



Klemen Skubic

Hči

15. oktober – 28. november 2021

HČI

»Na umetnijah vaše hčere ni nobenih šablon ali barvnih znakov. Otrok ni bil obremenjen z natančnostjo in je vse rešil zelo izvirno in ustvarjalno. Ne morem razbrati, kaj je v osnovi na 3. in 4. sliki, ostale motive je otrok rešil zelo dovršeno in razgibano, tudi 3. in 4. sta mi kljub temu zanimivi. Uporabljala je zelo zanimive, večinoma tople barve na temni podlagi, kar pomeni, da je zaznala kontraste in bila ob slikanju sproščena in sklepam, da je vesela. Ob delu je gotovo uživala. S pedagoškega vidika so motivi in tehnika zelo dobri za spodbujanje razvoja ustvarjalnosti. Uporaba profesionalnih umetniških del je za otroško domišljijo, intelektualno svobodo in splošno razgledanost ter izražanje zelo dobra, pa naj bo to na likovnem ali katerem drugem umetniškem področju. (Manuela Leben Bezjak, prof. zgodnjega učenja in poučevanja, osebna komunikacija, september 2021)«

Klemen Skubic se je javnosti predstavil s serijami *Bharat*, *Koline*, *Zima*, *Boksar*, *Hunt* in *Gnezdo*, ki raziskujejo temne vidike vsakdanjosti in dajejo vizualno obliko človeškim eksistencialnim stanjem. S svojim delom raziskuje minljivost, ustroj časa in kako se ta iz preteklosti preliva v sedanost. Svoje ideje skuša prikazati skozi vizualno močne podobe, ki vsebujejo elemente tujosti, distance, temačnosti in teže. Izraža se s črno-belimi, analognim fotografskim medijem, saj mu ta dovoljuje možnost časovne distance in refleksije v ustvarjalnem procesu – od fotografiranja, do končnega izbora fotografij, ki bodo tvorile zaključeno serijo. 'Večna' Leica, ki prejudicira določen izgled fotografij, je njegov ustvarjalni pripomoček. Ta mu omogoča, da se hipno odzove na dogajanje. Njegova ustvarjalna praksa ni vezana na predhodno zastavljen konceptualni okvir, ampak na intuitivno zlivanje z okolico in ljudmi, ki mu v tistem trenutku pridejo naproti.

Fotografije, predstavljene v Galeriji Krško, so nastajale daljše časovno obdobje. Gre za fragmente iz umetnikovega *wanderlusta* po Moldaviji, mimobežne posnetke od tu in tam in za koščke najintimnejših dogodkov v zavetju družinske celice. Razstava tematsko raziskuje odnos med otrokom in staršem, vendar se nam narativnost ne razkriva neposredno iz podob. Namesto tega fotograf operira z vizualno asociativnimi elementi in metaforami in sledi fotografski pripovedi, ki mestoma deluje avtobiografsko – česar umetnik niti ne zanika – kljub temu pa to ne pomeni, da ilustrira svoje življenje. Če želimo torej razstavo vsebinsko razgraditi, lahko opazujemo fotografije kot fotoreportažni dnevnik umetnikovega življenja, sestavljen iz krajin, tihožitij, uličnih portretov in posnetkov družine. Pa vendar ne moremo Skubičevih fotografij opredeliti kot reportažne, saj stilsko prehajajo od ohlapno dokumentarnih in ekspresivnih zapisov umetnikovih individualnih izkušenj, do njegove občutljive vpetosti v zunanji svet.

Kaj potem njegova dela so? In zakaj so tako nedorečena? Zakaj je poskus determiniranja njegovega fotografskega izraza tako izmuzljiv?

Odgovor najdemo v 'zrnatih' krajinah, zatemnjenih obrazih, tihih zgradbah in človeških postavah, zlitih s črnimi ploskvami, ki se v močnih kontrastih razkrajajo v neznatne točke in namigujejo na človekov krhki obstoj. V obeh apsidah in nekdanjem prezbiteriju so instalacije mnogih malih fotografij, ki tvorijo pomenske oblake. Marginalne podobe so postavljene ob fotografije velikih formatov. V tem odnosu ustvarjajo kinematografsko gesto in se povezujejo v širši kontekst branja.

Na drugo dimenzijo umetnikove ustvarjalnosti naletimo v seriji *Hči*. Ustvarjalec je vpeljal otroško risbo kot dialog s svojim delom. Vlogo umetnika je prepletel z vlogo očeta dveh odraščajočih hčera, ki ju je vzpodbujal k izražanju s pripovedovanjem in izmišljanjem pravljic in z likovnim izražanjem. Med popoldanskim igranjem je otrokoma ponudil, naj vneseta barve v njegove monokromatske fotografije. Z otroško intervencijo so fotografije postale sproščene, igrive in osvobodjene pravil. Z močnimi potezami sta deklici prekrili črnino s plastjo barvnih sledi, efemernih pack, brezbrizno sta zarezali v fotografije in jih potiskali s prstnimi odtisi.





Med fotografijami in otroško intervencijo se je vzpostavila napetost, ki gledalcu vzbuja spomine na otroštvo in odnose, ki jih je imel z odraslimi.

Klemen Skubic predstavlja v Galeriji Krško novo serijo del in vanjo vpenja otroško risarsko dejanje. V preteklosti je s pomočjo fotografskega medija že raziskoval otroško kreativnost in ugotavljal, kako lahko redna zgodnja izpostavljenost umetnosti, likovni, glasbeni, plesni pa tudi drugim vrstam, vpliva na razvoj otrok. Sprašuje se, če ima umetnost vpliv na oblikovanje osebnih vrednot, etičnih načel in odprtega pogleda na svet. Tokrat je med svoja dela umestil instalacijo, sestavljeno iz lesenih igralnih kock in pobarvank. K igranju vabi otroke in odrasle, saj je igra eden ključnih gradnikov družbe, ki zahteva komunikacijo in sodelovanje ter sledenje dogovorjenim pravilom, znotraj katerih pa vedno ostaja prostor za kreativnost. Igranje zmanjšuje stres, napetost in blaži čustvene bolečine. Je čas, ki ga namenimo sebi in bližnjim, v katerem razvijamo vezi in ustvarjamo spomine.

Umetnik se s projektom *Hči* od osnovnih postulatov fotografije obrača k raziskovalnemu avtorskemu pristopu, pri katerem element radovednosti predstavlja tveganje, saj postavlja pod vprašaj možnosti in omejitve današnje fotografije.

Literatura in e-viri / Bibliography and e-sources:

• Goldstein, J. (2012). *Play in childrens development, helath and well-being*. Dostopno prek / Available at <https://www.ornes.nl/wp-content/uploads/2010/08/Play-in-childrens-development-health-and-well-being-feb-2012.pdf>



DAUGHTER

“There is no imitation or colour marking in your daughter’s pictures. The child was not concerned with precision and solved everything in a very original and creative way. In pictures 3 and 4 I cannot decipher the basic image, the other motifs are solved in a very refined and dynamic manner, nevertheless, I find 3 and 4 interesting. She used very interesting, mostly warm colours on a dark background, which means that she was aware of the contrasts and was relaxed when painting, from which I conclude that she felt happy. She certainly enjoyed her work. From an educational point of view, the motifs and techniques are very suitable for encouraging the development of creativity. Using professional artworks is very good for children’s imagination, intellectual freedom and general knowledge and expression, whether in art or another artistic field.” (Manuela Leben Bežjak, professor of early learning and teaching, personal communication, September 2021)«

Klemen Skubic has come to public attention with the series *Bharat*, *Taken Life*, *Winter*, *Boxer*, *Hunt* and *Nest*, which explore the darker side of everyday life and give visual form to the existential conditions of human beings. His work explores transience, the structure of time and how it flows from the past to the present. He seeks to represent his ideas through visually powerful images that contain elements of alienation, distance, darkness and heaviness. He expresses himself through the analogue medium of black and white photography as it allows him to gain temporal distance and reflection in the creative process – from the moment the photograph is taken to the final selection of photographs that will form the complete series. The “eternal” Leica, which dictates

a certain look of the photographs, is his creative tool. It allows him to respond immediately to what is happening. His creative practice is not bound to a predetermined conceptual framework, but to an intuitive fusion with the environment and the people he encounters at that moment.

The photographs exhibited at Krško Gallery were taken over a long period of time. They are fragments of the artist's wanderlust through Moldova, fleeting shots of here and there, and snippets of the most intimate events in the shelter of the family cell. The exhibition thematically explores the relationship between child and parent, but the narrative is not revealed to us directly from the images. Instead, the photographer works with visually associative elements and metaphors, following a photographic narrative that sometimes seems autobiographical – which the artist does not deny – but which does nevertheless not mean that he is illustrating his life. So if we want to dissect the content of the exhibition, we can consider the photographs as a photo-reportage diary of the artist's life, consisting of landscapes, still lifes, street portraits and family shots. Skubic's photographs, however, cannot be defined as reportage, since stylistically they move between loosely documentary and expressive records of the artist's individual experiences and his sensitive engagement with the outside world.

What then are his works? And why are they so vague? Why is the attempt to define his photographic expression so elusive?

The answer can be found in the “grainy” landscapes, the darkened faces, the silent buildings and the human figures that merge with black surfaces that dissolve into insignificant dots in their strong contrasts and

allude to the fragile existence of man. Numerous small photographs are installed in the two apses and the former presbytery, forming clouds of meaning. Marginal images are placed next to large-format photographs. In this relationship, they create a cinematic gesture and fit into a broader reading context.

We encounter another dimension of the artist's creativity in the *Daughter* series. The creator has brought the children's drawings into dialogue with his work. He has interconnected the role of artist with that of father to two growing daughters, whom he encouraged to express themselves by telling and inventing stories and through artistic expression. During afternoon playtime, he invited the children to add colour to his monochrome photographs. Through the children's intervention, the photographs became relaxed, playful and rule-free. With bold strokes, the girls covered the black with a layer of colour traces, ephemeral stains that they casually incised into the photographs and imprinted with their fingerprints. A tension has been created between the photographs and the children's interventions that evokes memories of childhood and relationships with adults in the viewer.

Klemen Skubic presents a new series of works at Krško Gallery into which he integrates the drawing activities of children. In the past, he has explored children's creativity through the medium of photography and examined how regular early contact with art – visual art, music, dance and other forms – can affect children's development. He explores the question of whether art influences the formation of personal values, ethical principles and an open view of the world. This time he has placed an installation of wooden play blocks and colouring books amid his works. It invites children and adults to play, because play is one of the most fundamental building blocks of society, requiring communication and cooperation as well as adherence to agreed rules within which there is always room for creativity. Play relieves stress and tension and eases emotional pain. It is a time we dedicate to ourselves and our loved ones, where we build bonds and create memories.

With the project *Daughter*, the artist turns away from the fundamental postulates of photography and towards an exploratory approach in which the element of curiosity represents a risk as it challenges the possibilities and limits of photography today.









KLEMEN SKUBIC

Biografija / Biography

Klemen Skubic (1982, Ljubljana) je v svojem desetletnem profesionalnem delovanju na področju fotografskega medija ustvaril več zaključenih serij. Njegovo delo je bilo predstavljeno na fotografskih festivalih v Arlesu (Francija) in Tbilisiju (Gruzija) in v okviru samostojnih ter skupinskih razstav v Sloveniji in tujini; med drugim v Librarie Photographique v Parizu, Centru Rotund v Kopru, Domu kulture v Kamniku in Galeriji Huiu v Pulju (Hrvaška). Sodeloval je pri dveh projektih, *Odtujenost* in *Če bi Slovenija bila*, ki ju je zasnoval in vodil fotograf in kurator Klavdij Sluban. Živi in ustvarja v Ljubljani.

Klemen Skubic (1982, Ljubljana) has created several complete series in his ten years of professional activity in the photographic medium. His work has been presented at photo festivals in Arles (France) and Tbilisi (Georgia), as well as in solo and group exhibitions in Slovenia and abroad, including at the Librarie Photographique in Paris, the Rotund Centre in Koper, the House of Culture in Kamnik and the Huiu Gallery in Pula (Croatia). He has participated in two projects, "Estrangement" and "If Slovenia Were", conceived and directed by photographer and curator Klavdij Sluban. He lives and works in Ljubljana.

NINA SOTELŠEK

Biografija / Biography

Nina Sotelšek (1982, Brežice) je leta 2010 diplomirala na Oddelku za umetnostno zgodovino na Filozofski fakulteti Univerze v Ljubljani. Od leta 2011 je zaposlena v Mestnem muzeju Krško (enoti Kulturnega doma Krško), kjer je kustosinja. Pripravlja in izvaja likovni razstavní program ter skrbi za varovanje in prezentacijo kiparske zapuščine Vladimirja Štovička. Med njenimi referenčnimi projekti na področju sodobne umetnosti in muzeologije so razstave: Zora Stančič – *Dum spiro, spero*, Boris Beja – *Človek človeku žival*, Petra Varl – *Ljubimca*, Boštjan Kavčič – *Os*, Vladimir Leben – *Iz rok v usta*, stalna razstava *Akademski kipar Vladimir Štoviček: Jaz sem čist' realist, abstraktna umetnost ni zame* in interdisciplinarni projekt *80. so bila leta ... v Krškem*. Živi in dela v Krškem.

Nina Sotelšek (1982, Brežice) graduated from the Faculty of Arts, University of Ljubljana with a degree in Art History in 2010. Since 2011, she has been employed at Krško City Museum (part of Krško Cultural Centre), where she works as a curator. She is responsible for the preparation and implementation of the art exhibition programme and takes care of the protection and presentation of the sculptural estate of Vladimir Štoviček. Her referential projects within the field of contemporary art and museology include the exhibitions: Zora Stančič "Dum spiro, spero", Boris Beja "Man Is an Animal to His Fellow Man", Petra Varl "Lovers", Boštjan Kavčič "Axis", Vladimir Leben "Making Ends Meet", the permanent exhibition "Academic Sculptor Vladimir Štoviček: I Am a Pure Realist, Abstract Art Is Not for Me" and the interdisciplinary project "What the 80s were ... in Krško". She lives and works in Krško.



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Nina Sotelšek

Postavitev razstave / *Exhibition set-up*

Klemen Skubic in Nina Sotelšek

Prevod v angleški jezik / *Slovene-to-English translation*

Arven Šakti Kralj Szomi

Lektoriranje / *Proofreading in Slovene*

Mirana Likar Bajželj

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Nina Sotelšek

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Nina Sotelšek

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