The artists also printed three postcards with portraits of national heroes Slava Klavora, Franc Vrunč and Slavko Šlander, who were shot as hostages on August 24, 1941 in Maribor. The postcards ironically sent 'greetings from Maribor'. The materials for the research and creation of their works were kindly provided by Maribor's National Liberation Museum.



Heli Ryhänen*

www.heliryhanen.fi

Tamara Erde*

www.tamaraerde.com

Finska kiparka Heli Ryhänen je umetniško izobraževanje začela v šoli za umetnost Liminka (Liminka School of Art), študij umetnosti pa je nadaljevala v mestu Kankaanpää (Art School of Kankaanpää). Leta 2006 je magistrirala na Akademiji za likovno umetnost v Helsinkih. S svojimi deli se je predstavila na številnih samostojnih in skupinskih razstavah na Finskem, Norveškem, Švedskem, v Nemčiji, Veliki Britaniji ter na Cipru.

Umetničin ustvarjalni opus zaznamujejo prostorske postavitve, v središču katerih je ponavadi človeška figura. Umetnica za svoja dela uporablja najrazličnejše materiale, od različnih vrst blaga, do brona, stekla, kovine in lesa. Figure večjih dimenzij so ponavadi oblikovane iz mehkih materialov, tekstila ali usnja, in tako dajejo občutek žive tvari ter vzbujajo aluzijo na živo človeško bitje. Teme, ki jih umetnica raziskuje v svojih delih, so eksistencialnega značaja, vprašanja svobodne volje in kompleksnost medčloveških odnosov.

Zanimajo jo zgodovinska območja, skupnosti in zgradbe in tako poskuša v svojih delih izraziti transparentne plasti življenja od preteklosti do današnjih dni. Tudi v Mariboru bo poskušala najti tisto specifično in edinstveno "plast" (stratum), ki mesto zaznamuje in ločuje od drugih ter jo, prevedeno skozi jezik lastne ustvarjalne poetike, vtakti v svojo pripoved.

The Finnish sculptor Heli Ryhänen began her artistic education at the Liminka School of Art, and continued it at the Art School of Kankaanpää. In 2006, she got her Master's degree at the Academy of Fine Arts in Helsinki. Her work has been presented at many solo and group exhibitions in Finland, Norway, Sweden, Germany, the UK and Cyprus.

The artist's creations are characterized by spatial layouts, usually with the human figure in the centre. She uses a variety of materials – from textile, to bronze, glass, metal and wood. For figures of large dimensions, she usually uses softer materials (like textile or leather), which makes them appear alive and alludes to human beings. In her works, she investigates issues of existential nature, the question of free will, and the complexity of human relationships. She is interested in historical sites, buildings and communities, and uses her work to depict the transparent layers of life from the past to the present.

She will use her time in Maribor to try and find that specific and unique layer (stratum) that characterizes our city, and separates it from others. Upon finding it, she will use the language of her creative poetics to translate it into her own narrative.

Francosko-izraelska umetnica Tamara Erde, ki živi in dela v Parizu, je filmska in video ustvarjalka, performerka in fotografinja. Diplomirala je iz vizualnih komunikacij na Akademiji za umetnost in oblikovanje v Jeruzalemu (Bezalel Academy of Art and Design), magistrirala pa iz kinematografije in novih medijev v francoskem mestu Le Fresnoy. S svojimi deli se je predstavila na številnih filmskih festivalih (Clermont Ferrand, Angelica Spring festival New York, Jerusalem International Film festival...), in gallery spaces and numerous theatre events (Montpellier dance festival, The playhouse theatre in Nottingham, The fringe festival in Stockholm...).

Ustvarja v različnih medijih (film, performans, video instalacija), njena dela pa se največkrat ukvarjajo s političnimi in družbenimi vprašanji, pri čemer je njen fokus usmerjen na izraelsko-palestinski konflikt. V svojih delih združuje in prepleta osebna razmišljjanja in domišljijo z dokumentarnim pristopom, ki ga zmeraj spremlja poglobljena raziskava izbranih tem. Zanima jo razmerje med fizično pojavnostjo stvari in njihovim notranjim, duhovnim pomenom.

Tema, ki jo trenutno raziskuje in razvija, je upanje, ki bo tudi podlaga za njen video raziskovanje, naslovljeno *The Dictionary of Hope (Slovar upanja)*, s katerim se bo ukvarjala na rezidenčnem obisku v Mariboru. Na različne načine (intervjuji, vizualne podobe, dokumentarni posnetki naravnega okolja) bo raziskovala "zbirko" izrazov in simbolov upanja in konstruirala pripoved o razvoju in spremenjanju človeške percepcije omenjenega pojma in njegovega vpliva na človeška življenja ter obratno.

The French-Israeli artist Tamara Erde is a film and video maker, performer and photographer who lives and works in Paris. She graduated in Visual Communications at the Bezalel Academy of Art and Design in Jerusalem, and got her Master's degree in Cinematography and New Media in Le Fresnoy (France). Her work has been shown at many film festivals (Clermont Ferrand, Angelica Spring festival New York, Jerusalem International Film festival...), in gallery spaces and numerous theatre events (Montpellier dance festival, The playhouse theatre in Nottingham, The fringe festival in Stockholm...).

She uses various means of expression (film, performance, video installations...), and her works usually deal with social and political issues, focusing on the Israeli-Palestinian conflict. Her works are a mix of her personal thoughts and imaginary reflections, a documentary approach, and profound research of the selected theme. She is interested in the relationship between the physicality of things, and their inner spiritual meaning.

The subject she is currently working on is hope, which will also be the basis of her work in Maribor (video research, which she named *The Dictionary of Hope*). She will research the "collection" of expressions and symbols of hope using various methods (interviews, visual images, documentary shots of nature...), and construct a story about the evolution of the human perception of hope, its influence on human life, and vice versa.

* Umetnica bo v Mariboru gostovala v oktobru 2012.
/ The artist is coming to Maribor in October 2012.

* Umetnica bo v Mariboru gostovala v novembру 2012.
/ The artist is coming to Maribor in November 2012.

SobaZaGoste

GuestRoomMaribor

2011 – 2012

Izdajatelj / Publisher

Pekarna magdalenske mreže

Predstavnik / Represented by

Urška Breznik

Besedilo / Text

Katja Beck Kos, Maja Pardeilhan

Portreti umetnikov / Portraits of the artists

Matjaž Wenzel

Prevodi, lektoriranje / Translations, Proofreading

Vesna Jauk

Oblikovanje in prelom / Design and layout

Borut Wenzel, Matjaž Wenzel / MILIMETER

Tisk / Print

Demago d.o.o.

Naklada / Print run

200 izvodov / 200 copies

Žirija / Jury 2011 & 2012:

Petra Kapš / kuratorka, eseistka in avtorica – vizualne umetnosti / curator, essayist and author – visual arts;

Petra Kolmančič / pesnica, urednica in producentka – literatura / poet, editor and producer - literature;

Rene Maurin / režiser in scenarist – uprizoritvene umetnosti / director and screenwriter – performing arts;

Marko Ornik / intermedijski umetnik, producent – intermedijske umetnosti in glasba / intermedia artist, producer – intermedia arts and music;

Borut Wenzel / oblikovalec – intervencije v javnem prostoru in skupnostne umetnosti / designer – public space interventions and community arts.

Ekipa SobeZaGoste / GuestRoomMaribor team

Katja Beck Kos, Maja Pardeilhan, Tajša Perović, Borut Wenzel

Nada Altbauer, Iris Anam Cara, Nataša Berk, Butik Lenka, Čajnašop, Čajnica Čajek, Društvo za kulturo, razumevanje in dialog Rozana, Dušan Tišma s.p., Etnografsko društvo Tržec, Branko Gerič, Petra Hazabent, HOPA d.o.o., Ilich d.o.o., James Fortune / Kavarna Royal, Kulturne ambasade, Kulturni inkubator, Kulturno društvo Center plesa, Lutkovno gledališče Maribor, Mednarodni festival računalniških umetnosti (MFRU), Mestna občina Maribor, Mladinski kulturni center Maribor (MKC), Muzej Narodne osvoboditve Maribor, Naturbio d.o.o., Diego Andrés Pardeilhan, Plesna izba Maribor, Luis Roldan, Metka Roner, Katrin Schumacher, Lucija Smoliš, son:DA, Studio 39 – Ivan Krepek & Jernej Žumer, Turistično društvo Maribor, Vlasta Veselko, Matjaž Wenzel, Zavod Udarnik,

Zavod uho: oko: Ženski nogometni klub Maribor, Živa dvorišča - *hvala za vso podporo in pomoč pri izvedbi projektov, nastalih v okviru umetniških rezidenc!*

/ Thank you for all your support and help with the projects created as part of the art residencies!

SobaZaGoste je projekt, ki poteka v partnerstvu zavodov Pekarna magdalenske mreže in Maribor 2012 - Evropska prestolnica kulture.

GuestRoomMaribor is a coproduction of Pekarna magdalenske mreže and Maribor 2012- European Capital of Culture.

Naslovница / Cover: Tetsushi Higashino v razstavišču Hladilnika, avtor fotografije: Matjaž Wenzel / Tetsushi Higashino in the exhibition place Hladilnika, photo by: Matjaž Wenzel

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