



# ČLOVEK : STROJ

*Man : Machine*

Metod Frlic  
Tomaž Furlan  
Sanela Jahić  
Aleksij Kobal  
Antonio Živkovič



Loški muzej Škofja Loka / Škofja Loka Museum

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## Vsebina / Contents

Barbara Sterle Vurnik

1 Človek : Stroj – ljubezensko razmerje ali dvoboje?

5 *Man : Machine – Love or Hate?*

Barbara Sterle Vurnik

16 Razstavljeni dela / *Exhibited Works*

38 Biografije umetnikov / *Artist's Biographies*



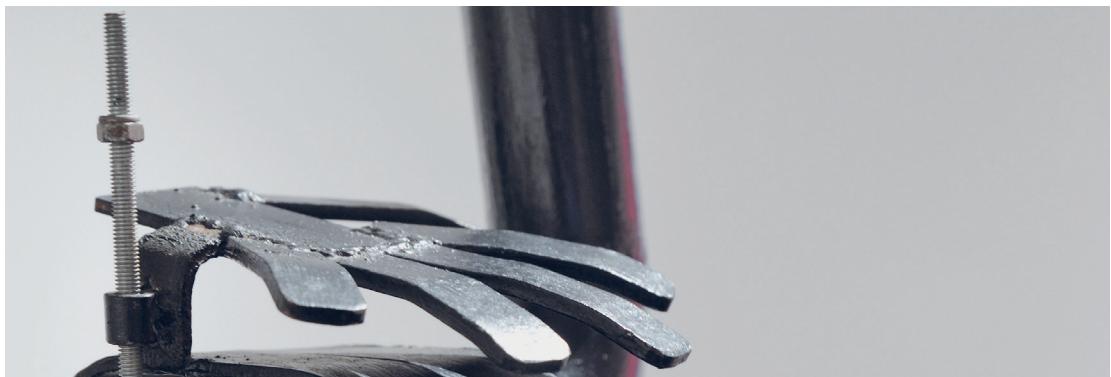
Barbara Sterle Vurnik

## Človek : Stroj – ljubezensko razmerje ali dvoboј?

Kaj danes opredeljuje razmerje med človekom in strojem, med stvariteljem in njegovim izumom? Kje se privlačita in kje odbijata? Kdaj lahko govorimo o njunih podobnostih in kdaj o razlikah? Katera je tista kritična točka, kjer se prednosti tehnološkega razvoja lahko izkažejo tudi za pasti? Kdaj njun odnos ni več produktiven in napredek preraste v nazadovanje? Stroj je človek izumil kot pripomoček za delo, postaja pa vse bolj njegov nevarni nadomestek – bo dokončno izločil človeka in ogrozil njegovo delo? Če karikiramo, kje lahko njuno »ljubezensko razmerje« postane usodno in preraste v dvoboј in kruto merjenju moči v ringu? Kdo izmed njiju lahko na koncu prevlada? Ali je to sploh relevantno vprašanje?

Razstava z izborom del petih avtorjev poskuša ponuditi vpogled v nekatere zanimive umetniške prakse, ki se ukvarjajo z dilemami tega pomembnega razmerja, ki definira našo družbo. Zanima jo odnos človek – stroj v okviru različnih kontekstov človekovega dela, kjer se oba akterja srečujeta, še zlasti pa seveda na področju industrije, ki se zaradi mnogih razlogov kaže kot iziv

umetnikov. Eden izmed njih je gotovo zgodovinsko dejstvo, da je industrija v proces dela vpeljala stroj in s svojo množično proizvodnjo postala gonalna sila razvoja in gospodarske dejavnosti. Drugi pa, da je hkrati opredelila tudi dobršen del naše zgodovine in ob izteku industrijske dobe vse bolj postaja tudi pomemben del dedičnine in kolektivne preteklosti. Do nje so danes nekateri kritični, drugi nostalgični, tretji navdušeni. Dela Metoda Frlica, Tomaža Furlana, Sanele Jahić, Aleksija Kobala in Antonija Živkoviča so primeri, kako vse to doživlja sodobni umetnik, kako reflektira svoja stališča skozi lastno umetniško govorico. Nekatera dela so nastala posebej za to razstavo, nekatera že pred njo, a v pogovorih z avtorji (ko je potekal proces izbire del in potencialnih sodelujočih ustvarjalcev) je bilo zaznati, da tisto, s čimer so se že prej ukvarjali in na podlagi česar se je pravzaprav sploh pokazala potreba po taki vsebini in konceptu razstave, ni le muha enodnevница. Vpogled v njihovo razmišljjanje je pokazal, da jih tema pravzaprav vse bolj zaposluje. To se zdi kot potihoma pričakovana in logična posledica



sprememb družbene situacije, v kateri umetnikovo senzibilno oko intenzivno zaznava in razkriva mnoge njene ne/vidne plasti.

Človekova naravna želja po napredku je večna, neusahljiva gonilna sila, ki je privedla najprej do iznajdbe preprostega orodja, ki bi človeku olajšalo delo. Nato je vodila dalje, v izume novih in novih strojev. Tudi ko so se z industrijsko revolucijo in kapitalizmom pojavili tisti stroji, ki pretvarjajo različne oblike energije v mehansko delo, je šel razvoj dalje, v svet digitalnih naprav. Izumu parnega stroja je tako sledil izum elektrotorja, nato izum mikroprocesorja, prišlo je do vse večje avtomatizacije delovnega procesa in končno tudi do digitalizacije. Prelomno spremembo v tem procesu je konec 19. stoletja prinesel še t. i. »fordizem«, ki ga je industrialec Henry Ford vpeljal kot koncept nove organizacije proizvodnje, in sicer v obliki racionalizacije delovnega procesa, pospeševanja in povečevanja produktivnosti in s tem prodaje ter dobička. Z inovacijami, zlasti s tekočim trakom, ter posledično z združevanjem človeka in stroja v enoten mehanizem v

procesu intenziviranja dela so se lahko nižali stroški dela. To je vplivalo na položaj delavca v delovnem procesu in ključno opredelilo razmerje med človekom in strojem.

Glede na vso naglico napredka je seveda pričakovano, da se marsikateremu umetniku na razstavi danes zastavlja prav vprašanje, kakšen bo naš jutri. Kaj bo prihodnja vloga človeka in kaj stroja? Razstavljeni dela nam seveda ne ponujajo konkretnih odgovorov, pač pa široko polje za razmislek, za ozaveščanje, da so izzivti, pred nami, da se bo družba morala soočiti z njimi. Kažejo značilno sliko stanja družbe, na katero v vsakodnevni naglici morda pozabljamamo, kljub temu da se ob njene vrzeli vsak dan spotiskamo in si vedno znova govorimo, da bo nekaj vendarle treba spremeniti. Izjave avtorjev se osredotočajo zlasti na razmislek o morebitnih mejah in pasteh pospešenega tehnološkega napredka za človeka, o njegovih vzrokih in posledicah, pozitivnih in negativnih, o izginjajočih vrednotah in nenazadnje o pomenu dela in delavca. V vsem tem zasledimo še »stranske« poti, ki so



tekom stoletij (z)gradile ta paradoksalni most nenehnih približevanj in nasprotij med človekom in strojem. Svet razmerij orodje – stroj – robot, mehansko – digitalno, delavec – kapitalist, napredek – propad, globalno – lokalno, kapital – revščina. V svet odnosov, ki nastajajo na različnih prizoriščih, nekje med zaprašenimi tovarniškimi obrati in njenimi dimniki ter sterilnimi, robotiziranimi halami in njenimi laboratoriji.

Na razstavi se prepletata predvsem dva vidika. Poetično ekspresiven vidik je viden zlasti pri Aleksiju Kobalu in Antoniju Živkoviču. Oba v njunih industrijskih krajinah navdušujejo človekovi tehnološki dosežki, fascinira ju značilna estetika in simbolika tovarn, hal, strojev, konstrukcij, mehanizmov. Po drugi strani pa hkrati izražata tudi skrb. Njuna prizorišča so običajno zapuščena in poudarjajo odsotnost človeka. Ta je prisoten le še v sledeh »svojih« zidov, predmetov, ki tako (p)ostajajo nemi pričevalci nekih minulih in končnih zgodb. Kobalova futuristična dela namigujejo na možne apokaliptične posledice prehitrega, skoraj znanstvenofantastičnega razvoja tehnologije,

Živkovičeva nostalgično opozarjajo na izginjajočo industrijsko dediščino ter potrebo po njenem ohranjanju.

Družbenokritičen vidik je zaznati predvsem pri Saneli Jahić, Tomažu Furlanu in Metodu Frlicu. Sanela Jahić se navdušuje nad napredkom in (novimi) stroji, a je hkrati tudi zadržano kritična. Zlasti do ekstremnih razmer, ki danes prevladujejo v industriji. Osredotoča se na ogrožen položaj delavca znotraj tega sistema. Raziskuje pogoje dela, proizvodne procese in poslovne odnose med menedžerji ter se osredotoča tako na primere slabe kot tudi dobre prakse. Tomaž Furlan prav tako zavzema kritično držo do razmer za delo/delavca in odnosa med človekom in strojem. A hkrati skuša na duhovit način razelektriti in sprostiti nastalo napeto stanje, zlasti z vnašanjem elementov humorja in ironije. Po postopku reciklaže svojih prejšnjih del izumlja različne oblike »strojev«, s katerimi ustvarja razne ne/smiselne situacije, polne parodije. Z njimi prikazuje dvom o smiselnost človekovega neprestanega iskanja novih in novih pomagal ali nadomestkov za svoje delo, ki so na



koncu le še sami sebi namen in s katerimi človek vse bolj ogroža svoje mesto v delovnem procesu. Družbeno angažirano delo Metoda Frlica se s svojo specifično ikonografijo zelo konkretno opredeljuje do nepravičnega sistema, ki potiska delavca na rob družbe. V simbolnem smislu njegov delavec postaja, v boju za preživetje, sam vse bolj stroj, ki ga družba bolj in bolj izrinja. Hkrati pa avtor opozarja, da bo potreba po delavcu in njegovem osnovnem orodju kljub tehnološkemu razvoju in trendu vladajočih elit ostala in bo treba (ponovno) ovrednotiti njun pomen ter pravico delavca do poštenega plačila in dostojnega preživetja. Opozarja na pojave razredne delitve, neenakosti, diskriminacije.

Razmerje človek: stroj, ki se skozi dela kaže v vsej svoji dualistični, skoraj shizofreni naravi mnogih plusov in minusov, je morda tudi zato tako izzivalno in navdihajoče v kontekstu umetnosti. V preteklosti je namreč že zaznamovalo marsikatero obdobje umetnosti, še zlasti čas zgodovinskih avantgard, ki so ga pri nas utelesili predvsem Černigoj, Delak, Podbevšek

in Kosovel. Danes je vzrok za mnoga nova dela v tem kontekstu tudi pojav nedavne vsesplošne »gospodarske krize«, zaradi katere so se ponovno zbudila mnoga stara, hkrati pa rodila tudi nova vprašanja. Vsekakor je res že daleč čas Jamesa Watta, z razvojem digitalne tehnologije in robotizacije prihajajo v naša življenja novi, še bolj zapleteni, napredni in zahtevni sistemi, z njimi pa tudi nove nevarnosti, veča se kriza vrednot. In če je Fritz Lang v svojem filmu *Metropolis* (1924) oriral fascinacijo nad napredkom industrije in hkrati težek položaj delavca med stroji v podzemlju nekega utopičnega, futurističnega mesta, to danes ni več le vizionarski film, ampak vse bolj realna situacija, kakršno nakazujejo tudi dela. Nekateri umetniki razkrivajo skorajda apokaliptično stanje, drugi so nostalgični, tretji ob vsem čutijo trpek humor. Vse pa združuje prepoznavanje psihološkega in socialnega pomena dela za človeka in pomena delavca za družbo, ki mu mora stroj ostati predvsem v korist in pomoč, nikakor pa ga zasužniti ali si ga podrediti.



Barbara Sterle Vurnik

## Man : Machine – Love or Hate?

What does today define the relationship between man and machine, between the creator and his invention? How do they attract and detract each other? When can we talk about their similarities and when about their differences? Where is that critical point at which the advantages of technological development can also turn out to be traps? When is the relationship between the two no longer productive and progress grows into a downturn? Man invented the machine as a tool for work, yet it is increasingly becoming his dangerous substitute – will it ultimately eliminate man and threaten his work? If we may exaggerate, at which point can their 'love affair' become fatal and grow into a duel and a cruel battle for power in the ring? Which one of them can ultimately dominate? Is this even a relevant issue?

The exhibition with five selected artists attempts to offer an insight into some of the interesting art practices that deal with the dilemmas of this important relationship that defines our society. It is interested in the relationship between man and machine

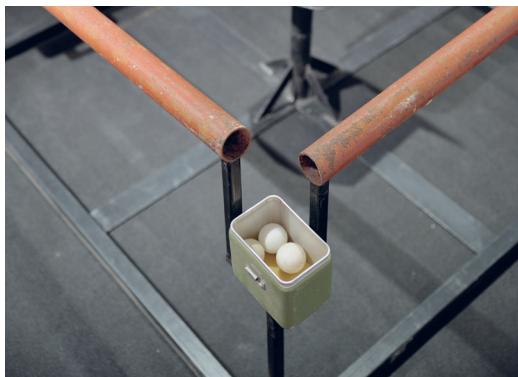
as part of the different contexts of man's work, where both protagonists meet, particularly within industry, which comes up as a challenge for artists because of numerous reasons. One of these is certainly the historical fact that industry introduced the machine into the labour and work process, becoming the driving force of development and economic activity through its mass production. The other has, at the same time, also defined a good part of our history and is, at the end of the industrial age, increasingly becoming an important part of our heritage and collective past. Today, some are critical towards it, others nostalgic, and others still, enthusiastic. The works by Metod Frlic, Tomaž Furlan, Sanelo Jahić, Aleksij Kobal and Antonio Živković are examples of how contemporary artists experience all this, how their views are reflected through their own artistic language. Some of the works were created specifically for this exhibition, some already before it, yet it came to light during the conversations with the artists (during the process of the selection of works and potential collaborators) that what they had previously



been concerned with in their work – the basis of which in fact showed up as the need for an exhibition with such a subject and concept – was not just a fad. An insight into their thinking has shown that they are actually increasingly concerned with the topic at hand. This seems to be a quietly anticipated and logical consequence of the changes within society's setting, where the artist's sensitive eye intensely perceives and reveals many of its in/visible layers.

The natural human desire for progress is the eternal inexhaustible driving force that initially led to the invention of simple tools that would help man in performing certain tasks. It then led further to the invention of newer and newer machines. Even when those machines that transform various forms of energy into mechanical work emerged with the industrial revolution and capitalism, development continued, into the world of digital devices. The invention of the steam engine was followed by the invention of the electric motor, and then the invention of the microprocessor. An even

greater automation of the work process followed, and then finally also digitalization. At the end of the 19th century, a breakthrough in this process brought so-called Fordism, introduced by industrialist Henry Ford as the concept of a new organization of production, in the form of rationalizing the work process, accelerating and increasing productivity, and thus sales and profits. Through innovation, particularly the conveyor belt, and consequently by combining man and machine into a single mechanism in the process of intensifying work, labour costs could be reduced. This affected the position of the worker in the work process and played a key role in defining the relationship between man and machine. Given all the speed of progress, it is of course expected that many of the artists in the exhibition are today asking the question of what our tomorrow will be like. What will be the future role of man and that of the machine? The exhibited works do not, of course, offer any concrete answers, but a wide field of reflection, bringing attention to the fact that these challenges are here, before us, that society will indeed have



to face them. They show a typical picture of the state of society, which we may well forget in our daily rut, despite the fact that we are tripping over its discrepancies every day, reiterating over and over again that something should be changed. The artists' statements raise awareness, since they focus particularly on the consideration of the possible boundaries and traps of accelerated technological advancement for humans, about its causes and consequences, positive and negative, about the vanishing values, and not least about the significance of work and the worker. In all of this we also find the 'side' paths that have, over the centuries, been building (and have built) this paradoxical bridge of constant approximation and contradiction between man and machine. The world of relations: tool – machine–robot, mechanical–digital, worker–capitalist, progress–collapse, global–local, capital–poverty. To a world of relations that arise in different settings, somewhere between the dusty factory plants and their chimneys, and the sterile, robotized halls and their laboratories.

It is predominantly two aspects that intertwine in the exhibition. A poetically expressive aspect can be seen particularly in the work of Aleksij Kobal and Antonio Živković. They are both excited about man's technological achievements, fascinated by the distinctive aesthetics and symbolism of factories, production halls, machines, constructions, mechanisms. On the other hand, they also express their concern. Their settings are usually abandoned and highlight the absence of man, who is present only in the traces of 'his' walls, objects, which thus merely become (or remain) mute witnesses of the bygone and concluded stories of these places. Kobal's futuristic works hint at the possible apocalyptic consequences of the all too hasty, almost science-fiction-like development of technology, whereas those of Živković, nostalgically draw the attention to the disappearing industrial heritage and the need to preserve it.

A socio-critical aspect is especially evident in the works of Sanela Jahić, Tomaž Furlan and Metod Frlic. Sanela Jahić is impressed by progress and the (new) machines, yet remains critical



at the same time. Especially of the extreme conditions that predominate in industry today. Her focus is on the endangered position of the worker within this system. She examines the working conditions, production processes and business relations among managers, focusing on both, the good and the bad practices. Tomaž Furlan also takes a critical stance towards work/worker conditions, and the relationship between man and machine. But at the same time, he tries to release and relax the arisen state of tension in a witty way, particularly by introducing elements of humour and irony. Following the process of recycling his previous works, he invents various forms of 'machines', which he uses to create various non/sense situations brimming with parody. He uses them to show the senselessness of man's eternal quest for newer and newer aids or substitutes for his work, which are ultimately useless and cause man to increasingly endanger his own position in the work process. With its specific iconography, the socially engaged work of Metod Frlic very distinctly defines itself against the unjust system that

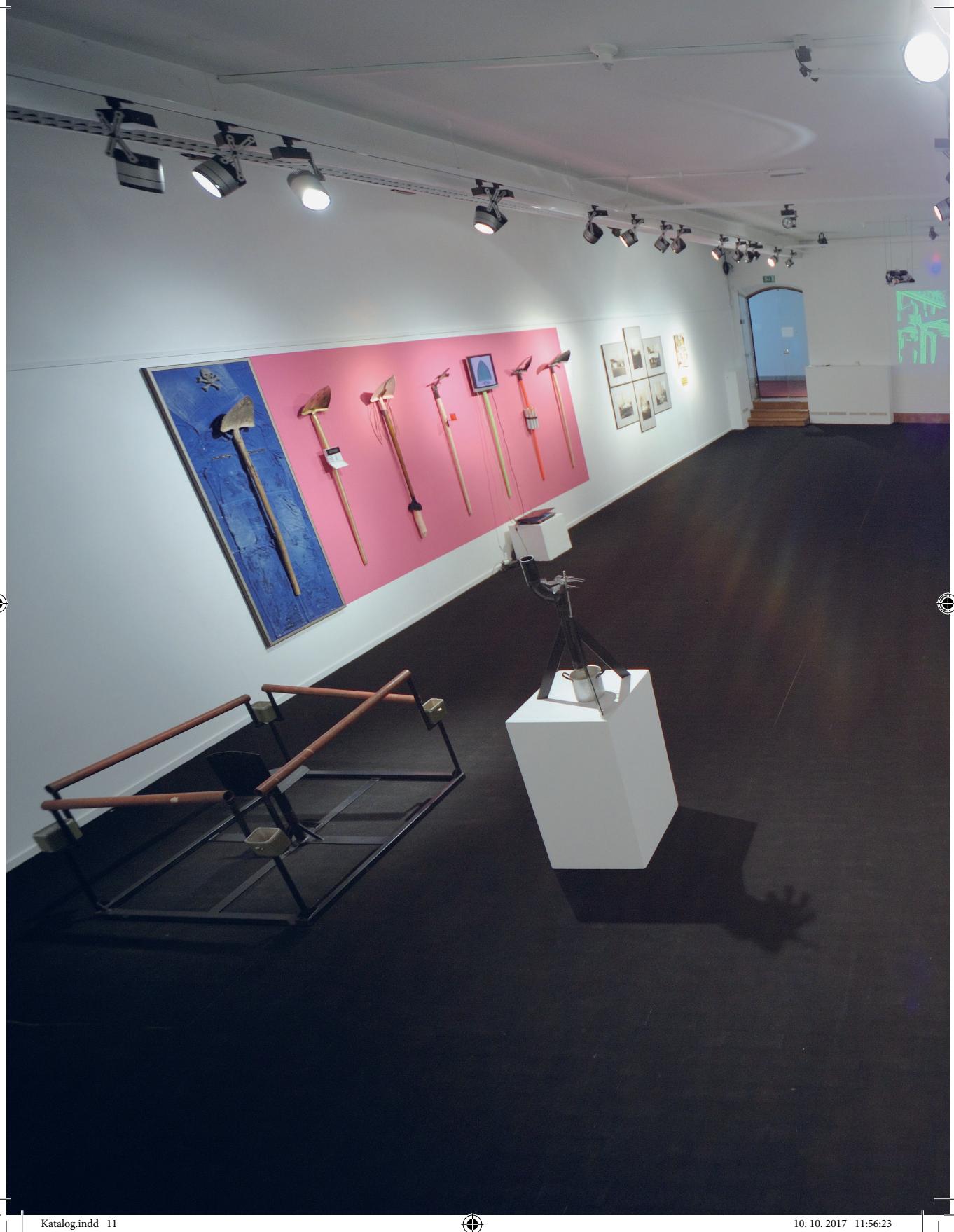
pushes the worker to the edge of society. In symbolic terms, his worker is becoming more and more of a machine in the struggle for survival, who is increasingly being edged out by society. At the same time, the artist points out that, despite the technological development and the trend of the ruling elites, the need for workers and their basic tools will remain, and that their importance and the right of the worker to fair payment and decent survival will have to be (re)evaluated. He draws the attention to the occurrence of class division, inequality, discrimination.

This is also perhaps what makes the relationship man versus machine, which comes through in the works in all its dualistic, almost schizophrenic nature of the many pluses and minuses, so provocative and inspiring in the art context. In fact, it has left its mark on many periods of art in the past, especially the time of the historical avant-gardes, which was in Slovenia personified particularly by Černigoj, Delak, Podbevšek and Kosovel. Today, the source of the many new works in this context

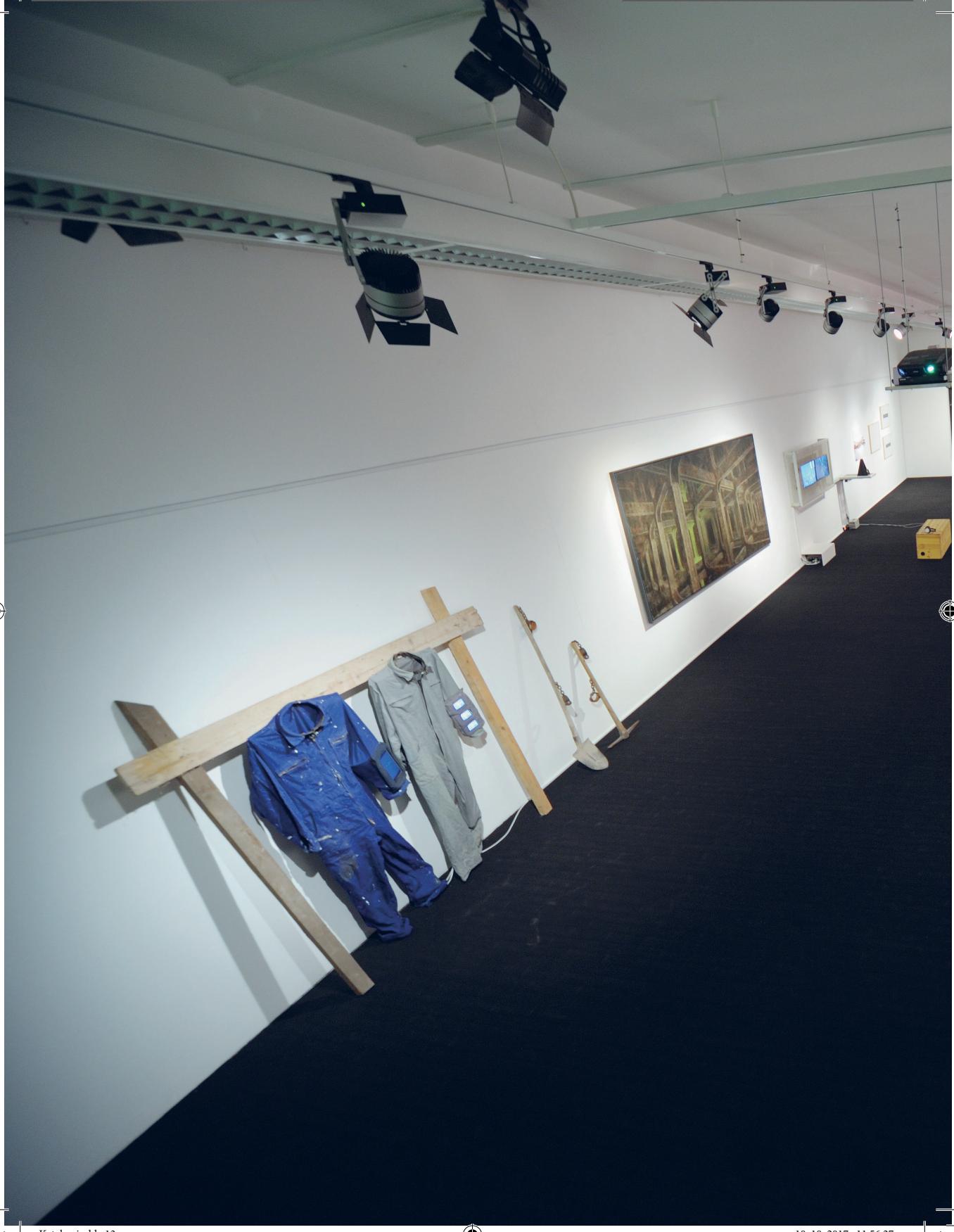


is also the appearance of the recent general 'economic crisis', which has caused many old but also new issues to be raised. Certainly a long time has passed since James Watt, but new, even more complex, advanced and demanding systems are entering our lives with the development of digital technology and robotics, and with them, new dangers, a growing crisis of values. And if in his film Metropolis (1924) Fritz Lang outlined the fascination over the progress of industry and, at the same time, the dire position of the worker among the machines in the underground of a utopian futuristic city, this is no longer just a visionary film, but an increasingly realistic situation. Some artists disclose an almost apocalyptic state, others are nostalgic, and others still, feel a bitter sense of humour in the face of it all. But all are brought together in the recognition of the psychological and social significance that work has for man, and the importance of the worker for society, to which the machine should primarily remain for benefit and assistance, and not as a mode of enslavement and subordination.















## Razstavljena dela / *Exhibited works*

Metod Frlic  
Tomaž Furlan  
Sanela Jahić  
Aleksij Kobal  
Antonio Živković



Sanela Jahić

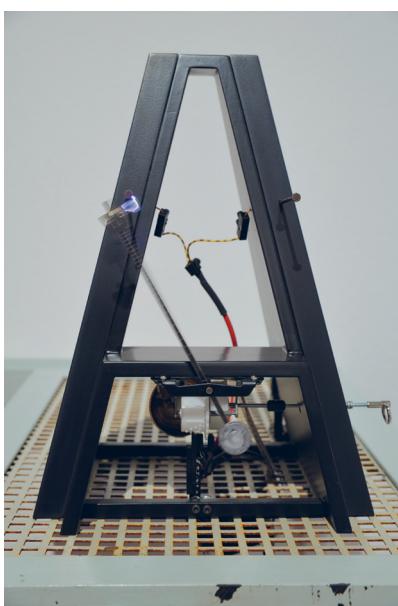
**Tempo Tempo, 2014**

dvokanalni video in kinetični objekt /  
*double channel video and kinetic object*  
260 x 85 x 74 cm

Video instalacijo sestavlja dvokanalni video, ki ga je avtorica posnela v eni od slovenskih tovarn, in kinetični objekt, ki simbolizira merjenje ritma dela. Avtorica kritično raziskuje zgodovinske in sodobne podstati položaja delavca v proizvodnji, med stroji. Naslanja se na spoznanja Franka Bunkerja Gilbretha iz začetka 20. stoletja. Ta je v kapitalistični težnji po učinkovitosti raziskoval načine pospeševanja proizvodnega procesa, povečevanja delovne norme, zlasti dela za tekočim trakom. Na podlagi merjenja gibov delavca je iskal ustrezno metodo za racionalizacijo njegovih gibov, ki bi bila podobna storilnosti stroja. Avtorica Gilbrethovo študijo sooči z današnjo situacijo in vse večjo težnjo po dobičku na račun čim boljšega izkoristka delovne sile. Pokaže, kako danes stroj že nadomešča človeka, kako mu človek postaja podrejen in kako sta v proizvodnih obratih skrb in nega namesto človeku vse bolj posvečeni stroju.

The video installation consists of a two-channel video, which the artist made in one of Slovenia's factories, and a kinetic object that symbolizes measuring the rhythm of work. The artist critically explores the historical and contemporary rudiments of the position of the worker in production, among the machines. She takes the findings of Frank Bunker Gilbreth from the beginning of the 20th century as her offshoot. With a capitalist propensity for efficiency, the latter investigated ways of accelerating the production process, increasing work norms, especially the work performed at a conveyor belt. Based on measuring the workers' movements, he sought an appropriate method for rationalizing their movements, which would be similar to the productivity of a machine. The artist contrasts Gilbreth's study with the present situation and the prevailing tendency for profiteering at the expense of making the best possible use of the workforce. She shows us how machines have already replaced people today, how people are becoming subordinate to them, and how care and attention is increasingly devoted to machines instead of people in production plants.







Sanela Jahić

**Pet rokovanj / Five Handshakes, 2016**

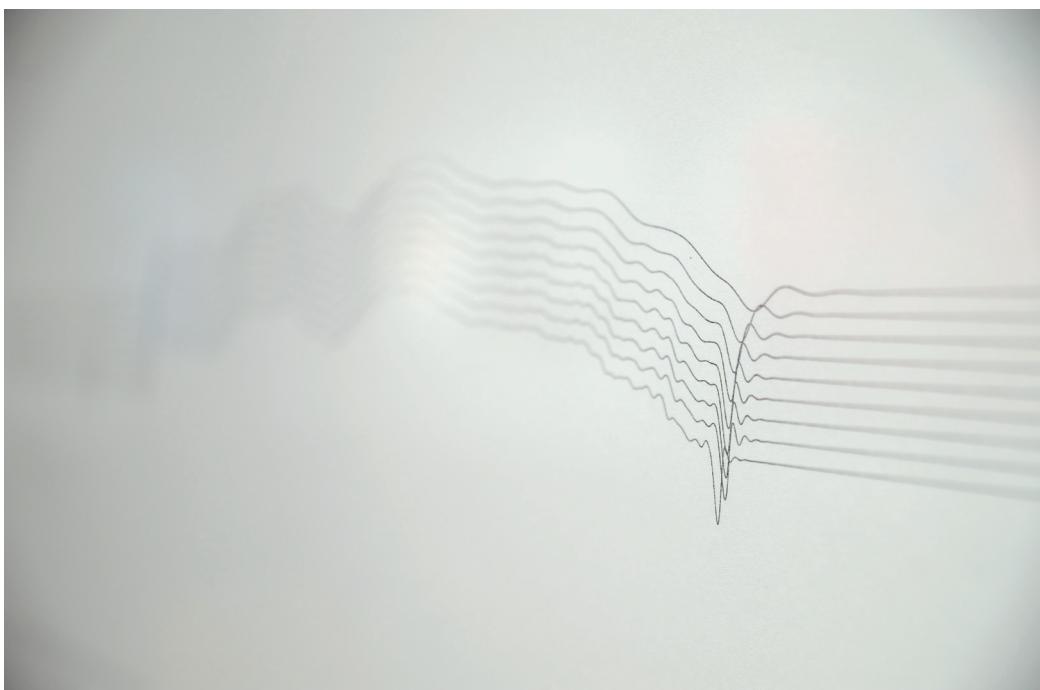
serija grafik in fotografij / series of graphic prints and photographs

81 x 59 cm

koprodukcija / coproduction: KC Tobačna 001

V tem delu avtorica preobrne kapitalistično logiko merjenja učinkovitosti iz delovne sile na njene menedžerje. V slovenskih podjetjih je obiskala člane uprav, direktorje, menedžerje in posnela s svojim, posebnim merilnim sistemom moč stiska njihovih rok. Rokovanje je sestavni del poslovnega odnosa, s katerim dva partnerja skleneta – ali pa tudi ne – nek posel. Stisk rok lahko veliko pove o ne/uspešnosti odnosa in o človeku, zato je meritve tudi zabeležila v obliki grafov, pri čemer so jo zanimale razlike med posameznimi rezultati.

In this piece, the artist turns the capitalist logic of measuring the effectiveness of the workforce onto its managers. She visited the members of administrations, directors and managers of some Slovenian companies and measured the strength of their handshake using a special measuring system. Shaking hands is an integral part of a business relationship by which two partners may – or may not – conclude a business deal. A handshake can tell a lot about the non/success of the relationship and the person, which is why she also presented the measurements in the form of graphs, where she was interested in the differences between the individual results.





## Metod Frlic

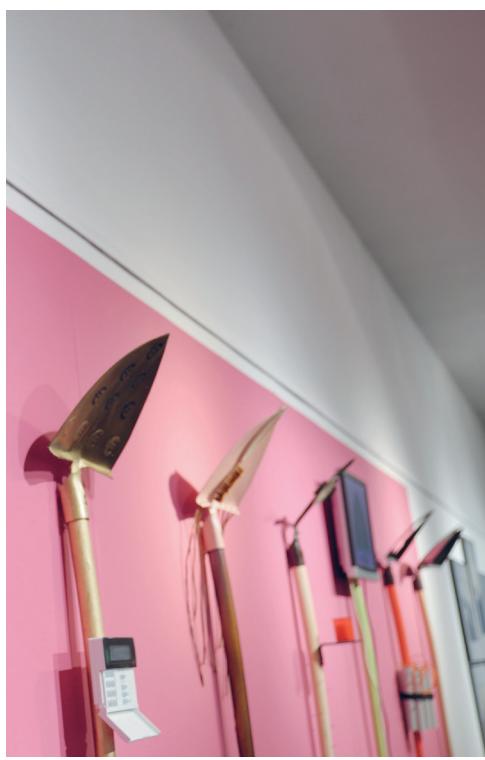
**Sramota države – skupina J / The Shame of the State – J Group, 2017**

instalacija / installation

560 x 210 x 30 cm

Instalacija, sestavljena iz sedmih objektov-orodij, je družbenokritična zgodba, v kateri avtor s trpkim humorjem komentira propadanje delavskih vrednot in sistem, v katerem živimo danes. Prvo orodje, rabljena lopata, kaže, kako se s t. i. osnovnimi deli danes skoraj ne da več preživeti. Kot »rešitev« ponudi šest primerov nadgradnje tega osnovnega orodja, ki so, za razliko od prvega, prilagojeni tudi za premetavanje denarja v bankah in »iznajdljive« finančne posle, za posle v seksualni industriji, za versko udejstvovanje, udejstvovanje v virtualni resničnosti, v militarizmu ter za povečevanje učinkovitosti na meji človekove zmogljivosti. Avtor v delu opozarja na prezrt pomen na videz nepomembnih, osnovnih del, brez katerih pa družba vendarle ne more funkcionirati in bi morala omogočati pošteno preživetje tudi tistim, ki opravljajo ta dela in spadajo v najravnljivejšo, podplačano skupino, ki jo v slovenskem zaposlitvenem sistemu opredeljujemo kot skupino J. Avtor to nesprejemljivo stanje vidi kot sramotno realnost na videz bleščeče družbe, ki zgolj obljudbla iluzijo rožnate prihodnosti, v resnici pa s svojim sistemom dopušča vse bolj neenakomerno kopiranje kapitala.

The installation, consisting of seven objects-tools, is a socially critical story, in which the artist makes an ironic commentary on the deterioration of the working values and the system in which we live today. The first tool, a used shovel, illustrates how it is almost impossible to survive nowadays doing menial jobs. As a 'solution', he offers six examples of upgrading this basic tool. Unlike the first one, these are also adapted for raking money in banks and 'ingenious' financial transactions, for business in the sex industry, for religious practice, activities in virtual reality, militarism and for increasing efficiency at the limit of human capacity. In his work, the artist warns of the overlooked significance of the seemingly irrelevant menial jobs, without which society can not function properly. A fair existence should be ensured to the people performing these jobs, who belong to the most vulnerable, underpaid group, categorised in the Slovenian employment system as the J Group. The artist sees this unacceptable situation as a shameful reality of a seemingly glittering society that promises the illusion of a rose-coloured future, but whose system actually allows for an increasingly irregular accumulation of capital.





Tomaž Furlan

***Oblačilo IX-X / Wear IX-X, 2011***

instalacija / installation

250 x 80 x 100 cm

*Wear IX-X* spada v serijo del *Wear*, skozi katero umetnik karikira odnos med strojem in človekom v sodobni družbi. Cikel obsega niz nenavadnih naprav oziroma strojev, lastnih izumov, s katerimi avtor pokaže, kako si človek izmišlja nove in nove oblike nadomestkov za svoje delo, hkrati pa z njimi prehaja v vse bolj suženjski odnos. Furlanova naprava *Wear IX-X* je namenjena proizvajanju ponavljajočih, nesmiselnih operacij, ki so same sebi namen. Razstavljen delo, sestavljeno iz recikliranih in preprostih materialov, je konstruirano dvodelno; kot kalup, skozi katerega se s potiskom mase proizvajajo žogice, in kot bizarno orodje za absurdno opravilo - kotaljenje žogic. Stroj (s svojo repetitativnostjo, avtomatiziranostjo, enoličnim ritmom dela) avtor tu uporablja tudi kot metaforo za obnašanja človeka, ki v utrujajoči rutini vsakdana tudi sam postaja stroj. Gledalec lahko razstavljen napravo upravlja in to izkušnjo občuti tudi na lastni koži in torej ozavesti.

*Wear IX-X* belongs to the *Wear* series of works, through which the artist caricatures the relationship between machine and man within contemporary society. The cycle consists of a series of unusual devices or machines, the artist's own inventions, which he uses to illustrate how man is inventing forever new forms of substitutes for his work, while at the same time entering into an increasingly servile relationship with them. Furlan's device *Wear IX-X* is intended for the production of repetitive, meaningless operations without any purpose. The exhibited work, consisting of recycled and simple materials, is constructed in two parts: as a mould through which balls are produced by pushing the mass, and as a bizarre tool for an absurd task – rolling balls. The artist uses the machine (with its repetitive function, automatization and uniform rhythm of work) here as a metaphor for the behaviour of man, who is becoming a machine himself in the tiring humdrum of everyday life. The viewer can operate the exhibited device and feel the experience himself, therefore becoming better acquainted with it.





Tomaž Furlan

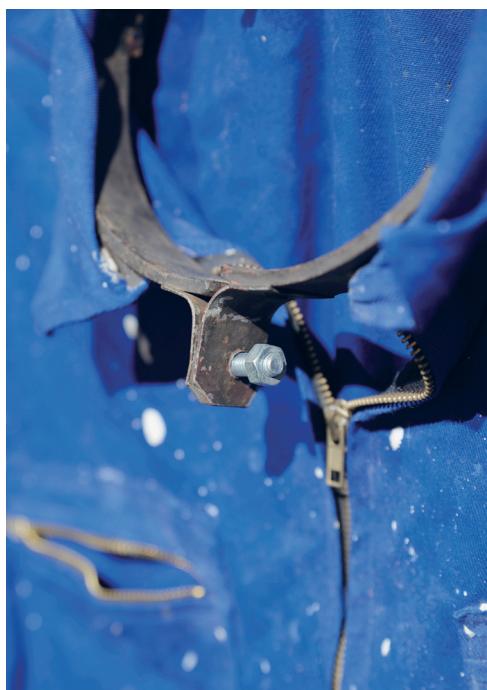
**Oblačilo XI / Wear XI, 2011**

instalacija / installation

250 x 180 x 30 cm

*Wear XI* spada v serijo del *Wear*. Povezano je s serijo *Hilda*, ki govori o nedavnem gradbenem kolapsu v Sloveniji v času globalne svetovne gospodarske krize. Je eksistenčna ekspresija nekega zgodovinskega obdobja, ki ga je zapečatilo dejstvo neenakosti med delavci in vladajočimi strukturami. Delo je navdahnila osebna izkušnja avtorja, ki je za preživetje opravljal tudi gradbena dela in izkusil realnost neplačanega dela. *Wear XI* sestavlja avtorjevi osebni predmeti z gradbišča in ter monitorji z video performansi, v katerih avtor poustvarja situacije, kot jih je sam osebno doživel.

*Wear XI* is part of the *Wear* series of works. It relates to the *Hilda* series that talks about the recent construction industry collapse in Slovenia during the global economic crisis. It is an existential expression of a historical period, sealed by the reality of inequality between workers and the ruling structures. The piece was inspired by the personal experience of the artist, who also performed construction work in order to survive and experienced the reality of remaining unpaid for one's work. *Wear XI* consists of the artist's personal objects from the construction site and monitors with video performances, in which he recreates the situations that he actually experienced himself.





Antonio Živkovič

**Stražarji teme / Sentinels of the Dark, 2006**

serija fotografij / series of photographs

80 x 60 cm

Cikel fotografij *Stražarji teme* govori o usodi izginjajoče industrijske dedičine in o vprašanju ohranjanja zgodovinskega spomina nanjo. Nastal je v Tovarni Rog, v kateri je bila nekoč (1951–1997) proizvodnja koles Rog, dokler niso delavci in stroji »končali svoje zadnje izmene«. Avtor pokaže vzdušje, kakršnega je našel, ko se je podal po zapuščenih notranjščinah tovarne. Govori o sledeh, ki jih sam poimenuje »stražarji teme« in so ostale »v prahu na tleh« potem, ko je za vselej ugasnila luč nad stroji. Na njegovih fotografijah zasledimo ostanke cevi na stenah, raztresene ventile, električne omarice, ventilatorje, vijake, varovalke, žice. Avtor je v svoje fotografije ujel ne le podobe in predmetov, ampak zlasti zamrznjena stanja in situacije, ki govorijo o izginulih trenutkih preteklosti. Stavba ima danes nove vsebine, znamenito blagovno znamko Rog pa je odkupil nov proizvajalec.

*The Sentinels of the Dark* photo cycle talks about the fate of the disappearing industrial heritage and the question of preserving the historical memory of it. It was created at Tovarna Rog, which used to be a factory that produced the Rog bicycles (1951–1997), until the workers and the machines 'finished their last shift'. The artist shows the atmosphere as he found it when he passed through the abandoned interiors of the factory. He talks of the traces that he himself calls the 'sentinels of the dark' and remained 'in the dust on the ground' after the lights above the machines were turned off forever. In his photographs we find the remains of pipes on walls, scattered valves, electrical cabinets, fans, screws, fuses, wires. The artist has not only captured the images and objects in his photographs, but especially the frozen states and situations that speak of the vanished moments of the past. The building now houses new contents, and the renowned Rog brand has been bought by a new manufacturer.





Antonio Živkovič

**Dimniki / Chimneys**, 2006  
serija fotografij / series of photographs  
50 x 40 cm in / and 50 x 60 cm

Avtor se je s svojim fotografiskim objektivom nostalgično podal v mnoge opuščene objekte, da bi v osebni in kolektivni spomin zabeležil in shranil podobe pozabljenih in propadajočih industrijskih prostorov. Le-ti ga ne zanimajo v dokumentarnem, pač pa zlasti v poetičnem smislu. Med podobami dimnikov, mogočnih simbolov tako kapitala kot tudi dela in delavca, so tudi taki, ki danes ne delujejo več, kar priča o nestalnosti človeka in propadanju nekdanjih delavskih vrednot. Avtorju niso toliko bistvene njihove konkretnne lokacije, ampak bolj nastalo vzdušje izpraznjenosti. Na Živkovičevih fotografijah ni človeka, ampak le njegove sledi, ki poudarjajo minulost nekega časa, zgodb, ki so jih njihovi delavci nekoč živelji. V delih prednjačita črnobelna fotografija ter poudarek na dramatični igri svetlobe in sence, ki ciklu dodajajo specifično estetiko minevanja, učinek historičnosti, ekspresije, izpraznjenosti.

The artist nostalgically set off to the many abandoned buildings with his camera in order to record the images of forgotten and deteriorating industrial spaces in personal and collective memory. These do not interest him in the documentary, but rather, in the poetic sense. Among the images of chimneys, powerful symbols of both capital as well as work and the worker, there are also those that no longer function today, which testifies to the inconstancy of man and the decline of the former workers' values. The artist is not so concerned with their specific location, but rather the resulting atmosphere of emptiness. There are no people on Živkovič's photographs, merely their traces, which emphasize the passing of a certain time, the stories once lived by the workers. The works feature black and white photography and an emphasis on the dramatic play of light and shadow that add a specific aesthetic to the cycle, an effect of historicity, expression and emptiness.





## Aleksij Kobal

**Danaja / Danae**, 2017

akril, olje, platno / acrylic, oil, canvas

300 x 150 cm

**Danaja / Danae**, 2017

video

Neznana prizorišča industrijskih krajin v slikah Aleksija Kobala obvladuje mistično vzdušje prepletanja rje in bleščavosti fragmentarnih kovinskih konstrukcij, nepričakovanih obzorij, žarenja teme in svetlobe. Delo govori o usodnem razmerju med strojem in njegovim stvariteljem, človekom. Na podlagi grškega mita o Danaji avtor v sliki razvije sodobno zgodbo, kako človekovasla po obvladovanju vedno novih strojev in tehnoloških izumov ter želja, da si jih vedno znova tudi podredi, le-te v resnici spreminjata v lastne neskončne železne kletke. Vanje se sam vse bolj zapleta, postaja njihov ujetnik, medtem ko duha stroja, potem ko je enkrat ustvarjen, ni več moč nadzorovati in zadrževati v kletki. Zelena svetloba je prispodoba te nevidne sile in njenega pobjega na svobodo. Delo govori o človekovi nenehni želji po nadzoru nečesa, česar se ne da nadzorovati. Nadgrajuje ga računalniška video animacija z realnimi zvoki iz sveta industrije.

The unknown settings of industrial landscapes in the paintings of Aleksij Kobal are mastered by a mystical atmosphere of the interweaving of rust and the glitter of fragmentary metal structures, unexpected horizons, glowing of darkness and light. The piece speaks of the fateful relationship between the machine and man, its creator. Based on the Greek myth of Danaë, the artist develops a modern-day story in the painting about how man's desire to master ever new machines and technological inventions, and his desire to repeatedly subordinate them, actually changes them into his own eternal iron cages. He is becoming more and more entangled in them, he becomes their prisoner, while the machine's spirit, once created, can no longer be controlled and kept in the cage. The green light is the metaphor of this invisible force and its escape to freedom. The piece speaks about man's incessant desire to control something that can not be controlled. It is further enhanced by a computer video animation with realistic sounds from the industrial world.





Aleksij Kobal

**Darovanje / A Gift, 2017**

akril, olje, platno / acrylic, oil, canvas

240 x 200 cm

Delo govori o človekovi želji po razumevanju nerazložljivega, hkrati pa tudi po razumevanju potrebe po obvladovanju sveta. Čeprav nikjer ni človeka, je ta vseprisoten; je prostor, dvorana, svetloba, konstrukcija. Njegov človek gradi, da bi se vzpel čim višje, a vendar ostaja ujet v lastne labirinte neskončnih konstrukcij. Ostanki gradbenih odrov, brleče svetilke na svodu prazne tovarniške hale, ki prerašča v cerkveno dvorano ter iz sveta tehnologije prehaja v razsežnost duhovnega, poudarjajo ta občutek nedosegljivega ter nadrealnost trenutka lastne nemoči in spoznanja, da ni vse razložljivo. Za prispodobo se je naslonil na legendu o otoku Thorney na reki Temzi. Ta govori o čudežnem ulovu ribiča, darovanju cerkvi, o prikazovanju sv. Petra ribiču. To je bil tudi od nekdaj krut kraj merjenja moči; sprva trnjev otok, nato pogansko svetišče in duhovna postaja benediktinskih menihov, naposled pa vladarski in politični oder – westminstrski opatiji v Londonu. Kobal se pogosto naslanja na mite in legende, s tem krepi mističnost skrite simbolike, estetike, realnosti človekovega bivanja v svetu nenehnega merjenja moči; zlasti v svetu tovarn, industrije in strojev. Sliko je ustvaril na podlagi predhodne računalniške animacije, ki kaže avtorjevo hkratno balansiranje med »novimi« tehnologijami in svetom »starih« klasičnih medijev, strojev, podob.

The piece speaks about man's desire to understand the inexplicable, but at the same time, to also understand the need for exerting mastery over the world. Even though there are no people in sight, man is ubiquitous; there is a space, a hall, light, construction. His man builds in order to rise as high as possible, yet he remains trapped in his own labyrinths of endless constructions. The remnants of scaffolds, the rugged lamps in the vault of the empty factory hall, which is overgrowing into a church hall, and passing from the world of technology into the dimensions of the spiritual, emphasize this feeling of the unreachable and the surrealism of the moment of one's own impotence and realization that everything is not explicable. He has taken the legend of Thorney Island on the River Thames as a metaphor. This tells of the miraculous catch of a fisherman, his donation to a church, the apparition of St Peter to the fisherman. This had always been a cruel place to measure up power; initially a thorny island, then a pagan temple and the spiritual station of the Benedictine monks, and finally



the ruling and political stage London's Westminster Abbey. Kobal often relies on myths and legends, thereby strengthening the mysticism of the hidden symbolism, aesthetics, reality of the human existence in a world that continuously measures up power; particularly in a world of factories, industries and machines. He created the painting based on a preceding computer animation, which shows the artist's concurrent balancing between the 'new' technologies and the world of the 'old' classical media, machines, images.









## Biografije umetnikov / Artist's Biographies



## SANELA JAHIĆ

Sanela Jahić (1980, Kranj) je leta 2008 končala študij slikarstva na Akademiji za likovno umetnost in oblikovanje v Ljubljani pri profesorjih Gustavu Gnamušu in Borutu Vogelniku. Leta 2010 je kot štipendistka Ministrstva za kulturo Republike Slovenije končala podiplomski študij mednarodne smeri Umetnost v javnem prostoru in nove umetniške strategije na Bauhaus Univerzi v Weimarju. Za svoje delo je med drugim prejela Jakopičovo priznanje (2016) in bila nominirana za Nagrado Skupine OHO za mlade vizualne umetnike (2014). Kot intermedijnska umetnica gradi tehnološko podprte kinetične objekte in naprave. V svoji novejši produkciji postavlja raziskovanje kompleksnih odnosov med tehnologijo in družbo ter posamezniki in njihovo identiteto neposredno v kontekst kritike kapitalističnih produkcijskih odnosov. Njena umetniška praksa pogosto vključuje sodelovanje s strokovnjaki za strojništvo, avtomatizacijo, programsko opremo in elektroniko. Živi in dela v Škofji Loki.

Sanela Jahić (1980, Kranj, Slovenia) graduated in Painting from the Academy of Fine Arts and Design in Ljubljana in the class of Prof. Gustav Gnamuš and Prof. Borut Vogelnik in 2008. As a scholarship student of the Ministry of Culture of the Republic of Slovenia, she completed the post-graduate MFA degree programme in Public Art and New Artistic Strategies at the Bauhaus University in Weimar in 2010. She received the Jakopič Recognition Award in 2016, and was nominated for the OHO Young Visual Artist Award in 2014. Jahić is an intermedia artist, who constructs technologically supported kinetic objects and installations. In her latest production, the artist places the research of complex relations between technology and the social, individuals and their identity, directly into the context of the critique of capitalist relations of production. The art practice of Jahić often involves collaboration with specialists for mechanical engineering, automation, software and electronics. She lives and works in Škofja Loka, Slovenia.



## ALEKSIJ KOBAL

Aleksij Kobal (1962, Koper) je leta 1986 končal študij slikarstva na Akademiji za likovno umetnost in oblikovanje v Ljubljani pri profesorju Janezu Berniku. Podiplomski študij iz slikarstva je na isti akademiji zaključil leta 1993 pri profesorici Metki Krašovec. Za svoje delo je med drugim prejel tudi Nagrado Prešernovega sklada (2016). Kobal v svojem delu raziskuje odnose med umetnostjo in znanostjo, človekom in tehnologijo ter jih povezuje z religijo in filozofijo. Zanimata ga metafizika in fantastika odmaknjениh prostorov ter industrijska urbana krajina in arhitektura ter povezava med slikarstvom in digitalno tehnologijo. Živi in dela v Ljubljani.

Aleksij Kobal (1962, Koper, Slovenia) graduated in Painting from the Academy of Fine Arts and Design in Ljubljana in the class of Prof. Janez Bernik in 1986. He completed a postgraduate specialization in Painting at the same institution under the supervision of Prof. Metka Krašovec in 1993. Among others, he received the Prešeren Fund Award for his work in 2016. Kobal's work is concerned with the exploration of the relationship between art and science, man and technology, in conjunction with religion and philosophy. He is interested in the metaphysics and fantasy of removed spaces and the industrial urban landscape and architecture, as well as the connection between painting and digital technology. He lives and works in Ljubljana, Slovenia.



## TOMAŽ FURLAN

Tomaž Furlan (1978, Kranj) je leta 2016 končal študij kiparstva na Akademiji za likovno umetnost in oblikovanje v Ljubljani pri profesorju Jožetu Baršiju. Za svoje delo je med drugim prejel tudi Nagrado Skupine OHO za mlade vizualne umetnike (2012) in Jakopičovo priznanje (2017). Furlan je intermedejski umetnik, ki deluje na področju videa, performansa in instalacij. Svoja dela ustvarja na podlagi recikliranja svojih prehodnih del in vanje vnaša humorne elemente družbene kritike. Konstruira različne objekte-stroje in prostorske situacije, s katerimi karikira družbo in raziskuje občutljiva razmerja med človekom in strojem. Živi in dela v Ljubljani in Škofji Loki.

Tomaž Furlan (1978, Kranj, Slovenia) graduated in Sculpture from the Academy of Fine Arts and Design in Ljubljana in the class of Prof. Jože Barši. Among others, he was the recipient of the OHO Young Visual Artist Award in 2012 and the Jakopič Recognition Award in 2017. Furlan is an intermedia artist working in the field of video, performance and installation. He creates his work on the basis of recycling his preceding works and introducing humorous elements of social criticism. He constructs various objects-machines and spatial situations in which he caricatures society and explores the sensitive relationships between man and machine. He lives and works in Ljubljana and Škofja Loka, Slovenia.



## ANTONIO ŽIVKOVIČ

Antonio Živkovič (1962, Novo mesto) je leta 1986 končal Fakulteto za elektrotehniko v Ljubljani. Razstavlja od leta 1989. Deluje kot samostojni ustvarjalec na področju fotografije. Za svoje delo je med drugim prejel tudi nagrado Cultural City Network Graz (2008). Je član društva Photon in eden od ustanovnih članov zavoda za razvoj fotografije FAIR/WYP. Živkovič se ukvarja s črnobelno fotografijo in v svojih ciklih raziskuje (post) industrijsko krajino, njeno ikonografijo, družbene kontekste in estetiko. Zanima ga ohranjanje kolektivnega in osebnega spomina na izginjajočo industrijsko dediščino. Živi in dela v Ljubljani.

Antonio Živkovič (1962, Novo mesto, Slovenia) graduated from the Faculty of Electrical Engineering in Ljubljana in 1986. He has been exhibiting since 1989. He works as a freelance artist within the photography field. Among others, he was awarded with the Cultural City Network Graz award for his work in 2008. He is a member of the Photon Society and one of the founding members of the FAIR/WYP institute for the development of photography. Živkovič works in black and white photography, exploring the (post) industrial landscape, its iconography, social contexts and aesthetics in his photo cycles. He is interested in preserving the collective and personal memory of the disappearing industrial heritage. He lives and works in Ljubljana, Slovenia.



## METOD FRLIC

Metod Frlic (1965, Suša) je leta 1988 končal študij kiparstva na Akademiji za likovno umetnost in oblikovanje pri profesorju Luju Vodopivcu. Na specialki iste akademije je pri istem profesorju magistriral leta 1996. Svoje izobraževanje je nadaljeval v Nemčiji na Atelierhaus Worpswede (1995) in na Japonskem na S-Air, Sapporo Artist in Residence (2000). Za svoje delo je med drugim prejel tudi Nagrado za izjemne dosežke Univerze v Ljubljani (2008). Od leta 2009 kot docent predava kiparstvo na Akademiji za likovno umetnost in oblikovanje v Ljubljani. Frlic v svojih delih združuje kiparstvo z različnimi medijimi in se v njih med drugim ukvarja z družbeno angažiranimi vprašanji, povezanimi z propadanjem industrije, njene dediščine in položajem delavcev. Živi in dela v Ljubljani in Škofji Loki.

Metod Frlic (1965, Suša, Slovenia) graduated in Sculpture from the Academy of Fine Arts and Design in the class of Prof. Lujo Vodopivec, and received his MA at the same institution and under the supervision of the same professor in 1996. He continued his studies abroad, in Germany at the Atelierhaus Worpswede in 1995, and in Japan at the S-Air, Sapporo Artist and Residence in 2000. Among others, he was the recipient of the Award for Exceptional Artistic Quality from the University of Ljubljana in 2008. He has been lecturing at the Academy of Fine Arts and Design in his capacity as Assistant Professor of Sculpture since 2009. Frlic combines sculpture with various other mediums in his work, which is concerned with socially engaged issues related to the decline of industry, its heritage and the situation of workers. He lives and works in Ljubljana and Škofja Loka, Slovenia.





# ČLOVEK : STROJ

*Man : Machine*

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