

Telo se vedno znova sooča s podobnimi izkušnjami, kot so čas, prostor, minevanje, spreminjanje, enakost, različnost. Ustvarjalka **Katja Oblak** jih zaobjema v svojih kiparskih podobah. Skozi akt ustvarjanja se razvija kot oblikovalka svojih lastnih podob in hkrati kot kraj podob, saj zasedajo najprej svoje lastno in nato tudi obče telo. Nanje torej lahko gledamo kot na medije spoznavanja najrazličnejših čutnih in miselnih sistemov; njihov namen je tako konkretizacija kot simbolizacija izkušnje sveta in v primeru razstavljanja predvsem reprezentacija, saj je prav gledalec tisti, ki dokončno sprejema podobe, jih oživi in umesti v osebno izkušnjo. Akademsko kiparka Katja Oblak se posveča raziskovanju telesa in telesnosti, zanimajo jo razmerja med figuro in prostorom, razmerja med gibom in figuro kot nosilcem giba ter ponovno prostorom. Na tokratni prostorski postavitvi v galeriji Veselov vrt umetnica svoje delo predstavi izrazito povezano z naravo, saj so glavni akterji umetniškega projekta bori. Postavitev z naslovom **Naj kod zasadim bore, 2021** je avtoričin poklon borom in gozdovom v ljubljanski okolici, Beli krajini in tudi na Krasu, saj do njega čuti nekaj posebnega. Predvsem pa je to velik poklon črnemu boru, avtohtonemu drevesu, ki zaznamuje Kras s svojo lepoto, veličino in posebno, predvsem s čustvi nabito naravno poetiko. Bor je drevo, ki se razrašča tam, kjer so tla bolj suha, iztrošena, torej takšna, kjer mnoga druga drevesa nikakor ne uspevajo. Bor je trdoživ in pooseblja primorskega človeka, ki se je moral na zahtevni zemlji vedno boriti za preživetje. Večplastno identiteto Krasa je z bori v svojih pesmih povezoval tudi Srečko Kosovel: *”Bori, bori, temni bori / kakor stražniki pod goro / preko kamenite gmajne / težko, trudno šepetajo.”* zapiše v pesmi *Bori*. Na razstavi bodo zasajene borove mladike, saj kiparko ob vsem tem zanima osebna izkušnja z bližino drevesa, torej njen osebni odnos do bora, njegovega pomena, ki je povezan s telesom na mnogo nivojih. Na primer drevesno lubje v povezavi s človeško kožo kot največjim organom tako drevesa samega kot tudi človeka. Najmočnejše pa so kiparko pritegnile lastnosti drevesa, kot so stabilnost, trdnost in globoka ukoreninjenost v zemljo, kar se da primerjati s človeškim telesom in predvsem njegovim medeničnim delom, saj tudi medenica pomeni osrednji del stabilnosti človeškega telesa, pri ženski pa tisti prostor, kjer se razvija plod, ustvarja rojstvo. Tako kot bori sami obnavljajo plodnost tal, ima podobno tudi človeško telo v medeničnem dnu potencial plodnosti in novega rojstva. In ker je medenična kost sestavljena iz dveh delov, ožjega spodnjega in širšega zgornjega dela, je kiparka oblikovala tudi glinene posode v velikosti medeničnega obroča, vanje pa je odtisnila borovo lubje, semena, iglice, vejice in tudi storže. V tem delu procesa oblikovanja tega projekta, torej odtiskovanja posod v glino, je povabila k sodelovanju **Julijo Pečnikar**, mlado, prodorno plesalko, prijateljico narave. Ob odprtju razstave bo Julija izvedla gibalni preformans, ki bo povezal živo, gibljivo telo z drevesom, oziroma drevesom kot kipom znotraj tokratne postavitve. Umetnici želita s preprosto prostorsko postavitvijo na Veselovem vrtu osvetliti pomen vezi med drevesi in ljudmi ter s kiparsko gibalno govorico prispevati droben klic k naravi.

Sarival Sosič

The body is repeatedly confronted with similar experiences, such as time, space, passing, changing, sameness, diversity. The artist **Katja Oblak** embraces these experiences in her sculptural images. Through the act of creation, the artist is developing as a designer of her own images and at the same time as a place of images, as they occupy first their own and then the common body. Images can therefore be seen as the media for learning about various sensory and mental systems, and their purpose is concretization and symbolization of the experience of the world and in the case of exhibiting, mainly representation, as the viewer is the one who finally accepts images, brings them to life and places them in his or her personal experience. The academy-trained sculptor Katja Oblak is dedicated to the study of body and corporeality, she is interested in the relationship between figure and space, the relation between movement and figure as a carrier of movement and again space. At the present spatial installation in the Veselov vrt Gallery, the artist will present her work in a distinct connection with nature, as the main actors in the art project are pine trees. The installation entitled **Shall I Plant Some Pine Trees Here, 2021** is the author's homage to pine trees and forests in the Ljubljana area, in Bela krajina and the Karst, as she has special feelings towards the latter. Above all, this is a great tribute to the black pine, an autochthonous tree that characterizes the Karst with its beauty, grandeur and a distinct, emotionally charged natural poetics. Pine trees grow where the soil is dry, worn out, where many other trees do not thrive at all. The pine is a hardy tree and embodies the littoral man who always had to fight to survive on demanding land. Srečko Kosovel also associated the multi-layered identity of the Karst with pine trees in his poems: *”Pine trees, pine trees, dark pine trees / like guards under the mountain / across the rocky common / they whisper hard, weary.”* These are the lines from Kosovel's poem *Pine Trees*. Pine saplings will be planted at the exhibition, as the sculptor is interested in the personal experience of being close to the tree, that is, her personal attitude towards the pine tree, its meaning, which is connected with the body on many levels. For instance, tree bark in connection with human skin as the largest organ of both the tree itself as well as man. The sculptor was most attracted by the properties of the tree, such as stability, strength and deep rootedness in the ground, which can be compared to the human body and especially its pelvic part, as the pelvis is also the central part of the stability of the human body and in women, it is the place where the fetus develops, where new life is created. Just as pine trees restore soil fertility, so does the human body have the potential for fertility and new birth in the pelvic floor. And because the pelvic bone consists of two parts, a narrower lower part and a wider upper part, the sculptor also shaped the clay pots in the size of the pelvic ring, in which she imprinted pine bark, seeds, needles, twigs and even cones. In this part of the process of designing the project, i.e. imprinting the pots in clay, she invited Julija Pečnikar, a young, penetrating dancer, a friend of nature, to participate. At the opening of the exhibition, Julija will carry out a movement performance, which will connect a living, moving body with the tree, in other words the tree as a statue within this installation. With a simple spatial installation in Veselov vrt, the artists want to shed light on the importance of the connection between trees and people, and to contribute a small call to nature with a sculptural movement language.

Sarival Sosič

Podporniki projekta: **Viktorija Pečnikar Oblak**, *organizacija borovih sadik*, **Martin Šegina**, *pomoč pri delu s presaditvijo sadik za čas razstave*, **Drevesnica Štivan in Drevesnica Omorika** – *izposoja mladik za čas razstave*, **Atelje SEM in RC Ribnica** – *žganje glinenih posod*. Ob razstavi se umetnica zahvaljuje: **Juliju Borštniku**, **Vesni Krmelj**, **dr. Barbari Murovec in dr. Robertu Brusu**, *za pogovore in posvete ob nastajanju razstave*, *ter kustosu dr. Sarivalu Sosiču* *za povabilo k sodelovanju in podporo ob nastajanju razstave*.

Project supporters: **Viktorija Pečnikar Oblak**, *organization of pine saplings*, **Martin Šegina**, *help with transplanting the saplings for the time of the exhibition*, **Drevesnica Štivan and Drevesnica Omorika** – *rental of saplings for the time of the exhibition*, **Atelje SEM and RC Ribnica** – *firing clay pots*. On the occasion of the exhibition, the artist thanks **Julij Borštnik**, **Vesna Krmelj**, **Dr. Barbara Murovec and Dr. Robert Brus** *for the conversations and consultations during the preparation of the exhibition and the curator Dr. Sarival Sosič for the invitation to participate and support during the creation of the exhibition*.

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<https://www.facebook.com/dlul.drustvo.si> / www.dlul-drustvo.si / info@dlul-drustvo.si / +386 1 434 9465
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KATJA OBLAK (1975) je leta 2008 na Akademiji za likovno umetnost in oblikovanje v Ljubljani diplomirala iz kiparstva, leta 2016 je zaključila tudi andragoško-pedagoško izobrazbo na Filozofski fakulteti v Ljubljani. Tako v kiparstvu kot teoriji se posveča prostoru in percepciji telesa. Vsebinsko pogosto izhaja iz osnovnih eksistencialnih elementov, njen redni vir navdiha in delovnega fokusa je narava. V svojih projektih običajno išče vsebinam ustrezna vzdušja, ki jih izvede s prostorskimi postavitvami. Pri delu so ji blizu predvsem papir, glina in kamen. Posega tudi na področje umetniškega performansa (gib, ples butoh, zvok) in poezije. Pogosto sodeluje z ustvarjalci z drugih področij umetnosti in znanosti. Je članica DLUL. Za svoje delo je prejela več priznanj. Deluje kot samozaposlena na področju kulture in se v okviru vizualne umetnosti posveča tudi pedgoškemu delu. Razstavlja doma in v tujini.

KATJA OBLAK (1975) graduated in sculpture at the Academy of Fine Arts and Design in Ljubljana in 2008. In 2016, she also obtained pedagogical-andragogical education at the Faculty of Arts in Ljubljana. Both in sculpture and theory, she focuses on space and body perception. In terms of content, she frequently derives from basic existential elements, and her regular source of inspiration and work focus is nature. In her projects, the artist usually seeks content-appropriate atmospheres, which she creates with spatial installations. She is fond of using paper, clay and stone in her artworks. Oblak also engages in artistic performance (movement, butoh dance, sound) and poetry. She often collaborates with creators from other fields of art and science. She is a member of the Ljubljana Fine Artists Society (DLUL). She has received several recognitions for her work. She is self-employed in the field of culture and also dedicates herself to pedagogical work in the framework of visual arts. She exhibits at home and abroad.

JULIJA PEČNIKAR (1995) je plesalka. Svoje prve gibalne izkušnje je pridobila preko juda in se kasneje srečala s sodobnim plesom na SVŠGL v Ljubljani. Po zaključenem šolanju na umetniški gimnaziji, smer sodobni ples, je nadaljevala izobraževanje na Budapest Contemporary Dance Academy, kjer je junija 2019 diplomirala. Sodelovala je z domačimi in tujimi koreografi: Vita Osojnik, Urška Vohar, Jan Rozman, Molnár Csaba, Marco Torrice, Adrienn Hód, Tamás Bakó, Viktor Szeri, Tijen Lawton. Zanima jo ustvarjalni gib v širšem pomenu, prisotnosti in odzivnosti telesa ter prepoznavanje in prevajanje gibalnih izrazov. Trenutno deluje v Ljubljani in Budimpešti.

JULIJA PEČNIKAR (1995) is a dancer. She gained her first experience with movement through judo and later contemporary dance at the Secondary Preschool Education, Grammar School and Performing Arts Grammar School Ljubljana (SVŠGL). After finishing the Performing Arts Grammar School, majoring in contemporary dance, she continued her education at the Budapest Contemporary Dance Academy, where she graduated in June 2019. She has collaborated with Slovenian and foreign choreographers: Vita Osojnik, Urška Vohar, Jan Rozman, Molnár Csaba, Marco Torrice, Adrienn Hód, Tamás Bakó, Viktor Szeri, Tijen Lawton. She is interested in creative movement in a broader sense, the presence and responsiveness of the body, and the recognition and translation of movement expressions. She currently operates in Ljubljana and Budapest.

KATJA OBLAK

z JULIJO PEČNIKAR / with JULIJA PEČNIKAR

NAJ KOD ZASADIM BORE SHALL I PLANT SOME PINE TREES HERE

Prostorska postavitve, bori, glina, gibalni performans /
Spatial installation, pine trees, clay, movement performance

Vabljeni na odprtje razstave, ki bo v sredo, 29. septembra 2021 ob 19. uri
v Galeriji Veselov vrt, Komenskega 8, Ljubljana.

*We invite you to the opening of the exhibition, which will be on Wednesday,
29 September 2021 at 7 p.m., in the Veselov vrt Gallery, Komenskega 8, Ljubljana.*



KATJA OBLAK
z JULIJO PEČNIKAR / with JULIJA PEČNIKAR

NAJ KOD ZASADIM BORE SHALL I PLANT SOME PINE TREES HERE

Prostorska postavitev, 2021, mladike borov, žgane glinene posode, zemlja, gibalni performans ob otvoritvi /
Spatial installation, 2021, pine saplings, fired clay pots, soil, movement performance at the opening

Galerija Veselov vrt, Komenskega 8, Ljubljana

Razstava bo na ogled od 29. septembra do 24. oktobra 2021.
The exhibition will be on display from 29 September until 24 October 2021.



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