



Boštjan Kavčič

OS | **AXIS**

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OS

Akademski kipar Boštjan Kavčič, pripadnik srednje generacije slovenskih umetnikov, je svojo umetniško pot začel na Akademiji za likovno umetnost in oblikovanje v Ljubljani. Med študijem in po njem se je vzporedno s kiparstvom ukvarjal tudi z novimi mediji in družbeno angažiranimi projekti; izvajal je umetniške akcije in intervencije v javnem prostoru (npr. *Vrtni park*, 2009; *Vrtnarimo!*, 2007; *Run for art*, 2007; *Made in Venice*, 2005; *Umetni ekosistemi I*, 2001), izdeloval interaktivne aplikacije (*iPoet*, 2005; *globalheART*, 2004) in kot eden prvih slovenskih umetnikov snoval enostavne robote, ki uprizarjajo realnost digitalizirane družbe in razosebljanje medčloveških odnosov (*Cubot 2.0*, 2002; *Rombot 1.0*, 2002). Sočasno z nastajanjem robotov so pod umetnikovimi rokami leta 2002 začeli nastajati *ORGanizmi* ali krajše, *ORGi*. To je obsežna serija kamnitih skulptur, ki trenutno šteje 60 kosov. V Galeriji Krško umetnik predstavlja dvanajst *ORGanizmov*, skrbno izbranih in premišljeno razporejenih v prostoru.

Ob prvem stiku s Kavčičevimi skulpturami nas presenetita njihova močna prezenca, ki

jo zavzamejo v prostoru, in večplastnost, ki jo izraža njihova forma. Trdno so vpete v tla, pa vendar se zdi, kot da so v gibanju. Izklesane so iz masivnega kamna, pa vendar se zdijo lahkotne. Kavčičev odnos do materiala odraža njegov odnos do sveta in umeščenost človeka v njem. Kamen razume kot akumulacijo zemeljske zgozdovine, zato do njega pristopa spoštljivo in ga obravnava po posluhu notranjih vzgibov. Umetnikov način dela s kamnom ni vedno enak, včasih skulptura nastane kot preblisk, ideja na papirju, spet drugič v najdenem kamnu intuitivno prepozna formo; kleše jo, dokler materija ne zadiha. Iz kamnitega bloka lušči preproste forme za katere je značilna razbrazdana površina v obliki vijug, spiral in krožnic.

Kiparska dela Boštjana Kavčiča so vsebinsko odprta, kar pomeni, da se njihov pomen dokončno izoblikuje v razstavnem prostoru. Od dvanajstih je bilo deset skulptur že razstavljenih v razstavišču Lapidarij Galerije Božidarja Jakca v Kostanjevici na Krki, dve pa sta bili izdelani prav za to razstavo. V Kostanjevici so bile skulpture razporejene na dvorišču pred razstaviščem in v štirih prostorih, kjer smo lah-

ko na štirih pomenskih otokih brali pripoved o štirih letnih časih, v njih prepoznavali simboliko osnovnih življenjskih elementov ali pa sledili umetnikovim namigom, ki jih je ponujal z naslovi, in razstavo interpretirali s pomočjo razumevanja staroslovenske mitologije. Z razstavo v Krškem razširja temo menjavanja letnih časov in pravi, da je Zemlja vendarle vpeta v vesolje, to pa ureja tudi cikle na njej. Sodobni človek ima možnost odkrivanja vesolja na empirični in analitični ravni, vesolje pa je zmožen dojemati tudi s pomočjo čutov in čustev. Starodavne civilizacije so o kozmoloških procesih govorile brez današnjega znanja in opreme. Zanašale so se na intuicijo, čute in izkušnje, pridobljene z opazovanjem narave. Z odkritjem teleskopa, z vsakim korakom globlje v vesolje je to res postalo bolj vidno, obenem pa so se premaknile meje nevidnega. Med vesoljem in zemljo, med empiriko in intuicijo so Kavčičeve skulpture - svetlobni stebri, ki jih umetnik dojemata na čustveni ravni. Pogled v vesolje ga ob razmišljanju o njegovem harmoničnem ustroju navdaja s toplino in z občutkom čistosti in pomirjenosti. Spiralne zareze na površini skulptur so odzven gibanja nebesnih teles. Obenem pa so sredstvo, s katerim umetnik doseže učinek lahkotnosti, nematerialnosti in dvigovanja k nebu. Čeprav njegove skulpture delujejo spokojno in kot nekaj davnega, to niso arheološki relikvi pradednine. Kavčič jim pravi popkovine, preko

katerih zemlja sprejema informacije urejenih ritmov iz vesolja.

Umestitev skulptur v razstavni prostor je proces, ki poleg fizičnega zahteva tudi velik mentalni napor. Galerija Krško nedvomno spada med bolj specifična razstavišča na Slovenskem, saj s svojimi bogatimi arhitekturnimi elementi vpliva na končni učinek razstave. Izhodišče za Kavčičevo razmišljanje o postavitvi je povsem bela notranjost galerije in njen poudarjeni vzgon v višino. Za razstavo z naslovom *Os* je avtor izbral dela, ki imajo v formi močno izraženo vertikalno usmerjenost in ponazarjajo kozmično *axis mundi* - os sveta, ki predstavlja navezavo med Zemljo in nebom, v katero se vpenjamo vsa živa bitja. Razstavo beremo kot pripoved o življenjskem ciklu, potovanju od kreacije do ponovne dematerializacije. Ob vstopu v galerijo lahko s pogledom zajamemo celotno postavitev, vendar se nam pogled ustavi na kamnu, ki v izklesani školjčni formi zadržuje vodo (*ORG XXXVII - Deva*, 2016). V tišini lahko slišimo kapljice, tudi če ne opazimo kipa falične oblike, vpetega v strop nad nami (*ORG LX - Devač*, 2017). Postavitev, ki nas uvede v razstavo, ponazarja moški in ženski princip in jo lahko beremo kot akt spočetja. V osrednjem delu galerije se postavitev razvije v krivuljo sinusoidne oblike. Začne se s šestimi skulpturami, poimenovanimi *Rusalke*, vitkimi, tridimenzionalnimi krivuljami, ki rastejo iz trikotnega ali

pravokotnega tlorisa. Od tal proti konici rahlo rotirajo in tvorijo vertikalno os nebo-Zemlja. Dvigovanje proti nebu se stopnjuje v spiralni kompoziciji od najnižje (*ORG XXVII - Rusalke*, 2016) do najvišje (*ORG XXVI - Rusalke*, 2016), ki meri v višino tri metre. Vsaka naslednja ponazarja višjo stopnjo človekovega razvoja od otroštva do polne zrelosti. Krivulja postavitve se proti tlom izteče v desno apsido, kjer stojijo tri nizke skulpture, imenovane *Svečniki*. Ti na temenu nosijo sveče, svetlobo in ponazarjajo dobo, ko človeški um zasije v luči spoznanja in modrosti, prav takrat, ko se življenje že izteka. Umetnik vodi gledalčevo pozornost do zadnjega kipa na razstavi (*ORG XXXIX - Memento mori*, 2016), postavljenega v središču nekdanjega prezbiterija. Na lesenem podstavku se dviga v višino, od koder prepušča pesek v podstavljeno leseno posodo. Odšteva čas in končuje življenjski cikel. V osi se poravnava s skulpturami *Deve* in *Devača* ter najvišje Rusalke in začenja nov cikel.

Razstava je postavljena v času iztekanja leta, v času zimskega solsticija, energetske prelomnega trenutka, ko narava obmiruje, ko se človek ustavi in pripravi na nove začetke. Kontemplativna razstava nas nagovarja tudi z elementom vode, ki se nam ponuja s svojo očiščevalno močjo. Ob vstopu nas ustavijo padajoče vodne kapljice, ki se zadržujejo v kamnitem bazenu. Pesek, po katerem ubiramo

vijugasto pot med skulpturami, je tisočletja klesal tok mimoidoče reke Save, ki se od tu naprej počasi zakotali po Krškem polju in na poti oplodi mnoga polja, oteži prehode in pred dokončno združitvijo z Donavo prečka meje. Razstava ponuja očiščevalen obred misli in duha. Galerijo Krško spreminja v prostor miru, kontemplacije in dobrih misli, ki jih Sava nato ponese proti jugu.



Academy-trained sculptor Boštjan Kavčič, a member of the middle generation of Slovenian artists, began his art path at the Academy of Fine Arts and Design in Ljubljana. During and after study, alongside his sculpture, he also worked in new media and with socially engaged projects, he carried out artistic actions and interventions in the public space (e.g. *Garden Park*, 2009; *Let's garden!*, 2007; *Run for art*, 2007; *Made in Venice*, 2005; *Artificial Ecosystems I*, 2001), produced interactive applications (*iPoet*, 2005; *globalheART*, 2004) and was one of the first Slovenian artists to create simple robots that portray the reality of a digitized society and the depersonalisation of human relationships (*Cubot 2.0*, 2002; *Rombot 1.0*, 2002). Besides creating robots, *ORGanisms*, or *ORGs* for short, began to take shape in the hands of the artist in 2002. These represent an extensive series of stone sculptures, which currently includes 60 pieces. The artist is presenting twelve *ORGanisms* in Krško Gallery, carefully selected and thoughtfully arranged across the space.

At first contact with Kavčič's sculptures, they surprise us by the strong presence they in-

habit in the space as well as the multi-layered nature expressed through their form. They are firmly fixed to the ground, yet they seem to be in motion. They are carved out of solid stone, yet they appear light. Kavčič's attitude to material reflects his attitude towards the world and man's place in it. He understands stone as the accumulation of earthly history, which prompts him to approach it with respect and treat it by listening to the inner impulses. The artist's method of working with stone is not always the same, sometimes the sculpture arises as a flash, an idea on paper, then again, he may intuitively recognize a form in a found stone and proceeds to carve it until the substance begins to breathe. He peels off simple forms from the stone block, which have a characteristic furrowed surface in the form of winding, spiralling and circular lines.

The sculptures of Boštjan Kavčič remain open in terms of content, which means that their meaning is finally formed in the exhibition space. From the twelve sculptures, ten have already been exhibited at the Lapidarium of the Božidar Jakac Gallery in Kostanjevica na

Krki, whereas two have been produced especially for this exhibition. In Kostanjevica, the sculptures were arranged in the courtyard, in front of the exhibition venue and in four spaces, where we could read the story of the four seasons on four interpretive islands, recognise the symbolism of the basic elements of life, or follow the artist's suggestions, which were offered through the titles of the works, and interpret the exhibition with the help of an understanding of Old Slavic mythology. The exhibition in Krško expands on the theme of the changing seasons, stating that the Earth is fixed into the Universe, which also regulates the cycles on it. Contemporary man has the opportunity of discovering the Universe at the empirical and analytical level, whereas he is also capable of perceiving the Universe with the help of the senses and emotions. Ancient civilizations talked about cosmological processes without today's knowledge and equipment. They relied on intuition, the senses and experiences gained by observing nature. With the discovery of the telescope, with every step deeper into space, it really has become more visible, while the boundaries of the invisible have also shifted at the same time. Between the Universe and the Earth, between empiricism and intuition, Kavčič's sculptures are the light columns that the artist perceives at the emotional level. Looking into outer space, when thinking about its harmonious struc-

ture, gives him a sense of warmth and a feeling of purity and reassurance. The spiral notches on the surface of the sculptures represent the resonance of the movement of celestial bodies. But at the same time, they are also the means by which the artist achieves the effect of lightness, immateriality and rising towards the sky. Although his sculptures appear placid and have an ancient air to them, these are not archaeological relics of prehistoric times. Kavčič calls them the umbilical cords through which the Earth receives information on the ordered rhythms from the Universe.

The layout of the sculptures in the exhibition space is a process that, in addition to the physical requirements, also demands great mental effort. Krško Gallery undoubtedly belongs to the more specific exhibition venues in Slovenia, since its rich architectural elements influence the final effect of the exhibition. The starting point for Kavčič's thinking about the set-up is the totally white interior of the gallery and its heightened bouncy towards the heights. For the exhibition entitled *Axis*, the artist chose works that have a strong vertical orientation in their form and exemplify the cosmic *axis mundi* – the axis of the world, which represents the connection between Heaven and Earth, into which all living beings are fixed. We read the exhibition as a narrative about the life cycle, the journey



from creation to re-dematerialisation. As we enter the gallery, our gaze can encompass the entire set-up, yet the gaze is arrested by the stone in a carved shell-shape form containing water (ORG XXXVII – *Deva*, 2016). In silence, we can hear drops, even if we omit to notice the statue of phallic form, fixed onto the ceiling above us (ORG LX – *Devač*, 2017). The set-up that leads us into the exhibition illustrates the male and the female principles and can be read as an act of conception. In the central part of the gallery, the layout develops into a curve of sinusoidal shape. It starts with six sculptures, entitled *Rusalka*, slender, three-dimensional curves that grow from a triangular or rectangular ground plan. They rotate slightly from the ground to the tip and form the vertical axis of the sky-Earth. The rising towards the sky is enhanced in a spiral composition from the lowest (ORG XXVII – *Rusalka*, 2016) to the highest (ORG XXVI – *Rusalka*, 2016), which measures three metres in height. Each subsequent one illustrates a higher level of human development from childhood to full maturity. The curve of the layout runs towards the ground petering out in the right apse, where there are three low sculptures, called *Candlesticks*. These carry candles, light, on their vertex, embodying the age when the human mind shines in the light of knowledge and wisdom, just as life is about to be extinguished. The artist guides the viewer's atten-

tion to the last statue in the exhibition (ORG XXXIX – *Memento mori*, 2016), set in the centre of the former presbytery. On a wooden base, it rises upwards, from where it lets sand seep into a wooden bowl placed beneath. It is counting time and concluding a life cycle. It is aligned in the axis with the sculptures *Deva* and *Devač*, as well as the highest *Rusalka*, beginning a new cycle.

The exhibition is set at a time when the year is coming to a close, at a time of the winter solstice, a moment of pivotal energy change, as nature comes to a standstill and prepares for new beginnings. The contemplative exhibition also addresses us with the element of water that is offered to us with its purifying power. At the entrance we are stopped by the trickling water droplets contained in a rock pool. The pebbles, across which we take the winding path among the sculptures, have been carved over the millennia by the flow of the passing River Sava, which rolls slowly from here across Krško polje and fertilizes many fields on the way, makes crossings difficult and traverses borders before finally merging with the Danube. The exhibition offers a purifying rite of thought and spirit. It transforms Krško Gallery into a place of peace, contemplation and good thought, which are then taken to the south by the River Sava.





Biografija | *Biography*

Boštjan Kavčič se je rodil leta 1973 v Šempetru pri Gorici. Med leti 1997 in 2003 je študiral kiparstvo na Akademiji za likovno umetnost in oblikovanje v Ljubljani (ALUO). V času študija je prejel univerzitetno Prešernovo nagrado za kiparstvo in diplomiral pri prof. Lujju Vodopivcu. V letih 2003-2005 je bil štipendist Ministrstva za kulturo za podiplomski študij videa na ALUO v Ljubljani in leta 2007 magistriral pri prof. Sreču Draganu. Predstavil se je na mnogih samostojnih ter skupinskih razstavah, se udeležil mednarodnih simpozijev, postavil več javnih del, organiziral delavnice klesanja kamna in video umetnosti. Njegova dela so uvrščena v zbirke AS Galerije, Umetnostne galerije Maribor, Dolenjskega muzeja Novo mesto, Galerije Božidar Jakac Kostanjevica na Krki in v digitalni arhiv DIVA. Od leta 2007 je samozaposlen v kulturi.

Boštjan Kavčič was born in 1973 in Šempeter near Gorica. Between 1997 and 2003 he studied Sculpture at the Academy of Fine Arts and Design in Ljubljana (ALUO). During his studies, he received the University Prešeren Award for Sculpture and graduated in the class of Prof. Lujo Vodopivec. During 2003-2005, he was a scholarship holder of the Ministry of Culture for his post-graduate studies in Video at ALUO, obtaining his Master Degree in the class of Prof. Srečo Dragan in 2007. He has presented his work in numerous group and solo exhibitions, participated in many international symposia and installed many public works. He has also organized many workshops in stone carving and video art. His works are included in the collections of AS Gallery, Maribor Art Gallery, Museum of Dolenjska, Božidar Jakac Gallery Kostanjevica na Krki and the DIVA digital archive. Since 2007, he has been working as a self-employed artist, accredited by the Ministry of Culture of the Republic of Slovenia.





Seznam del | *List of works*

ORG XXVI – Rusalka,

Lipica Fiorito, 300 x 57 x 65 cm, 2016

ORG XXVII – Rusalka,

Lipica Fiorito, 61 x 25 x 20 cm, 2016

ORG XXVIII – Rusalka,

Lipica Fiorito, 94 x 31 x 22 cm, 2016

ORG XXIX – Rusalka,

Lipica Fiorito, 78 x 33 x 23 cm, 2016

ORG XXX – Rusalka,

Lipica Fiorito, 70 x 28 x 17 cm, 2016

ORG XXXI – Rusalka,

Lipica Fiorito, 150 x 43 x 25 cm, 2016

ORG XXXII – Svečnik,

apnenec Rodine, 33 x 35 x 35 cm, 2016

ORG XXXIII – Svečnik,

apnenec Rodine, 34 x 41 x 41 cm, 2016

ORG XXXIV – Svečnik,

apnenec Rodine, 45 x 50 x 50 cm, 2016

ORG XXXVII – Deva,

apnenec Rodine, 45 x 81 x 63 cm, 2016

ORG XXXIX – Memento Mori,

apnenec Rodine, les, kremenčev pesek,
135 x 93 x 93 cm, 2016

ORG LX – Devač,

apnenec Rodine, 31 x 16 x 14 cm, 2017



galerijakrško

Kulturni dom Krško,
enota Galerija Krško
Valvasorjevo nabrežje 4, 8270 Krško
e: info@galerijakrsko.si
www.galerijakrsko.si

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Darja Planinc

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Boštjan Kavčič

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Boštjan Kavčič

Rodine 4c, 8340 Črnomelj, Slovenija

bostjankavcic@gmail.com

www.bostjankavcic.com

+386 31 619 529