

SVETI
KOT

THE HOLY
CORNER

Grafična mapa umetnikov 35. grafičnega bienala Ljubljana
The Print Portfolio of Artists of the 35th Ljubljana Biennale of Graphic Arts



Umetniki in umetnice / Artists

Jihan El Tahri

Soghra Khurasani

Ibrahim Mahama

Tjaša Rener

Jaanus Samma

School of Mutants

(Hamedine Kane,
Stéphane Verlet-Bottéro)

Janek Simon

Temitayo Ogunbiyi

Kustosinja / Curator

Yasmín Martín Vodopivec

O razstavi
16. 11.–3. 12. 2023

Plečnikova trafika,
Prešernov trg, Ljubljana

Razstava *Sveti kot* predstavlja novonaročena dela izbranih umetnikov, sodelujočih na 35. grafičnem bienalu Ljubljana *Iz praznine so prišli darovi kozmosa*. Tokratno izvedbo bienala so ob umetniškem vodji Ibrahimu Mahami zasnovali kuratorji Patrick Nii Okanta Ankrah, Exit Frame Collective, Alicia Knock, Selom Koffi Kudjie, Inga Lāce in Beya Othmani. Izoblikovanje koncepta grafične mape *Sveti kot* in izbor umetnikov je pripravila kustosinja Yasmín Martín Vodopivec. S svojo kuratorsko intervencijo sledi razmisleku o pomembnosti ohranjanja vrednot minule dobe za preseganje stisk sodobnega časa. Različne tematike umetniških del, vključenih v grafično mapo, sestavljajo imaginarni oltar, kjer je obiskovalcu simbolično povrnjen njegov prispevek k družbenemu projektu in ki naj bi v njem obudil uporno moč kolektivnega.

About the Exhibition
16. 11.–3. 12. 2023

Plečnik's Kiosk,
Prešernov trg, Ljubljana

The exhibition *The Holy Corner* presents newly commissioned works by selected artists who are taking part in the 35th Ljubljana Biennale of Graphic Arts *From the void came gifts of the cosmos*. This year's edition of the Biennale was conceived by Artistic Director Ibrahim Mahama together with curators Patrick Nii Okanta Ankrah, Exit Frame Collective, Alicia Knock, Selom Koffi Kudjie, Inga Lāce and Beya Othmani. The concept for *The Holy Corner* print portfolio and the selection of artists was developed by curator Yasmín Martín Vodopivec. Her curatorial intervention is based on the idea of how important it is to preserve the values of a bygone era in order to overcome the anxieties of the present day. The diverse themes of the artworks included in the print portfolio form an imaginary altar where the visitor is symbolically compensated for their contribution to the social project, and which can evoke the rebellious power of the collective spirit.

Sveti kot

The Holy Corner

Grafični bienale Ljubljana je bil ustanovljen leta 1955 po vzoru tedaj mladega razstavnega formata, ki se je vse pogosteje pojavljal v različnih delih sveta. Napeta polarizacija kot posledica antagonizma dveh velesil, ki sta po drugi svetovni vojni obvladovali svet, ni povzročila le procesa globalne geopolitične preobrazbe, temveč tudi preoblikovanje pojma kolektivne zavesti, kar je ponudilo alternativo za dotedanje dojemanje sveta. Ne glede na nevtralno stališče in odsotnost kolonialne preteklosti je ta mednarodna umetniška manifestacija, podobno kot njene sorodne različice, sledila posebnim ideološkim ciljem, ki so presegali zgolj estetsko izkušnjo.

Izhajajoč iz obdobja postopne tranzicije, v katerem je Socialistična federativna republika Jugoslavija iz sprva trdne zaveznice sovjetskega bloka po razglasu nezaupnice postala ena glavnih pobudnic gibanja neuvrščenih, je bil ljubljanski grafični bienale zasnovan kot platforma, ki naj bi z vzpostavljanjem novih mostov dialoga na področju grafične umetnosti obenem spodbudila načela medsebojnega spoštovanja, enakopravnosti in sobivanja, h katerim je stremel porajajoči se politični tok.

V skoraj sedemdesetih letih obstoja je za razvoj ljubljanskega grafičnega bienala poleg širitve vidikov, kot sta format in sam medij, značilno, da je bil sposoben prevzeti lastnosti, ki jih običajno pripisujemo tisku – eksperimentiranje, preobražanje in

The Ljubljana Biennale of Graphic Arts was founded in 1955 on the young model of exhibition format that was emerging at the time and becoming increasingly apparent in various parts of the world. The strong polarisation resulting from the antagonism of the two superpowers that dominated the world after the Second World War led not only to a process of global geopolitical reshaping but also to a change in the notion of collective consciousness that offered an alternative to the previous perception of the world. Despite its neutral stance and the absence of a colonial past, this international artistic manifestation, like its related versions, pursued specific ideological goals that went beyond a purely aesthetic experience.

Starting from a period of gradual transition, when the Socialist Federal Republic of Yugoslavia was evolving from the initially firm ally of the Soviet bloc to one of the main initiators of the Non-Aligned Movement, the Ljubljana Biennale of Graphic Arts was conceived as a platform to promote the principles of mutual respect, equality and coexistence that the emerging political current aspired to, by building new bridges of dialogue in the field of the graphic arts.

In the almost seventy years of its existence, the evolution of the Ljubljana Biennale of Graphic Arts has been characterised, in addition to the expanding aspects such as format and medium, by its ability

inovacije –, ter ohranjati vrednote svobode, modernosti, demokracije in dostopnosti, iz katerih je ob svoji ustanovitvi izhajal.

V sedanjem globalnem kontekstu, v katerem prevladujejo podroben pregled posledic kolonializma, analiza emancipatornih procesov dekolonizacije in restitucija zgodovinskega spomina, si tudi svet umetnosti prizadeva razmišljati onstran parametrov, določenih z zahodnim univerzalizmom, in soustvarjati nove oblike solidarnosti.

35. grafični bienale Ljubljana z naslovom *Iz praznine so prišli darovi kozmosa* sledi metodološkemu pristopu ganskega umetnika in umetniškega vodje tokratnega bienala Ibrahima Mahame, da bi spodkopal ustaljene pripovedne vaje razstavnega formata, med drugim s prepletanjem umetniških praks z dekolonialnim pristopom, decentralizirano udeležbo in izkušnjo sodelovanja, ter na ta način raziskal praznino, osrednji pojem bienala, kot potencialni prostor za ustvarjanje novih prihodnosti kolektivne emancipacije.

Ibrahim Mahama je pri snovanju bienala v svojih prvotnih zapiskih praznino ponazoril z risbo postelje kot arhitekturne forme, pod katero je prazen prostor, vendar s poudarkom, da lahko ta temačni, skrivnostni, onirični prostor pod posteljo razumemo kot prostor potenciala; prostor, kjer se začne in konča cikel življenja, kraj, kjer se srečajo spomini in sanje in kjer prebivajo duhovi

to embrace the qualities usually attributed to print – experimentation, transformation and innovation – and to preserve the values of freedom, modernity, democracy and accessibility which founded its inception.

In the current global context, marked by the close examination of the consequences of colonialism, the analysis of the emancipatory processes of decolonisation and the restitution of historical memory, the art world too is striving to think beyond the parameters set by Western universalism and to help shape new forms of solidarity. The 35th Ljubljana Biennale of Graphic Arts, entitled *From the void came gifts of the cosmos*, follows the methodological approach of Ghanaian artist and Artistic Director of this year's Biennale, Ibrahim Mahama, to subvert the established narrative exercises of the exhibition format by interweaving, among other things, artistic practices with a decolonial approach, decentralised participation and the experience of collaboration, thus exploring the void, the central concept of the Biennale, as a potential space for the creation of new futures of collective emancipation.

In his original notes when coming up with ideas for a concept for this edition of the Biennale, Ibrahim Mahama illustrated the void with a drawing of a bed as an architectural form with an empty space underneath, but with the emphasis that this dark, mysterious, oneiric space under the

neuresničenih prihodnosti. Prazen prostor, v katerem bi lahko s sodobnim preoblikovanjem vzniknilo nekaj radikalno novega. V mnogih domovih najrazličnejših kultur je *sveti kot* podoben arhitekturni element in ni nujno zavezan določeni veroizpovedi, temveč je predvsem namenjen čaščenju, duhovnosti ali povezavi s presežnostjo.

V skladu z Derridajevim pojmovanjem aporije daru bi bil to tudi kraj, kjer bi lahko kozmosu povrnili dar za prejeto. Čeprav zahteva po vzajemnosti vztraja pri simbolni izmenjavi (prejemnik vzame darilo z zavedanjem, da se v zameno pričakuje enako ali večje darilo), njegova vrednost ni ekonomska, ampak družbena, njegova glavna naloga pa bi bila oblikovanje in vzdrževanje medčloveških odnosov in družbenih mrež. Grafična mapa umetnikov 35. grafičnega bienala Ljubljana ima naslov *Sveti kot* in vključuje izbor grafik in multiplov, katerim lahko pripišemo status daritve, da bi tvorili simbolično manifestacijo nazorskih teženj bienala, saj ne nazadnje z umestitvijo v javni prostor v sklopu bienalske razstave mimoidočim odstirajo razmislek o novih predstavah, imaginariju, praksah ter pomenu daritve in vzajemnosti.

bed can be understood as a space of potential; a space where the cycle of life begins and ends, a place where memories and dreams meet and where the ghosts of unrealised futures reside. An empty space from which something radically new could emerge through contemporary transformation. In many homes of diverse cultures, *the holy corner* is seen as a similar architectural element and is not necessarily tied to a particular religion, but is primarily intended for worship, spirituality or a connection to transcendence.

In line with Derrida's notion of the aporia of the gift, it would also be a place where the cosmos could be compensated for the gifts received. Although the demand for reciprocity insists on symbolic exchange (the recipient accepts the gift knowing that an equal or greater gift is expected in return), the value of the gift is not economic but social, and its main function would be to establish and maintain interpersonal relationships and social networks. The Print Portfolio of Artists of the 35th Ljubljana Biennale of Graphic Arts is entitled *The Holy Corner* and contains a selection of prints and multiples, which can be ascribed the status of a gift that symbolically manifests the explicit aspirations of the Biennale. After all, through their placement in the public space as part of the Biennale exhibition, they unveil to passers-by a reflection on new ideas, concepts and practices, as well as the meaning of the gift and its reciprocity.

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Jihan El Tahri

Sankofa, 2023

sitotisk na juto, 76 cm x 50 cm
Tiskano v Grafičnem ateljeju MGLC.

Ikonična fotografija je dokument obiska predsednika Kube Fidela Castra 23. marca 1977 v Angoli, kjer se je na tisoče kubanskih vojakov borilo v državljanski vojni. Med vožnjo s predsednikom Agostinhom Netom v odprtem vozilu je Castro začutil toplino pravega bratstva in rekel: »Naši jeziki so morda različni, a naša srca so enaka.« Jihan El Tahri je fotografijo našla v kleti zapuščene pisarne Ljudskega gibanja za osvoboditev Angole (MPLA) v Congo Brazzavillu leta 2004. Fotografija je njenemu sogovorniku iz MPLA vzbudila vprašanje, zakaj vsi v drugem vozilu povorke gledajo nazaj. Zato je umetnica fotografijo nasloвила *Sankofa*, s poimenovanjem za mitsko ptico, ki ima med letom glavo obrnjeno nazaj. V afriški kulturi Akan verjamejo, da pogled v preteklost ustvarja boljšo prihodnost.

Sankofa, 2023

screen print on jute, 76 cm x 50 cm
Printed at the MGLC Print Studio.

The iconic photograph documents the visit that the Cuban President Fidel Castro made on 23 March 1977 to Angola, where thousands of Cuban troops fought in the civil war. Driving with President Agostinho Neto in an open vehicle, Castro felt the warmth of true brotherhood and said: "Our languages may be different, but our hearts are identical." Jihan El Tahri found the photo in the basement of an abandoned office of the People's Movement for the Liberation of Angola (MPLA) in Congo Brazzaville in 2004. The photo made her MPLA interlocutor wonder why everybody in the second vehicle of the motorcade was looking backwards. That is why the artist titled the photo *Sankofa*, which is a name for a mythical bird that flies with its head turned backwards. In the African Akan culture, it is believed that looking to the past creates a better future.



Soghra Khurasani

Poplavljena rdeča, 2023

jedkanica 40 cm x 60 cm
Tiskano v ateljeju umetnice.

Poplavljena rdeča je hkrati nemirno nebo nad hribovito pokrajino, modrica na koži in sled razlivajoče se krvi. Motivi in oblike spominjajo na življenjski cikel narave in temno stran obstoja. Tehnika jedkanice vodi od cinkove plošče do mehkega papirja, je potovanje med plastmi in procesom – umetnica tako v središče svoje prakse postavlja intimne povezave med človeškimi telesi in naravo. Dvojnost in protislovnost oblik je tudi kritičen komentar, kako se lahko povezave med ljudmi hitro spremenijo v nasilje, zlasti nad ženskami. Soghra Khurasani svojo metaforično gesto upora usmerja v identitetno in kastno diskriminacijo, rasizem in neenakost spolov.

Flooded Red, 2023

etching, 40 cm x 60 cm
Printed at the artist's studio.

Flooded Red is simultaneously a tumultuous sky above a hilly landscape, a bruise on the skin and a trace of pouring blood. The motifs and shapes are reminiscent of nature's life cycle and the dark side of existence. The etching technique leads from a zinc plate to soft paper; it is a journey between layers and the process – the artist thus places intimate connections between human bodies and nature at the centre of her practice. The duality and contradictoriness of the shapes is also a critical commentary on how connections between people can quickly turn into violence, especially against women. Soghra Khurasani directs her metaphorical gesture of resistance at the identity and caste discrimination, racism and gender inequality.



Ibrahim Mahama

Iz praznine so prišli darovi kozmosa, 2023

akvatinta in vernis mou, 50 cm x 40 cm
Detajl skice za koncept
35. grafičnega bienala Ljubljana.
Tiskano v Grafičnem ateljeju MGLC.

Integralni del prakse Ibrahima Mahame je pojem krožnega gospodarstva. S ponovno uporabo materialov, ohranjenih iz obdobja kolonializma in kasnejšega osamosvajanja afriških držav, poskuša najti spomine na praznino in raziskuje teme imetja, migracij, globalizacije in gospodarske izmenjave. Praznina je stalnica pri delu Ibrahima Mahame in obenem predstavlja kuratorsko izhodišče 35. grafičnega bienala Ljubljana, ki ga je umetniško zasnoval. Svoj koncept je orisal s serijo risb, med katerimi izstopa simbolna risba postelje kot arhitekturne oblike s praznino pod njo. To je prostor potenciala, uresničitve magičnega, materializacije darov, vizualizacije duhov ter priklica davnega spomina in vrednot. Ibrahim Mahama se s sodelovanjem v grafični mapi in s preostalimi izbranimi umetniki vrača k bistvu svojega dela, v katerem obnavlja kolektivni spomin in vzpostavlja dialog za boljšo skupno prihodnost.

From the void came gifts of the cosmos, 2023

aquatint and vernis mou, 50 cm x 40 cm
Sketch detail for the concept of the
35th Ljubljana Biennale of Graphic Arts.
Printed at the MGLC Print Studio.

An integral part of Ibrahim Mahama's practice is the concept of circular economy. By reusing materials preserved from the period of colonialism and the later gaining of independence of African countries, he tries to find the memories of the void and explores the topics of property, migrations, globalisation and economic exchange. The void is a constant in Ibrahim Mahama's work and also the curatorial premise of the 35th Ljubljana Biennale of Graphic Arts, which he artistically conceived. He delineated his concept with a series of drawings, among which the symbolic drawing of a bed as an architectural form with a void beneath it stands out. It is a space of potential, the realisation of the magical, the materialisation of gifts, the visualisation of spirits and the evocation of a distant memory and values. By contributing to the print portfolio and cooperating with the other selected artists, Ibrahim Mahama returns to the essence of his work, restoring collective memory and establishing a dialogue for a better common future.

From the void come the gifts of the
Cosmos.....

The bed is an architectural form and the
void underneath as a space
of potential.



from under the forgotten ^{bed} come the
cosmos.....

• • • • • ^{for} ~~correct~~ of excavations / long side

Tjaša Renner

Skupna zgodovina I., 2023

sitotisk, 30 cm x 21,5 cm

Skupna zgodovina II., 2023

sitotisk, 30 cm x 21,5 cm

Tiskano v Grafičnem ateljeju MGLC.

Skupna zgodovina je simbolična povezava med dvema kulturama. Umetnica, ki tako ustvarjalno kot bivanjsko prehaja med Gano in Slovenijo, z grafičnim diptihom vzpostavi dialog med obema deželama. Najprej z ozadjem, ki je ali stilizirana poslikava kmečke stene ali vzorec ganskih kraljevih pletenin kente. Iskanje nadaljuje z likovno izstopajočima figurama: kipcem Marije, ki tokrat ni religiozna upodobitev, ampak metafora osvajalske moči krščanstva v Afriki, preden so tja vstopile zahodne kolonialistične sile. In kipcem deklice Dei Dei, ki je v sedemdesetih in osemdesetih letih prejšnjega stoletja v zahodni Afriki označevala začetek osamosvajanja in državotvornosti afriških držav ter konec kolonializma.

Common History I., 2023

screen print, 30 cm x 21.5 cm

Common History II., 2023

screen print, 30 cm x 21.5 cm

Printed at the MGLC Print Studio.

Common History is a symbolic connection between two cultures. With her print diptych, the artist, who lives and works in Ghana and Slovenia, establishes a dialogue between both countries. First, with the background, which is either a stylised rural wall painting or a pattern of *kente*, the Ghanaian royal fabric. She continues her search with graphically prominent figures: the statue of Mary, which does not function as a religious representation here, but is a metaphor for the conquering power of Christianity in Africa before the arrival of Western colonialist forces. And the statue of Dei Dei, a girl who, in the 1970s and 1980s in Western Africa, signified the beginning of African countries gaining their independence and statehood and the end of colonialism.



Jaanus Samma

Cvetlični vzorec št. 1, 2023

sitotisk, 30 cm x 30 cm

Cvetlični vzorec št. 2, 2023

sitotisk, 30 cm x 30 cm

Tiskano v Grafičnem ateljeju MGLC.

Jaanus Samma se ukvarja z obravnavo homoseksualnosti v Estoniji, tako v času komunističnega režima kot po njegovem padcu. Vzorce estonskih narodnih noš iz 19. stoletja uporablja na prvi pogled konvencionalno, kot da bi ustvarjal nacionalne spominke z etnografskimi motivi. Njegov subverzivni moment nastopi s prenosom tradicionalnih vzorcev na oblačila iz današnjega časa, npr. na moško spodnje perilo. Podrobnejše opazovanje zato pod vzorci, ki jim Samma odvzame patos in etnološko svečanost, razkriva številna vprašanja, od heteronormativnega narativa nacionalne zgodovine, dediščine estonske etnografije do družbenih teorij moškosti.

Floral Pattern No. 1, 2023

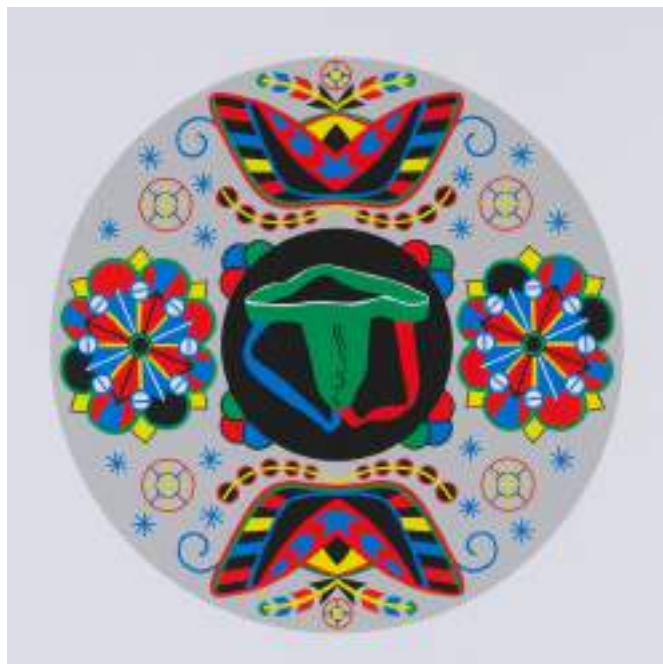
screen print, 30 cm x 30 cm

Floral Pattern No. 2, 2023

screen print, 30 cm x 30 cm

Printed at the MGLC Print Studio.

Jaanus Samma deals with the treatment of homosexuality in Estonia, both during the time of the communist regime and after its downfall. At first sight, he uses the patterns of Estonian national costumes from the 19th century conventionally as if he was creating national souvenirs with ethnographic motifs. The subversive moment emerges when he transfers the traditional patterns to contemporary clothes, for example, men's underwear. A more detailed observation thus reveals that under the patterns, which Samma strips of pathos and ethnological ceremonialness, there are numerous questions, from the heteronormative narrative of national history and the heritage of Estonian ethnography to the social theories of manhood.



School of Mutants (Hamedine Kane, Stéphane Verlet-Bottéro)

Yeelen, 2023

lasersko gravirana vezana plošča, 30 cm x 23 cm
Tiskano v tiskarni Dualist (Ljubljana).

School of Mutants je skupnostna platforma za umetnost in raziskovanje, ustanovljena leta 2018 v Dakarju, Senegal. Njihove grafike so prevodi naslovnih knjig ali filmskih plakatov postkolonialnih afriških ustvarjalcev. Takšen je plakat za film *Yeelen* malijskega režiserja Souleymana Cisséja, ki je režijo študiral v Sovjetski zvezi. Prepoznan je bil kot eden najboljših afriških filmov, med drugim je v Cannesu leta 1987 prejel nagrado žirije kot prvi afriški film v zgodovini festivala. *Yeelen* je univerzalna zgodba o pogumnem sinu, ki mora premagati zlobnega očeta, da bi rešil svet. V središču je koncept *nyame*, animistične duhovne sile, za katero ljudstvo Bamana (prevladujoča etnična skupina v Maliju) verjame, da je lastna vsem živim bitjem. Junaška pripoved prepleta magijo in prerokbe ter je po režiserjevih besedah odgovor na evropske etnografske filme o Afriki.

Yeelen, 2023

laser engraved plywood, 30 cm x 23 cm
Printed at the Dualist print shop (Ljubljana).

School of Mutants is a collaborative platform for art and research founded in 2018 in Dakar, Senegal. Their prints are translations of book covers or film posters of works by postcolonial African authors and filmmakers. Such is the poster for *Yeelen*, a film by the Malian filmmaker Souleyman Cissé, who studied film directing in the Soviet Union. *Yeelen* has been recognised as one of the best African films and, among others, won the jury award at the 1987 Cannes film festival as the first African film in the festival's history. *Yeelen* is a universal story about a brave son who has to overcome his evil father to save the world. At its centre is the concept of *nyame*, an animistic spiritual force that the Bamana (the predominating ethnic group in Mali) believe is proper to all living beings. The heroic narrative intertwines magic and prophecies and is, according to the director, an answer to European ethnographic films about Africa.

YEEFLEN

LA LUMIÈRE

with
JOHN HANCOCK

and
MELBA POPE



Janek Simon

Leseni mož iz Tarnowa, 2023

3D tisk s PLA filamentom,
47 cm x 9 cm x 9 cm
Tiskano v ateljeju umetnika.

Janek Simon v eruditskem slogu raziskuje tako imenovane sintetične folklore, pri čemer se posveča vprašanju, kako ob izoblikovanju skupnostnega vrednostnega sistema ceniti posebnosti. Navdih za tokratno delo je bila lesena igrača, ki se je umetnik spominja iz svojih otroških let. Mama mu jo je prinesla iz Tarnowa, manjšega mesta blizu Krakova, kjer je odraščal. Modularna kompozicija predstavlja človeško telo, ki se pogosto pojavlja v njegovi umetniški praksi. Z apropiacijo tehnologije, ki omogoča 3D tiskanje, sopolstavlja elemente v nove kompozicije, drugačna hierarhična razmerja, hibridne in metafolklorne skulpture.

A Wooden Man from Tarnów, 2023

3D print in PLA,
47 cm x 9 cm x 9 cm
Printed at the artist's studio.

In an erudite style, Janek Simon explores the so-called synthetic folklores, focusing on the question of how to appreciate individualities in the formation of a common value system. His inspiration for this work was a wooden toy that the artist remembers from his childhood. His mother brought it for him from Tarnów, a smaller town near Krakow, where he grew up. The modular composition represents the human body, which appears often in his art practice. By appropriating the technology that enables 3D printing, he juxtaposes elements in new compositions, different hierarchical relations, hybrid and meta-folkloric sculptures.



Temitayo Ogunbiyi

Spoznali boste Štajersko in Prekmurje, 2023

ročno tiskan lesorez, 40 cm x 40 cm
Tiskano v ateljeju umetnice.

Nigerijska umetnica v svoji praksi vzpostavlja dialog med zgodovino, arhitekturo in botaniko in se sprašuje, kako ta področja zaznamujejo javni in zasebni prostor. Lesorez je spomin na njen obisk Ljubljane, kjer sta jo navdušila čokolada in bučno olje. Po vrnitvi v Lagos je ustvarila povezavo med obema rastlinama in krajema: motiv vključuje črte kot pramene človeških las, kakavov strok, ki raste na drevesu, in masivno bučo sredi ljubljanske pokrajine. Različni upodobitvi rastlin spreminjata perspektivo pogleda in zastavljata vprašanja o migracijah, identiteti, odnosu med osebno izkušnjo in dediščino drugega.

You will know the land of Styria and Prekmurje, 2023

hand-pulled woodcut, 40 x 40 cm
Printed at the artist's studio.

In her practice, the Nigerian artist establishes a dialogue between history, architecture and botany and asks how these fields mark public and private space. The woodcut is a remembrance of her visit to Ljubljana, where chocolate and pumpkin seed oil made quite an impression on her. After returning to Lagos, she created a connection between both plants and places: the motif contains lines as strands of human hair, a cocoa pod growing on a tree and a massive pumpkin in the middle of the Ljubljana landscape. The different representations of the plants change the perspective of one's view and raise questions about migrations, identity and the relation between personal experience and the heritage of the other.



*The wall shows the same structure as the
top of the mountain.*



Plečnikova trafikna na Prešernovem trgu je eden od treh kioskov, ki jih je v Ljubljani zasnoval najpomembnejši arhitekt v slovenski zgodovini. Leta 2021 so bila izbrana dela Jožeta Plečnika v Ljubljani vpisana na Unescov seznam svetovne kulturne in naravne dediščine kot izjemen primer urejanja javnega prostora v skladu s človeškim merilom.

Julija 1956 je na otočju Brioni potekalo srečanje, na katerem so Josip Broz - Tito, Džavaharlal Nehru in Abdel Naser, kot voditelji Jugoslavije, Indije in Egipta, podpisali Brionsko deklaracijo, v kateri so pozvali k miru, širjenju svobode ter odpravi nadvlade ene države nad drugo in ki je bila ključna za ustanovitev gibanja neuvrščenih. Jeseni istega leta si je Jože Plečnik na Brionih ogledal izvedbo svojega zadnjega v celoti dokončanega projekta, gradnjo vrtnega paviljona na protokolarnem območju rezidence predsednika Josipa Broza - Tita. Kljub arhitektovi želji in dvema organiziranima poskusoma se srečanje med Plečnikom in Titom ni zgodilo.

Plečnik's Kiosk at Ljubljana's main square, Prešernov trg, is one of three kiosks designed by the most prominent architect in Slovenian history. In 2021, selected works by Jože Plečnik in Ljubljana were inscribed on the UNESCO World Natural and Cultural Heritage List as an outstanding example of human centred urban design.

In July 1956, a meeting was held on the Brijuni Islands where Josip Broz Tito, Jawaharlal Nehru and Abdel Nasser, as heads of state of Yugoslavia, India and Egypt, signed the Brijuni Declaration, which called for peace, the spread of freedom and the abolition of the domination of one country over another. This was instrumental in establishing the Non-Aligned Movement. In the autumn of the same year, Jože Plečnik visited the Brijuni Islands to see his last completed project, the construction of a garden pavilion in the protocol area of President Josip Broz Tito's residence. Despite the architect's wishes and two organised attempts, the meeting between Plečnik and Tito never took place.

THE HOLY CORNER
SVETI KOT

The Holy Corner of the 20th Century
Sveti Kot - Sveti Kot



O tradiciji grafične mape

V sklopu zgodovine Grafičnega bienala Ljubljana tradicija grafične mape sega vsaj v začetek sedemdesetih let prejšnjega stoletja, ko je ob 9. mednarodni grafični razstavi leta 1971 izšla grafična mapa 15 slovenskih umetnic in umetnikov. Tudi v naslednjih desetletjih so ob bienalih in kasneje v okviru dejavnosti MGLC izhajale grafične mape domačih in tujih avtorjev. Sodobna tradicija izdajanja map, pri katerih svoja dela prispevajo na bienalu sodelujoči umetniki, pa sega v leto 2017, ko je ob 32. grafičnem bienalu *Kriterij rojstva* kustos Tevž Logar zasnoval grafično mapo *Praznina*. Mapa je izšla tudi ob 33. grafičnem bienalu z naslovom *Vice v lisice*, kuriral pa jo je umetniški kolektiv Slavs and Tatars.

About the Tradition of the Print Portfolio

In the context of the history of the Ljubljana Biennale of Graphic Arts, the tradition of the print portfolio goes back at least to the early 1970s, when in 1971 a print portfolio of 15 Slovenian artists was published on the occasion of the 9th International Exhibition of Graphic Arts. In the following decades, print portfolios by local and foreign artists were also produced to coincide with biennial editions and later as part of MGLC activities. The current tradition of publishing portfolios to which the artists participating in the Biennale contribute their works dates back to 2017 when curator Tevž Logar conceived *The Void* print portfolio to accompany the 32nd Biennial of Graphic Arts. A portfolio was also published as part of the 33rd Biennial of Graphic Arts entitled *Crack Up – Crack Down* and was curated by the artist collective Slavs and Tatars.



1000
1000
1000



O bienalu Iz praznine so prišli darovi kozmosa

35. grafični bienale Ljubljana *Iz praznine so prišli darovi kozmosa* raziskuje ekosistem povezav, solidarnosti in zgodovin upora, ki izhajajo iz nekdanjih tesnih vezi med poosamosvojitveno Gano in nekdanjo Jugoslavijo. Poglobi se v emancipatorno vizijo panafriškega teoretika in prvega predsednika Gane Kwameja Nkrumaha, na podlagi katere je nastala intelektualna, kulturna, znanstvena in ekonomska infrastruktura, ki je dala pečat prvi ganski republiki. Nkrumah je svojo vizijo uresničeval ob sodelovanju med arhitekti, oblikovalci, inženirji in urbanisti, ki so delovali v državah, kot sta bili Gana in Jugoslavija, in so bile del gibanja neuvrščenih. Umetniški vodja Ibrahim Mahama v bienalu vidi priložnost za obuditev nekdanjih povezav in krepitev transnacionalnih zavezništev. Zamišljen je kot praznina in prostor potenciala, ki vsebuje možnost pretvorbe praznine v darove kozmosa. V tem kontekstu praznina zadostuje kot egalitaren okvir, iz katerega vzniknejo mnogoterosti, medtem ko hkrati deluje kot prizorišče umetniške nedoločnosti v duhu vključenosti.

About the Biennale From the void came gifts of the cosmos

The 35th Ljubljana Biennale of Graphic Arts *From the void came gifts of the cosmos* explores the ecosystem of connections, solidarities and histories of resistance that emerge from the once close post-independence relations between Ghana and the former Yugoslavia. It looks at the emancipatory vision of Ghana's pan-African theorist and first president, Kwame Nkrumah, which gave rise to the intellectual, cultural, scientific and economic infrastructure that gave shape to Ghana's first republic. Nkrumah pursued his vision by working with architects, designers, engineers and urban planners, who worked in countries like Ghana and Yugoslavia that were part of the Non-Aligned Movement. Artistic Director Ibrahim Mahama sees the Biennale as an opportunity to revive past connections and strengthen transnational alliances. It is conceived as a void and a space of potential that offers the possibility of transforming the void into gifts of the cosmos. In this context, the void suffices as an egalitarian framework from which multiplicity emerges, while functioning as a site of artistic indeterminacy in the spirit of inclusion.

Razstava

GRAFIČNA MAPA UMETNIKOV
35. GRAFIČNEGA BIENALA LJUBLJANA
SVETI KOT
16. 11.–3. 12. 2023, Plečnikova trafikla, Ljubljana

Producent: Mednarodni grafični likovni center
Direktorica: Nevenka Šivavec
Kustosinja razstave: Yasmin Martin Vodopivec
Oblikovanje: Ivian Kan Mujezinovič
Grafični atelje MGLC: Jakob Puh
Postavitev razstave: Borut Wenzel
Logistična podpora: Luka Novak Kogoj
Uokvirjanje: Studio Černe, Andrej Črepinšek
Črkoslikar: Luka Leskovar
Ročna izdelava embalaže grafične mape: PER ASPERA d.o.o.
Grafična podoba 35. grafičnega bienala Ljubljana: Ajdin Bašić
Zahvala: Urška Pleše Berishaj (Oddelek za kulturo MOL), La Nueva Fábrica

Grafična mapa *Sveti kot* je izšla v tridesetih izvodih v sklopu 35. grafičnega bienala Ljubljana *Iz praznine so prišli darovi kozmosa* (15. 9. 2023–14. 1. 2024).

Razstavna publikacija

GRAFIČNA MAPA UMETNIKOV
35. GRAFIČNEGA BIENALA LJUBLJANA
SVETI KOT
16. 11.–3. 12. 2023

Izdal in založil: Mednarodni grafični likovni center
Zanj: Nevenka Šivavec
Idejna zasnova: Yasmin Martin Vodopivec
Avtorji besedil: Yasmin Martin Vodopivec, umetniki in Dušan Dovč (opisi umetniških del), kuratorji 35. grafičnega bienala Ljubljana (o bienalu)
Uredili: Vesna Česen Rošker, Yasmin Martin Vodopivec
Prevod v angleščino: Arven Šakti Kralj, Maja Lovrenov
Prevod v slovenščino: Maja Lovrenov, Vesna Česen Rošker
Lektura slovenskega besedila: Postulat
Oblikovanje: Ivian Kan Mujezinovič
Fotografije: Jaka Babnik
Tisk: Trajanus
Naklada: 200 izvodov
Ljubljana, november 2023, prvi natis

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Exhibition

THE PRINT PORTFOLIO OF ARTISTS OF
THE 35TH LJUBLJANA BIENNALE OF GRAPHIC ARTS
THE HOLY CORNER
16. 11.–3. 12. 2023, Plečnik's Kiosk, Ljubljana

Producer: International Centre of Graphic Arts (MGLC)
Director: Nevenka Šivavec
Curator of the exhibition: Yasmin Martin Vodopivec
Design: Ivian Kan Mujezinovič
MGLC Print Studio: Jakob Puh
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THE 35TH LJUBLJANA BIENNALE OF GRAPHIC ARTS
THE HOLY CORNER
16. 11.–3. 12. 2023

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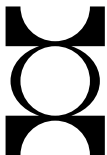
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