

Miha Vipotnik **Žovneški iz dežele, Kijeni Saaneckh People from Elsewhere**

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Celo noč je ostala križarsko vojska v bojnem redu. Zjutraj se je privlekla gosta megla od Donave in Save in je zavila ves krščanski tabor v svoji sivi plašč. KO se je okoli desete ure, po solčnih žarkih preganjala, jela dvigati, zagledajo kristjani pred seboj Turka ko listja in trave, ki se je čez noč utaboril in utrdil po nasprotnih gričih. Med nasprotnikoma ni bilo več prostora, kakor ga je dajala precej ozka dolinica, ki se je razprostirala med obema srditima vojskama. Turki so od daleč obkladali kristjane grdo z gjaverskimi psi.

»Le pridite nam pod roke, vas bomo že zdelali, kakor se spodobi! Naše sablje so jako željne krvi, katere že dolgo niso pile!« Tako psovanje je križarje tako razkačilo, da so nestrpno čakali znamenja za pričetek boja, kar je Sibirski vedno odlašal. Predobro namreč je poznal izkušeni vojskovodja turško bojno lokavost in se je skrbno čuval, napasti jih v utrujenem taboru. Žakal je torej toliko časa miren v lastnem taboru, da so se jeli Turki z utrujenih gričev spuščati v dolino, kjer je bilo kmalu vse polno. Strašno zaženo svoj bojni krik »Allah, Allah!« - in uprav, ko se razdeli križarska vojska v posamezne čete za naskok, zapojkajo križarjeke trombente in bobni.

Mlinarjev Janez in za njim drugi teharski fanti spodbodejo svoje čile konje in dero v taboru enako nasprotnika. Naravnost se trelo so namerili. Prozen boji prav mesarsko klanja se je vnelo na vseh straneh, kajti globoko sta se zajedli krščanska in turška vojska ena v drugo. Nebežna meja ni bila več med njima. Tukaj so priapole visoko v zraku zastave s križanim

Izveličariem, ondi pa se je svetil polumesec. Tu so se lesketale svetle čelade in železni oklepi v jutranjem soncu, ondi pa se je utrinjalo dragoceno kamenje po turbanih in pasovih. Tu so klicali sveto ime Jezusovo, ondi pa svojega preroka Mohameda.

Najspretniji je bil Mlinarjev Janez na velikem svojem Zelenku s teharskim praporom, na katerem sta bili videti dve zvezdi. Kamorkoli je segel njegov meč, mu je bila ovita turška glava.

Celo janičari, gróza in trepet vsega krščanstva, se ga plaho gibljejo. Kakor črtalo po ledini, tako je v turški vojski razdo (st. 115) na njim pa teharski fantje drug za drugim vedno bolj na široko. Kmalu je bila mala jedroviča teharska. Črta, kakor se majedro purnsko vojsko, da jo razkolje na dvoje. Kakor uniči mlinski kamen, prazen tekoč, samega sebe, teroč in drgnoč se ob tovariša pod njim ležečega, tako bi se bili tudi tukaj obe vojski druga drugo.

»Ne oklevaj dalje, reci, kaj mi je storiti in storila bom.«

Janez vjame Marjetico za roko in oba stopita nekoliko na stran za lipovje. »Marjetica!« prične Janez poluglasno ter ji pogleda globoko v oči, »prisilila si me, da ti odkrijem svoje srce. Že tudi se ne najdem, da bi se mi takoj zacelila rana, ki je že več časa posim tu. Je notri v srcu vendar ni nepogóče, da mi bolečina vsaj za trenutek poneha, ako se ti iz celega srca zaupam. Jaz te ljubim, dekle drago, kakor angelci Boga, kakor zemlja ljubi sonce, roža mojega srca! Vidiš, ljubica moja, v teh kratkih besedah sem ti dopovedal vse, kar sem že dolgo, dolgo časa prikrvil pred drugimi globoko v srcu. Sladke so moje bolečine, ki jih čuti moje srce, ako se le domislim tebe, v sladko čut se mi spremene mahoma, kadar mi je prilika videti te ali še celo par besed spregovoriti s taboj. Ne moreš mi verjeti, kako nepopisljivo, kako nedopovedljivo da te imam rad, Marjetica!«

Nauki: st. 43

1. Ne ženi se na lepo lice, če ni obrobiljeno s cekini.

»Ne pozabi, grdin, kdo si ti in kdo sem jaz.«

»Kajne, Marjetica, da me imaš tudi ti nekoliko rada? Je-li, da je res, da se ne motim v sladki nadi? Molčiš? Govori, rožica mojega življenja, a govori in razodeni mi še nocoj, ali je moj up prazen, ali pa se smem prištevati med najsrečnejše ljudi na zemlji! Žuješ, Marjetica, še nocoj, da, prav v tem-le svetem trenutku, ko gledajo na naju semkaj doli angelci božji iz svetlih zvezdic, hočem iz tvojih ust slišati, česa se mi je nadejati, česa bati. Govori torej, luba moja, govori!« Janez jo prime z desnico okoli pasu in laško potegne nase. Močje nagne zulo dekletovo raskomil obraz te in sloni plavolas glavo na kipeče prsi. Izza hrvaške meje so pa šinili med žarki hrede luče ter se razlili po njih obličji. Pod joni očeh in srčno mlado dvojico upehni kipečih srca.

Si živ in ljubiš še?... Jaz sem ležala v grobu za temi durmi.

»Janez, moj Janez, tudi jaz te ljubim, ljubim že dolgo časa in te bom ljubila, dokler bodo naši fantje ukali in nosili šopke za klobukom tebe, edino tebe samega, zvesto in gorače. Kakor znajo slovensko dekle ljubiti ženina. Tebe in nikogar drugega!«

Otzhanash kher sy vn



Miha Vipotnik: Žovneški iz dežele, ki jeni **Umetnikov poskus interpretacije zgodovine najpomembnejše plemiške rodbine na Slovenskem in ujeti stanje duha mesta Celje** Matija Plevnik 9. novembra letos (2006) je minilo 550 let odkar je v zaroti pod mečem padel zadnji celjski knez Ulrik II. S tem dejanjem je propadla zadnja velika dinastija, ki je imela sedež na slovenskih tleh in bila obenem na najvišji ravni vpeta v evropsko politiko. Zgodovina Celjskih ima vse elemente, ki so potrebni za kvaliteten filmski scenarij: vzpon, blišč, slavo, nenehno akcijo, spletke in zarote, nesrečno ljubezen in tragičen konec. Zato tudi ni presenetljivo, da je zgodovina te znamenite rodbine privlačila in še privlači ustvarjalce z različnih področij.

Izvor te plemiške rodbine ni znan. Glede na prve arhivske omembe ok. Leta 1130, gre sklepati, da so bili iz vrst svobodnih plemičev. Domneva se, da naj bi bili stranska veja visokega bavarskega plemstva. Njihova alodialna posest (dedna zemljiška posest brez obveznosti) je bila povezana in strnjena. Zajemala je ozemlje srednje Savinjske doline. Temeljnega pomena pri Žovneških (Celjskih) je bila prav zaokrožena celota posesti, ki je bila pri posestvih drugih plemičev prej izjema kot pravilo. Med brati je bila sklenjena pogodba, ki je dovoljevala zgolj medsebojno dedovanje. Žovneški (v virih izpričani tudi kot »od Saunije« in Lemberški) so svojo posest in z njo povezano moč naglo in vztrajno širili. Imeli so patronat nad braslovško župnijo, bili pa so tudi odvetniki benediktinskega samostana v Gornjem Gradu, kmalu pa so pridobili v fevd krško škofijo Lemberg. Svojo moč so dodatno večali še s porokami s pomembnim plemstvom, med katerimi ima veliko vlogo dvojna zakonska zveza z Vovbržani. Ko so slednji izumrli je na osnovi dedne pogodbe Žovneškim pripadala njihova posest s Celjem na čelu, ki kmalu postane upravni sedež družine.

Na začetku 14. stoletja so postali vazali Habsburžanov, na ta način pa se je njihova vloga samo še okrepila, saj so imeli močno najemniško vojsko, ki jim je omogočala lepe in stalne dohodke. Herman I. Celjski je vzel za ženo Katarino, hčerko bosanskega bana Stjepana II. Kotoromaniča. Viljem Celjski pa se poroči z Ano, hčerko poljskega kralja Kazimira Velikega. Poroki sta politični ugled hiše Celjskih še dodatno utrdili. Leta 1372 jih je Karel IV. Luksemburški, ko so Habsburžani končno privolili, povzdignil (vnovič) v državne grofe Celjske.

Po letu 1385 prevzame krmilo družine Herman II. Celjski, ki s svojo daljnosežno spretno politiko Celjske postavi ob bok evropskim vladarskim rodbinam. Odločilnega pomena v njegovi polstoletni vladavini je bila bitka pri Nikopolju leta 1396, kjer je rešil življenje ogrskemu kralju Sigismundu, bodočemu češkemu, nemškemu kralju in rimsko nemškemu cesarju. Postane cesarjev svetovalec, zaupnik, odposlanec in član elitnega Zmajevega reda. Kot nagrado Celjski občutno razširijo svoja ozemlja na Slovenskem, Hrvaškem in v Slavoniji. Medsebojna naklonjenost kralja in Hermana je tako globoka, da Herman leta 1406 oženi svojo hčerko Barbaro s Sigismundom. Barbara Celjska ima v zgodovini velik pomen. Ta zelo izobražena ženska, versko strpna, je bila ena izmed prvih znanstvenic (astrologija, alkemija), kot taka je predstavljala tip protorenesančnega človeka. Ker postajajo ozemlja na današnjem Hrvaškem pomembna, poroči leta 1405 Herman II. svojega sina Friderika II. z Elizabeto Frankopanko.

Vpliv v notranjeavstrijskih deželah še povečajo s pridobljeno dediščino izumrle dinastije Ortenburžanov (l. 1418), kamor sodijo številna posestva na Dolenjskem, Gorenjskem, Koroškem in Notranjskem. Friderik II. se po smrti prve žene (domnevno naj bi ji sodil Friderik sam) brez očetovega privoljenja poroči z Veroniko Deseniško, hčerko manjšega, nepomembnega zagorskega plemiča. Herman II. svojega sina zapre, njegovo drugo ženo pa ukaže utopiti. Zaradi nesrečnih smrti Hermanovih ostalih treh sinov je ta primoran Friderika osvoboditi in ga počasi uvajati kot naslednika, kljub temu, da zamera ni bila nikdar pozabljena.

Vsem družinskim peripetijam navkljub, se hiša Celjskih ni zadovoljila z grofovskih nazivom, zato so merili še višje, k nazivu državnih knezov. Prosto pot do imenovanja v kneze jim omogoči gesta Habsburžana Ernesta Železnega, ko se ta leta 1423, na pobudo cesarja Sigismunda odreče oblasti nad Celjskimi. Povišanje v državne kneze se je zgodilo leto dni po smrti Hermana II., leta 1436. Frideriku II. in Ulriku II. je kot knezoma pripadala pravica do kovanja denarja, izkoriščanja rud in pravico do ograjnega sodišča. Postali so enakopravni Habsburžanom, z njimi sklenejo medsebojno dedno pogodbo (1443). Ulrik II. se leta 1430 z mogočnim in razkošnim spremstvom odpravi na romanje v Santiago de Compostela, eno izmed treh najpomembnejših božjepotnih središč v krščanstvu. Da je bilo potovanje tudi velikega političnega pomena pričajo kronike kastiljskih kraljev, ki poročajo o tem obisku. Leta 1451 podeli Friderik II. Celju mestne pravice.

Celjski so vedno močneje stremeli k oblasti v posameznih deželah. V kraljevini Madžarski so bili državni baroni, bili so hrvaški, slavonski in dalmatinski bani, zato so marsikje mešali štrene. To vmešavanje je pri »domačem« plemstvu sprožalo val odpora, ki končno privede do zarote Hunyadijev in posledično do Smrti Ulrika II. leta 1456 v Beogradu. S smrtjo kneza Celjskega se začnejo bitke za ogromno dediščino. Zanj so se potegovali Katarina (Ulrikova žena), Goriški grofje, Ladislav Posmrtnik (ogrski kralj) in Habsburžan Friderik III. Slednji na osnovi veljavne dedne pogodbe prevzame celotno premoženje Celjskih.

Poleg političnega pomena imajo Celjski velik pomen v likovni umetnosti. Vzponom k vrhovom oblasti, so svoj ugled kot meceni utrjevali tudi na področju umetnosti. Prav likovna umetnost je še zadnji ostanek, ki priča o veličini dinastije Celjskih. Znamenja svoje mogočnosti so v obliki heraldičnih znamenj pustili na marsikaterem sakralnem objektu. Kot dobrotniki kartuzijskega reda so precej podpirali kartuziji Žiče in Jurklošter, svojo dobroto so izkazovali tudi celjskemu minoritskemu samostanu. Posebno mesto zavzema ustanovitev kartuzije Pleterje (začetek gradnje 1403), ki je bila namenjena za zadnji počitek Hermana II.

Še posebno okoli leta 1400, ko se umetnostni spomeniki, deležni njihovega mecenstva zgostijo, je njihova stilna govorica sorodna širšemu evropskemu prostoru (Dunaj, Praga, Straßengel), kar kaže na tesne stike z veljaki srednjeevropskega prostora in posledično na poslušnost za likovno kvaliteto svojega časa. Izrednega pomena je kapela žalostne Matere božje v opatijski cerkvi sv. Danijela. Vsi njeni kvalitetni posamezni elementi se skladajo v čudovito celostno umetnino – zasebno kapelo Celjskih. Izpostaviti velja še skupno ustanovo visokega štajerskega plemstva, romarsko cerkev na Ptujski gori s t. i. Celjskim oltarjem in kiparsko skupino Marijinega oznanjenja, cerkev sv. Ruperta v Šentrupertu na Dolenjskem. Od profanih stavb opozarja na ambicioznost, mogočnost in ošabnost predvsem Knežji dvorec. S svojimi šilastoločnimi okni, ki so bili na profanih stavbah velika redkost, križnorebrasto obokano zasebno kapelo in načrtno vstavljeno polnoplastično antično žensko figuro v srednjeveško zidovje, se v poznogotsko občutenje prostora vmeša duh humanizma in renesanse. Ta dva pojava sta bila verjetno posledica spokorniškega romanja Friderika II. v Rim, na poti tja se je verjetno seznanil z novima kulturnima smernicama – renesanso in humanizmom. Slednja sta se poleg knežje palače od slovenskih mest dotaknila le še Trsta. Kot zanimivost je treba dodati, da z zatonom Celjskih in posledično njihovih gradbenih ambicij, ni na celjskem območju vse do 20. stoletja zrasla niti ena vidnejša arhitektura, tako profana kot sakralna, ki bi bila opaznejša v slovenskem prostoru, kaj šele v evropskem.

Zgoraj napisani, zgolj površinski zgodovinski oris moramo nujno upoštevati kot osrednje izhodišče interdisciplinarnega projekta Mihe Vipotnika. Pri njegovem tokratnem ustvarjanju velja izpostaviti štiri odločilne dejavnike: a) poklon historični umetnosti, b) lokacija projekta, c) avtorjeva regionalna neobremenjenost, d) nadgradnja prvih treh dejavnikov v smislu sestavljanja zgodovinskih mozaikov z lastno ustvarjalno izkušnjo in domišljijo. Ključnega pomena pri tem projektu je zgodovinska izkušnja iz katere veje narativnost. Smisel zgodovine kot take je ohranjanje znanja preteklosti. Že oče zgodovinopisja, Herodot iz Halikarnasa je svoje prvo delo naslovil s preprostim, a pomenljivim naslovom Herodotove zgodbe. Tudi latinska beseda *historia* pomeni v prevodu zgodbo. Sama zgodba je po svoji definiciji izmišljena ali resnična pripoved. Zgodovino so večkrat razlagali skozi mite, legende in sage, saj so na ta način bralca/poslušalca bolj pritegnili, pripoved pa si je lažje zapomnil. Za umetnike so najbolj zanimive spremljujoče, bolj sočne informacije, ki spremljajo okostje osnovnih, faktografskih podatkov, saj se jih lahko veliko bolje interpretira v umetniške medije, pa tudi dialog z občinstvom je močnejši. Upravičeno se lahko vprašamo ali je zgodovina tista, ki piše zgodbe, ali pa so zgodbe tiste, ki ustvarjajo zgodovino, s tem pa se nehote približamo Ecovemu Baudolinu.

Vipotnik ni obremenjen z lokalnimi pogledi. Kot »tujec« si je lahko popolnoma brez pritiska ustvaril svoje sodbe o mestu in njegovi slavni zgodovini. S koščki zgodovinskih predmetov je predstavil nekdanjo slavo mesta keltske Keleie, rimske Celeie, nemškega Cillija, slovenskega Celja in Celja danes, ki ga zaznamujejo mlade celjske ustvarjalne sile in s tem postavlja paralele med preteklostjo in aktualnostjo. S tem je zazrt v prihodnost in osmišlja eno izmed temeljnih poslanstev umetnosti – Umetnost naj bi občinstvu kazala kakšen naj bi svet bil.

Miha Vipotnik: Žovneški iz dežele, ki jeni **An artist's attempt to interpret the history of the leading noble family in Slovenia and to capture the spirit of the town of Celje** Matija Plevnik As of 9 November this year (2006), exactly 550 years have passed since the last of the Celje (Cilli) princes, Ulrik II, fell under the sword, victim of a plot. This act marked the collapse of the last great dynasty with its family seat on Slovenian soil, and at the same time the highest level of involvement in European politics. The history of the House of Celje has all the elements necessary for a high-quality screenplay: the rise, splendour, glory, incessant action, intrigues and plots, ill-fated love and a tragic ending. It therefore comes as no surprise that the history of this famous family has attracted and continues to attract artists from various fields.

The origin of this noble family is not known. In the light of the first archived mention around 1130, we may conclude that they came from the ranks of the free nobles. It is suspected that they were a side branch of the high Bavarian nobility. Their allodial property (inherited estates free of obligations) was contiguous and close-knit, incorporating the territory of the central Savinja Valley. Fundamental importance was indeed ascribed by the Žovneks (the Counts of Celje) to the self-contained entirety of their possessions, something that was the exception rather than the rule among the estates of other nobles. A contract was made between the brothers permitting inheritance exclusively amongst each other. The Žovneks (sources also refer to them as "from Saunija" and as Lembergs) rapidly and persistently expanded their property and the power that went with it. They were patrons of Braslovce parish, and were also attorneys for the Benedictine monastery at Gornji Grad, and soon they acquired Lemberg, a feud of the Diocese of Gurk.

They further increased their power through marriages to important noble houses, with a major part being played by the double marriage ties with the Counts of Heunburg. When they died out, in accordance with the inheritance agreement the Žovneks acquired their possessions, crowned by Celje itself, which soon became the family's administrative seat.

At the beginning of the 14th century they became vassals of the Habsburgs, and in this way they merely enhanced their position, since they had a strong mercenary army that ensured for them a handsome and stable income. Herman I Celjski took as his wife Katarina, daughter of the Ban of Bosnia Stjepan II Kotromanić. Viljem Celjski on the other hand married Ana, daughter of the Polish King Kazimir the Great. These marriages further consolidated the political standing of the House of Celje. In 1372 Charles IV of Luxembourg, finally with the assent of the Habsburgs, elevated them (again) to state Counts of Celje.

After 1385 the reins of the family were taken over by Herman II Celjski, whose far-reaching and adept policies placed the Celje Counts alongside the ruling families of Europe. Decisively important in his half-century rule was the Battle of Nicopolis in 1396, where he saved the life of the Hungarian King Sigismund, the future Czech and German king and Holy Roman Emperor. He became the Emperor's adviser, confidant, ambassador and member of the elite Order of the Dragon. As a reward, the Counts of Celje were able to markedly expand their territory in Slovenia and Slavonia and in Croatia. The mutual affection between the King and Herman was so deep that in 1406 Herman gave his daughter Barbara in marriage to Sigismund. Barbara Celjska has great historical importance. This highly educated woman, possessed of religious tolerance, was one of the first women scientists (astrology and alchemy), and as such represented the model of the Renaissance person. Since the territory in what is today Croatia was becoming important, in 1405 Herman II married off his son Friderik II to Elizabeta Frankopanska.

Their influence within the provinces of Austria proper increased further with the acquisition of the estate from the extinct dynasty of the Ortenburgs (1418), which included numerous possessions in the regions of Dolenjska, Gorenjska, Carinthia and Notranjska. Following the death of his first wife (supposedly dispatched by Friderik himself), without his father's consent Friderik II married Veronika Deseniška, daughter of a petty and insignificant Zagorje noble. Herman II imprisoned his son and ordered his second wife to be drowned. However, owing to the accidental death of Herman's three other sons, he was constrained to free Friderik and gradually groom him as his successor, even though the affront was never forgotten.

All the family twists and turns notwithstanding, the House of Celje was not content with the title of mere counts, so they aimed even higher, to the title of state princes. The way was cleared for them to be named princes by the gesture of the Habsburg Ernest the Iron, who in 1423, on the initiative of Emperor Sigismund relinquished power over the House of Celje. The actual elevation to state princes took place in 1436, a year after the death of Herman II. As princes, Friderik II and Ulrik II held the right to mint money, to exploit mineral ores and the right to hold a court of the nobility. They became equals to the Habsburgs, concluding with them a mutual inheritance contract (1443). In 1430, with a grand and extravagant escort, Ulrik II embarked on a pilgrimage to Santiago de Compostela, one of the three main pilgrimage sites of Christianity. That this journey was also of great political significance is evident from the chronicles of the Castilian kings, which reported on this visit. In 1451 Friderik II granted Celje town rights.

The House of Celje strived with increasing vigour for power in individual provinces. In the Kingdom of Hungary they were state barons, and they were Croatian, Slavonian and Dalmatian bans (dukes), so in many places they ended up enmeshed in local conflicts. This interfering produced a wave of resistance among the "domestic" nobility, which led ultimately to the plot of the Hunyadis and consequently to the death of Ulrik II in 1456 in Belgrade. With the death of the Prince of Celje began the battle for the enormous inheritance. Contending for this were Katarina (Ulrik's wife), the Gorica counts, Ladislaus Posthumous (King of Hungary) and the Habsburg Friedrich III. On the basis of the valid inheritance contract, it was Friedrich who took over the entire Celje possessions.

Alongside their political importance, the Celje Counts hold great importance in fine art. Paralleling the rise to the peak of their power, they enhanced their standing as patrons in the field of the arts. Indeed fine art is the final remnant testifying to the greatness of the Celje dynasty. Signs of their might were left on many sacral objects in heraldic form. As benefactors of the Carthusian order they provided considerable support to the monasteries of Žice and Jurklošter, and they also demonstrated their kindness to the Minorite monastery in Celje. A special place is occupied by the founding of the Carthusian monastery of Pleterje (building started in 1403), which was intended as the final resting place of Herman II.

Especially around 1400, when there was a profusion of artistic monuments that enjoyed Celje patronage, their stylistic idiom was akin to that in the wider European area (Vienna, Prague, Straßengel), which points to close contacts with the grandees of Central Europe and consequently to their affinity for the artistic quality of the time. Exceptionally important is the Chapel of Our Lady of Sorrows in the Church of St. Daniel. All of its high-quality individual elements are harmonised into a wonderful artistic whole, comprising the private chapel of the House of Celje. Mention should also be made of the common institution of the high Styrian nobility, the pilgrimage church on Ptujška Gora with what is termed its Celje altar and the sculpted group of the Annunciation, as well as the Church of St. Rupert at Sentrupert in Dolenjska. Of the secular buildings, ambition, grandeur and haughtiness are indicated pre-eminently by the Prince's Palace. With its pointed arch windows, which were a great rarity on secular buildings, cross-ribbed vaulted private chapel and the deliberately installed, fully sculptural female figure from antiquity in the medieval walls, a spirit of humanism and the Renaissance pervade the late Gothic tone of the space. These two phenomena were probably a consequence of the penitential pilgrimage Friderik II made to Rome, and on the way there he probably became acquainted with the new cultural orientations – the Renaissance and humanism. Excluding the Prince's Palace, among Slovenian towns and cities these orientations only made it as far as Trieste. Another point worth noting is that with the demise of the Celje Counts and consequently of their engineering ambitions, in the Celje area right up to the 20th century not one single more prominent piece of architecture, either secular or sacral, has appeared that would generate more notice in Slovenia, let alone in Europe.

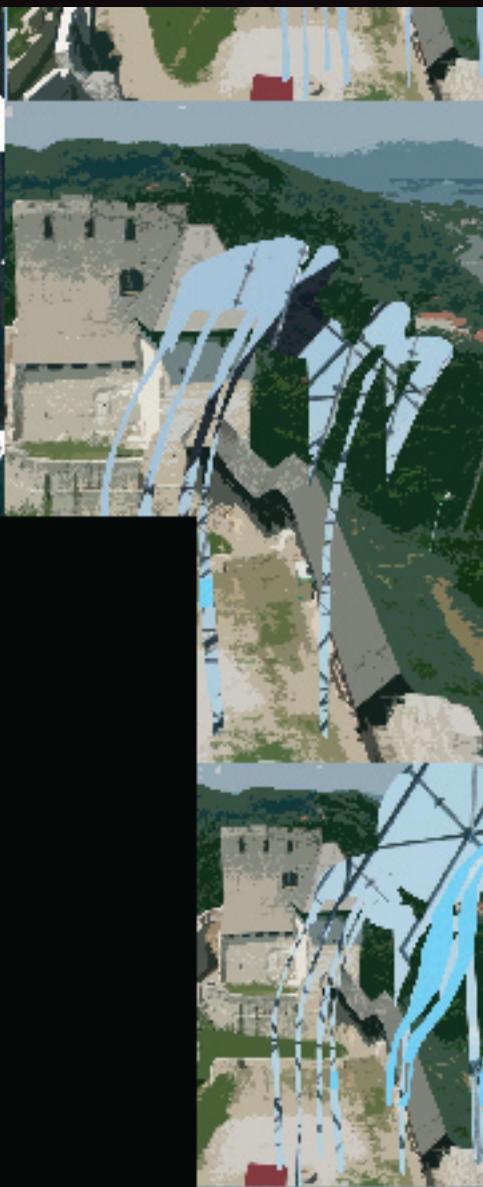
The above, merely superficial, historical outline must of necessity be taken as the central starting point for the interdisciplinary project by Miha Vipotnik. In his latest creation, four decisive factors should be highlighted: a) homage to historical art, b) the location of the project, c) the artist's lack of regional encumbrance, and d) enhancement of the first three factors in terms of composing historical mosaics through the artist's own creative experience and imagination.

Of key importance in this project is historical experience, from which emanates its narrative quality. The sense of history as such lies in preserving knowledge of the past. The very father of historiography, Herodotus of Halicarnassus, gave his first work the simple yet significant title of *The History of Herodotus*. Even the Latin word *historia* means "story" in translation. The story itself is by its own definition an invented or truthful tale. History has often been explained through myths, legends and sagas, since in this way the reader/listener could more easily be drawn in, and the narrative was easier to remember. Artists are most interested in the accompanying, more succulent information that accompanies the skeleton of basic, factographic data, since that information can be much better interpreted in artistic media, plus the dialogue with the audience is more powerful. We may ask with justification whether history is what writes stories, or whether stories are what create history, and in this way we unwittingly approach Eco's *Baudolino*.

Vipotnik is not encumbered by local views. As a "foreigner" he was able completely without pressure to create his own judgement of the town and its glorious history. With fragments of historical spaces and objects he has presented the former glory of the Celtic town of Keleia, the Roman Celeia, German Cilli, Slovenian Celje and the Celje of today, which is characterised by its youthful creative forces. In this way he establishes parallels between the past and present, and focused on the future, he makes sense of one of the fundamental missions of art – Art should show the public how the world should be.



Zchesch
gnade s
scadt tv



Ali so Žovneški verjeli v svoje mite? Igor Španjol Nicolas Bourriaud v svoji zadnji knjigi *Postprodukcija* opiše sodobnega umetnika kot nekakšnega detektiva, ki išče, obdeluje in posreduje razne informacije vzporedno z uradnimi viri in dominantnimi mediji distribucije podatkov. Umetniki od devetdesetih let prejšnjega stoletja naprej bolj reorganizirajo kot na novo ustvarjajo umetniško delo. Pri tem ne gre za to, da bi umetnost ne bila več kreativna, ampak za to, da se kreacija danes kaže v raznolikih procesih.

Namesto nekdanje ideje prazne strani, ko je umetnik vsakič znova oblikoval svet iz ničesar, je danes svet prepoln kulturne produkcije, izdelkov in znanstvenih dognanj. Za nami je že toliko zgodovine, da se kreacija odvija predvsem z reorganiziranjem že narejenega. Ta »postprodukcija«¹ je še vedno kreacija; spremenil se je samo način. Ne gre za slabšalen pomen v smislu ponavljanja že narejenega, temveč za potrebo po nenehnem upoštevanju tega, kar je (bilo) že narejeno.

Tako sodobna umetnost po eni strani temelji na citatih in zgodovinskih referencah, po drugi strani pa v kontekstu umetniškega dela uporabljeni citat nima več operativne vrednosti v smislu opozarjanja na način, s katerim zgodovinska avtoriteta nekega mojstra stoji za umetnikom. Danes umetniki ne citirajo drugih kot avtoritete, temveč umetniška dela uporabijo, zato da naredijo popolnoma druge pomene, bolj ustrezne problematiki našega časa. In prav ta razlika med citiranjem in uporabljanjem umetniških del je ključna sprememba v umetnosti v zadnjih dvajsetih letih.

Ta nova situacija izhaja predvsem iz ogromne akumulacije informacij, ki vplivajo na produkcijo. Preplavljeni smo s produkcijo in z informacijami, živimo v tako imenovani informacijski dobi, ki narekuje drugačne vrste aktivnosti tudi za umetnike. Veliko jih zbere moč za kreacijo z zbiranjem podatkov. Umetnost danes navigira po znanosti, išče nova znanja in védenja v združevanju z znanostjo. Če je modernizem dvajsetih let temeljil na projekciji v prihodnost, gre tukaj za idejo novega odkrivanja preteklosti, področje čezmerne akumulacije podatkov.

Umetnik danes ne more več delati z globalnimi utopijami; deluje lahko samo v delu družbe, določeni skupnosti, na lokalni ravni oziroma v nekakšnih mikroutopijah. Naš imaginarij ni več utopičen, temveč je povezan z vsakdanjimi stvarmi in s problematikami, ki pred časom v umetnosti niso bile prisotne.

Sestavljanje nekakšnih zgodovinskih medijskih arhivov ni samo ena od možnosti, kaj lahko naredimo s podatki: je ena temeljnih oblik sodobne umetnosti. Informacijska doba ne pomeni specifične oblike, temveč veliko različnih oblik. Informacija je vseprisotna in obenem osrednja vrednota, ki danes giblje ekonomijo, posedovanje informacij pa je najbolj cenjena dobrina na globalnem trgu. Ima zelo neposredne učinke na to, kako vidimo svet in kako umetniki vidijo umetnost, ni pa povezana s specifično idejo, kaj umetnost je; ta se lahko v manifestacijah zelo razlikuje.

Paul Veyne se v knjigi *So Grki verjeli v svoje mite?*² ukvarja s problemom zgodovine in zgodovinopisja, predvsem pa s tem, da imajo »resnice« in ideje svojo zgodovino, prav tako pa tudi sami kriteriji resničnega in

neresničnega. Avtor ponuja bralcu svoje posebno videnje, podobo oziroma program zgodovinske resničnosti kot razmislek o formiranju resnic(e) skozi čas, v skladu z nietzschejanskim konceptom »resnice, da se resnica spreminja«.

Rastko Močnik v spremni besedi k slovenskemu prevodu Veynovega dela ugotavlja, da v situaciji, ko je v mite mogoče verjeti in ne verjeti oziroma ko lahko verjamemo v mite, ne da bi verjeli mitom, ti ne pripadajo nobenemu ideološkemu registru, temveč služijo kot »orodje za preklapljanje« iz enega registra v drugega. V družbah namreč obstaja več »resničnostnih programov« hkrati in ljudje so prisiljeni med njimi izbirati oziroma preklapljati. »Splošni razlog, iz katerega izhaja ta nujnost, je načelna 'nepopolnost', nezapolnjenost institucij, ki s svojim rednim delovanjem ustvarjajo protislovne situacije,«³ pravi Močnik.

Obstoj različnih ideoloških registrov je pogoj za preživetje družbe. Ker je vsako situacijo mogoče opisati na različne načine oziroma v različnih »resničnostnih programih«, jo je mogoče na različne načine tudi urejevati in razreševati. S tem je zagotovljena reprodukcija oziroma spreminjanje in prilagajanje družbene strukture. Pomembno je, da se miti pripovedujejo in da delujejo. Ni potrebno verjeti mitom, da bi lahko verjeli v mite. To pogosto dokazuje uporaba mitološke tematike v vizualni umetnosti in v retoričnih praksah, nenazadnje pa takšen odnos izkazujejo tudi številna znanstvena dela, ki posegajo na področje zgodovine in mitologije.

Miha Vipotnik se v pričujočem interdisciplinarnem projektu giblje na presečišču teh prijemov, v tradiciji praks, ki polje umetnosti razumejo kot relevantno prakso zgodovinjena. Posegel je po specifični geografski in zgodovinski izkušnji, temeljito prečesal vse informacije, ki so se mu zdele potrebne za pripravo instalacije, preštudiral vse, kar je bilo na tem področju že narejeno, in zbrane podatke vzel kot podporo za novo delo, ki tudi obiskovalca vabi k umskemu in fizičnemu sooblikovanju prostora, časa in zgodbe oziroma mita. Na temelju obravnavane mikrosituacije je kreativno rekonstruiral širši zgodovinski kontekst in pomen Celjskih grofov ter zbral skupaj razne vidike znanja, zato da bi iz te nove izkušnje oblikoval lasten način razmišljanja. Vipotnik razume socialno, politično in umetnostno zgodovino kot škatlo za orodje: situacije iz preteklosti uporablja zato, da lahko uprizori nove. Zato njegovega dela ni mogoče imeti za podaljšan instrument v projekt vključenih strok ali za ilustracijo obravnavanih zgodovinskih dogodkov. V resnici njegovo delo seže daleč preko tega. Čeprav gre za več kot zgolj seštevek raznih oblik, zgodb in medijev, posamični segmenti celote delujejo tudi neodvisno, pa naj gre za elektroakustično glasbo Bora Turela, fotografije Vinka Skaleta, odlitek reliefa renesančnega vodnjaka ali uporabo makete Celjskega gradu. Kar zadeva elemente gibljivih slik, Vipotnik v medij videa ne poskuša za vsako ceno investirati ambicij po filmski produkciji, temveč specifična filmska izkušnja zaznamuje celotno dinamično prizorišče instalacije.

Vipotnik radikalno posega v galerijski prostor in ga pravzaprav strukturira kot čas. V skrivnostni in fascinantni igri nastopajo površine tal, stropa in sten kot odmevi preteklosti, ki jo obuja utripajoča svetloba video projekcije.

Obiskovalec izgublja tla pod nogami, in s tem se relativizira tako njegova prostorska kot tudi časovna izkušnja oziroma dominantna zgodovinska pozicija, kjer se nam plemiči kažejo kot nekakšne medijske zvezde warholovskega tipa.

Večplastna prostorska kompozicija temelji na zamikih, prekrivanjih, razpokah in zavestnem razkrivanju konstitutivnih elementov instalacije. V tem se kaže potreba po dekonstruiranju mita, utemeljena na razumevanju zgodovinske pripovedi kot prepletenem seštevku intimnih zgodb, naključij, vrzeli, prepadov, stranpoti in vmesnih nedefiniranih prostorov. Vipotnikovo novo branje zgodovinskih dogodkov je obsesivno in poetično, vendar niti navno niti romantično. Zgodovini sledi, kot bi govoril o sedanjosti: spekulativno in pristransko, z živimi akterji in intrigami. Zato se detektivski prijem v tem delu pokaže vsaj na dveh ravneh, na pripovedni in na metodološki. Vsebinsko novo branje zgodovine ustreza formalni digitalni gradnji gradov, rekonstruiranju in plastenju konkretnega arhitekturnega prostora. Temelj razstavne zgradbe so materialni poudarki kot nekakšne orientacijske točke znotraj nepreglednega časovnega razpona. Rabe novih medijskih tehnologij, utemeljene na slikarskih izhodiščih, odpirajo prostor povezavam figurativnega z abstraktnim, lokalnega z globalnim, konkretnega s simbolnim, tehnološkega z organskim in zemeljskega s kozmičnim.

V tem primeru je ustreznejše kot o razstavi in razstavljanju govoriti o nekakšnem protislovnem sestavljanju, pri katerem je kaos ključni element organizacije prostora, hologramsko in psihadelično vzdušje pa deluje pomirjujoče in prijazno. Takšna postavitev je omogočila enkratni umik iz sveta, ki nas obkroža in v katerem se medijska industrija s produkcijo navidezne predstave tega sveta funkcijsko približuje mitu. Razstava zato deluje kot alternativa dominantnemu interpretacijskemu principu sveta, kjer s sodobnimi množičnimi medijskimi prijemi avtor potrjuje Barthesovo tezo, da je mit nekaj družbeno reflektiranega.

Did the Žovneks believe in their own myths? Igor Španjol In his latest book *Postproduction*¹, Nicolas Bourriaud describes the latter-day artist as a kind of detective, who searches, processes and communicates a variety of information parallel to the official sources and the dominant media of data distribution. Since the 1990's artists have tended more to reorganise than create new artistic works. Yet this is not a case of artists losing their creativity, but rather of their creation today being evident in a variety of processes.

Instead of the old concept of the blank page, when the artist established a world each time from nothing, today the world is full of cultural production, products and scientific discoveries. There is so much history behind us that artistic creation is pursued primarily through the reorganisation of what has already been done. This "post-production" is still artistic creation, it is just the method that has changed. It does not denote any denigration in the sense of repeating what has already been done, but a need for constant account to be taken of what has already been done.

On the one hand contemporary art is thus founded chiefly on quotations and historical references, and on the other the quotation used in the context of the artistic work no longer has any operative value in terms of pointing to the method by which the historical authority of some master stands behind the artist. Today artists do not quote others as authorities, rather they use artistic works to make completely different meanings that are more suited to the issues of our time. And it is precisely this difference between quotation and the use of artistic works that is the key change in art over the last 20 years.

This new situation has arisen primarily because of the enormous accumulation of information, which influences production. We are swamped with production and information, and we live in a so-called information age, which dictates different kinds of activities, including for artists. Many of them harness the power for artistic creation by collecting data and accumulating information. The artist today navigates through science, and seeks new knowledge by merging with science. If the modernism of the 20th century was founded on a projection into the future, here we are talking about the concept of a new discovery of the past, a region of boundless accumulation of data.

Today the artist can no longer work on global utopias, he can work only on a section of society, a specific community, on the local level or on some micro-utopias. Our imagery is no longer utopian, but is linked to everyday things that are much closer to us, and to issues that were not yet present in earlier art.

Establishing some kind of historical media archives is not just one of the possibilities of what we can do with information; it is one of the fundamental forms of contemporary art. The information age does not signify specific forms, but a great many different forms. Information is everywhere and is the main value that drives the economy today, while the possession of information is the most highly prized asset on the global market. It has a very direct impact on how we see the world and how artists see art, but it is not tied to any specific concept of what art is, and art can be highly diverse in its manifestations.

In his book **Did the Greeks Believe in Their Myths?**² Paul Veyne deals with the issue of history and historiography, and especially with the point that “truths” and ideas have their own history, as do the actual criteria of truthful and untruthful. The author offers the reader his own personal vision, an image or programme of historical truth as a consideration of the forming of truth(s) in time, in line with the Nietzschean concept of “the truth that truth changes”.

In his introductory words to the Slovenian translation of Veyne's book, Rastko Močnik states that in a situation where myths can be believed or not believed, or where we may believe in myths without believing myths, they fall within no ideological register, but serve as a “tool for connecting” from one register to another. In societies there are several “agendas of truth” at the same time and people are forced to choose between them and to make switches. “The general reason behind this need is what is in principle an ‘imperfection’, an incomplete-

ness of institutions whose **regular** functioning creates contradictory situations,”³ says Močnik.

The existence of different ideological registers is a condition for the survival of society. Since each situation can be described in different ways or in different “agendas of truth”, it can also be arranged and resolved in different ways. This ensures the reproduction or the changing and adaptation of the social structure. In short, what is important is that myths are told and that they function. You do not need to believe myths in order to believe in myths. This is frequently demonstrated by the use of mythological subjects in visual art and in rhetorical practice, and ultimately such a relationship is also indicated by the numerous scientific works that delve into the field of history and mythology.

In this interdisciplinary project Miha Vipotnik focuses on the intersection of these grasps, in the tradition of practices that understand the field of art as a relevant practice of historicisation. He delved into a specific geographical and historical experience, sifted thoroughly all the information that seemed to him necessary to set up the installation, studied everything that had already been done in this field and took the assembled information as the support for a new work which has also invited the visitor to be involved in the mental and physical shaping of the space, time and story or myth. On the foundation of the micro-situation under study he has creatively reconstructed the wider historical context and significance of the Counts of Celje, and has brought together various aspects of knowledge in order to formulate from this new experience his own way of thinking. Socially, politically and historically Vipotnik sees art as a toolbox, and uses situations from the past in order to portray new situations. For this reason his work cannot be used as an extended instrument of expertise included in the project or merely as an illustration of the historical events being dealt with. His work in fact goes far beyond this. Although in its entirety it involves more than just the sum of early forms, stories and media, individual elements at the same time function independently, be it the electro-acoustic music of Bor Turel, the photography of Vinko Skale, the cast relief of the Renaissance well or the use of a model of Celje Castle. As far as the elements of moving pictures are concerned, Vipotnik does not attempt at any price to invest his medium of video with some ambition of film production, but rather the specific film experience marks the entire dynamic scene of the installation.

Vipotnik has delved radically into the gallery space and has in fact structured it like time. In this mysterious and fascinating play the surfaces of the floor, ceiling and walls feature as echoes of the past, awakened by the pulsating light of the video projection. The visitor loses the floor beneath his feet, and this relativises his spatial as well as temporal experience, or rather his dominant historical position, where the nobles appear to us like some kind of Warhol-type media stars.

The multifaceted spatial composition is based on gaps, concealments, fissures and the conscious revealing of the constitutive elements of the installation. In this appears the need to deconstruct the myth, based on an

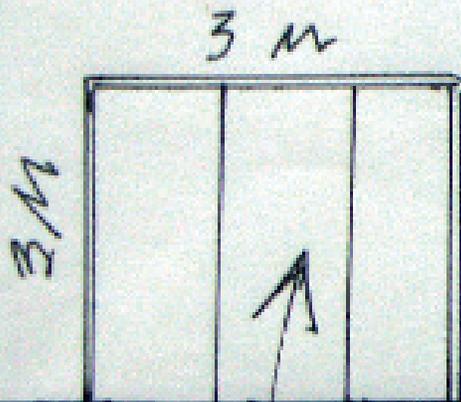
understanding of historical narrative as an interwoven, complex sum of intimate stories, coincidences, gaps, abysses, side alleys and intervening undefined spaces. Vipotnik's new reading of historical events is obsessive and poetic, but not naïve and romantic. He pursues history as if he were speaking about the present, speculatively and with a bias, with living players and intrigues. His detective's grasp is therefore shown in this part on at least two levels – both narrative and methodological.

The substantive new reading of history is appropriate to the formal digital construction of the castles, and to the reconstruction and layering of the actual architectural space. The foundations of the exhibition building are material accents, like some kind of orientation points within an opaque span of time. The use of new media technologies, with their basis in the principles of painting, open up the space to links between the figurative and abstract, local and global, specific and symbolic, technological and organic, and terrestrial and cosmic.

Instead of talking about the exhibition and exhibiting, in this case it would be more precise to talk about some kind of contradictory composition, where chaos is a key element in the organisation of the space, while the holographic and psychedelic atmosphere has a calming and pleasant effect. This kind of installation has enabled a unique withdrawal from the world that surrounds us and in which the media industry, with its production of the virtual image of this world, approaches myth in functional terms. The exhibition therefore acts as an alternative to the dominant interpretive principle of the world, where through modern mass-media approaches the artist confirms Barthes's idea that myth is something socially reflected.



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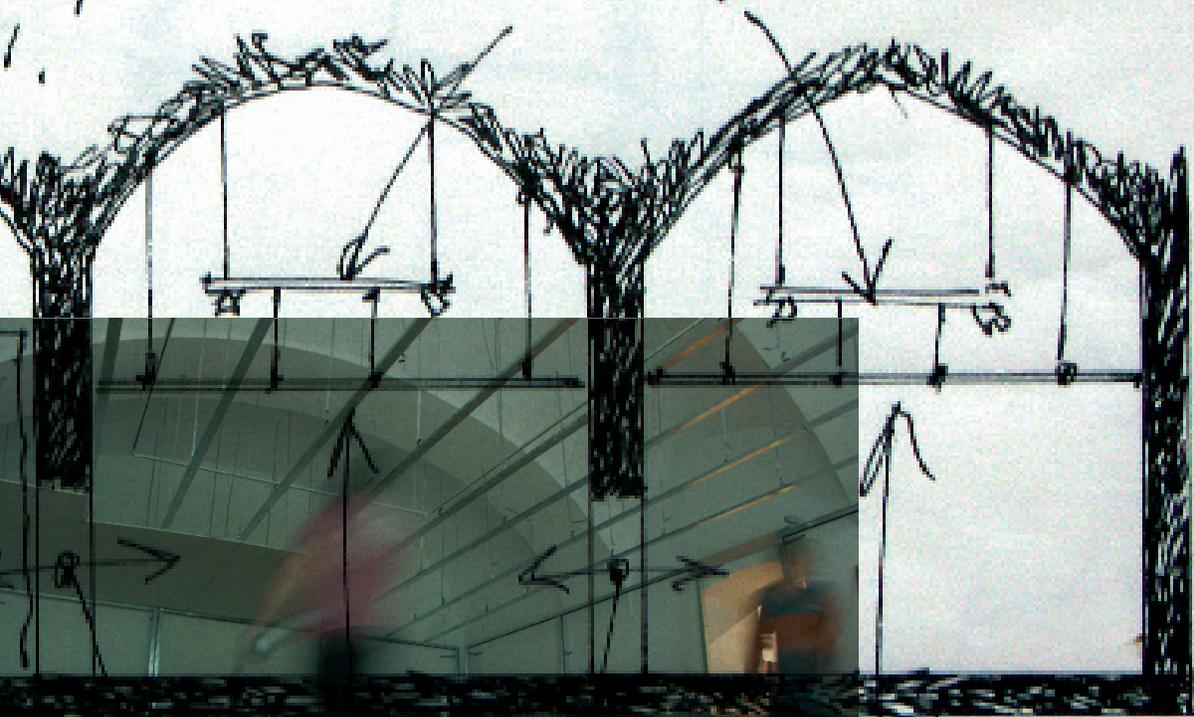
GLUHA S



IKVA OKRO
IN OKRO



OBSTOJEČE
LUCI!



NOVI STROP!

Sinhrona fragmentacija kot strategija pogleda na zgodovino Petra Kapš V času, ko je pod pritiski nacionalnega izginotja slovenska kulturna, družbena in politična preteklost vedno znova aktualna, je ukvarjanje s fenomenom Celjskih grofov še posebej zanimivo. Zavest o nujnosti vedno vnovičnega premisleka posameznih konstrukcijskih elementov zgodovin(e), revitalizacija posameznih dogodkov in oseb, je ob prevladujoči historizacijski paradigmi, utemeljeni na linearno selektivnem pristopu, neizogibna. Grofje so epizoda slovenske zgodovine, ki daje slutiti plemenitost in ne le preprosto preteklost; so želja, ki podtalno kroji sedanost in prihodnost.

Celjski se razkrivajo kot realnost, mit, fantazma, hrepenenje in vedno znova tematika umetniške obravnave. Instalacija Mihe Vipotnika *Žovneški iz dežele*, ki je ni je sopostavitev več časovnih in prostorskih ravni. Konglomerat scenskih elementov, video projekcij, zvokov, animacij, računalniške grafike, fotografij in elektronskih medijev je umeščen v radikalno preoblikovan galerijski prostor in okolje senzorjev. Transformacija fizičnega prostora, izvedena z arhitekturnimi in barvnimi intervencijami, je vključena v igro s človekovim zaznavnim aparatom; je podlaga za izostritev senzornih doživetij. 'Črnina' sten in redukcija svetlobe ustvarjata 'zatemnjeno' atmosfero, ki z izzivanjem utesnenih, v posameznih momentih celo klavstrofobičnih občutkov vplivata na doživetje dela. Vtis o prostoru je analogen kolektivnim, kot sta gledališče in kino dvorana, podzemnim (tuneli, podhodi v urbanih okoljih, kleti) oziroma nadzemnim (tudi kozmičnim) prostorom ter nezavednemu, kamor bodisi v realnosti bodisi metaforično postavljamo vozlišča ključnih momentov, rezov, premikov v poteku dogodka. In zgodba je razstavljena na fragmente, v vmesnih prostorih se razpira potencialno.

Pomenska in motivna povezava v široko interpretativni instalaciji se vzpostavlja na ravni gledalčevega asociativnega povezovanja med podobami (pre)ostankov realitet iz življenja Celjskih, na polju medijskega podobotvorja in umetnostnozgodovinskih referenc.

Instalacija se razširja v štirih razstavnih prostorih. 'Začasno' galerijsko pročelje opremlja gigantski pano z digitalno kompozicijo, katere narativni niz sestavlja množica znakov, podob, obrazov, teles in gest, slutenj ter spominov. Vzpostavitev referenčnih okvirjev in branje posameznih elementov izhaja iz tematizacije naslovne sintagme. Prepoznavanje in (ne)ujemanje se na prvi hip zdi naključno, neobvezno, podroben vpogled pa v podobah razkrije izmuzljive identitete označevalcev - konstitutivnih elementov zgodbe Celjskih (in Celja): od Starega in Spodnjega gradu, Istanbula, simbolizacije moči na eni strani z gibi in pozami moških teles ter na drugi z abstrakcijo kija, podobe ženske, kipa rimskega vojščaka in nenazadnje citata iz molitve očenaš ter po-

menljivo besedno igro nad galerijskim vhodom - tv. Repeticija teh (in množice ostalih) elementov je fundament postavitve.

Posnetek stropa Marijine kapele iz cerkve Sv. Danijela, reprezentiran kot sploščena podoba, je razgrnjen na tleh prvega prostora. Fascinancija nad prostorsko iluzijo gotskega stropa je onemogočena. Obrat običajnega reda stvarnosti, igra s percepcijo gledalca, umetnikove likovne intervencije v posnetek stropa in predimenzionirane luči, ki ne osvetljujejo, ampak zaslepljujejo (podobo), izražajo ironičen odnos, vendar ne do same preteklosti, ampak do nedotakljivosti ohranjenih artefaktov zgodovine, izbrane podstati naše družbene in kulturne zdajšnjosti. Tematizaciji omenjenih izhodišč sledimo v prostoru z vodnjakom – drevesom (gre za odlitek reliefa renesančnega vodnjaka). Kljub izraziti materialni prisotnosti objekta, v prostoru prevladuje zvočno okolje (avtor zvoka je komponist Bor Turel), umeščeno v notranjost vodnjaka. Zdi se, kot da iz 'globin preteklosti' prihaja kaotična zmes nejasnih zvokov, besed ... fraz, ki se pretaka skozi zavest in se oprijema prepoznanih delcev. Umetnik usmeri gledalca v akt poslušanja in produkcijo notranjih podob, ki izhajajo iz interference z že percipiranim. Zaradi ojačanja slušnih dražljajev in izolacije od zunanjih podob je izzvano notranje doživljanje, aktiviran je posameznikov miselno-spominski, asociativni proces. In če tukaj še lahko govorimo o možnosti meditativnega potovanja, v tretjem prostoru gledalec vstopi v podobo, njegov pogled v celoti zapolni vizualno. Na nosilec, viseč sredi prostora, je projiciran 'ohranjevalec slike' - statični lik rimskega vojščaka, kot točka fiksacije pogleda ali mesto gledalčevega vstopa v dogajanje, je vstavljen v fotomontažo parafraze Caravaggieve slike **Polaganje v grob**, tokrat je na mestu Kristusa mlada ženska, Veronika? ... Slika se kot digitalni tisk ponovi na steni. Projekcija animirane slike z minimalnimi zamiki na stensko sliko, in mirujoči rimski vojščak, predstavlja problematiko v okvir slikovnega polja in načelo postmoderne heterogenosti, ki zahteva ukinitve ostalih možnih variant. 'Ohranjevalec' se ob impulzu sensorja prekine, čemur vedno znova sledi video ali animacija, ki v bliskovitem ritmu nalaga podobo na podobo. Razbiramo svet športa (očiten je privlak telesa, giba), kapitala in oglaševalskih strategij (umetnik v videu, v katerem gledalec premišljuje o potezah in mimiki igralčevega obraza, reciklira reklamni spot za Banko Celje), komodifikacije in potrošništva, seksualnosti, umetnostnozgodovinskih referenc, vesolja in kozmonavtike. Navdih za slednje se razkriva v fenomenu hitrega vznika, razcveta in samodestrukcije Celjskih - prepletejo se predimenzionirane luči prvega prostora kot predstava 'raketnih luči', posnetki vzletov vesoljskih plovil in kot ključni del video z motivom modela Starega gradu kot vesoljske 'križarke', kometa, ki ob brzenju

skozi kozmične sfere postopoma popolnoma razpade. Zaslon za trenutek miruje v črnini. Uporabljeni simboli se skozi zgodovino ponavljajo, vsled ustvarjene (skonstruirane) univerzalnosti in berljivosti jih lahko apliciramo na lokalna, posamezna okolja, kjer zaradi partikularnih značilnosti posameznika in družbe dobijo specifično konotacijo. Stenska slika, ki zaobjema celoten prostor, je kot kulisa civilizacijske pripovedi, ponavljajo se sekvence 'pročelne' slike, dodajajo se nove, prav tako (ne)posredno povezane s Celjem. Akterji uprizarjajo arhetipske prizore: že omenjeno rekonstrukcijo Caravaggiivega Polaganja v grob, Večerjo v Emavsu, sugestivno tihožitje, sekvence filmskih prizorov, katerih izvorni kontekst je vtisnjen v gmoto spomina. Umetnikov princip selektivnosti seveda obstaja, prav tako zaporedje podob (naključje je v sledenju posameznih entitet), ampak zdi se, da slednje za doživetje in refleksijo ni ključno, pomembno je neprekinjeno veriženje vizualnega. Zato tudi gledalca (ali pa ne, odvisno od njega samega) potegne v samosvoj miselni tok. Branje podob je odprto, sledenje pomenskim ključem je kontingentno. Zmes podob in zvokov ... reflektira dožemanje časa le še kot zdaj, odslikuje mrežo, ki (so)postavi preteklost, sedanost in prihodnost v zdaj, v logiko spletnega sveta; zgodovinski spomin ni nujen; ni hierarhije, ampak je sočasje.

S prehodi med posameznimi prostori, ki postajajo tesnejši, temnejši in daljši, kar vnaša stopnjevano dramatičnost, umetniku uspe ojačiti občutek nestabilnosti, česar sterilizirane podobe medijskega sveta danes več ne zmorejo. V zadnji prostor, prostor tišine, vstopimo skozi tunel s tlemi iz opek in desk, o katerih lahko le sklepamo, da so iz enega izmed prizorišč Celjskih. Projekcija je na tleh, zdi se kot vodnjak. Tesnoba in napetost popustita, iz množice video in animacijskih segmentov izstopa aluzija na gonilni sili eksistence: ljubezen, v personifikaciji navzgor, proti površju plavajoče deklince – Veronike? -, in denar. Gibanje kovanca nas spomni na gesto meta z večnim vprašanjem: ali bo cifra ali glava – tokrat glava Primoža Trubarja s sugestivnim napisom 'stati inu ob-stati' na slovenskem euro kovancu. Preplet projekcij spletnih animacij, videov in fragmentov teksta, ki ohranjajo diktat podobe in neusmiljeno hiter ritem menjavanja, prekinjajo momenti vodnih prizorov; občutje vodne atmosfere s presevajočimi svetlobnimi žarki in tišina prostora deluje v smeri ekvilibrija. Zgodba ostaja odprta.

Vipotnik inscenira lastno fascinacijo nad zgodovinsko temo, ki pa z njegovega stališča ne temelji na še eni rekontekstualizaciji in rekonstrukciji zgodovinskih dejstev. Konstitucija situacije je skup fragmentov, podob in zvokov, sinhrono prepletenih kot digitalni tisk brez iluzionističnih trikov diahronosti. Vključevanje narativnih elementov ne sledi hierarhičnemu principu pomembnosti, prepoznavnosti, vrednosti, ampak poteka mrežno.

Instalacija ni enotna, kompaktna, čvrsta celota, je sestavljena. Na prvi pogled se zdi, kod da vstopamo v palimpsestno tvorbo postmodernega sveta, ampak podobe, teksti, zvoki so odkriti, skrivnosti (več) ni, magije zakritih starih zapisov ni, vse je površina. Zahtevna in kompleksa postavitev za spektakularno podobo nekako pušča gledalca nepotešena, vizualnost izgublja nagovorno moč. Pridobivanje podob je danes enostavno, uporaba misli in zapisov drugih ter vpogledi v njihova čustvena stanja so zaželeni ... a kakor da med njimi ni odnosov. Besede, podobe, glasovi sledijo Lyotardovi etiki totalne heterogenosti in kontingentnosti, v kateri ni konsenza, saj konsenz predpostavlja kolonialistično zavojevanje in s tem podjarmljenje enega izmed dvojice (ali množice) diskurzov, mitov, zgodovin. A ti zahtevajo avtonomijo, nujno je neomejeno število zgodovin (a izbira se a priori izkaže kot dejanje nasilja nad neprisotnim). In če misel še nadaljujemo, potem je variacija na temo Celjskih razpiranje potlačenih možnosti, pozornost do pozabljenih in izločenih, skrb za odsotno.

Synchronous fragmentation as a strategy of viewing history **Petra Kapš** At a time when under the pressures of national extinction, Slovenia's cultural, social and political past is continually topical, dealing with the phenomenon of the Counts of Celje is especially interesting. The awareness of a need for continuous rethinking of individual constructional elements of history (histories), the revitalisation of individual events and persons, given the prevailing historical paradigms based on a linearly selective approach, is unavoidable. The Counts are an episode in Slovenian history that offers a sense of nobility and not simply the past; they are a desire that somewhere beneath the surface weaves the present and the future.

The Counts of Celje reveal themselves as reality, myth, phantasm, aspiration and, over and over again, as the subject of artistic treatment. The installation by Miha Vipotnik entitled *Žovneški iz dežele, ki je ni* (*Žovneks from a land that is no more*) is a juxtaposition of several levels of time and space. The conglomerate of scene design elements, video projections, sounds, animation, computer graphics, photographs and electronic media is placed in a radically redesigned gallery space and environment of sensors. The transformation of the physical space, effected through architectural and colour interventions, is included in the playing with the human apparatus of perception; it is the basis for sharpening sensory experiences. The 'black' of the walls and the reduction of light create a 'darkened' atmosphere, which by evoking constrained, at certain moments even claustrophobic feelings, influence one's experience of the work. The impression of the space is analogous to collective, such as theatres and cinemas, underground (tunnels, subways in urban environments, cellars) and

above ground (even cosmic) spaces and to the subconscious, in which either in reality or metaphorically we place the nexus of key moments, sections and shifts in the progress of an event. And the story is set out in fragments, opening up potentially in the intervening spaces.

The link of significance and motif into the broadly interpretative installation is established on the level of the viewer's associative connection between the images of the relics of reality from the life of the Celje Counts, in a field of media image-creation and art history references.

The installation extends into four exhibition spaces. The 'temporary' gallery front is furnished with a gigantic panel with a digital composition, whose narrative thread comprises a mass of signs, images, faces, bodies and gestures, intimations and memories. Establishing the reference framework and reading the individual elements derives from a thematisation of the syntagma in the title. Recognition and (dis)agreement seem at first glance random and non-binding, but a closer look reveals in the images the enigmatic identity of the signifiers – the constitutive elements of the story of the Celje Counts (and of Celje): from the Old and Lower Castles, Istanbul, the symbolisation of power on the one hand through the movements and poses of male bodies and on the other hand through the abstraction of a club, the image of a woman, the statue of a Roman soldier and the quotation from the Lord's Prayer, as well as the significant word play over the entrance to the gallery – tv. The repetition of these (and a mass of other) elements is the basis of the installation.

A representation of the ceiling of the Chapel of St. Mary from the Church of St. Daniel, reproduced as a flat image, is revealed on the floor of the first room. A fascination over the spatial illusion of the Gothic ceiling is prevented. The reverse of the usual order of things, the play with the viewer's perception, the artist's intervention in reproducing the ceiling and the exaggerated light, which does not illuminate but obscures (the image), convey an ironic attitude, although not to the past itself, but to the untouchability of the preserved artefacts of history, the selected basis of our social and cultural present. We may trace the thematisation of these ideas in the room with the well-tree (this is a cast of the relief of a Renaissance well). Despite the distinct material presence of the structure, the space is dominated by the sonic environment (the creator of the sound is composer Bor Turel), located in the interior of the well. It seems that from the 'depths of the past' emerges a chaotic fusion of unclear sounds, words and phrases that percolate through our consciousness and cling to recognised particles. The artist guides the viewer to the act of listening and the production of internal images, which stem from interfer-

ence with what has already been perceived. The amplification of audio stimuli and the isolation from external images provoke an inner experience, and activate the individual's thought-memory associative process. And if here we can also talk of the possibility of a meditative journey, in the third room the viewer enters into an image, and his view is entirely filled by visual means. Projected onto a frame suspended in the middle of the space is the 'preserver of the picture' – the static figure of a Roman soldier, as the focal point of the viewer's gaze or his point of entry into the events, is inserted in the photomontage that contains a paraphrasing of Caravaggio's painting *Laying in the Tomb*, but here in place of Christ is a young woman, perhaps Veronika? ... The picture is repeated as a digital print on the wall. The projection of the animated picture with minimal shifts onto the wall image, and the static Roman soldier, shift the issue to the painter's field and to the principle of postmodernist heterogeneity, which requires the termination of other possible variants. At a sensor impulse the 'preserver' is terminated, and is continually followed by a video or animation, which in flashing rhythm lays down image upon image. We can make out the world of sport (the attraction of body and movement is obvious), capital and advertising strategies (in the video, in which the viewer ponders the moves and the mimicry of the actor's face, the artist recycles the advert for Banka Celje), commodification and consumerism, sexuality, art history references, the universe and space travel. The inspiration for this last feature is revealed in the phenomenon of the rapid rise, flourishing and self-destruction of the Celje Counts – there is an interplay of the huge lights in the first room as a representation of 'rocket lights', shots of spacecraft lifting off, and, as the key section, the video featuring the motif of a model of the Old Castle as a space 'cruiser', a comet, which in hurtling through the cosmic sphere gradually and entirely disintegrates. For a moment the screen stays black. The symbols used are repeated through history, and owing to the created (constructed) universality and legibility we may apply them to local, individual environments, where owing to the particular characteristics of the individual and society they acquire a specific connotation. The wall picture, which covers the entire space, is like a backdrop of the narrative of civilisation, and sequences of the 'facade' picture appear, with new ones added, also (in)directly connected with Celje. The actors present archetypal scenes: the previously mentioned reconstruction of Caravaggio's *Laying in the Tomb*, *Supper at Emmaus*, a suggestive still life and film clips whose original context is imprinted in the material of our memory. The artist's principle of selectivity exists of course, as does the order of images (what is random is our following of individual entities), yet it seems that this order is not vital for our experiencing or

reflection, and what is important is the uninterrupted linking of the visual. It therefore draws the viewer (or not depending on the viewer himself) into his own thought process. The interpretation of images is open, and following the key of meaning is contingent. The fusion of images and sounds ... reflects the grasp of time only as now, it portrays a web that (co-)establishes the past, the present and future in now, in the logic of the web world; historical memory is not essential; there is no hierarchy, but contemporaneity.

Through the transitions between individual spaces, which become narrower, darker and longer, adding to the dramatic effect, the artist succeeds in enhancing the feeling of instability, which the sterilised images of today's media world are no longer capable of providing. We enter the final room, a space of silence, through a tunnel with a floor of brick and boards, for which we may only surmise that they are from one of the scenes of the Celje Counts. Something is projected onto the floor, and it looks like a well. The narrowness and tension let up, and from the mass of video and animation clips emerges an allusion to the driving force of existence: love, personified as a girl swimming upward to the surface – Veronika? – and money. The movement of the coin reminds us of the gesture of tossing a coin with the eternal question: heads or tails – here we have the head of Primo` Trubar with the suggestive inscription 'stati in obstati' (to stand/cost and exist) on a Slovenian euro coin. The interweaving projections of web animations, videos and text fragments, which preserve the dictate of the image and the ruthlessly rapid rhythm of changes, are broken by moments of water scenes; the feeling of the aquatic atmosphere with its radiating rays of light and the silence of the space work towards an equilibrium. The story remains open.

Vipotnik stages his own fascination with this historical topic, which in his point of view, however, is not based on yet another recontextualisation and reconstruction of historical facts. The constitution of the situation is a collection of fragments, images and sounds, interwoven synchronously as a digital print without the illusionist tricks of diachronism. The inclusion of narrative elements does not follow the hierarchical principle of importance, recognisability and value, but progresses as a web. The installation is not a unified, compact whole, it is a compound. At first glance it seems as if we are entering a palimpsest creation of the postmodern world, but the images, texts and sounds are open, there are no (longer any) secrets, there is no magic of hidden, ancient writings, everything is on the surface. The challenging and complex installation for the spectacular image somehow leaves the viewer unsated, and the visuality loses its power to address. The acquisition of images is

simple today, and the use of the thoughts and writings of others and views into their emotional state are desirable ... but it is as if there are no relationships between them. The words, images and voices pursue Lyotard's ethic of total heterogeneity and contingency, in which there is no consensus, since a consensus assumes a colonialist conquest and thereby the subjugation of one of the two (or mass of) discourses, myths and histories. Yet these require autonomy, and a limitless number of histories is essential (but any selection appears a priori to be an act of aggression over those not present). And if we extend this thought, then the variation on the subject of the Celje Counts is an opening up of suppressed possibilities, attention to what has been forgotten and excluded, and concern for what is absent.

Poetična replika na strategijo, postopke in refleksje v Vipotnikovem agregatu »Žovneki«.

Marijan Pušavec Mit je méd za mazanje zgodovine na kruh vsakokratne časovnosti. •

Anonimus Zgodovino, preteklost disciplinirana veda prikazuje kot trak – premico, ki pojasnjuje potek, vzroke, posledice dogodkov v preteklosti.

Več pa ko je nediscipliniranih ukvarjalcev s preteklostjo, bolj jo le-ti mitologizirajo.

Njeni izseki in posameznosti ne služijo več namenu objektivno prikazovati vzročnopolosedičnih dogodkov. Sumarično ne iščejo zakonitosti in skupnih značilnosti nekih pojavov ali družbenih ustrojov v času nazaj.

Detektirajo v polju idej in podob, ki ni vezano na politično geografijo. Temveč na mentalno geografijo čas-prostor.

Mentalni zgodovinski geograf - alkimist in digitalni malar Miha s svojimi postopki inscenacije pretvarja nekoč vzročnopolosedično stvarno v ambientalno poetično pokrajino, ki JENI bilo.

V tem je ključna razlika med discipliniranim zgodovinarjem in nediscipliniranim umetnikom.

Tokrat gre nedisciplinirani umetnik z roko v roki z discipliniranimi zgodovinarji. Vendar samo do vrat templja, svetišča.

Heut die Graffen von Cilli und Niemandwieder.

Njihove vibracije in refleksije v času in prostoru, kamnita in mišljenjska arhitektura.

In moc ter samozavest.

Disciplinirani raziskujejo v kontekstu politike, družbe, ekonomije ...

V mišljenjskih kategorijah zahodnega človeka.

Nedisciplinirani raziskujejo v kontekstu idej in podob. Preskakujejo prostor-čas.

Vedno ustvarjajo novega, včasih utopičnega, včasih metaforičnega.

Težava je v uglasitvi. In koliko prekoračiti priučeno paradigmo predstavljanja.

Najbolje je v agregat vstopiti sproščen. V pričakovanju, kakor v kinematografu ali gledališču.

Agregat navzven kaže gibljivo prisotnost na presojni tančici, ki je sapica med fizičnim prostorom in prostorom zgodovine.

Agregatno stanje podoba je najpogostejše, skoncentrirana vizualnost v video sliki.

Ali v simulaciji srednjeveške freske. Na način oglaševalskega billboarda.

Fizični prostori so mreža, ki jo aktiviramo, ko vstopimo vanje.

Zvoki, zvočna polifonija kot časovni stroj. Prevajalca med ostalimi čuti.

Emanacija duha časa. Zvočna zemljina.

Panta rhei. Vse skače.

Čas-prostor, reči in ljudje v njem.

Za mogočnim videzom se dolga senca meče. Tudi dolgo traja.

Oblast, denar, ozemlja. ženske kot pri Shakespearu usodne, pogubne.

Smrtonosne. Vse rodnice. Vse prasice?

In množica otrok. Za celo vas. Za celo Teharje.

Otcha nash!

Postaviti hišo ob reko. Hišo na hišo palačo.

Deželo na deželo državo. Državo na državo imperij.

Arhipelag Benetke-Oglej-Salzburg-Dunaj. Hrvaška-Bosna-Srbija-Otomansko cesarstvo.

Ob tem velika knjižnica učenih knjig.

Gospoda se niso samo vojskovali in fukali, brali so latinske in nemške knjige.

Izkoriščevalci slovenskih tlačanov.

Kakor nekakšna lahkotna samoumevnost. Pravcati viteški roman. Z eleganco in trubadursko poezijo. Z dvorom, ki je dal dve kraljici.

V nizu je zanimiva črka B. Tudi zdaj je središče zemljevida.

In v drugem zemljevidu sta v sredi ženski.

Kako se prekrivata zemljevid strasti in zemljevid čas-prostor!

Dežela, ki JENI bilo.

Tisoč let hrepenenja biti sam svoj gospod. In se potem ozirati po novem gospodarju.

Kje je srce te palimpsestne scenerije?

Utripa kot videnje.

V tleh tisočletnih kleti, po katerih so rimska ljudstva korakala proti vzhodu ali proti zahodu.

In pod cesto zvočni priliv reke.

Še zdaj teče dol.

A poetic reply to the strategy, procedures and reflections in Vipotnik's Žovneki **Marijan Pušavec** Myth is the honey for spreading history on the bread of everyday temporality.

- **Anonymous** Disciplined science presents history and the past as a belt, a straight line, that explains the flow, causes and consequences of events in the past.

Yet the more undisciplined people dealing with the past there are, the more they mythologise it.

Their delving and individuality no longer serve the purpose of objectively presenting cause-and-effect events.

In summary they do not seek the properties and common features of some phenomena or social machineries in retrospect.

They do their detection in a field of ideas and images that are not tied to a political geography, but rather to a mental geography of time-space.

The mental historical geographer-chemist and digital painter Miha works his approaches of mise-en-scene to transform the once cause-and-effect reality into the ambiental, poetic landscape that JENI was.

Herein lies the key difference between the disciplined historian and undisciplined artist.

In this case there is an undisciplined artist hand in hand with disciplined historians. But only up to the gates of the temple or shrine.

Heut die Grafen von Cilli und Niemandwieder.

Their vibrations and reflexes in time and space, a stone and imaginary architecture. And power and self-confidence.

The disciplined conduct research in the context of politics, society, economics ...

In the mental categories of western man.

The undisciplined conduct their research in the context of ideas and images. They leap across space and time.

They are always creating something new, at times utopian, at times metaphorical.

The difficulty is in the tuning. And how far to go beyond the conditioned pattern of presentation.

The best thing is to enter the aggregate relaxed. In expectation, like in the cinema or theatre.

The aggregate presents outwardly a presence in a transparent veil, which is the breeze between physical space and history.

Or in the simulation of a medieval fresco. In the manner of an advertising hoarding.

Physical spaces are the network that we activate when we enter into them.

Sounds, aural polyphony as a time machine. A translator between other feelings.

An emanation of the spirit of the times. Sonic earth.

Panta rhei. Everything jumps.

Time-space, things and the people in it.

A mighty appearance throws a long shadow. And it lasts a long time.

Power, money, territory. Women like in Shakespeare, fatal, pernicious.

Deadly. All mothers. All sows?

And a mass of children. For the whole village. For the whole of Teharje.

Our Father!

Build a house by the river. A house on a house palace.

A country on a country state. A state on a state empire.

The archipelago of Venice-Aquileia-Salzburg-Vienna. Croatia-Bosnia-Serbia-Ottoman Empire.

And here a large library of learned books.

The masters did not just wage war and fuck, they read Latin and German books.

They exploited the Slovenian serfs.

Like some blithe self-evidence. A real chivalric tale. With elegance and the poetry of the troubadour. With a court that provided two queens.

In the series there is an interesting letter B. Even now it is the centre of the map.

And in the centre of the other map are the two women.

How the map of passion and the map of time-space overlap!

The land that JENI was.

A thousand years of yearning to be one's own master. And then seeking a new master.

Where is the heart of this palimpsest scenery?

It beats like seeing.

In the floors of thousand-year cellars, through which the Roman peoples marched towards the east or towards the west.

And beneath the road the audible inflow of the river.

It is still flowing down.

Oda v višave zazrtemu grbu

Delo Bora Turela nosi pomenljiv naslov. Skrbno grajena elektroakustična skladba se dotika zgodovinske tematike slovenskega prostora. V skladbo uvede osrednji usodni motiv tragične zgodbe Veronike Deseniške, ki jo predstavlja sopranski glas. Otožni melodični motiv na začetku poudari klasično glasbeno zasnovano dela. Ekspozicijo osrednjih tem sklenejo suhi udarci z lesenimi predmeti. Pravljično pripoved v osrednjem delu skladbe odprejo razposajeni ritmi renesančnih plesov, ki podaja čudovito režiran srednjeveški ambient krčme z družbo minnesängerjev. K temu se lepo poda pesem Konrada Žovneškega »Sem obetal si poleti...«. Pristno ozadje pričarajo tudi raznovrstni citati srednjeveške glasbe, ki jih je skladatelj črpal predvsem iz zbirke Carmina Burana.

Za dramatično pripoved o vzponu "Žovneških gospodov" in žalostnem propadu njihovih potomcev, grofov Celjskih, poskrbi tudi odlomek iz radijske igre »Celjani« Balbine Baranovič iz leta 1971.

"Žovneški gospodje" so svoj višek dosegli v času Friderika prvega, prvega celjskega grofa. In kot se je to zgodilo v zgodovini, tako nas Turel tudi v glasbi z usodnim motivom iz uvoda sredi viška kmalu spomni na neizogiben dramatičen sklep.

Michael Pač

Ode to a coat of arms lost in the heavens

The work of Bor Turel bears a meaningful title. The painstakingly constructed electro-acoustic composition touches upon a historical subject of the Slovenian lands. He brings into the composition the central, tragic motif of the story of Veronika Deseniška, represented by a soprano voice. The melancholy melodic motif at the beginning emphasises the classical musical basis of the work. The exposition of central themes is punctuated by the dry striking of wooden objects. The fairy-tale narrative in the central section of the composition is opened up by playful rhythms of Renaissance dances, and this offers the wonderfully arranged medieval ambience of an inn with a company of minnesingers. Nicely appended to this is the poem of Konrad Žovneški “Sem obetal si poleti...(I promised myself in summer...)”. The authentic background is conjured up by a variety of medieval musical passages, which the composer culled primarily from the Carmina Burana collection.

The dramatic narrative of the rise of the “Žovnek lords” and the sad demise of their descendants, the Counts of Celje, is enhanced by a section of the 1971 radio play “Celjani” by Balbina Baranovič.

The “Žovnek lords” attained their peak during the time of Friderik I, the first Count of Celje. And in a reflection of history, Turel’s fateful motif from the introduction of the composition appears in the middle of this peak to remind us quickly of the inevitable dramatic conclusion.

Dinamična atmosfera in pisanje zgodovine Lisa Parks Ko se približaš galeriji Hodnik v Celju, starem mestu v Sloveniji, zagledaš ruševine Starega gradu, ki so videti krhke in se krušijo, obdane pa so z oranžnim trakom, ki mimoidoče opozarja, naj ostanejo v varni razdalji. Ob vhodu v galerijo poleg gradu je masivna stenska podoba, velika kot oglasni pano, ki spominja na socialistične propagandne plakate, prikazuje pa več ljudi v strumnih pozah, ki so videti, kot da marljivo gradijo urbano infrastrukturo. V resnici so ti ljudje mladi celjski umetniki, ki jih je slovenski umetnik Miha Vipotnik izbral kot ključne akterje v svoji provokativni predstavitvi celjske srednjeveške zgodovine. Razstava Žovneški iz dežele, ki je ni nespoštljivo meša ikonografijo sodobne socialistične zgodovine Slovenije (in Jugoslavije) in spomine nanjo s pričevanji o tej regiji iz veliko bolj oddaljenega časa – srednjega veka, ko so deželi vladali razvpiti celjski grofje in je njihova oblast segala po vsej Evropi. Mladi umetniki na sliki simbolično predstavljajo sodobne celjske grofe, vendar namesto bogastva in krvnih vezi svetu ponujajo nove podobe in zamisli iz tega pomembnega dela rastoče Evropske unije.

Te junaške podobe ob vhodu nekako pripravljajo oder za časovne in prostorske eksperimente, ki jih Vipotnik ustvarja znotraj galerije. Tam srečamo goste plasti podob, zvokov in besedil, ki pomešano in nesmiselno predstavljajo zgodovino Celja v različnih smereh in puščajo svoje sledove po zidovih, na tleh in v akustičnem prostoru. Slike vrtečega se evra se na primer pretvorijo v satelitski krožnik pod vodami Jadranskega morja. Deli komunikacijske infrastrukture se mešajo z dlako mongolske kamele. Prstan na ženski roki v bližnjem kadru se svetlika poleg fotografije obzorja nad Istanbulom. V vodnjaku raste narobe obrnjeno srebrno drevo iz žičnate mreže. Strop celjske cerkve postane preproga, po kateri hodimo. Kompleksnost tega na glavo postavljenega vizualnega polja poudarja enako izzivalen in domiselni zvočni miks znanega slovenskega komponista Bora Turela, ki v glasbo med drugim vpleta zvoke vetra, krikov, srednjeveških skladb, žuželk, vode in šepetanja.

Pri razvijanju svoje instalacije se je Vipotnik vedel tako, kot bi se vedel zgodovinar. Preselil se je v Celje, kjer je raziskoval po arhivih in knjižnicah, govoril s predstavniki lokalne uprave in arheologi, obiskoval zgodovinske kraje ter se pogovarjal z domačini, ki dobro poznajo zgodovino svojega mesta. Nekaj mesecev je zbiral podatke o celjski zgodovini, nato pa je razvil sebi lasten provokativen jezik, s katerim bi ponazoril edinstveno zgodovino te regije. Z uporabo sodobnih digitalnih medijev nam predstavlja avdiovizualne sklope – slikovne in zvočne sloje – od katerih se nekateri nanašajo na Celje, Slovenijo in Evropo, drugi pa so bolj metaforični in alegorični.

Vipotnik nas izziva, da bi si zgodovino Celja predstavljali kot dinamično atmosfero, ne pa kot urejeno in logično kronologijo, kakršna je v zgodovinskih knjigah. Pri Vipotniku se pisanje zgodovine preliva in pretaka v različnih

smereh. Gre za mikro- in makrostrukture. Njegov pristop je oseben in političen, vključuje ljubezen, vojno, zvok in tišino.

Vrtoglavo doživljanje Vipotnikove zgodovinske predstavitve je morda še najbolj intenzivno, ko vstopimo v osrednjo razstavno dvorano. Med sprehodom skozi mrak in potem skozi to živahno in muhasto sobo imamo občutek, kot da bi vstopili v zgodovinarjevo podzavest ali srce (ki sta v akademskih interpretacijah zgodovine zabrisana). V tej sobi na presenetljive in nepričakovane načine trčijo elementi preteklosti in sedanosti. S stropa visi tanek prosojen zaslon, ki seka prostor, čez njegovo površino pa beži kolaž slik in pisanega besedila. Kar je sprva videti kot Caravaggieva slika »Snemanje s križa«, nenadoma oživi, in celjski umetniki, ki smo jih srečali na panoju pred galerijo, se ponovno pojavijo v sanjskem pastišu gibljivih slik in klasičnega slikarstva. Čez nekaj hipov uzremo zapleteno sled besed in besedil, ki teče tako hitro, da ji oko ne more slediti. Zgodovinski dokumenti so digitalizirani, razrezani in ponovno sestavljeni, nato pa predstavljeni kot polje nerazumljivosti. Besedilo teče v različnih smereh, se poveča in približa, nato pa zabriše in nenadoma izgine. Izmuzljiva predstavitev besed in besedil deluje kot poklon utrujenim zgodovinarjevim očem, hkrati pa nas opozarja, da nekateri vidiki zgodovine presegajo besede in vključujejo čute, ki se – kot v svoji knjigi *The Atlas of Emotion* (Verso, 2002) razkriva Guiliana Bruno – lahko vzdražijo ob vzajemnem delovanju slik, zvokov in arhitekture.

Namesto realističnega pristopa – obvezne in priljubljene obravnave klasičnega zgodovinopisja – Vipotnik zgodovino predstavi v obliki uganke in obiskovalce izziva, da sami sklepajo, sestavljajo koščke sestavljanek in ob odhodu s seboj ne odnesejo popolnega razumevanja zgodovinske preteklosti, temveč prebliske, namige in občutke o tem, kako je bilo mogoče včasih in kako nikoli ni bilo.

Učinek Vipotnikove dinamične atmosfere je ustvarjanje igrivih sanjarij in oživljanje zgodovinske preteklosti namesto razumske interpretacije. Idiosinkratični elementi razstave so v prijetnem ravnotežju z resnejšimi premisleki, ki niso povezani le s pisanjem zgodovine, temveč tudi s političnimi provokacijami umetnosti. Z usmerjanjem pozornosti na tisti trenutek v zgodovini Slovenije, ko so politične oblasti izvajale diplomacijo v interesu različnosti s spodbujanjem verske, jezikovne in etnične integracije, Vipotnik obiskovalce sili v premislek o zdajšnji sestavi, nagnjenjih in prednostih nove države Slovenije. Ko so vladali Celjski, so se v kraljestvu govorili različni jeziki (nemščina, latinščina, slovenščina), ljudje so bili različnih veroizpovedi, družine različnih etničnih pripadnosti pa so se mešale med seboj. V primerjavi s tem je današnja Slovenija dokaj enovita. Se bodo novi slovenski politični

voditelji znali ozreti v bogato zgodovino različnosti svoje dežele in tam poiskati navdih? Ali pa bodo svojo novo državo gradili kot prostor nacionalistične poenotenosti ali gospodarskega zaledja ali obmejne stražnice za Zahodno Evropo in ZDA? Vipotnikovo delo neposredno odpira taka vprašanja skozi kombinacijo ikonografije preteklosti in sedanjosti. Vipotnik v Celjski stari grad postavi podobo bleščečega novega evra in nas s tem opozarja, naj ne zaplujemo v prihodnost brez premisleka o preteklosti.

Umetnost ima največjo moč, kadar iznajdljivo komentira svet, ne da bi postala dogmatična ali bi kar koli predpisovala. Razstava Žovneški iz dežele, ki je ni nas skozi črvino katapultira proti srednjeveškemu Celju, ob tem pa postavlja vprašanja o zgodovini Slovenije, ki sovpadajo z vprašanji o njenem zdajšnjem in prihodnjem položaju v Evropi. Pisanje zgodovine hitro preseže okvir akademske znanosti, logocentričnega razumevanja in oboke arhivov ter privzame vznemirljive nove oblike v srcih, umih in galerijah umetnikov, kakršen je Miha Vipotnik, ki se gibljejo med starimi časi in mejami nove Evrope.

Vibrant Atmospherics and the Writing of History *Lisa Parks* When you approach the Hodnik gallery in the old town of Celje, Slovenia, you encounter an old castle in ruins, fragile, crumbling and surrounded with orange tape signaling to passersby to stay clear. At the entrance to the gallery next to the castle sits a massive, billboard-sized mural that is reminiscent of socialist propaganda posters, featuring several figures standing in stalwart poses looking as if they are hard at work building urban infrastructure. These tricky figures, however, are actually young Celje artists who have been cast by Slovene artist Miha Vipotnik as key players in his mischievous re-enactment of the town's medieval past. The exhibition, *Žovneški iz dežele, ki Jeni (or People from Elsewhere)*, irreverently mixes the iconography and memory of Slovenia's (and Yugoslavia's) modern socialist history with accounts of the region that date back further in time to the middle ages when the notorious counts of Celje reigned over the region and wielded power throughout Europe. The young artists on the mural symbolically stand in as the modern day counts of Celje, but rather than control wealth and bloodlines, they bring new images and ideas into the world from this vital part of an expanding European Union.

Perched at the gallery entrance, these heroic figures set the stage for the sprawl of temporal and spatial experiments that Vipotnik composes inside the gallery. There, we witness a dense layering of images, sounds, texts that mish-mash and flip-flop Celje's history in multiple directions, scattering its traces across the walls, floors and acoustic space. For instance, images of a spinning Euro turn into a satellite dish placed underwater in the Adri-

atic Sea. Pieces of communication infrastructure are intertwined with the hair of a Mongolian camel. A close up of a ring on a woman's finger twinkles near a photo of the Istanbul skyline. A silver tree made out of chicken wire sits upside down inside a well. The ceiling of a Celje church becomes a carpet that we walk upon. The complexity of this topsy-turvy visual field is accentuated by an equally challenging and imaginative sound mix designed by well-known Slovene composer, Bor Turel, which interweaves the sounds of wind, screams, medieval music, insects, water, and whispers among many other things.

To develop this installation, Vipotnik acted much like a historian would. He moved to Celje where he conducted research in archives and libraries, interviewed local civic authorities and archaeologists, visited historic sites, and talked to locals with intimate knowledge of the city's past. After months of gathering information about Celje's history, Vipotnik invented his own provocative language in which to articulate this region's unique past. Using modern digital media he presents us with an array of audiovisual composites--layers of images and sounds--some of which contain literal references to Celje, Slovenia and Europe and others are more metaphoric and allegorical. Vipotnik challenges us to imagine Celje's past as a vibrant atmospheric rather than a neatly unfolding chronology that one might find in a history book. For him the writing of history spills out and leaks in different directions. It has both micro and macro structures. It is personal and political, involves love and war, noise and silence.

The dizzying sensation of Vipotnik's historical recounting is perhaps most intense when the visitor enters the central room of the exhibition. Walking through the darkness and into this vivid and moody chamber, one has the feeling of entering the historian's unconscious or heart (which are effaced in most scholarly accounts of the past). In this room, elements of past and present collide in surprising and unpredictable ways. A thin translucent screen suspends from the ceiling and transects the space, flickering with a mélange of images and written text that scurry across the screen's surface. What first appears as a Carravaggio painting "Taking of Christ" is suddenly animated and the Celje artists we encountered on the billboard outside re-appear in a dreamy pastiche of motion pictures and classical painting. Moments later an intricate trail of words and text appears much faster than the eye can keep up. Historic documents are digitized, dissected, rearranged and read back to us as a field of unintelligibility. Text runs in multiple directions, is magnified with a zoom and then blurs only to suddenly disappear. The elusive presentation of words and text functions as an homage to the weary eyes of the historian. And, at the same time, it reminds us there are modes of historic engagement that exceed the word and that involve an

emporium of the senses, which, as Guiliiana Bruno reveals in her book *The Atlas of Emotion* (Verso, 2002), can be energized by the interplays of images, sounds and architecture.

Rather than take the approach of realism—the compulsory and beloved discourse of classical historiography—Vipotnik dares to present history in the form of an enigma, challenging his visitors to draw inferences, to assemble puzzles and, when he/she leaves, to take away not full comprehension of the historic past, but rather a glimmer, a glimpse, a sense both of what it might have been like and what it never was.

The effect of Vipotnik's vibrant atmospherics is to generate a playful revelry in and revivification of the historic past rather than a rational interpretation of it. The idiosyncratic elements of the exhibition are nicely balanced with more serious concerns that relate not only to the writing of history, but the political provocations of art. By focusing our attention upon a moment in Slovenia's history when political authorities exercised diplomacy in the interest of difference by fostering religious, linguistic, and ethnic integration, Vipotnik challenges the visitor to contemplate the current composition, disposition, and priorities of the new state of Slovenia. When the counts of Celje ruled, several languages (German, Latin, Slovenian) were spoken throughout the kingdom, different religions were practiced, and families of different ethnic backgrounds intermixed. Today Slovenia is by comparison quite homogenous. Will Slovenia's new political leaders appreciate and draw upon the region's rich history of difference for inspiration? Or will they position their new state as a space of nationalistic unification, or an economic backyard or border patrol zone for Western Europe and the US? Vipotnik's work engages indirectly with such questions by combining iconography of the past and present. By placing images of a shiny new Euro in the middle of Celje's stari grad, he cautions us not to plunge into the future without reflecting upon the region's past.

Art is most powerful when it finds subtle ways of commenting upon the world without being prescriptive or dogmatic. By catapulting us into a wormhole toward medieval Celje, the *Žovneški iz dežele, Kijeni* exhibition manages to pose questions about Slovenia's past that reverberate with its current and future position in Europe. The writing of history is moving fast beyond the confines of the scholarly academy, beyond logo-centric understanding, beyond the vaults of the archive, and is taking on exciting new forms in the hearts, minds and galleries of artists like Miha Vipotnik who move between older times and the frontiers of new Europe.









V tihočni viziji
In a silent vision

Zven strun v kapeli
A sound of strings in a chapel

In zabobnele
And boomed

Konji rezgetajo
The horses are neighing

1. AKCENT 1

2. AKCENT 2

3. AKCENT 3

4. ATMOSFERA mix

5. BIFE 1 mix

6. BIFE 2 mix

7. BINCHOIS + TRG

8. CARMINA BURANA instrumental

9. CELJE DANES+NEKO^

10. CELJE DANES+GLAS

11. CELJE DANES+STROJI

12. DO FRAIG AMORS

13. DVIŽNI MOST

14. FAS & NEFAS (CARMINA BURANA)

15. GONG 1 mix

16. GONG 2 mix

17. HIGH VOICES mix

18. INTIMNI DIALOG

19. IZA - UTOPITEV

20. IZA - STOPNICE

21. IZA - STROP

22. IZA - TEK

23. IZA - VERONIKA-KAD

24. KLIC

25. KONRAD mix

26. KORAKI+MNO@ICA

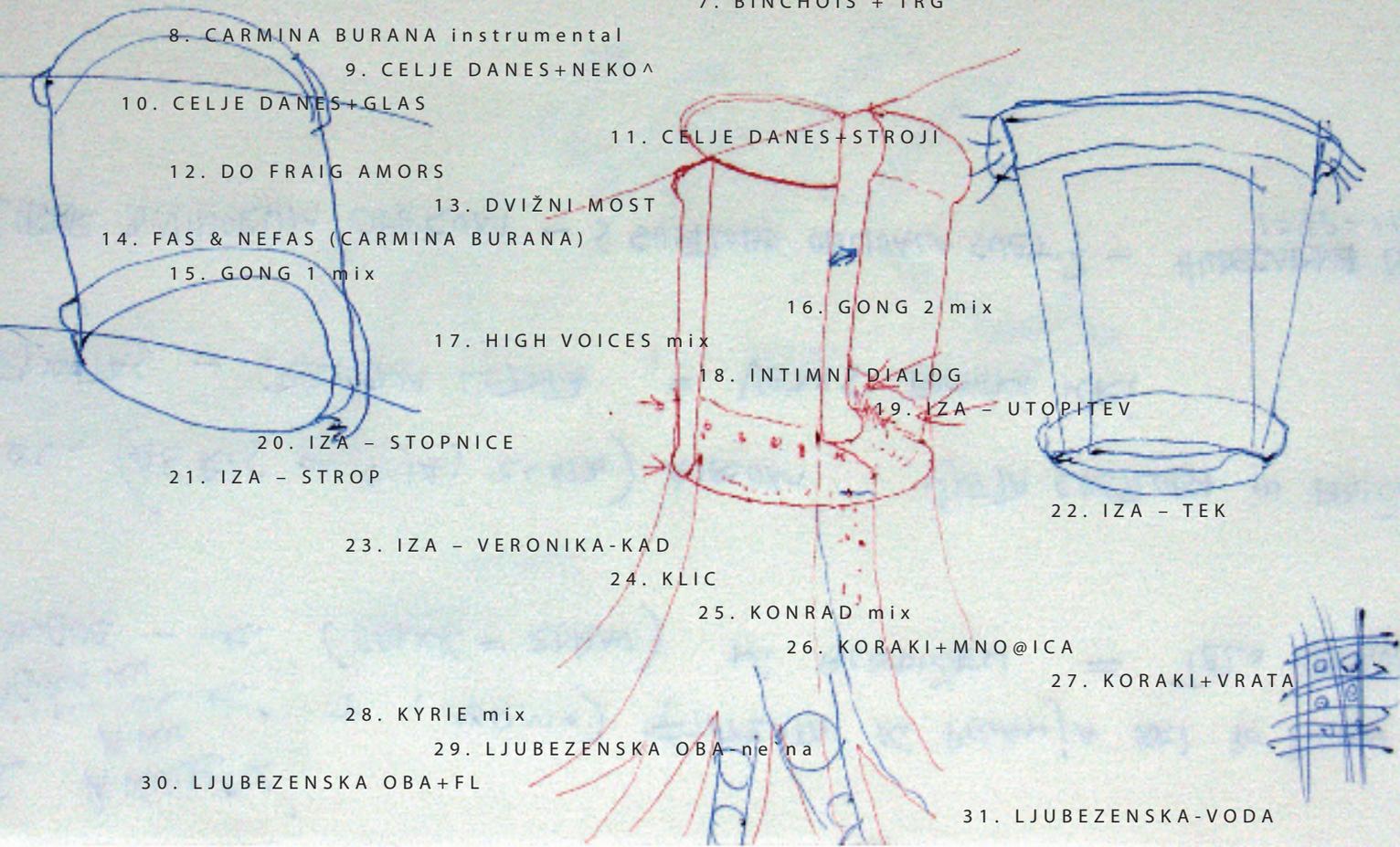
27. KORAKI+VRATA

28. KYRIE mix

29. LJUBEZENSKA OBA-ne'na

30. LJUBEZENSKA OBA+FL

31. LJUBEZENSKA-VODA



32. MOČ VIRJE

33. ORGANUM

34. OZGANILO

35. PEVKE+PERCUSSION

36. PEVKE+POTRES

37. POD-ŠKRIP

38. PREHOD 3

39. RAZVALINE 1 mix

40. RAZVALINE 2 mix

41. ŠEPET+VODA

42. ŠKRIPEC+ŽVENKET

43. SOLO+AKCENT

44. SPOMIN

45. SREČANJE

46. TRG+CARMINA

47. TURNIR

48. UTOPI TEV mix

49. VOICES GLISSANDO

50. VERONIKA+JELISAVA

51. VERONIKA-TI^ICA

52. VERONIKINA SMRT

53. VLAKE+OPERA mix

54. VODA+KONJI+ZVON

55. ZBOR mix

56. ZGODBA CELJE mix

57. ZGODBA VERONIKA 1

58. ZGODBA VERONIKA 2

59. ZGODBA VERONIKA 3

60. ZVENKET mix

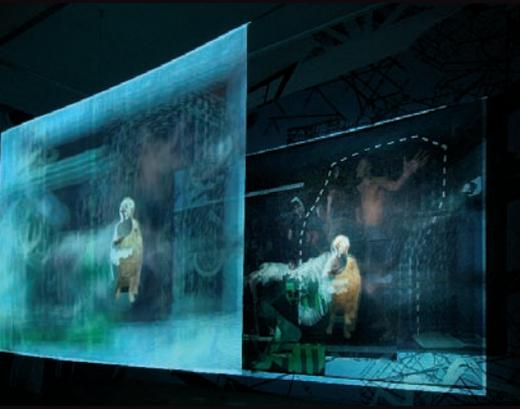
61. IZA STRPO+DIH







Izrisujoča in izbrisujoča se
 Tako v obrazih znancev kot
 Neznancev
 Polna znanja in neznanja
 Stkana iz detajlov
 Iz neke nekoč ne kože
 Palače ki ji brbotavi
 Mehurčki iz dna
 Od utopljene deve
 Jemljejo temeljno oporo
 In jo stanjijo v membrano
 Zdaj je bila
 In zdaj je ni več
 V vsaki novi ponovitvi
 Zadana rana
 Vprašaj in trditev
 Odgovor v trepetav poblisk
 Zven strun v kapeli
 Kjer iz stropa zro molitve
 Na glavo obešenih grofov
 Hlastajoče roke ki bi ugrabile
 Bit stvarstva
 življenje
 Pa jim spolzi skozi



Coloured and shone through
Drawing and erasing itself
So in the faces of acquaintances
As well as those unknown
Full of knowledge and ignorance
Woven from details
From once upon a time not a hovel
A palace whose bubbling
Bubbles from the bottom
From the drowned maiden
Take their basic support
And thin it into a membrane
Then it was
And then it's gone
In each repetition
An inflicted wound
A question mark and an assertion
An answer into a quivering flash
The sound of strings in a chapel
Where from the ceiling stare prayers
Of counts hung head-down
Grabbing hands that would kidnap
But the entity of creation
Life
Slips through them





Svetloba
Krhka luč sredi teme
Ki diha skozi stene
Skozi tebe
Sozi mene
A jaz sem že na poti tja
Da bi bil bliže
Ogenj ljubezni kamne topi
Ogenj boleznj telo hromi
Ogenj požira steno teme

Light
A brittle light in the middle of the dark
Breathing through the walls
Through you
Through me
I am already on the way there
To be closer
The fire of love is melting stones
The fire of disease is crippling the body
The fire is swallowing a wall of darkness



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PROPERTY
OF GHP





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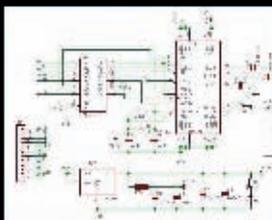


Sijoč
Prozoren
V prostost lebdeč

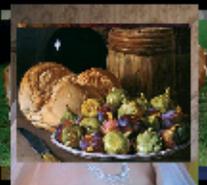
Glittering
Transparent
Floating into freedom



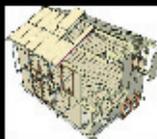
Grad in veter ki razbijhije opani



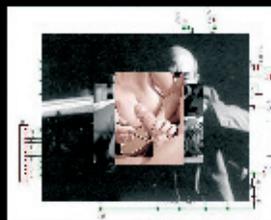
Kar nas je še v plamenu



In a tribo



The castle and the wind that is fanning the fire



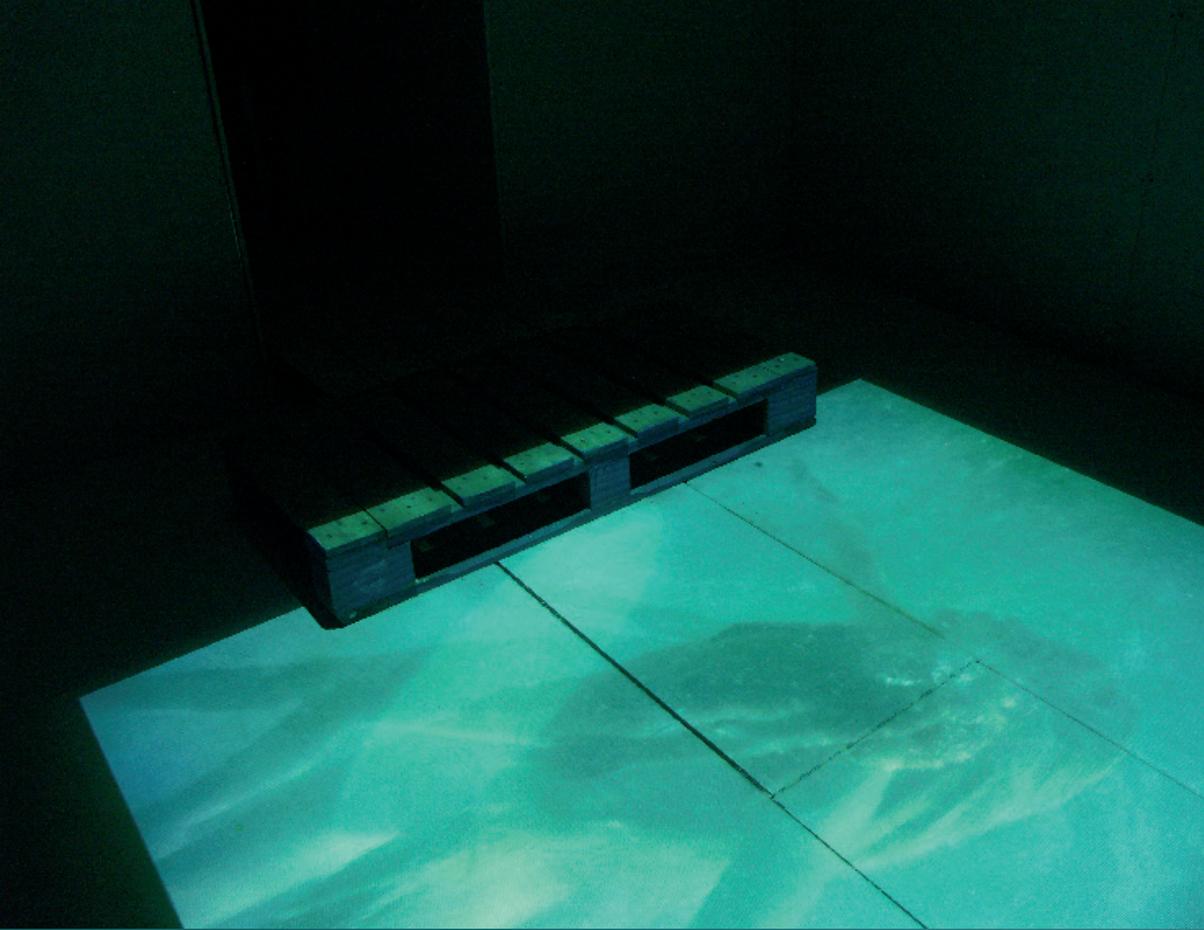
Polna znanja in neznajnja
Stkana iz detajlov



Full of knowledge and ignorance
Woven from details











Pred očmi mi trepeta
Privid
Sijoč
Prozoren
V prostost lebdeč
Da skozenj pronicaajo stene
Grad in veter ki razpihuje ogenj
Da letijo velike kamnite
Kocke v nič
Tako stene kot gora
Tako godba kot zgodba
Tako zgodovina kot vino kot kri
Ki napaja sanjo
Slutnjo da od kozmosa
Ostaja le prah
Ugasneš luč
In vstane tema
Prižge se jutro
In dvigne bele sparine
čez škrbine ruševine
Ki se že vzdigujejo nad
Ravnino
Ki po njej pelje avto
V Celje
Cel je le še mit
A še temu nit uhaja
Srebrna nit ki veže
Kar nas je še v plamenu
Plemenu
živih bakel
Z očmi rokami in telesi
Raztegnjenih od tam do tu
Potegnjenih z vlakom
Od tam do tu od celine do Celja
V tihotni viziji
Trepetava membrana
Brana
Z vsemi detajli izrisujoča se
Obarvana in presijana
Izrisujoča in izbrisujoča se
Tako v obrazih znancev kot
Neznancev

Polna znanja in neznanja
Stkana iz detajlov
Iz neke nekoč ne kože
Palače ki ji brbotavi
Mehurčki iz dna
Od utopljene deve
Jemljejo temeljno oporo
In jo stanjijo v membrano
Zdaj je bila
In zdaj je ni več
V vsaki ponovitvi
Zadana rana
Vprašaj in trditev
Odgovor v trepetav poblisk
Zven strun v kapeli
Kjer iz stropa zro molitve
Na glavo obešenih grofov
Hlastajoče roke ki bi ugrabile
Bit stvarstva
Življenje
Pa jim spolzi skozi
Lazuro časa v nepovrat
Samo škrbina še štrli
Od nje se vzdigujejo bele
Koprene jutri
Da še stolpnice onemijo
Da se stresejo stene galerije
Od trepeta jutri jutri jutri
Ki ga vsaka luč preseka
In zaniha vsaka sapa
Da ostaja
Sijoča
Ko padajo stene
In rjavijo meči
In krvavijo rane
Tam nekje zadane
Da bi gospodovale dolini
Državi
Ljudem in konjem
Smrekam in bukvam
Ki jim korenine ne pomorejo
Ko jih odžaga žaga

Kako so padle
In zabobnele
Kako so zbledele
Kako so zazidane stene
Od koder so gospa
V veter odvrkli svilen šal
Da bi ga ujel izbrani vitez
A ta ga je raztrgal
In še sam sebe ubil
Ko je hotel
Izbran
Ljubiti
Ljubljen biti
Trepetav od koprnjenja
Koprena
Preja
Pajčevina
Od stene do stene
Luč sonca skoz {trene
V točno razmejenem prostoru
Na dosegu roke
V grbu in Triglavu
Svetloba
Krhka luč sredi teme
Ki diha skozi stene
Skozi tebe
Skozi mene
A jaz sem že na poti tja
Da bi bil bliže
Ogenj ljubezni kamne topi
Ogenj boleznin telo hromi
Ogenj požira steno teme
Da zatrepeta
Je skala
Ki se dotakne kože topla?
Je hladna?
Se topi?
Ali ledi
Lebdeča sanja skozme tava
Hromi
Ali živi?
Lomi in zida

Dušo tolaži
Sesuva laži
Cel je človek
Otrok se uči
Jok se izgublja v jutru luči
Konji rezgetajo
Gremo junaki osvajat cel svet
Svet
Svetlobo
Srečo ujet
Domov jo pripeljat
Le zase imet
Otrok je že starec
Jesen gre čez gred
Roža ovene moraš umret
Po tleh se osujejo listi
Biseri
Kelihi
Krona in meč
Zvezde v ječi
V ječi zaklet
Zaklenjen
Mračen
Sen je utopljen
Zakaj še živet
Pred samopostrežbo stoji nov
Kabriolet

Andrej Trobentar

There's a quivering
Illusion in front of my eyes
Glittering
Transparent
Floating into freedom
So that the walls are trickling in it
The castle and the wind that is fanning the
fire
So that immense stone blocks
Fly into the void
So walls as a mountain
So the music as a story
So history as wine as blood
Feeds a dream
A premonition that of space
Only dust remains
You turn off the light
And darkness rises
Morning lights up
And lifts white steam
Over the jagged ruins
Still rising from
The plain
Across which a car is driving
To Celje
Only the myth is still complete
Yet the thread escapes it
A silver thread that binds
Us still in flames
In a tribe
Of live torches
With eyes hands and bodies
Stretched from there to here
Pulled by train
From there to here from a continent to
Celje
In a silent vision
A trembling membrane
A harrow
Drawn in every detail
Coloured and shone through
Drawing and erasing itself

So in the faces of acquaintances
As well as those unknown
Full of knowledge and ignorance
Woven from details
From once upon a time not a hovel
A palace whose bubbling
Bubbles from the bottom
From the drowned maiden
Take their basic support
And thin it into a membrane
Then it was
And then it's gone
In each repetition
An inflicted wound
A question mark and an assertion
An answer into a quivering flash
The sound of strings in a chapel
Where from the ceiling stare prayers
Of counts hung head-down
Grabbing hands that would kidnap
But the entity of creation
Life
Slips through them
Translucence of time with no return
Just a jag still jutting out
Where white veils
Of tomorrow rise
Making high buildings grow dumb
Making the walls of a gallery shake
From quivering tomorrow tomorrow tomor-
row
Which any light cuts through
And every breath vibrates
To remain
Shining
When walls fall
And swords rust
And wounds bleed
Somewhere inflicted
To rule the valley
The state
People and horses

Pine trees and beeches
Get no support from their roots
When they are sawn by a saw
How they fell
And boomed
How they grew pale
How the walls are walled up
From where into the wind the silken scarf
Was thrown by the lady
To be caught by the chosen knight
But he tore it apart
Even himself he killed
When he wanted
Chosen
To love
Be loved
Trembling from yearning
A veil
A yarn
A cobweb
From wall to wall
Sunlight through the yarn
In a precisely demarcated area
Within reach
In blazon and Triglav
Light
A brittle light in the middle of the dark
Breathing through the walls
Through you
Through me
I am already on the way there
To be closer
The fire of love is melting stones
The fire of disease is crippling the body
The fire is swallowing a wall of darkness
So it starts trembling
Is the rock
That touches the skin warm?
Is it cold?
Does it melt?
Or freeze
A floating dream is wandering through me

Cripples
Is it alive?
It breaks and builds
Comforts a soul
Crushes lies
Whole is man
A child learns
A cry is lost in the morning of light
The horses are neighing
Let's go heroes to conquer the whole
world
World
Light
To catch happiness
And bring it home
To keep it just for yourself
The child is already an old man
Autumn crosses a beam
A rose withers you have to die
The leaves fall to the ground
Pearls
Chalices
A crown and a sword
Stars in prison
Sworn in prison
Locked
Gloomy
A dream is drowned
What is left to live for
There's a new cabriolet
Outside the self-service.

Andrej Trobentar

Miha Vipotnik (1954) je leta 1976 diplomiral iz slikarstva in leta 1979 končal podiplomski študij videa in televizije na Akademiji za likovno umetnost v Ljubljani. Med letoma 1987 in 1991 je študiral MFA, Film and Live Action na CalArts v Los Angelesu. Bil je soustanovitelj in glavni organizator mednarodnega video festivala **International Video Biennial Video CD** v Cankarjevem domu v Ljubljani (1983–1987), kreiral je špice, uvodnike, animacije za filme, oddaje in propagandna sporočila za televizijske programe (1975–1987), posnel in režiral serijo avtorskih video dokumentov (1983–1989), režiral glasbene in televizijske programe za RTV Ljubljana in JRT (1980–1985).

Je scenarist in režiser televizijskega opernega filma **Moč usode** (TV Slovenija, 2001/2002), posvečenega stoletnici smrti Giuseppeja Verdija. Po letu 1996 je režiral preko 30 filmskih in video reklam. Za LBMA Video Annex Long Beach je produciral številne instalacije in umetniške video projekte (Hilja Keading, Lisa Schmitz, Coco Fusco, Arnaldo Antunes, Sanja Iveković).

Miha Vipotnik (1954) graduated in painting in 1976 and in 1979 completed postgraduate studies in video and television at the Academy of Fine Arts in Ljubljana. From 1987 to 1991 he studied MFA, Film and Live Action at CalArts in Los Angeles. He was co-founder and main organiser of the international video festival **International Video Biennial Video CD** at Cankarjev dom in Ljubljana (1983–1987), he created trailers, introductions and animations for films, broadcasts and promotional messages for television programmes (1975–1987), he recorded and directed a series of original video documents (1983–1989), and directed music and television programmes for RTV Ljubljana and JRT (1980–1985).

He wrote the screenplay for and directed the television opera film **Moč usode/The Power of Fate** (TV Slovenija, 2001/2002), dedicated to the hundredth anniversary of the death of Giuseppe Verdi. Since 1996 he has directed more than 30 film and video advertisements. For LBMA Video Annex Long Beach he produced numerous installations and artistic video projects (Hilja Keading, Lisa Schmitz, Coco Fusco, Arnaldo Antunes, Sanja Iveković).

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Video in instalacije mešanih medijev / Video and Mixed Media Installations

2006

Zirconia / encrusted tweezers, City Center – Down Town, Bejrut/Beirut

Metroljub/Mesto pod zemljo/City under ground, Bežigrjski dvor/Plava laguna, Ljubljana

2005

Eriounios (prinašalec sreče/bringer of joy), Azarieh center, Bejrut/Beirut

Alongside, ArtEast center & Museum of Modern Art, Biškek/Bishkek

2004

Atmosfera, Likovna zbirka/Art collection Factor banka, Eurocenter, Ljubljana

Loom, Index@post, Post Gallery, Los Angeles (z/with Lisa Parks)

2003

Mercury Falling, Galerija škuc, Ljubljana

2002

Conundrum of Time: Clepsydra, USEK Gallery, Kaslik

2000

Journey to the End of the Ends, Mestna galerija, Ljubljana

1989

Eight, CalArts, Valencia

1981

Stopnišče/Staircase, Moderna galerija, Ljubljana

Vodnjak/Well; B&W CSS, Moderna galerija, Ljubljana

Gibljava soba/Movable room; SAETA, Moderna galerija, Ljubljana

1979

Videogram 4, Jakopičeva galerija, Ljubljana

Skupinske razstave in festivali / Group exhibitions and Festivals

2005

Small Image, Tower and the gGrid, Loft Gallery, Carpinteria

Faeton, ZDSLU, Ljubljana

11. mednarodni festival računalniških umetnosti / International Festival of Computer Arts (Narave 2 / Natures 2),

Bežigrajska galerija, Ljubljana

2004

Galleria A+A, Benetke / Venice

Dotik, Arte e Cultura Slovena, Videm / Udine

2003

In den Schluchten des Balkan (BalkanTrilogie), Kunsthalle Fridericianum, Kassel

Klipzona Slovenien, B-Film+Digital Vision Festival, Berlin

Do roba in naprej/To the edge and beyond, Slovenska umetnost 1975–1985, Moderna galerija, Ljubljana

2002

Haunted by Detail, Filmmuseum, Vondelpark, Amsterdam

1999

European Media Arts Festival, Osnabruck

1998

LA Frewaves, MOCA, Los Angeles

1994

tipOpera, z/with California Ear Unit, LACMA, Los Angeles

1993

Imusicircus – LACE Gallery, Los Angeles

1990

ICA, Boston

1989

Film&Media Arts TU, Philadelphia

Artists Space, New York

1988

ArtSpace, San Francisco

ICA, Boston

AIC, Chicago

Multi Media Studios, Iowa City

1987

American Film Institute, Los Angeles

1986

Video Art Festival, Locarno

1985

2nd Festival de Video, San Sebastian

Paysage du Clip, Centre Georges Pompidou

1984

Video 84, Montreal

World Wide Video Festival, Den Haag

Video TV Europe, Milano

1983

Video 84, Salerno

Video Stock, Cannes

Journees Audiovisuelles Internationales, Centre Georges Pompidou

1980

Kunsthalle, München/Munich

Festival de Audiovisuelle Contemporain, Nancy

Izbrana bibliografija / Selected Bibliography

Josef Chemaly, Zirconia at Beirut City cCenter, Critics' choice, Time Out Beirut, May 2006

Miha Vipotnik, Eriounios - prinašalec sreče, *Fotografija*, {t. 23/24, 2005, str. 14–23.

Tomaž Brejc, Atmosfera Mihe Vipotnika, *Likovne besede*, {t. 69/70, 2004, str. 132–133.

Ksenija Berk, Miha Vipotnik: razdiranje je proces ustvarjanja, *MM* (Marketing magazin), {t. 269, 2003, str. 26–27.

Josef Chemaly, Conundrum of Time: Clepsydra, *Artmargins*, 2002 <http://www.artmargins.com/content/review/chemaly.html>

Zemira Alajbegović, Igor Španjol, V tehnološkem primežu televizijske postaje / In the Technological Grip of a Television Station, *Videodokument: video umetnost v slovenskem prostoru 1969-1998 / video art in Slovenia 1969-1998 (Eseji / Essays)*, Open Society Institute – Slovenia, Ljubljana, 1999, str. 119–135.

Germana Benegalija, Videast v industriji strahu, *Sinteza*, {t. 5/6 – Ekran, {t. 73/74, 1986

Bor Turel (1954) je najvidnejši slovenski skladatelj eksperimentalne in elektroakustične glasbe. Po študiju kompozicije na Akademiji za glasbo v Ljubljani pri profesorju Urošu Kreku se je izpopolnjeval na oddelku za elektroakustično glasbo Višjega državnega glasbenega konservatorija v Parizu, udeležil se je mojstrskih tečajev elektroakustične glasbe oddelka za elektronsko glasbo montrealške univerze v Orfordu v Kanadi, v Salzburgu in Marly-le-Royu v Franciji. Leta 1992 je bil gostujoči skladatelj v elektronskem studiu Visoke šole za glasbo in dramsko umetnost v Gradcu. Njegova dela so bila izvedena na vrsti pomembnih mednarodnih festivalov sodobne glasbe, kot so Biennale des jeunes in Journées audiovisuelles internationales v Parizu, Zagrebški glasbeni bienale, Mednarodni Rostrum elektroakustične glasbe (IREM), festival ISMEAM v Sárvárju, Svetovni glasbeni dnevi v Kopenhagenu, Dunajski dnevi sodobne glasbe, Prix Italia, Evropski mesec kulture v Ljubljani, festival sodobne glasbe Klangspuren v Innsbrucku in festival Synthèse v Bourgesu.

Bor Turel (1954) is the most prominent Slovenian composer of experimental and electro-acoustic music. After studying composition at the Ljubljana Music Academy under Professor Uroš Krek, he enhanced his knowledge at the department of electro-acoustic music of the Higher State Music Conservatory in Paris, and took part in electro-acoustic masterclasses at the electronic music department of Montreal University in Orford, Canada, in Salzburg and in Marly-le-Roy in France. In 1992 he was the guest composer in the electronic studio of the College of Music and Dramatic Arts in Graz. His work has been performed at a range of major international modern music festivals, such as the Biennale des jeunes and the Journées audiovisuelles internationales in Paris, the Zagreb Music Biennial, the International Rostrum of Electro-acoustic Music (IREM), the ISMEAM festival in Sárvár, the World Musical Days in Copenhagen, the Vienna Days of Modern Music, the Prix Italia, the European Month of Culture in Ljubljana, the Klangspuren Festival of Modern Music in Innsbruck and the Synthèse festival in Bourges.

Petra Kapš (1975) je neodvisna kustosinja in umetnostna kritičarka. Diplomirala je iz slovenščine in teologije na Univerzi v Mariboru, kjer v okviru programa filozofije nadaljuje študij in pripravlja magistrsko delo s področja konceptualnih umetniških praks. V okviru programa *Svet umetnosti* (SCCA-Ljubljana) je leta 2004 uspešno opravila enoletni tečaj za kustose sodobne umetnosti in leta 2005 seminar iz pisanja o sodobni umetnosti.

Petra Kapš (1975) is an independent curator and art critic. She graduated in Slovenian and theology from the University of Maribor, where she is continuing her studies and working on her master's degree in the field of conceptual artistic practice in the philosophy department. Under the *Svet umetnosti/World of Art* (SCCA-Ljubljana) programme she successfully completed in 2004 a one-year course for modern art curators, and in 2005 a seminar on writing about modern art.

Dr. Lisa Parks je izredna profesorica za film in medijske študije na University of California Santa Barbara, kjer poučuje o globalnih medijih, medijskih historiografijah, medijski umetnosti in aktivizmu in brezžičnih kulturah. Avtorica knjige *Cultures in Orbit: Satellites and the Televisual* (Duke University Press, 2005) in sourednica *Planet TV* (NYU, 2003) in *Undead TV* (Duke UP, 2007). V zadnjih letih je sodelovala z medijskimi umetniki v Evropi in pripravlja novo knjigo z naslovom *Mixed Signals: Media Infrastructures and Cultural Geography*. Trenutno je raziskovalka na Wissenschaftskolleg Berlin.

Lisa Parks, PhD is Associate Professor of Film and Media Studies at the University of California at Santa Barbara where she teaches courses on global media, media historiographies, media arts and activism, and wireless cultures. She is the author of *Cultures in Orbit: Satellites and the Televisual* (Duke UP, 2005) and co-editor of *Planet TV* (NYU, 2003) and *Undead TV* (Duke UP, 2007). She has collaborated with media artists in Europe over the past several years and is writing a new book called *Mixed Signals: Media Infrastructures and Cultural Geography*. She is currently a research fellow at the Wissenschaftskolleg, Berlin.

Mihael Paš (1970) je leta 1990 dokončal Srednjo Družboslovno šolo v Ljubljani, nakar se je po nekajletnih pripravah leta 1994 vpisal na Akademijo za glasbo v Ljubljani, kjer je diplomiral iz Kompozicije v razredu prof. Uroša Rojka. Od leta 2001 je sodelavec Uredništva za resno glasbo na III. programu Radia Slovenija. **Mihael Paš** (1970) completed the Secondary Social Science School in Ljubljana in 1990, and then following several years of preparation he enrolled at the Academy of Music in Ljubljana in 1994, from which he gradu-

ated in Composition in the class of Prof. Uroš Rojko. Since 2001 he has been on the staff of the Editorial Board for Serious Music at Channel 3 of Radio Slovenia.

Matija Plevnik (1978) se je po končanem študiju umetnostne zgodovine na Filozofski fakulteti v Ljubljani leta 2004 zaposlil kot konzervator – umetnostni zgodovinar na Zavodu za varstvo kulturne dediščine, Območna enota Celje.

Matija Plevnik (1978) studied art history at the Faculty of Arts in Ljubljana, and then in 2004 was employed as a conservator and art historian at the Celje regional office of the Institute for the Protection of Cultural Heritage.

Marijan Pušavec (1962) je bibliotekar na domoznanskem oddelku Osrednje knjižnice Celje, avtor dveh prozih knjig (*Zbiralci nasmehov*, 1992 in *Niklas in Petra Bermudtzky*, 2003) in soavtor stripa Meksikajnarji. V prostem času postavlja nadomestno bivališče pod Šmohorjem.

Marijan Pušavec (1962) is a librarian in the local history department of Celje Main Library, the author of two prose works (*Zbiralci nasmehov/Smile Collectors*, 1992 and *Niklas in Petra Bermudtzky/Niklas and Petra Bermudtzky*, 2003) as well as co-author of the comic strip Meksikajnarji. In his free time he is erecting an alternative dwelling below Šmohor mountain.

Igor Španjol (1972) je študiral sociologijo kulture in umetnostno zgodovino na Filozofski fakulteti v Ljubljani. Od leta 1999 dela kot kustos v Moderni galeriji v Ljubljani. Med njegovimi pomembnejšimi sodelovanji sta dokumentacijski, arhivski in raziskovalni projekt *Videodokument – video umetnost v slovenskem prostoru 1969–1998* (SCCA-Ljubljana) in razstavna trilogija *Slovenska umetnost 1975–2005* v Moderni galeriji (z Igorjem Zabelom). Objavlja članke o sodobni umetnosti.

Igor Španjol (1972) studied the sociology of culture and art history at the Faculty of Arts of the University of Ljubljana. Since 1999 he has been working as a curator at Moderna galerija Ljubljana (Museum of Modern Art). Among his most important projects are the documentary, archival and research project *Videodokument – Video art in Slovenia 1969–1998* (SCCA-Ljubljana) and the exhibition trilogy *Slovene Art 1975–2005* at the Museum (co-curated with Igor Zabel). He also publishes articles on contemporary art.

Andrej Trobentar (1951) je od leta 1972 do 1976 obiskoval slikarski oddelek na ljubljanski Akademiji za likovno umetnost, kjer je leta 1978 končal slikarsko specialko pri prof. Jožetu Ciuhi. V letih 1994/1995 se je študijsko izpopolnjeval v Pragi. Poleg slikarstva se ukvarja še z glasbo, poezijo, ilustracijo in pedagoškim delom. Imel je čez 30 samostojnih razstav in sodeloval na več kot 20 skupinskih. Živi in dela v Logaršče, nad Mostom na Soči.

Andrej Trobentar (1951) attended the painting department of the Ljubljana Academy of Fine Arts from 1972 to 1976, and in 1978 he completed his painting specialisation under Prof. Jože Ciuha. In 1994/1995 he pursued further studies in Prague. Alongside painting he is involved in music, poetry, illustration and teaching work. He has had more than 30 solo exhibitions and has participated in more than 20 group exhibitions. He lives and works in Logaršče, above the town of Most na Soči.

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3. **Ti Pater Melhijor, ne vtičaj nosa, kamor ti ni treba, zakaj če jo preblizu kraješ, se od cebule oči rosijo.**

Friderik: Veronika, kaj so storili s tabo? Zdrami se.

»Daj mi, mogočni grof, daj mi moje dete, mojo hčer nazaj! Pri večni pravici te prosim, te zaro-
tim, daj mi uplenjeno hčer, edinico mojo nazaj!«

Marjetica se v tem trenutku pritisne bliže k očetu, tako jo je prevzela žalostna povest o

Po roži stegaš roke in ne veš za

gada, ki preži pod cvetjem.

»Godi se mi, kakor ujetniku, ki čaka na svojo obsodbo.«

»Kaj pa že zopred plodiš? Moj Bog, kaj pa naj storim, da ti preženem muhe, ki ti rojijo po glavi. Ako ni drugega vzroka, kakor ta, ki si mi ga zjutraj na poti rzodel, bi moral pač biti vesel, da ti je določena ta čast!«

V tem trenutku plišepa tisti berač k ognjišču, katerega sta naša znanca srečala zjutraj pri Sovodni in ponižno poprosi Marjetico, naj mu da kaj v bogajme, ker je silno lačen. Tri dni baje ženi imel v želodcu tople žlice. Janez ga ostro pogleda in berač povese oči. To je bilo zadosti in je Janeza popolnoma prepričalo, da današnji berač ni nihče drugi, kakor sinočni ogleduh v ...

Duhu. Ondi najde sveži grob svoje hčere Franice, kamor so jo pred tremi dnevi položili. Umrla je devica rajši mučeniške smrti za svojo nedolžnost, kakor pa da bi se dala grofu zapeljati v greh.

Miha Vipotnik

Žovneški iz dežele Kijeni / Saaneckh People from Elsewhere

Galerija sodobne umetnosti Celje, Trg celjskih knezov 8, SI – 3000 Celje

22. 8. 2006 – 13. 9. 2006

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Uroš Mijošek, Iza Pavlina • Fotografije / Photography: Jure Kravanja, Vinko Skale

• Scenografija / Set design: Bogdan Majce • Odlitek vodnjaka / Cast of well: Aleksander Šiles •

Video montaža / Video editing: Vojko Aleksič, Zdene Kuzmič • Računalniška animacija / Computer

animation: Ivan Glunec • Video animacija in interaktivni programi / Video animation and interactivity:

Simon Sedmak • Svetovalec za akustiko / Acoustics adviser: Smiljan Rozman • Tehnična podpora /

Technical support: Simon Sedmak, Zdene Kuzmič • Nastopajo / Cast: Špela Hvala, Saša Šušter, Mark

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