

Ne zgodi se ravno pogosto, da dve avtorski poetiki tako prežameta in nadgrajujeta ena drugo, kot se na tokratni razstavi *Praznine* Ervina Potočnika in Romana Makšeta. Prav tako ob skupni razstavi dveh kiparjev v prostoru redko najprej začutimo *Praznine* prostora. Pa vendarle smo tisti, ki poznamo Makšetov avtorski opus in spremljamo Potočnikovo ustvarjanje zadnjih let, prav takšno sinhroniteto, ki lahko bežnega opazovalca kaj hitro pelje v zmotno prepričanje, da gre zgolj za enega avtorja, tudi pričakovali. Tako Potočnik kot Makše sta diplomanta enega najpomembnejših predstavnikov sodobnega kiparstva pri nas, profesorja Luja Vodopivca, ki jima je prav gotovo odprl širok diapazon medija kiparstva kot tudi izbora materialov.

Umetniška izraznost Romana Makšeta se ves čas giblje v polju minimalističnega kiparstva, kjer kljub ciklu voluminoznih varjenih skulptur v železu, izvedenih desetletje nazaj in polnih arhetipskih simbolnih nastavkov, najdemo tudi Ervina Potočnika. Skupna razstava v Galeriji DLUL deluje izjemno sinhrono, v postavitvi pa izstopata predvsem geometrijsko zasnovan proporcionalni red elementov in asketskost beline, ki evocira na interpretativni okvir vzhodnjaških filozofij. V sredini prostora naletimo na instalacijo Romana Makšeta z izčiščeno pravokotno formo in pomenljivim naslovom *Relacije – Vrt*, ki opredeljuje ambientalno izkušnjo in korelacijske silnice z drugimi objekti na razstavi, kamor sovpadajo predvsem Potočnikove velike okrogle minimalistične reliefne poslikave. Makšetov vrt ima močan simbolični moment, ki se determinira v sosledju pomenov arhitektura – arheologija – arhe. Kot elementarno počelo kultivirane prostorske strukture, kateri je imanentno konstantno pre-urejanje (izkopavanje), kjer je do doumevanja globljih – izvornih pomenov potrebno izostriti način gledanja, saj ni dovolj zgolj pogled, temveč je nujen vpogled. Minimalistična zasnova, praznina kot elementarni del celostnega življenja in neločljiv geometrijski red so tiste prvine, ki gledalcu ob gibanju znotraj dajejo meditativno izkušnjo zenovskega vrta. Te dodatno na izkustveni ravni podkrepijo Potočnikovi reliefni objekti (membrane). Ob uzrtju najprej podajo izkušnjo umetnikove ritualne priprave slikarske površine z mache tehniko, ki jo lahko primerjamo s harmonijo urejenega vrta, ter formo kroga kot japonskim simbolom do-polnjene praznine (*enso*), ki hkrati zaobjema popolnost in praznino univerzuma, nenehno igro nastajanja in minevanja, medsebojnega vplivanja, ki ni racionalno omejeno, temveč odpira vse potencialne možnosti razodetja, ter na površini neskončno praznino beline, v kateri je hkrati neločljiv celoten univerzum. Ali kot je zapisal haiku pesnik in zen budistični menih Naitō Jōsō: »Polja, planine - vse je prekril sneg. Nič ni ostalo.« Nič ni ostalo, a venomer je vse tukaj, tanka črta ločnica ostro zareže v platna, krvavo rdeča ali komorno črna, meja ali pot? Oboje? Morda ve pič, daistični simbol lahкотnosti in osvoboditve zemeljskih bremen, ki kot silhueta spokojno čepi na njih, ko je morda tik pred tem sedela na veji nekoč cvetoče češnje, ki bo spet. Ali kot je zapisal japonski haiku pesnik Matsuo Bashō: »jesenski večer / na suhi veji / čepi vran.«

Poleg Potočnikovih krogov, kvadratnih diptihov in quadriptihov na stenah najdemo še nekaj visečih skulptur Romana Makšeta, izvedenih v duhu arte povera in Lucia Fontane. To je pomenljivo, saj je ravno Fontana z ustanovitvijo gibanja spacializem poudarjal vključevanje kategorij prostora, zvoka, gibanja in časa v umetnosti in kar je še bolj pomembno: naredil je fizični preboj materije (membrane). Tudi Makše je v svoje objekte/slike v duhu brezčasnosti naredil preboj in se podal na pot tam zadaj, tam čez – v kozmos. Majhne luknje, nanizane v pitagorejskem kozmičnem geometrijskem redu, so točke prehoda – praznine. Makše-Potočnikova umetniška instalacija nas tako vabi, da gremo ali se ustavimo, iščemo ali smo najdeni in v tišini sledimo poti praznine, tako kot je zapisala profesorica Maja Milčinski v svoji izjemni knjigi *Pot praznine in tišine*: »če človek išče Bistvo-Resnico o sebi in svetu, naj si bo pripravljen naložiti dolg in velik napor. Pripravljen naj bo na odpovedovanje, ki gre tako daleč, da se konec koncev znebi celo hrepenenja po resnici. To iskanje je nekaj drugega, kot sta nam znana (logično) razmišljanje in presojanje. Praznina je tista točka, kjer so ti utirjeni vzorci preseženi. Razsvetljenje, ki prevzame človeka ob tem, ne terjaja fizične odpovedi stvarnemu svetu. Svet uzre prevrednoten in iščoč, ga je sposoben sprejeti v njegovi prvotni predstavitvi, osvobodjenega dodatnih varljivih tančic.«

Goran Milovanović

It does not happen very often that two artistic poetics infuse and complement each other so perfectly as is the case with *The Voids* exhibition by Ervin Potočnik and Roman Makše. The same as it is exceedingly rare for *The Voids* to be the first thing perceived at the joint exhibition of two sculptors. And yet, those who know Makše's oeuvre and are familiar with Potočnik's artwork over the recent years, might anticipate this exact synchronicity that could easily mislead an inattentive viewer into thinking that we deal with a solo exhibition. Both Potočnik and Makše graduated with one of the preeminent representatives of modern sculpture in Slovenia, Professor Lujo Vodopivec, who undoubtedly introduced to them all the potential of sculpture in terms of the medium itself as well as in terms of the choice of materials. The expressive power of Roman Makše's art constantly moves in the field of minimalist sculpture – despite a series of monumental, welded sculptures in iron, created a decade ago and charged with archetypal symbols – that is also close to Ervin Potočnik. A joint exhibition at the DLUL Gallery is very synchronous, with a distinctive geometrical composition of proportional elements and ascetic whiteness that evokes the interpretative frame of Eastern philosophies. It is centred around the installation of a pure rectangular form by Roman Makše with a telling title *Relacije – Vrt* (Relations – Garden), which defines ambient experience and correlates with other objects at the exhibition, in particular Potočnik's large and round minimalistic reliefs. Makše's garden implicates strong symbolism determined in the sequence of the meanings of architecture – archaeology – arche. As an elementary first principle of cultivated spatial structure with its immanent and constant re-arrangement (excavation), where deeper (original) meanings cannot be apprehended unless one really focuses. In fact, to just see is not good enough, it takes an insight. A minimalist design, the void as an elementary part of complete immersion and inseparable geometric order are the elements that give a viewer a meditative experience of a zen garden. At the experiential level, these elements are further supported by Potočnik's relief objects (membranes). When seen, they first communicate the experience of the artist's ritual preparation of the painting surface with the paper mache technique, easily compared to the harmony of a carefully arranged garden, and the form of circle as the Japanese symbol of absolute fullness in emptiness (*enso*), simultaneously engendering perfection and void of the universe, the cyclical nature of existence, interdependence that is not bound by rationality but rather opens up all potentials of enlightenment, and, on the surface, the infinite emptiness of whiteness that, at the same time, embraces the entire universe. Or – in the words of the haiku writer and Zen Buddhist monk Naitō Jōsō: *Mountains and plains / all are taken by the snow -- / nothing remains*. Nothing remains, and yet everything is here all the time; a thin dividing line cutting sharply in the canvas, bloody red or pitch-black, a border or a path? Both? A Taoist symbol of lightness and liberation from terrestrial constraints – perhaps a bird would know. Its silhouette perching peacefully on canvas, whilst a moment ago, it might have been sitting on a branch of a cherry tree that once blossomed and will blossom again. Or, as put by another Japanese haiku poet Matsuo Bashō: *On a withered branch / a crow had alighted / nightfall in autumn*. In addition to Potočnik's circles, square diptychs and quadriptychs, Roman Makše's sculptures inspired by Arte Povera and Lucio Fontana are suspended from the walls. This is suggestive because Fontana, the founder of Spatialism, advocated the amalgamation of space, sound, motion, time, and art, and – what is even more significant – he physically broke matter (the membrane of two-dimensionality). In the spirit of timelessness, Makše too broke through his objects/paintings to investigate what is behind and beyond – the cosmos. Small holes arranged in the Pythagorean cosmic geometrical order are the points of transition – the voids. Makše-Potočnik's art installation invites us to either go or stay, search or be found, and follow the path of void in silence, as Professor Maja Milčinski wrote in her amazing book *Pot praznine in tišine* (The Path of Void and Silence): *If a man is searching for the Essence-Truth about himself and the world, he should be prepared to put in a long and excruciating effort. He better be willing to sacrifice to the point of eventually letting go of the desire for truth itself. A search like this has little, if anything, to do with 'regular' (logical) thinking and judging. Void is the point that reaches beyond these entrenched patterns. The enlightenment experienced does not require renunciation of the material world. Instead, the view of the world is reevaluated, and the seeker is able to accept it in its original form, free of superfluous veils of deception.*

Goran Milovanović

Izdajatelj: Društvo likovnih umetnikov Ljubljana, Breg 22, 1000 Ljubljana / zanj: Mojca Zlokarnik / Organizacija razstave: DLUL / Koordinacija razstave: Mojca Zlokarnik / Besedilo: Goran Milovanović / Prevod: Melita Silič / Lektura: Barbara Jurič / Oblikovna zasnova: Društvo Visart / Oblikovanje: Darja Malarič / Tisk: AeroPrint, Ljubljana / Naklada: 120 izvodov / Slovenija, Ljubljana 2021  
Delovni čas galerije: od torika do petka od 10. do 18. ure / ponedeljek, sobota, nedelja od 10. do 14. ure.  
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**ROMAN MAKŠE** (1963, Ljubljana) je študiral kiparstvo na Akademiji za likovno umetnost in oblikovanje Univerze v Ljubljani pri profesorjih Dragu Tršarju, Dušanu Tršarju in Luju Vodopivcu ter diplomiral leta 1989 pri prof. Luju Vodopivcu. 1994 je končal podiplomski študij kiparstva na isti akademiji – kiparski del prav tako pri prof. Luju Vodopivcu, teoretični pa pri prof. Tomažu Brejcu. Od leta 2001 je zaposlen kot profesor za področje kiparstva na Oddelku za likovno pedagogiko Pedagoške fakultete Univerze v Ljubljani. Leta 2010 je bil izvoljen v naziv redni profesor za kiparstvo. Razstavljal je v Sloveniji, na področju bivše Jugoslavije, Avstriji, Italiji, Nemčiji, Litvi, na Nizozemskem in v ZDA. Njegova dela so vključena v zbirke v Sloveniji in tujini. Izvedel je več stalnih kiparskih del na prostem. Leta 2017 je izšla monografija o njegovem umetniškem delu, poimenovana po samostojni razstavi v Galeriji ŠKUC (1991) z naslovom *Objekti / Prazno / Gledalec*. Prejel je številna priznanja, med drugimi: 1995 na 12. mednarodnem bienalu male plastike v Murski Soboti, 1994 fundacije Pollock-Krasner v New Yorku in 1987 Študentsko Prešernovo nagrado za kiparstvo ALUO v Ljubljani. Od leta 1989 je član DLUL, od 2009 pa mednarodne mreže Sculpture Network.

**ROMAN MAKŠE** (1963, Ljubljana) studied sculpture at the Academy of Fine Arts and Design in Ljubljana under professors Drago Tršar, Dušan Tršar and Lujo Vodopivec, graduating in 1989 under the supervision of Professor Vodopivec. He completed his post-graduate studies in 1994, sculpture with Prof Vodopivec and theory with Prof Tomaž Brejc. Since 2001, he has been teaching sculpture at the Department of Art Pedagogy, Faculty of Education in Ljubljana, where he was promoted to full professor in 2010. He held exhibitions in Slovenia, the territory of former Yugoslavia, as well as Austria, Italy, Germany, Lithuania, the Netherlands, and the USA. His works are included in collections both at home and abroad, and he has also completed several open-air sculptures. A monograph on his artwork, published in 2017, is named after his solo exhibition at the ŠKUC Gallery (1991) entitled *Objekti / Prazno / Gledalec*. Makše received several awards, including the Student Prešeren Award for sculpture at ALUO in Ljubljana (1987), the award at the 12th International Biennial of Small Sculpture in Murska Sobota (1991), and the Pollock-Krasner Foundation Award in New York (1994). He has been a member of DLUL since 1989, and a member of the international Sculpture Network since 2009.

**ERVIN POTOČNIK** (1957, Celje) je leta 1990 vpisal študij kiparstva na Akademiji za likovno umetnost in oblikovanje Univerze v Ljubljani, kjer je tudi magistriral. V času študija je prejel študentsko Prešernovo nagrado. Po končanem študiju kiparstva pri prof. Luju Vodopivcu je svojo ustvarjalno energijo posvetil oblikovanju monumentalnih kipov iz železa, ki odražajo izjemno poznavanje zahtevnega materiala ter so vsebinsko in konceptualno domišljena. Te skulpture je med drugim predstavil na samostojnih razstavah v Knežjem dvorcu v Celju in Lapidariju Galerije Božidar Jakac, Kostanjevica na Krki. V zadnjem času je bila odmevna njegova prostorsko specifična postavitev slik na papirju na skupinski razstavi *Tukaj. Nekoč in danes* v Dvorcu Novo Celje (2019) in samostojna razstava *Prinašalci* v Bežigrasjski galeriji 2 (2020).

**ERVIN POTOČNIK** (1957, Celje) enrolled in sculpture studies at the Academy of Fine Arts and Design in Ljubljana in 1990, where he also took his master's degree. During his studies under Professor Luj Vodopivec, he received the Student Prešeren Award. After leaving the Academy, he dedicated his creative energy to monumental iron sculptures that in addition to proficient knowledge of this demanding medium also reflect attention to detail in terms of content and concept. Among others, he displayed these sculptures at solo exhibitions in the Prince's Mansion in Celje and the Lapidarium of Božidar Jakac Art Museum, Kostanjevica na Krki. Recently, his site-specific installation of works on paper at the group exhibition *Tukaj. Nekoč in danes* in Dvorec Novo Celje (2019) and his solo exhibition *Prinašalci* (Messengers) at the Bežigrad Gallery 2 (2020) were widely acclaimed.

Roman Makše, Ervin Potočnik

# PRAZNINE THE VOIDS

Vabljeni na razstavo,  
ki bo na ogled od srede, 3. februarja 2021,  
v Galeriji DLUL, Breg 22, Ljubljana.

Razstava bo na ogled do 7. marca 2021.

The exhibition will be on display until 7 March 2021.





**Ervin Potočnik**, *Velika plitvina / A Great Shallow*, 2019, akril na kaširanem platnu / acrylic on laminated canvas, premer 175 cm / diameter 175 cm



Roman Makše, Ervin Potočnik

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**Roman Makše**, *Relacije-Vrt / Relations – Garden*, 2020, les, odpadni gradbeni material, zemlja, terakota, mavec, tkanina, spone / wood, waste construction material, earth, terracotta, plaster, fabric, clamps, foto / photo: Roman Makše

