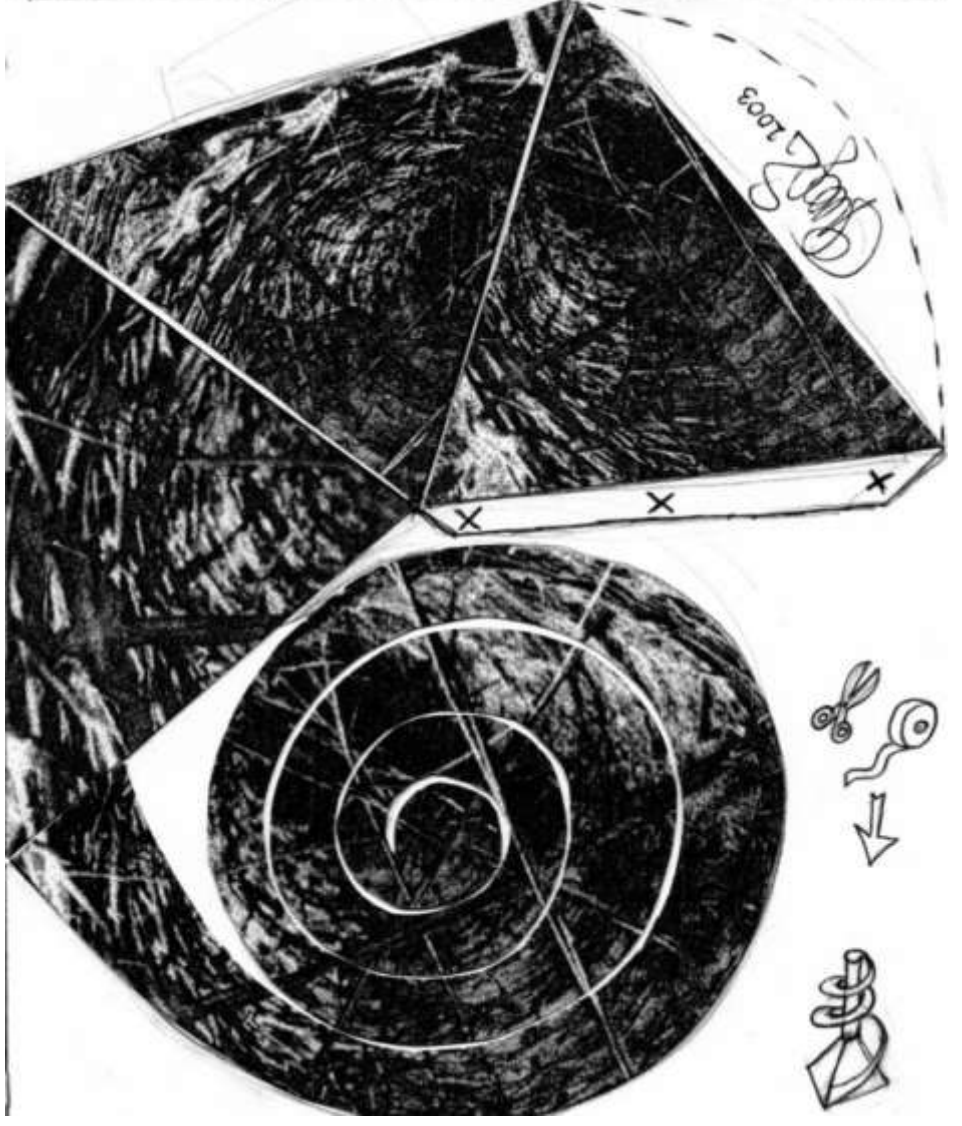
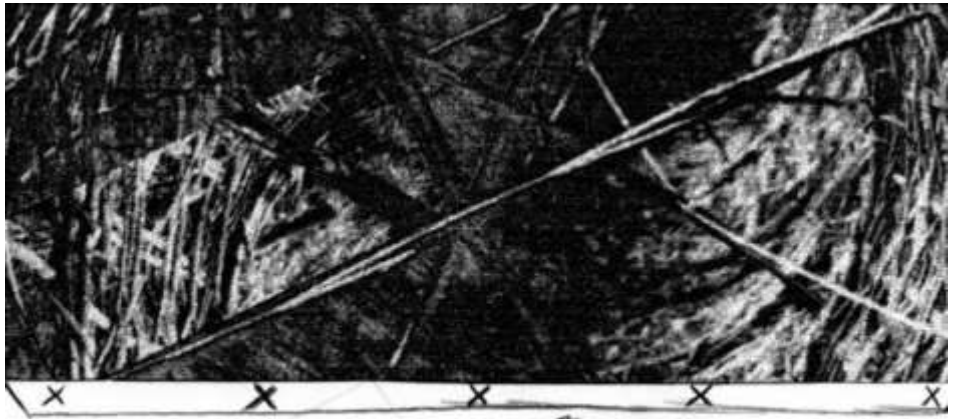




onestar press anja smajdek my first will





MOJA PRVA OPOROKA

Je ta knjiga umetnost? Ja in ne.

Ne. To je moj dolg do same sebe. Zato je to zame veliko urejanja papirjev in slik po dvanajstih letih ustvarjanja. Zbirka neobstojećih projektov. Nekateri so uresničeni minili, drugi bodo ostali le v načrtih, tretje pa materialna prihodnost šele doleti.

Ja. Naredila sem jo na svoj način. In sem ter tja sem zavestno kršila pravila med zasebnim in javnim. Urejala sem, a nisem urednik, fotografirala, pa nisem fotograf. Nisem oblikovalec, pa sem prvič oblikovala v omejenem programu Photoshop. Še tipkati ne znam, nisem pisateljica, pa sem pisala. Nisem filozof, pa sem se zavozljala. Nisem

anglist, pa sem prevajala.

Še napake so del celote.

Ta knjiga se pretvarja, da je knjiga. Je otroška igra odraslega.

Lahko me spoznate.

Končno! Tukaj sem, ready-made, ne narejena, ampak izbrana.

Anja Šmajdek

MY FIRST WILL

This book. Is this book art? Yes and no.

No. It is my debt to myself.

For me this is a lot of paperwork and arranging photos after twelve years of creations. This is a collection of un-existing art projects. Most after exhibition are gone, some reached the faze of plans and some are awaited by the materialization of yet to come.

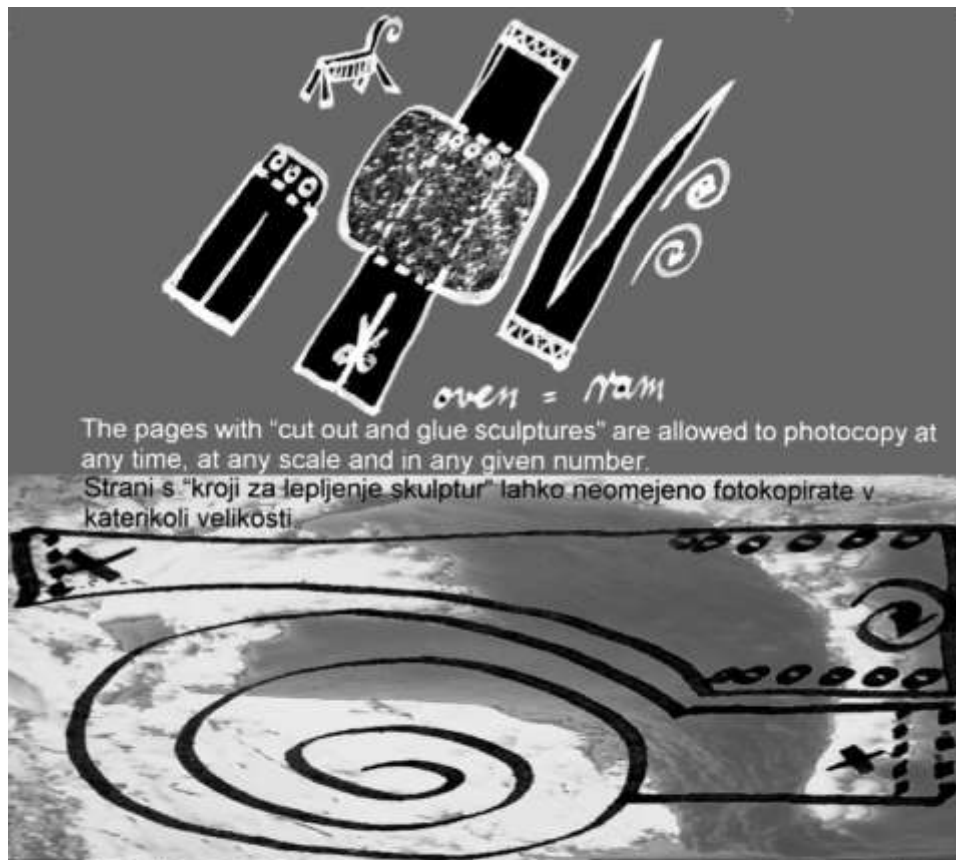
Yes. I did it my way. Here and there I deliberately broke the roles of the difference between public and private.

Not being an editor I edited. Not being a photographer I photographed. Not being a designer I designed in the limited edition of a Photoshop program for the first time. Not a writer, I don't even type, I wrote. Not a philosopher I entered philosopher's debate. Not an English language expert I translated. And even the mistakes are a part of the whole. This book is pretending to be a book. It is child like play of an adult.

You can meet me now. I'm out, finally.

Here I am, ready-made, not produced but chosen.

Anja Šmajdek







Saturnovi otroci, surova glina, izpostavljena gravitaciji, vodi, sušenju...

CHILDREN OF SATURN, raw clay, exposed to gravity, water, drying process...











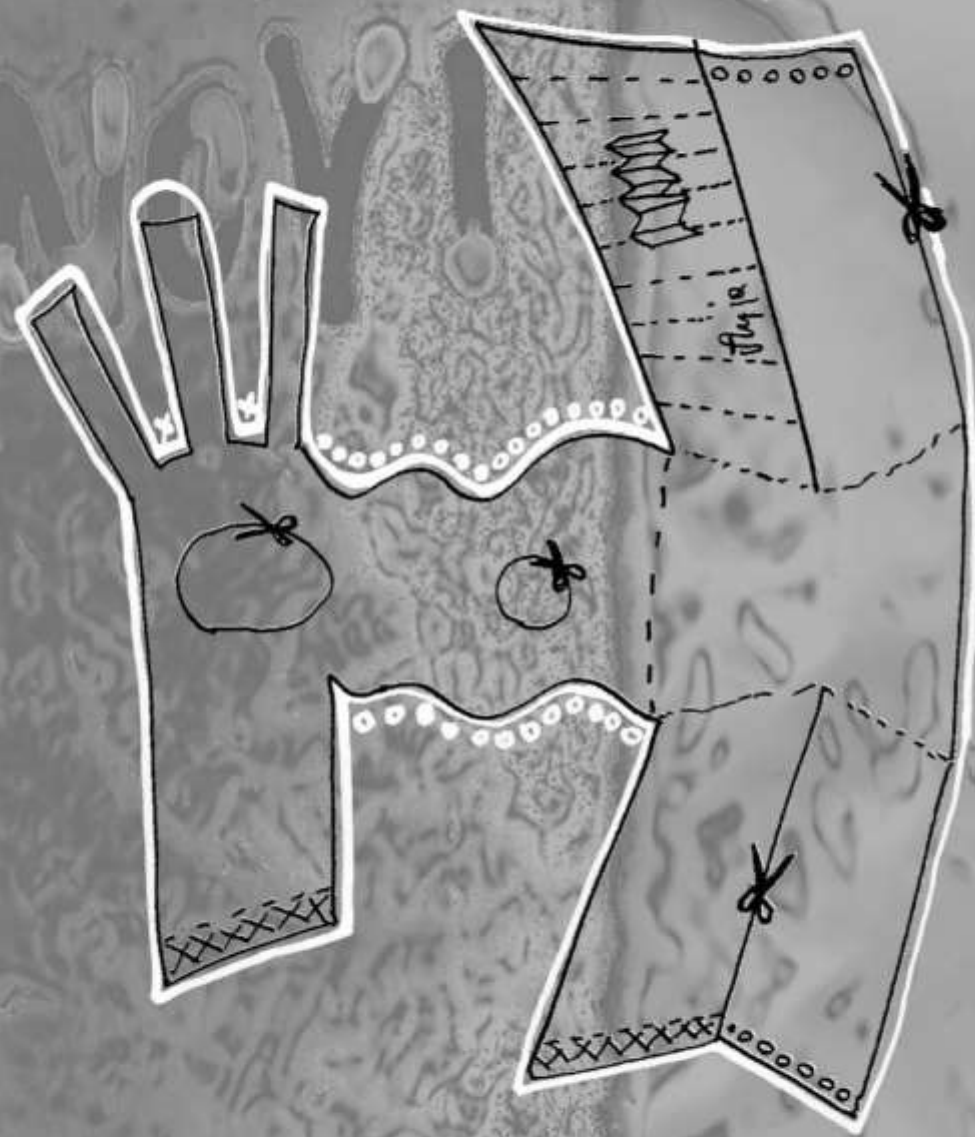
Korak v čas: Saturnovi otroci
in ovce, ovce, samostojna
razstava v atriju
na Mestnem trgu 3, Ljubljana.

"A Step into Time:
Children of Saturn
And Sheep, Sheep
Atrium at the
City Gallery, Lj



»S.O. muzejski
ekspонат«,
zamrznjen v
času,
žgana glina

S.O. Museum-ed
Piece, frozen in
time, bisque clay
(terracotta)



O VSEBINI, POMENU IN SMISLU ČASOVNO MINLJIVEGA KIPARSTVA

Medtem ko se razmejitvena črta med umetnostjo in empirijo ne sme zabrisati, imajo umetnine vendarle svojevrstno življenje. To ni samo njihova zunanja usoda. Pomembne umetnine venomer znova kažejo nove plasti, se starajo, ohlajajo, umirajo. Da kot artefakti človeški izdelki ne živijo neposredno kakor ljudje, je tautologija. Toda poudarek na potezi artefakta v umetnosti ne velja toliko njeni izdelanosti, marveč bolj njeni lastni takšnosti, ne glede na to, kako je nastala.

»Smith je vedel – in tako je bil tudi povedal Jubalu – da oblika ni nikoli odločilna; treba je bilo preseči obliko in priti do bistva, potem je bilo šele mogoče gročenje. Njegovi ljudje so prehajali skozi pet pomembnejših oblik: jajce, nimfa, mladič, odrasli – in Stari, ki niso imeli nobene oblike. Vendar je bilo bistvo vsakega Starega naznačeno že v jajcu.« (Robert A. Heinlein, Tujec v tuji deželi, 1978)

Jezik (tudi predmetni, kiparski) se nam kaže kot »posoda, v kateri je misel« in jo v tem smislu tudi določa s svojo obliko, vendar je tudi narobe res, namreč da tudi misel določa tej »posodi« obliko in je tako posoda odvisna od svoje vsebine. Tako predstavlja jezik »posodo« za misel, ki se ohranja ne samo za druge, temveč tudi za sam subjekt, ki misli. Vendar pa se »oblika posode« nikoli docela ne »prilichi« misli oziroma je to nemogoče dokazati, kajti dokaz je lahko

THE ISSUE MEANING AND SCENCE OF TRANSCENDING THROUGH TIME SCULPTURES

As the borderline from art to empiry must not get lost, we can steel claim that pieces of art lives a special kind of life. That is not only their external destiny. Important art peaces are constantly showing new layers, are growing old, are loosing their heat and are dying. It is tautology that human works of art would live direct lives as human beings. The stress is less on the craftwork of the art piece and more on its own shape with no question of how it comes to life.

As he had told Jubal, Smith knew that shape was never a prime determinant; it was necessary to go beyond shape to essence in order to grok. His own people passed through five major shapes: egg, nymph, nestling, adult—and Old One which had no shape. Yet the essence of an Old One was patterned in the egg.

(Robert A. Heinlein, Stranger in a Strange Land, 1978)

The language (the material-sculpture one as well) is viewed as a »pot to hold the thought«. The pot is shaping the thought within but the inverse is true as well. The thought is putting the pot to a certain shape so the pot depends on its containment. So the language represents a pot for the thought not only to preserve it for the others, but for the thinking subject oneself.

The shape of the pot is never a perfect match for the in containing thought or otherwise it is impossible to prove, because the proof could only

podan za misel, ki je že dobila jezik za svojo formo. Da obstaja taka idealna forma, so včasih zares verjeli, in sicer so mislili, da je to nekaj takega kot logika ali teorija množic ali dialektika v platonskem smislu, ki izraža čiste odnose med idejami. Drugačna realnost, ki jo je filozofija začutila že s Heglom, je to, da nimamo nikoli popolnoma ustrezne forme za misel oziroma da je misel v drugi formi tudi druga misel in da se zato lahko govori o isti misli, ki se izraža enkrat skozi to formo, drugič pa skozi drugo, samo pod pogojem, da se to prvotno »istost« misli razume kot nekaj nedoločenega, nekaj, kar je v sebi še nerazlikovano, pa se bo pozneje skozi jezikovni izraz šele pokazalo.

Predmet nosi tisto, kar mu osebe (mi) pripiše(j)m(o). Sam je prazen, dokler si ga neka oseba ne izbere za nosilca pomena(ov). S priznavanjem predmetovega statusa več oseb in s pripisovanjem vrednot mu vrednost narašča (ne glede na vrednost materiala). Predmet si potem prilasti del darovalčeve intimne in s tem postane unikaten: osebni predmet. Spominek (predmet) ne nosi na sebi ničesar, razen dveh možnosti:

a.) da je konkretno realen in s tem pristno dokumentaren in resničen;
b.) da je upodobitev tega prejšnjega – torej teatralno obarvan pogled na nek dogodek, stvar, dejstvo, poetičen opis obstoječe realnosti.

Multiplikacija (ki je lahko tudi taka kot pri knjigi, v lepi, grdi, žepni izdaji ali pa kar faksimile) za širitev med množico je vendar samo pripomoček za spominjanje večkrat po eni osebi, nekemu konkretnemu, ki je neko stvar doživel. Unikatnost

be given for the thought that already has a language for its form.

It was believed such ideal form really exists. It used to be thought it is something like logic or the theory of the multitude. It was supposed thought is dialectic in Plato sense expressing clear relations among ideas.

The different reality that was sensed by philosophy with Hegel is the fact we never have perfectly fitting pot for the thought, as the thought in another form is already another thought. That is why the same thought could be talked about as it is expressed once though this form and next time thought the other under the condition that this »same-ness« of the thought is understood as the undefined within itself and will later on show as defined through language /formal expression.

An object is the carrier of what people (us) would take it for. An object alone is empty as long as a certain person chooses it for the carrier of meanings. If many persons recognize this objects status its value is increasing (The value of the material is irrelevant). An object that takes on a piece of donators intimacy, as such becomes unique: a personal object.

A souvenir is a possible carrier of two realities:

- 1.) Either it is concretely real, attend truly documentary and the truth itself,
- 2.) or it is an image of that previous – meaning a theatrically flavored view of a certain event or a thing or a fact; a sort of poetical description of the existing reality.

nastane v rokah lastnika predmeta zaradi lastnikove vloge (vloženega deleža). Razlika od spominka: stvar je zasnovana zasebno, za posameznika in ne za javnost, in je od tega tudi odvisna (je prav tako minljiva kot stare igrače). Svoje mesto pa najde na polici, v omari malega človeka in prevzame funkcijo Umetnine oziroma fetiša.

Prehod kipa iz materialnega nosilca v sfero duhovnega (na drug nosilec, možgane) s pomočjo doživetja: ko se odpre možnost zavesti o »nikoli več«, svet in človek postaneta vredna, da se ju obnavlja v spominu, tradiciji, spomenikih, dokumentih (zadnje tri kategorije so le zunanji, mehansko-predmetni dražljaji za spominjanje). Temu zlahka dodam še spominek.

Skozi eksperiment nastanka kipa s pomočjo izginotja forme (in vstopa v zasebni čas posameznika) sem ugotovila, kako velik pomen nosi informacija. Pomnjenje neke ozke skupine posameznikov je še vedno najtrajnejše med minljivim. Vstopanje v zgodovino se dosega z mediji. Ostane neka informacija, ki sicer zastara, a prav taka, stara, nosi s seboj možnost spominjanja/vedenja o minulem z uporabo.

Uničuje pa s tem pomen »tukaj in zdaj« doživetja, ker je na nek način dostopna tudi neprizotnemu – umik iz realnosti.

Tehnična reprodukcija postavi posnetek izvirnika v položaj, ki za sam izvirnik ni dosegljiv.

Predvsem mu omogoča, da se približa sprejemalcu (bodisi v obliki fotografije ali gramofonske plošče).

As books came in volumes, bonded in a beautiful, an ugly as facsimile or a pocket edition, the multiplication is a utility to spread in public, a memory support for many individuals, each of whom had the certain experience.

Souvenir becomes unique in the eyes of the beholder, because of the owners involvement and input.

How is a souvenir different from a public monument? In its bases souvenir is private, meant for one individual not for public and depends on donators individuality as old toys. It finds its space on the shelf of the commoner and takes over the place of Artwork or fetish.

Aid of experience makes the bridge from material object of sculpture onto another carrier, the mind imbedded in brain to enter the sphere of spiritual. Stimulation of sensation enhances memory. When the consciousness of »never again« opens, the world and the human being become worth of commemorating in the shape of memory, tradition, monuments, documents. These three categories – tradition, monuments and documents – are outer, mechanically objective, titillator of remembering.

To those three I easily add a souvenir.

Through the experiment of making sculpture with a help of disappearing form (Let's-Eat'em-Works Of Art, The Tenth Daughter...) and entering individuals personal time I have discovered the great importance that written and photographed information carries. Among the transitory the remembrance of a narrow group of people is still the most durable.

Četudi okoliščine, v katerih se utegne najti proizvod tehnične reprodukcije umetniškega dela, ne bi prizadele njegovih osnov, vsekakor razvrednotijo njegov »tukaj« in »zakaj«.

O informaciji kot dokumentu umetnine še iz časov ready made-a: Pravi ready made-i so redki, niso izdelani, ampak preprosto izbrani. V procesu izbiranja tudi ni predviden element časa procesa izdelave. Duchamp poudarja, da je treba vnesti določen čas za zapis takega dela, čakajoč, če je potrebno, na estetski odgovor (z vsemi vrstami zastoja). Zapis časa ob izbiri predmeta je lahko odločilen in zapisati je treba datum, uro, minuto kot informacijo o ready made-u. Predmet z zastaranjem namreč pridobi nekaj tiste mamljive starinskosti in to v galeriji lahko bistveno spremeni njegov pomen.

The entrance to history is media (like newspaper). The leftover is an information that loses its validity and such-old carries the potential of commemoration or knowledge about past, if used. But the meaning of »here and now« experience is destroyed by that, because the information is available to those that haven't been there. That causes withdraw from the reality.

Technical reproduction puts a copy of original in to a position that for the original itself is unreachable. Even if circumstances surrounding the technical reproduction article wouldn't harm its basis, they degrade its presence and reason.

Information as a document of an art work from the »ready-made« times shows that the real »ready-mades« are rare, they are not produced but chosen. Within the process of selection there also is no time meant for production. Duchamp stresses that time needed to document such work of art needs to be included, even if that means necessary waiting for the aesthetic response concerning all kinds of delay. The documentation of time at the moment of choice could be crucial and the date, the hour, the minute has to be written down as the ready-mades information.

An object growing old gets a flavor of that attractive aging as at antiquities which changes its meaning in a gallery completely.

KONEC

Medtem ko je treba obdržati razliko med umetnostjo in golo empirijo, se odnos v sebi vendarle kvalitativno spreminja: marsikaj, recimo kulturna tvorba, se z zgodovino spremeni v umetnost, kar prej ni bila, marsikaj, kar je bila umetnost, ni več to.

Heglova perspektiva možnega odmiranja umetnosti ustreza dejstvu, da je umetnost nastala. Da jo je mislil kot minljivo in

vendarle prišteval k absolutnemu duhu, se ujema z dvojnimi značajem njegovega sistema, daje pa povod za posledico, ki je ne bi sam nikoli izpeljal: vsebina umetnosti, ki je po njegovi zamisli njen absolut, se ne izide v razsežnosti njenega življenja in smrti. SVOJO VSEBINO BI LAHKO IMELA V SVOJI LASTNI MINLJIVOSTI.

Anja Šmajdek, 1992,
Povzetek diplomske
naloge

The difference between art and pure empiry (everyday life) should be kept. But the relation is getting a qualitative change. A lot changes through history, for example, a cult form becomes art that wasn't before. And a lot that was art isn't any longer.

Hegel's perspective of possible art dieing out (extinction) is compatible with the fact that art came into existence.

The art was thought as fleeting and yet was taken as absolute spirit. That would match the double character of his system and offers cause for the effect that he himself would never consider. The issue of art that is its absolute does not equal within its life and deaths. THE ISSUE OF ART ITSELF COULD BE IN ITS OWN FLEETING.

Recapitulation of Anja Šmajdek diploma work in 1992



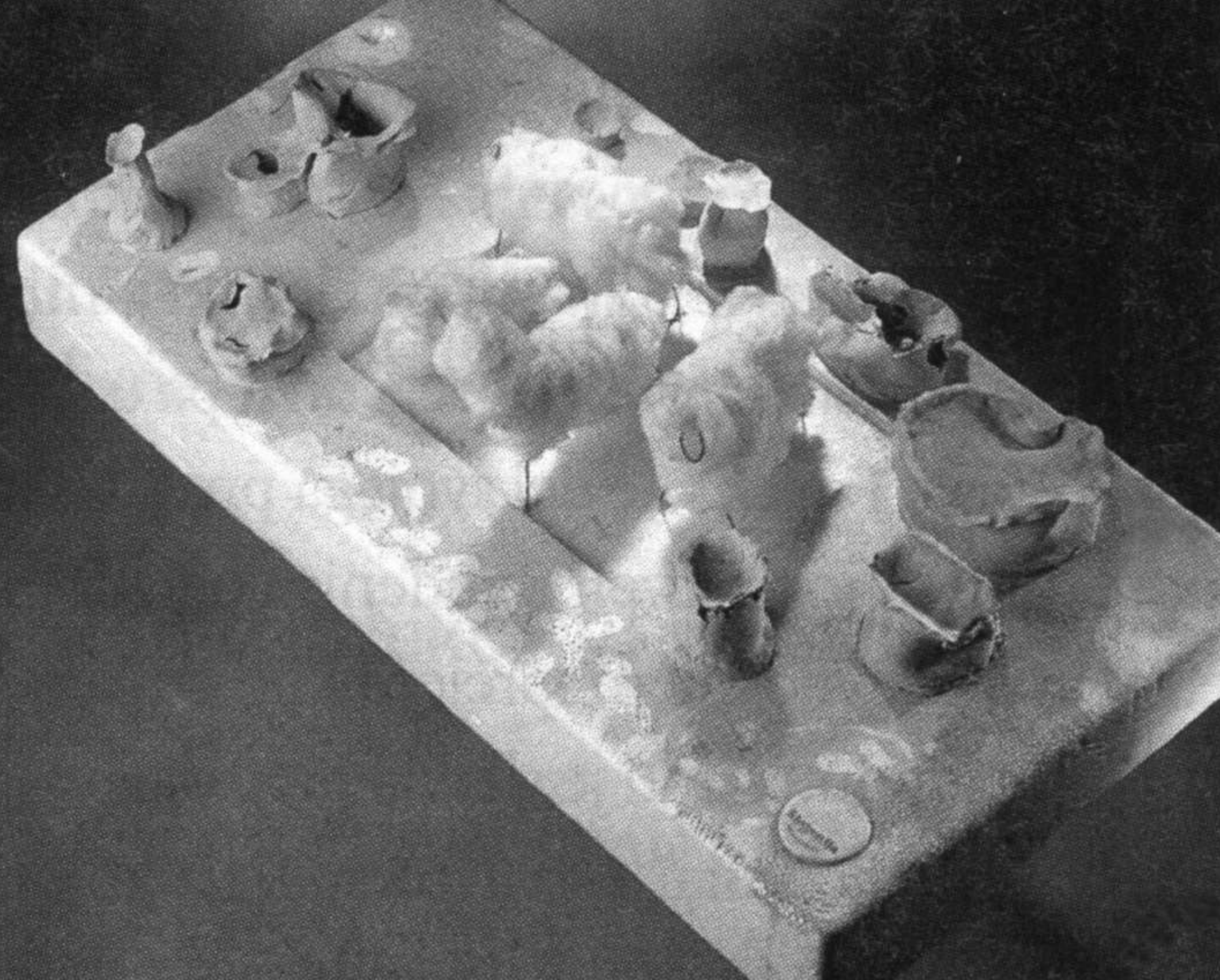
Ljubljana 1992

Spominek na Korak v čas: Saturnovi otroci in Ovce, ovce

Souvenir to A Step into Time Children of Saturn And Sheep, Sheep exhibition



Celje 1992



ŽUPANJINA NAGRADA

Za »Spominek na Korak v čas: Saturnovi otroci in Ovce, ovce,« sem na razstavi ljubljanskih kiparjev »Grdi kipi«, 2001, prejela Županjino nagrado.

TI GRDI, GRDI!

Na isti razstavi sem izpostavila še keramični kos Ti grdi, grdi! Ta kip je socialna igrice. Gledalec privzdigne skodelaste pokrovčke in pod njimi najde ... »grde stvari« ... in drugi ga vidi jo.

MAYORS AWOARD

For the "Souvenir to A Step into Time: Children of Saturn And Sheep, Sheep" I received Mayors Award at the "Ugly Sculptures", Ljubljana Sculptors Exhibition.

YOU BAD, BAD!

At the same show I had the "You Bad, Bad!" sculpture exposed. Ceramic piece »You Bad, Bad!« is a social game. The observer is supposed to lift-up the lid cups and finds ... »some private things« ... underneath. And is seen. (Voyeurism of private things is considered ugly.)



Grdo se pojavlja kot nasprotje temu kar naj bi umetnost bila. Izraziti in oblikovati grdo s kiparskimi sredstvi, je lahko tudi provokacija in preizkus, kako prisiliti kiparje, da stopijo »na plan«, ki jih prisili k odkrivanju misli in čustev, za katera se pogosto misli, da so v nasprotju s tem, kar naj bi kiparjevo delo bilo.

Ugliness appears as the very opposite of what the fine arts are to be about. To express and depict ugliness with sculptural means can therefore also be understood as a provocation and an attempt to force the sculptor »into the open«, to

force him or her to reveal his or her understanding and feeling of what is often considered the opposite of what the work of a sculptor is all about.

prof. dr. Aleš Erjavec



Sneženi kipi (Tememe)
The Snow Sculptures















DEMETER IN ANUBIS





Anubis je v starem Egiptu
zavetnik umrlih. Kip je plastičen.

Demeter predstavlja v grški
mitologiji ciklično vračanje letnih
časov, novo brstenje vsako
pomlad. Skulptura je iz žgane
gline, zemlje, vrbovih vej in
lanenega traku.

Anubis in ancient Egypt is a
guardian of the deceased. The
sculpture is made of vinyl
materials.

DEMETER & ANUBIS

In Greek mythology Demeter
represents the cyclical return of
yearly seasons, a celebration of
new growth every spring. The
sculpture is made of terracotta,
soil, willow-tree wicker and
natural cloth tape.





Sheep, Sheep

OYCE, OYCE

1991

1995

2003



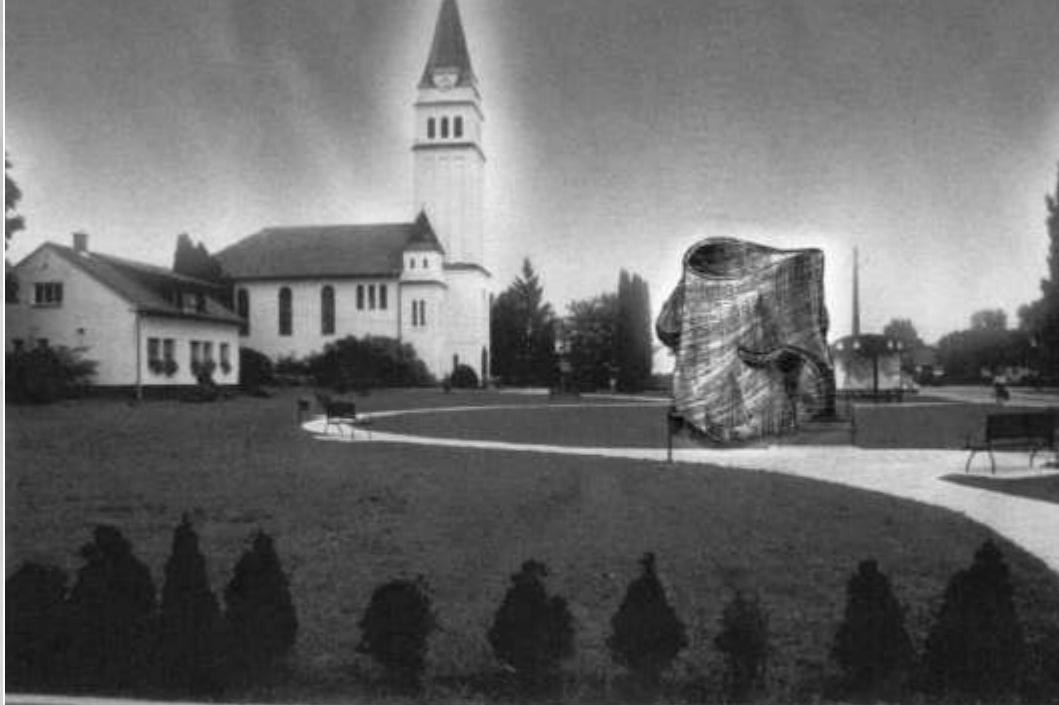


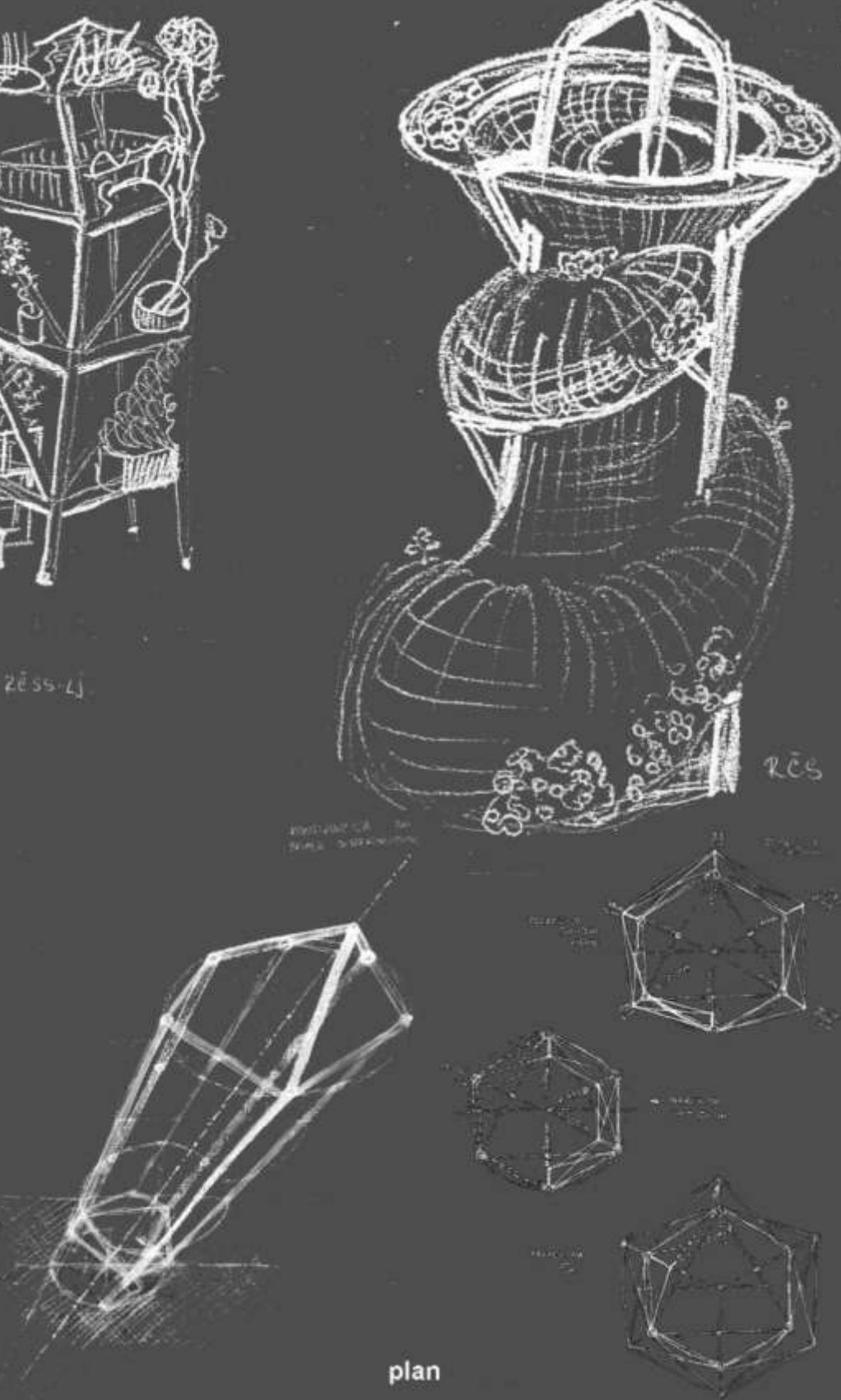
VODA IN KIPI
WATER AND SCULPTURES

Ran Most - 1995, vrbovo šibje, vrv, pletena košara, 1700 x 300, h = 600 cm
Run Bridge - willow-tree wicker, rope, woven basket





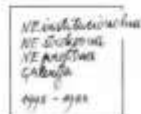






SVETLOBNI KIPI V VRTU 1998

Boštjan Drinovec	Zrcalni, Opium
Darko Golija	V soju žarometov
Robert Ograjenšek	Komet
Rene Rusjan	Sprehod skozi sanje (odsevi lukenj v prostoru in času, Vila Katarina 1996)
Primož Seliškar	ciklus Prostor
Mojca Smerdu	Drevo v drevesu
Anja Šmajdek	Čarovnični vajenec, Vrtna TV, Letališče za kresničke



Vljudno vabljeni na otvoritev
v nedeljo, 20. septembra
1998 ob 20. uri.

Odpri od 21. do 25. septembra
med 19. in 21. uro.

Podprli so nas: Galerija Ilirija in
MOL - enota za kulturo,
TERLEP - strojne delavnice,
Likovna sekcija društva MKŽ Hoče.

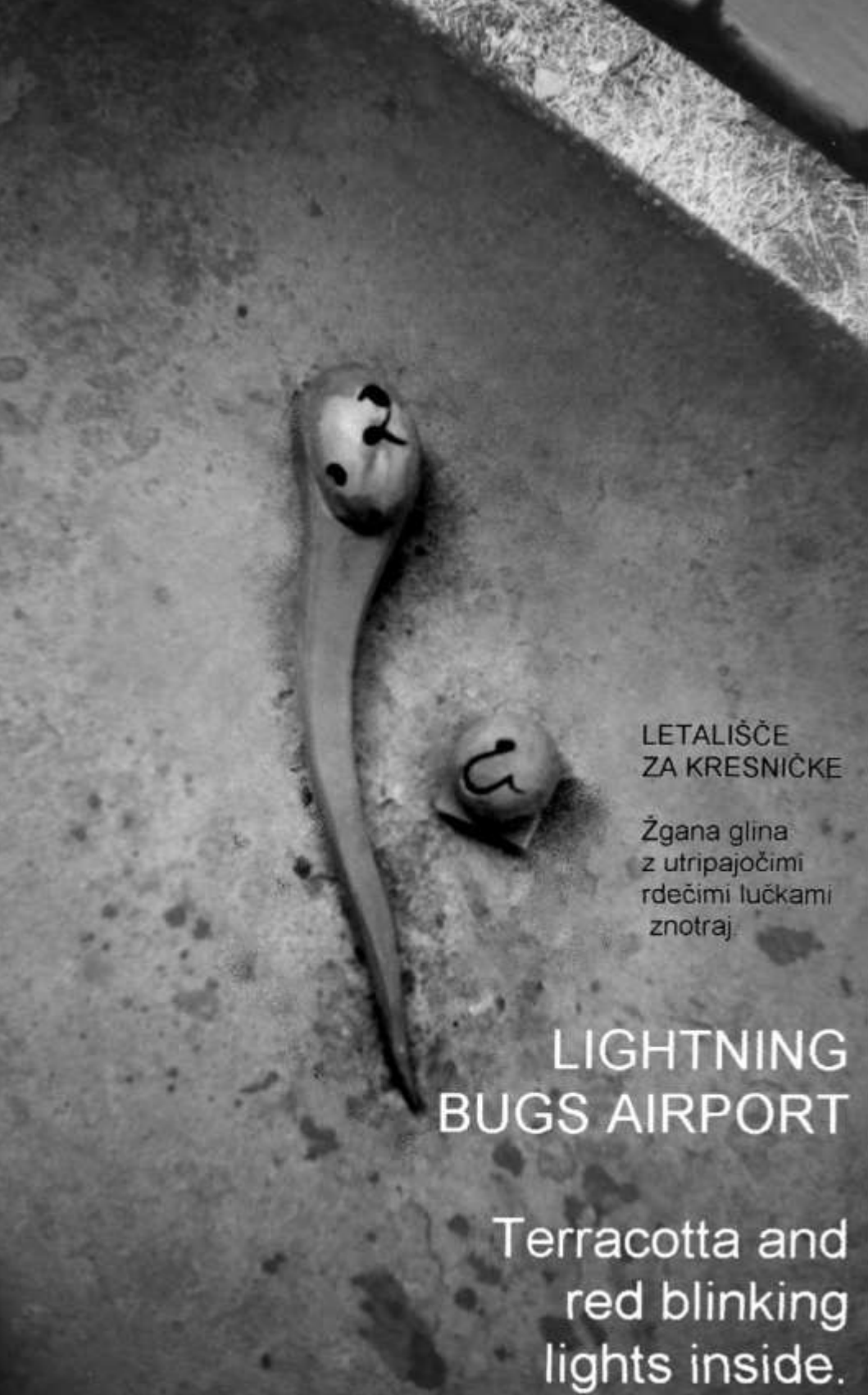
Milena Kozec
Vila Katarina
Rožna dolina
Cesta na Brdo 10
1000 Ljubljana
Slovenija



The Sorceress' Apprentice,
Garden TV,
Lightning Bugs Airport







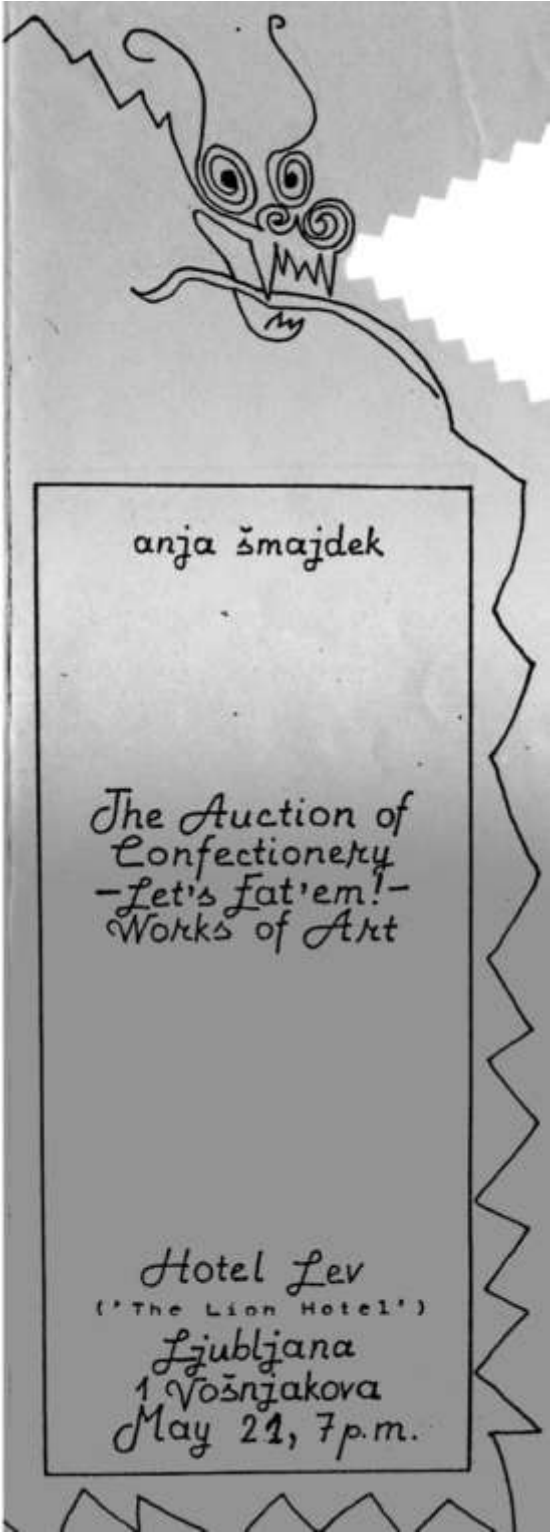
LETALIŠČE
ZA KRESNIČKE

Žgana glina
z utripajočimi
rdečimi lučkami
znotraj

LIGHTNING BUGS AIRPORT

Terracotta and
red blinking
lights inside.





anja šmajdek

*The Auction of
Confectionery
-let's fat'em!-
Works of Art*

*Hotel Lev
('The Lion Hotel')
Ljubljana
1 Vošnjakova
May 21, 7 p.m.*



anja šmajdek

Dražba tortnih
-pojemov jih-
umetnin

Hotel Lev
Ljubljana
21.maj 1992 ob 19^h



Vabljeni ste na razstavo (od 18^h dalje) in dražbo (ob 19^h) kipov iz dragocenih in prestižnih materialov za sladice v Panorami Hotela Leva.

Bogata oblika bo dopolnila bogato vsebino. Dražbo bo jasno in glasno vodil Demeter Bitenc. Zabrenkal na kitaro nam bo Adi Smolar. Za barvitost večera bo poskrbelo Društvo barmanov Slovenije.

Rezervacije na telefon: 132-155 ali 316-747 (dopoldne).

torta	izključna cena v SLT
1 Nagica	1.500
2 Domača potica	1.000
3 Kakad	1.000
4 Jesenska romanca	1.000
5 Nočapež in mazel sneg	1.600
6 Povodni mož	1.000
7 Vonj poletnega jezeka	1.000
8 Borla	1.000
9 Preokana gosta prst	1.000
10 Zakak	0.001
11 Ogenj	1.111
12 Kelo časa	1.000
13 Zmaj	-

Lakeworks of Art	Initial Price in SLT
1 A Nudie	1.500
2 Homemade Potica Cake	1.000
3 A Castle	1.000
4 An Autumn Romance	1.000
5 A Hot Stove and Cold Snow	1.600
6 The Waterman	1.000
(a fabled male water creature of Slovene folklore, in some ways similar to a merman, nix, or triton)	
7 The Scent of a Summertime Lake	1.000
8 Punch Bowl	1.000
9 Plough-up Cloggy Soil	1.000
10 Air	0.001
11 Fire	1.111
12 The Wheel of Time	1.000
13 A Dragon	-

You are invited to an exhibition (from 6 p.m. onward) and auction (at 7 p.m.) of sculptures from valuable and prestigious confectionary materials in the Panorama hall of Hotel Lev ('the Lion'). The richness of content will be complemented by the richness of form. The auctioneer, speaking loud and clear, will be Demeter Bitenc. Adi Smolar will "strum away on his guitar," and the Barman's Society of Slovenia will make the evening fizzical.

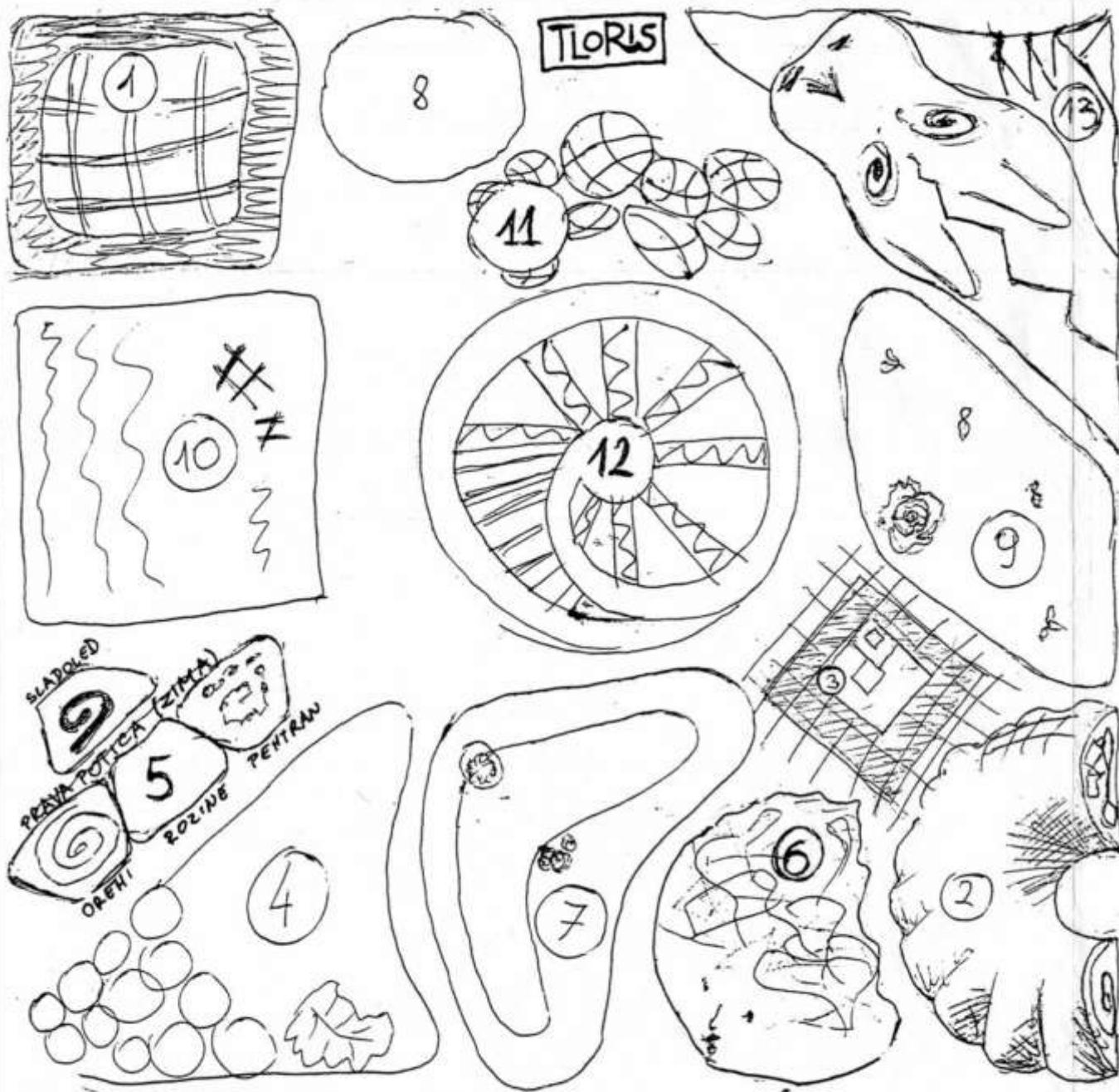
Tables could be reserved by telephone 132-155 or 316-747 (a.m.).

The dragon's share
put up by:
Zmajčkov butik
"The Little
Dragon's Boutique
of Delicious
Confectionery"
the Villa Katarina;
and the lionet's share
by: Hotel Lev
"the Lion Hotel".

The net takings will
go to Caritas for
refugee children.

Zmajski delež
primikata:
Zmajčkov butik izvrst-
nih slasčic,
Vila Katarina;
in levčkovega Lev.

Čisti izkupiček
je namenjen Slovenski
Karitas za begunske
otroke.









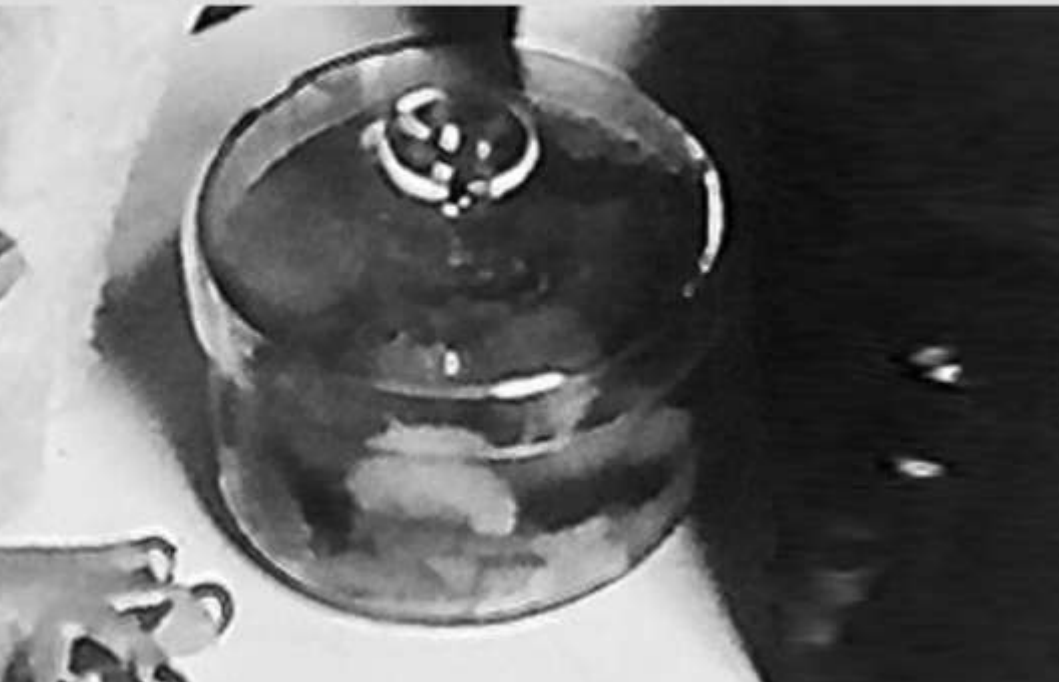


Mali begunčki so pojedli zmaju glavo

LJUBLJANA, 22. maja – Danes je mestna sekretarka za izobraževanje, raziskovalno dejavnost, kulturo in šport Branka Lovrečič razveselila begunske otroke v zbirnem centru na Zeleni poti z veliko torto v obliki zmajevе glave, ki jo je sekretariat kupil na sinočnji dražbi ljubljanske razglednice iz toet in potic v hotelu Lev. Ker je zmajeva glava prava malenkost za take junake, je Mercator-Konditor primaknil še obilico sirovih zavitkov. Tako je zmajeva glava, ki je bila del velike skulpture iz sladkih materialov, končala v pravih rokah, oziroma želodcih. Izkupiček od sinoči prodanih sladkih kipov, ki so jih v Zmajčkovem butiku izdelali v sodelovanju z absolventko kiparstva Anjo Šmajdek, pa so namenili slovenski Karitas za begunske otroke.

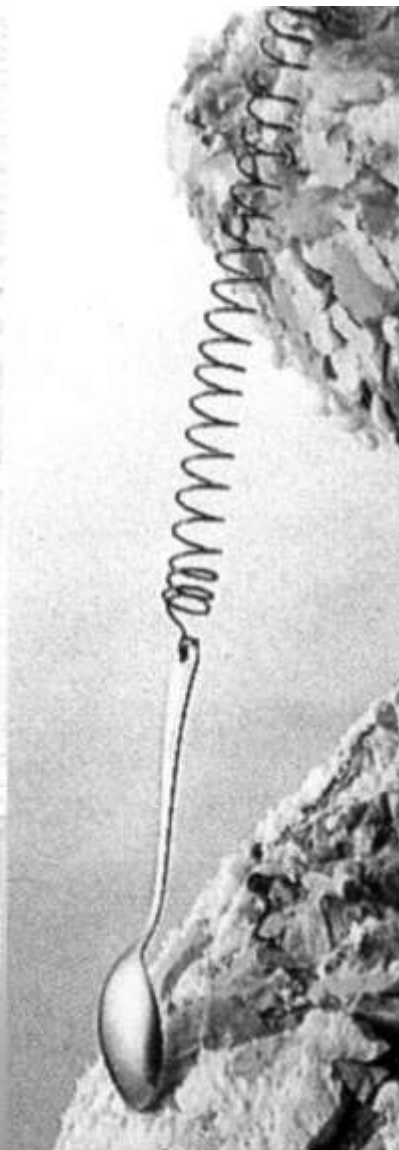
2. stran ★ DELO

Sobota, 23. maja 1992









DESETNICA
(Die zehnte Tochter)
ANJA ŠMAJDEK
Grenze im Fluss-Meja na reki 2000

Kos kipa vzemi v vrečki s seboj čez mejo!
Hvala!
Nimm einen Teil der Skulptur in der Tüte mit
über die Grenze! Danke!
Carry a piece of sculpture over the border!
Thank you!





The wall piece is given to observe. We reach it through our vision. It could be said to belong to the world of ideas. With a cup we scoop the water out of the basin or we catch it in the fall. Using tools for a mediator we consume it.

The bottom connects us with the illusion of muddy soil. It becomes personal when we wash our palms and feet. The disposal is where our used cups and paper towels are wasted.



Del, ki visi na steni, je namenjen opazovanju. Dosežemo ga le s pogledom. Lahko bi rekli, da sodi v svet idej.

Vodo zajamemo v kozarček ali prestrežemo preden doseže tolmunček. Dosegli smo jo z orodjem (lončkom - posrednikom) in jo lahko konzumiramo.

Spodnji del spominja na blatno zemljo. V njem si lahko umijemo roke in noge, v koš pa odvržemo uporabljene kozarčke in brisače.

FONTANA 1995, zgana glina
FOUNTAIN, 1995, terracotta





Postavitev »Point of View« v Walkside gallery je prikazovala odnose: blizu–daleč, dosegljivo–nedosegljivo, dostopno–nedostopno. Povabila sem prijatelje, da skozi zadnji vhod vstopijo in spremenijo izložbo, medtem ko gledalci niso imeli dostopa.

»The Point Of View« Walkside Gallery installation introduced relations between far and close, reachable-unreachable, accessible-un accessible. I asked friends to come through the back door and change the window while the viewers were deprived of that experience.





The "Exit Only" installation was put together in an old were house. There was industrial area outside with view of highway support beams and the only nature was neglected bushes. There was dirty and dusty old emptiness indoor. The most beautiful moment was the garage door-opening event. The sunray entering inner space gave you a romantic

illusion I wished to capture in the installation made of all fleeting, easy and worthless materials. I made a big mobile using the large door mechanism and wrote "Exit Only" on the out side of the door.

Instalacija EXIT ONLY je nastala v zapuščenem skladu v Baltimoru. Zunaj je industrijsko območje z zaraščenim grmovjem in pogledom na splet avtocest. znotraj zaprašen stara praznina. Najlepši trenutek znotraj zgradbe je bilo doživetje, ko so se odprla velika garažna vrata in je v notranjost posijal sončni žarek. Ta delček iluzije pred prepoznavanjem čudne resničnosti tudi zunaj sem želela ujeti v instalaciji, narejeni iz samih trenutnih – bežnih materialov. Pri postavitvi sem uporabila mehanizem vrat, na zunanjo stran pa sem z beležem zapisala »EXIT ONLY«.







Altamira Anemarije Šmajdek TOREK,
29. SEPTEMBRA 1998 Dnevnik **21**

Kot umetniški objekt ne želim razstavljati neke umetne jame, lepše ali grše opremljene s pološčenimi stenami, umetnim jamskim kičem, niti blatnih glinastih rogov, niti očitno surovo postavljenih sten labirinta. Izpostaviti želim potrebo po risbi, poimenovanju oziroma označenju, zaradi orientacije. Razstavljam torej dogodivščino, osebno izkušnjo, ki se je ne da odsurfati na internetu. Vsak pošten galerijski firbec dobi v roke kos krede, baterijo, košček papirja, pa hajdi v luknjo!

As an object of art, I do not want to exhibit either an artificial cave more or less beautifully equipped with glazed walls and artificial cave trumpery, nor muddy clay pits or obviously roughly set up labyrinth walls. I want to expose the need for drawing, naming or marking for orientation's sake. Therefore, I am exhibiting an adventure, a personal experience which can not be surfed away from the Internet. Every sincere, curious, gallery visitor gets a piece of chalk in his hand, a flashlight, a sheet of paper, and off we go into the hole!

To Walk on Monotype Print
Pohodna monotipija





STOPI GOR IN
Z VELIKIMI GIBI
ZAPIŠI V ZRAK
SVOJE IME

The golden embroidery on the doormat says: Step up on it and with large movements write your name through the air.

S hitrostjo prečkamo prostor. Hitrejša ko je hitrost, manjši je prostor. Čeprav je prostor neskončen, hitrost pa ne, je naše zaznavanje obeh v enaki meri omejeno. Vsako gibanje, pa naj bo hitrost kakršnakoli že, obstaja le v določenem prostorskem okviru. Razstava »Hitrost, prostor« je le en premik v sodobnem kulturnem prostoru našega mesta. Upam, da bo ta premik, čeprav morda ne bo pripeljal do gibanja, vseeno gib, ki bo okrepil prostor kiparstva kot enega osrednjih načinov umetniškega izražanja in pospešil naše ponovno zanimanje zanj.

dr. Aleš Erjavec

With speed we traverse space. The faster the speed, the smaller the space. Although space is infinite and speed is not, our perception of both is equally limited. Every movement – with whatever speed – occurs within a given spatial frame. The »Speed, Space« exhibition is one move within the contemporary cultural space of our city. I hope that this move, whilst perhaps not leading to a movement, will nonetheless be a move that will strengthen the place of sculpture as one of the paramount means of artistic expression and speed up our renewed interest in it.

Dr. Aleš Erjavec

P74

ANJA ŠMAJDEK: BARVNA TERAPIJA

PRIŽGITE LUČ V SKAFANDRU IN
SI GA POVEZNITE NA GLAVO.
KO KONČATE »POTOVANJE«,
PROSIM LUČ UGASNITE.

FARBENTHERAPIE

SCHALTEN SIE DAS LICHT IN DER
HAUBE EIN UND STÜLPEN SIE DIE
HAUBE ÜBER DEN KOPF.
WENN SIE IHRE »REISE«
BEENDEN, SCHALTEN SIE BITTE
DAS LICHT AUS.

COLOUR THERAPY



WISŁO

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RED

ACCELERATES LIBIDO
AND
LIFE WILLINGNES

3 to 10 minutes

RDEČA

POSPEŠUJE LIBIDO
IN VOLJO DO
ŽIVLJENJA

3-5 minut ali več





ZELENA

POMIRJA,
SPROŠČA,
PROTISTRESNO
VPLIVA NA
ŽIVČNE
IN NERVOZNE,
VZPODBUJA
SANJARJENJA
O POTOVANJIH



3 – 10 minut

GREEN

**CALMS DOWN,
RELAXES,
HAS ANTI-STRESS
EFFECT
ON NERVOUS PEOPLE,
INCREASES
DAYDREAMING
ABOUT TRAVELLING**

3 to 10 minutes



BLUE

VELOCITIES
CONTEMPLATION,
CLEANCES,
AFFECTS LOGIC
AND REASON
CENTRES

4 to 6 minutes

MODRA
VZPODBUJA
POGLOBLJENO
RAZMIŠLJANJE,
OČIŠČUJE,
DOBRO DELUJE NA
CENTRE ZA LOGIKO
IN RAZUM
4 – 6 minut

YELLOW

FRESHENS UP AS A CUP
OF GOOD TEA,
CLEARS MIND
AND
INCREASES CONCENTRATION,
DIRECTS THOUGHTS
ON ACTION

20 sec. to 1 minute

RUMENA

OSVEŽI
KOT DOBER ČAJ.
ZBISTRI
IN
SKONCENTRIRA,
USMERI MISLI
NA AKCIJO

20 sekund – 1 minuta

ZELENA

MODRA
RUMENA
ZELENA
OSVEŽI
KOT DOBER ČAJ
ZBISTRI
IN
SKONCENTRIRA
USMERI MISLI
NA AKCIJO

VZSTOP : IZSTOP
(INPUT : OUTPUT)

V dobi procesiranja informacij ponujam rešitev iz cikličnega ponavljanja, sestop iz krožne vožnje po časovni spirali. Potujemo po kretnici: intimno - zasebno - neponovljivo.

Pri »barvni terapiji« pri vzstopu (input) umetniški objekt vpliva na počutje gledalca, pri izstopu (output) pa gledalec vpliva na izgled projekcije umetniškega objekta.

Na karoselu (krožnem projektorju) se ročno izdelani diasi vozijo po časovni spirali in projekcija je zaprta v vedno enak krog, dokler ne pristopi gledalec in se poigra z barvastimi folijami, ter tako napravi »motnje na zvezi« vidne. Te so vedno prisotne (a ne tudi vidne), saj vsak obiskovalec s svojo individualnostjo vidi (tudi klasično) sliko ali kip po svoje. Tako v svojih mislih s svojim drugačnim razumevanjem videno spremeni.

V izstopu spremeni videno z igro senca na zaslonu.

ANJA ŠMAJDEK, rojena leta 1968 v Ljubljani.
Diplomirala je na Akademiji za likovno umetnost
v Ljubljani na Oddelku za kiparstvo.

in-put : out-put

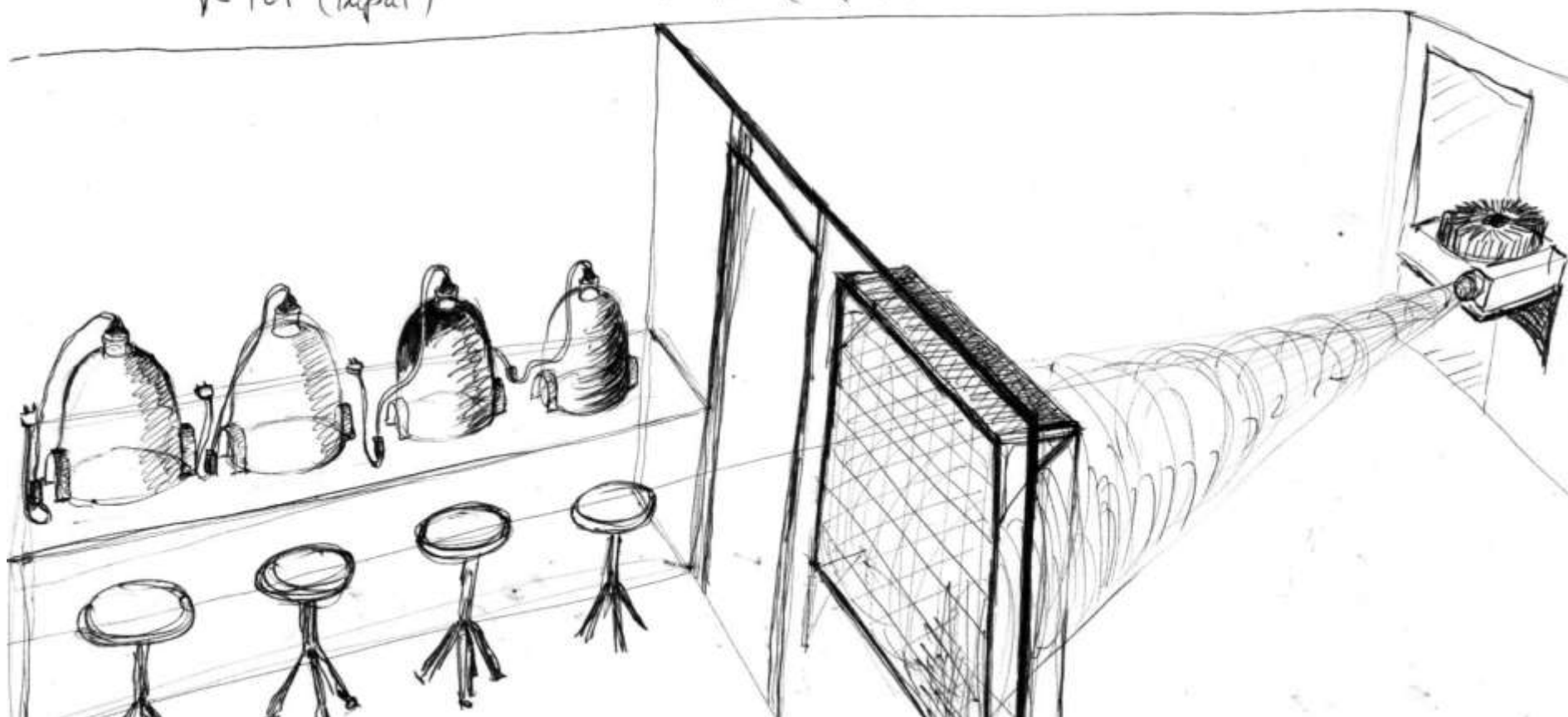
In the age of processing information, I offer a solution out of the cyclic repetition, a draw back from the circular ride on the time spiral. The switch is the intimate - private - unique.

After the »colour therapy«, the art work influences the viewer's feeling (in-put), yet with the out-put (not only) the viewer influences the outlook of a projection of an art work.

Hand-made slides tour on a time spiral of a carousel (the circular projector), and the projection is shut in a never changing circle, until the viewer arrives and plays with colourful folio and thus makes »on-line interference« visible. The interference is, by default, present all the time (but not visible as well), because the visitor with his own individuality sees (also the classic) picture or sculpture in his own way. Thus he changes what is visible due to his specific understanding. In the in-put, he changes the visible by playing with the shadows on the screen.

V-POT (input)

IZ-POT (output)





Hand-made slides, ročno izdelani diasi

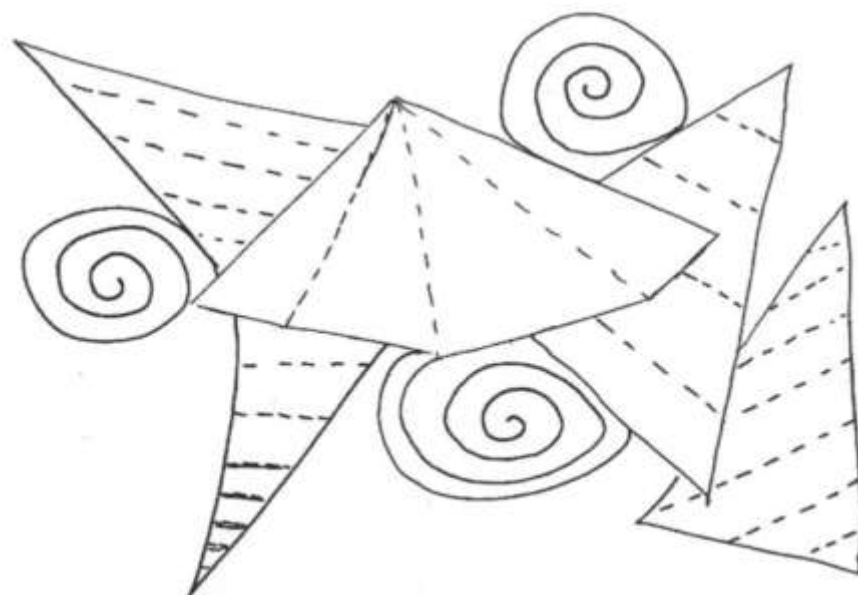
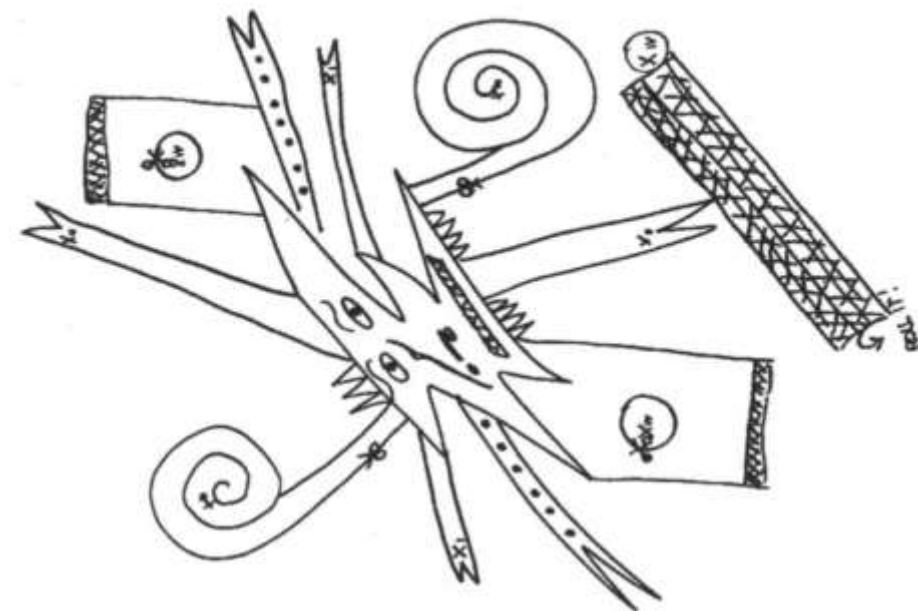


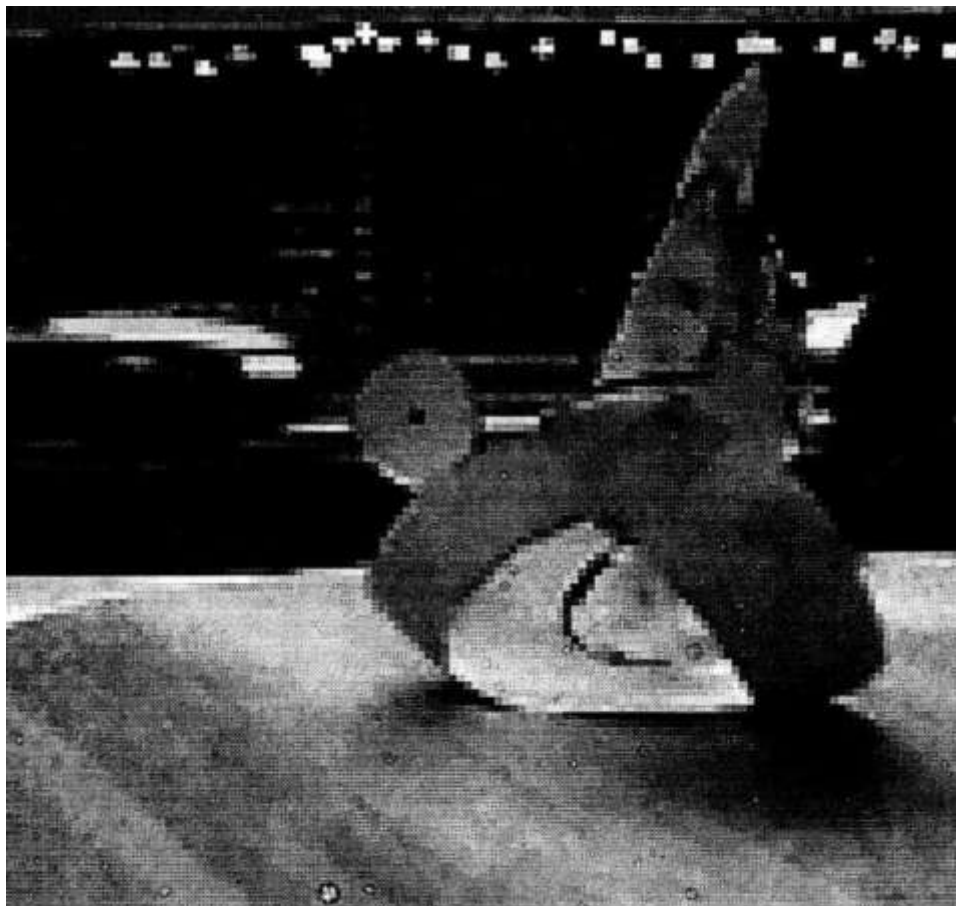


Ljubljana



Maribor





Vabimo vas na odprtje razstave v četrtek, 16. novembra ob 20. uri v Mali galeriji
 You are kindly invited to attend the opening on Thursday, November 16 at 8 p.m. at the Mala galerija
 16. NOVEMBER - 17. DECEMBER 2000 • 16 NOVEMBER - 17 DECEMBER 2000

Anja Šmajdek

POSTAVLJANJE TELEPRISOTNIH KIPOV NA VIDEO POLIČKE
 PUTTING TELEPRESENT SCULPTURES ONTO VIDEO SHELVES

Razstava, pripravljena v sodelovanju z Neue Galerie am Landesmuseum Joanneum Graz (Avstrija), bo istočasno potekala v Ljubljani in v Gradcu
 in collaboration with the Neue Galerie am Landesmuseum Joanneum Graz (Austria), the exhibition will simultaneously take place in Ljubljana and Graz

kustos razstave v Ljubljani / curator of the Ljubljana exhibition: Zdenka Badovinac
 kustos razstave v Gradcu / curator of the Graz exhibition: Ginter Holler Schuster

MALA GALERIJA
 MODERNA GALERIJA LJUBLJANA
 Museum of Modern Art

MODERNA GALERIJA LJUBLJANA, TOMŠČEVA 14, 1000 LJUBLJANA, SLOVENIJA, TEL. +386 01 251 41 01, FAX +386 01 251 41 20, E-MAIL: MGL@MGL-LJ.SI
 ODPRTO: TOREK - SOBOTA 10.00 - 18.00, NEDELJA IN DRUGI DAN PRAZNIKA 10.00 - 13.00, ZAPRTO: PONEDLEK
 OPEN: TUESDAY - SATURDAY 10 A.M. - 6 P.M., SUNDAY AND THE SECOND DAY OF THE HOLIDAY 10 A.M. - 1 P.M., CLOSED: MONDAY



local arts

Anderson Ranch artist takes part in ArtsLink

By Erin Pigman

Illustration: David White

Anamarija Smajdek is visiting the United States for the second time in her life. She eventually will make her way back to Slovenia, but a piece of her will remain buried beneath the historic grounds of the Anderson Ranch Arts Center.

Smajdek, a native Slovenian artist, is the first participant in ArtsLink, a national program recently adopted by the Anderson Ranch Arts Center.

ArtsLink enables U.S. artists and arts organizers to work collaboratively with counterparts in Central and Eastern Europe. The program facilitates the exchange of arts professionals through two programs: The first, called Collaborative Projects, supports projects by U.S. artists and arts organizations working in Central and Eastern Europe. The second program, Residencies, supports U.S. organizations hosting artists or art managers from Eastern and Central Europe.

Since its founding six years ago, ArtsLink has made 402 grants, awarding over \$1,858,000 in funding to U.S. artists and art organizations. Nearly 250 Eastern and Central European art professionals have participated.

The program currently supports 50 Eastern and Central European participants. Anamarija Smajdek is one of the lucky few involved in the residencies program. After interviewing with large panels and her work surveyed extensively, Smajdek was chosen as the Slovenian artist invited to participate in ArtsLink. As a result, she is currently participating in a five-week residency program at the Anderson Ranch Arts Center.

Smajdek has been involved in several major Slovenian exhibitions, and her work has brought her acclaimed recognition among the Slovenian art culture. She has been a part of an art colony for children, and has taught sculpture in Slovenia. She works in multi-media, with insulated art, sculpture, and printing. Her art seems to embody a continuation of human experience, with many of her work revolving around the ever-present "hand" of time.

"Time is a theme that intrigues me in my work," Smajdek says.

As part of the interviewing process for ArtsLink, Smajdek had to create an original project. Now, only a few months later, her concept has become a reality. Her project, entitled "Buried Wishes, Buried Vessels," is currently underway at the Anderson Ranch Arts Center.

"Buried Wishes, Buried Vessels" employs diverse personal wishes as its foundation. The artist has asked colleagues, artists, and friends to come up with their own personal wishes. They then pick slates of clay, which represent different languages or symbols. Smajdek has used an English slate, a Slovenian slate, a Latin slate, and a slate of her own language with various symbols. The person who makes the wish then encodes the wish onto a slate. Next, Smajdek takes over, wetting the clay, and molding it into a rounded object, similar to a time capsule. She has already molded nearly 40 vessels.

Smajdek's project doesn't end with the individual wish vessels. Once the artist collects and molded all of the personal wishes, she will then bury them under the artistic soil of the Anderson Ranch teaching grounds. The wishes will remain there indefinitely, trans-

cending the hands of time.

(When asked why she chose this particular project, Smajdek explains that wishes are a tradition of ceramics, as seen in excavations of Roman Art.

"Ceramics are so eternal," Smajdek says. "And wishes are disconnected with time. Wishes, personally relate to tangible art, whether you'd adopt it

or not. I hope to fill a piece of art with personal containment."

Smajdek is quick to compare Slovenian wishes to American wishes.

"Slovene wishes are more withdrawn," Smajdek adds. "The wishes here are so imaginative. Most important, each wish has a personality."

Smajdek's current project at the Ranch is not the first to involve a large number of people. Last year she participated in the "Anamira Exhibition" in Spain. Smajdek's contribution to the exhibition was an underground cave of "visual wonders," where visitors physically entered the cave and left a trace of their experience behind, using a piece of chalk, a flashlight, and a sheet of paper. This project also explored the use of space and time.

Smajdek has been studying under

Doug Casebeer, the Anderson Ranch Arts Center Program Director of Sculpture and Ceramics. She says that studying and working with other artists has had a powerful influence on her work.

"I find it a huge experience to meet other mature artists," Smajdek says. "The Ranch has great conditions, great tools, and machinery. I think ceramics is more developed here (in the U.S.). Slovenia has more traditional ceramics. It's not as conceptual, experimental, or changeable."

This is the first time the Anderson Ranch Arts Center has participated in the ArtsLink program, and they are extremely excited to host Smajdek.

"What we love about Ana coming here is that she was identified specifically by the ArtsLink program as someone who can benefit from the Ranch," says James Baker, Anderson Ranch Arts Center Executive Director. "We want to internationalize the Arts Center as much as possible, so when people come to the Ranch we are one step further to becoming global."

Anamarija Smajdek is taking this week to visit several art centers in San Francisco and Los Angeles. Ketty Herb, program director at the Ranch, encourages exploration in all facets of the arts.

Smajdek will return to Slovenia in the beginning of December. While she gains great experience and knowledge through her work in the U.S., several aspects will remain the same. Smajdek is a highly interactive and intuitive listener, yearning to capture people's wishes and innermost thoughts. She ultimately pursues the suspension of human experience, transcending through time.

'Ceramics are so eternal. And wishes are disconnected with time ... I hope to fill a piece of art with personal containment.'

Anamarija Smajdek,
Anderson Ranch
artist

Anja Šmajdek

Čisto nežen piknik na vrtu ZDSLJU. Likovni projekt.

Avtorica: Kiparka **Anja Šmajdek** (rojena je leta 1968 v Ljubljani, študij kiparstva je na ljubljanski Akademiji za likovno umetnost opravila leta 1992, kasneje se je kot Fulbrightova študentka izpopolnjevala na Maryland Institute College of Art v Baltimoru v ZDA) svoje delo naslanja na konceptualistična izhodišča in vsebine, ki so jih v umetnosti izpostavila predvsem zadnja desetletja. Raziskuje percepcijo časa, fenomene iz vsakdanjosti in zlasti odnos med njeno umetnostjo ter gledalci, ki v njena dela pogosto fizično posegajo. Razstavlja od leta 1991. Odtlej je tako v galerijah kot na drugih (predvsem urbanih) lokacijah pripravila številne nastope, katerih skupni imenovalec so bila minljiva, v času spreminjajoča se dela (iz najrazličnejših materialov od penaste gume do živih rastlin ali peciva) in raziskovanje odnosa med likovnimi deli ter obiskovalci, ki se na njenih projektih pogosto znajdejo v vlogi ustvarjalcev ali pa denimo posvojiteljev kosčkov kipa. Drugič spet so deležni posebne barvne terapije. Med pomembnejšimi skupinskimi razstavami se je udeležila projekta *Čas kot struktura, metoda kot pomen* (izmenjava med ljubljanskim Škucem in Budimpešto) leta 1995, *Modre roke* oziroma *Majskega salona* leta 1998 v selekciji **dr. Nadje Zgonik**, istega leta pa še *Kvalitete življenja* v Galeriji P74 po izboru **Tadeja Pogačarja** in drugega trienala *U3 Petra Weibla* v Moderni galeriji. V zadnjih sezonah se je s kratkimi video deli udeležila četrte izdaje ljubljanskega festivala *Crossing Over*, festivala *Meja na Reki*, ki poteka med obema Radgonama, razstave *Vse razen videza* v Moderni galeriji, *Grdih kipov* v ljubljanski Mestni hiši (na tem projektu je odnesla prvo nagrado) in *Majskih salonov*. Predlani je s projektom *Postavljanje teleprizornih kipov na video poličke*, ki ga je naslonila na možnosti sodobne komunikacijske tehnologije, sinhrono nastopila v ljubljanski Mali galeriji in v Neue Galerie am Landesmuseum Joanneum v Gradcu.

Razstava: *Čisto nežen piknik na vrtu ZDSLJU*, s katerim bo kiparka nadaljevala večletni cikel ambientalnih projektov *Štirje letni časi* te društvene galerije, se bo nanašal na posebno linijo znotraj njenega dosedanjega dela. Leta 1997 se je prek Surosovega *Arts Linka* izpopolnjevala v ameriškem Coloradu (Anderson Ranch Art Center v Snowmass Cityju pri Aspenju), in sicer na področju keramike. Tam je prvič zbrala večplastne želje obiskovalcev, ki so jih ti vpisali na glinene trakove. Te je zatem Šmajdkova zvala in žgala, njihovo končno hranišče pa je postala zemlja. Ta proces, v jedru katerega so osebni stik med kiparko in javnostjo, sociološke vsebine in predvsem intimno osvobajanje želja obiskovalcev, je doma prvič predstavila na predlanskem *Majskem salonu*, na katerem je zbrala želje domačih obiskovalcev. Te in tudi nekatere druge bodo svoj pokop na vrtu ZDSLJU doživele danes, septembra pa bo kiparka na isti lokaciji izpeljala še povsem oseben poseg, ki ga bo naslovlila *Zakopane sanje*. **V. U.**

Vrt Galerije Zveze društev likovnih umetnikov, Ljubljana. Ob 17.00.

Anja Šmajdek: Zakopane želje, 1998, Anderson Ranch Art Center v Snowmass Cityju





ANJA ŠMAJDEK
RAZKORAK IDENTITETE IN POTENCIALA
MATERIALIZACIJA.
RAZKORAK IDENTITETE IN POTENCIALA
BOLEČINA RAZCEFRANIH SANJ.
RAZKORAK IDENTITETE IN POTENCIALA
SEBI LAHKOTNOST HOBI ODGOVORNOSTI. SEBI!
RAZKORAK IDENTITETE IN POTENCIALA
POZICIJA. TUKAJ SEM.
RAZKORAK IDENTITETE IN POTENCIALA
NOVA IDENTITETA. UČITELJ.

ANJA ŠMAJDEK
THE IN-BETWEEN OF POTENTIAL AND IDENTITY
MATERIALIZATION.
THE IN-BETWEEN OF POTENTIAL AND IDENTITY
THE PAIN OF SHATTERED DREAMS.
THE IN-BETWEEN OF POTENTIAL AND IDENTITY
TO MYSELF: THE WEIGHTLESSNESS OF HOBY RESPONSIBILITY.
TO MYSELF ONLY.
THE IN-BETWEEN OF POTENTIAL AND IDENTITY
CURRENT POSITION: HERE I AM.
THE IN-BETWEEN OF POTENTIAL AND IDENTITY
NEW IDENTITY. TEACHER.



RAZKORAK IDENTITETE IN POTENCIALA

Odraslega človeka v življenju determinirata dve zunanji stvari: kaj dela za preživetje in s kom preživlja čas.

Učim na srednji šoli. Rada imam to delo in zelo dobro mi gre. Počutim se uspešno. Poučevanje pa okupira moj čas, moje možgane in kreativno energijo. Zato življenja ne morem več popolnoma posvečati likovni umetnosti. S svojo umetnostjo se ne morem preživljati.

Služba me zelo zaznamuje, saj spreminja strategije mojega vsakdanjega življenja, celo moje vrednote. Hkrati me neskončno osvobaja.

Tako moja likovna umetnost postaja hobi, odgovornost sebi pa še večja. Služba določa tudi, kdo sem – kot parazit, ki spreminja mojo identiteto.

Tako je nastala predstavitev Razkorak identitete in potenciala na Majskem salonu 2002. Razstavila sem izdelke, nastale med izobraževanjem za likovne učitelje: sliko, tri kipce in eno uokvirjeno konceptualno delo. Ob tem je nastal tudi kratek video performance kot izjava za nacionalno televizijo. Tega sem kasneje predvajala na ljubljanskem Magistratu (kot nagradno razstavo za zmago leto poprej).

THE IN-BETWEEN OF POTENTIAL AND IDENTITY

Two other things define one adult. What one does for bread and whom one spends time with. I work as a high school professor. I love my work and I do it well – 110%. And I am proud to be good at it. But it consumes my time, my brain and my creative energies. It is a parasite in my brain, so I can no longer be a full-time artist. There is no bread in my art yet.

Teaching job determines me a lot. My everyday strategies have changed. My values too. And yet. Endlessly the job sets me free. The more my visual art is becoming a hobby the bigger is my responsibility for it's quality. So I respond for it to myself only.

As one is what one does, the job work changes my identity. This is how »The In-between of the Identity and Potential« becomes. A painting, some sculptures and a conceptual work have been exposed at May Saloon 2002. I have had them made during teachers' education on fine arts. During the show a short video performance was made as a statement broadcasted on national television. The same video was played as independent work on the Ljubljana Magistrat.







I asked my friends to introduce themselves. I only asked those whom I spent at least some time with since the new years are until April. There are many of my friends that I think about a lot. But we don't have the opportunity to share time and space. (For some of the friends in the book I found surprise photos. Here they are.)

Povabilo sem prijatelje, da se predstavijo na svojih straneh. Ker mnogo prijateljev veliko mislim, povabilo pa sem le tiste izbolj bistih, s katerimi sem se od novega leta do aprila tudi zares družila - delile z njimi prave in čase. (Za nekatere sem našla tudi fotografije presenečenja)



Tetra's ceramics



Veronika's ceramics



old foto



Milena...



The last summer - Snap-shot with Milena and me



Winter, Monja (A), Shio and me



Nebojsa visiting



Raven visiting



Zalza and I before the memorial



New Years eve 2001 with Snap-shot friends



Milena and me and more champagne.



Dancing: Veronika and Ratko, Mojca



Tetra... and the rest of us.





»Dej mi že tisto klobaso, da vidm kje ma ta ps glavo!«



Tudi žakelj moke moraš biti kdaj pa kdaj.

Nina in Jošt



Peče modro in svetlo modro
Vesjane in to pjenova
Zarjenjke delo

Peč is always in dirt center
I believe in this life-world!



ART CENTER, SREDIŠČE -

THE FIRST SLOVENE RESIDENTIAL ART CENTRE

One of the main characteristics of the present era is growth of interdependence of the relationship between social power on one side and knowledge and creative utilization of human potentials on the other. Organizations, based on values as creativeness, openness, flexibility, dissimilarity and respect of differences are becoming holders of social development. This is the base on which we have designed the project of establishment of Art Center in village Središče/Szerdahely on Goričko in South-East of Slovenia.

The Art Center site is located in an abandoned military guardhouse near the Slovenian- Hungarian border. After it was abandoned in 1991 it was left to dilapidation. In the nineties, the Onej Society started to carry out the activities of establishing an art center. The municipality of Moravske Toplice purchased the abandoned guardhouse from the Ministry of Defense and established the Art Center institute together with the municipality of Šalovci, the Onej Society and the Society of Prekmurje and Prekija Artists.

Apart from renovation of the guardhouse, the construction of foundry and artistic studios that are already available, some accommodation facilities are necessary in order to put the Art Center into full operation. The first part of a project was already successfully accomplished -financed with EU Phare-CREDO resources. The second part, which includes the construction of new facilities, is in the preparation phase.

By definition, main activity of the Art Center falls within art. The center's capacities are available to artists in the field of visual arts, offering them an opportunity to implement their artistic projects. There are adequate working studios, temporary accommodation and of course enough place enabling the Center's guests to socialize and exchange experience and ideas. The Art Center is a multifunctional facility providing creative atmosphere to numerous guests from Slovenia as well as other countries. It's the basis for the implementation of projects from various areas of cultural/artistic creation. The emphases are on visual arts, while the Art Center wishes to remain open for new ideas in other areas and for the implementation of interdisciplinary projects.

Information and video art equipment is available to artists using new technologies for their creations. The establishment of an information center will also be part of a project. It will collect and distribute information on all important cultural/artistic events in the center as well as in Goričko and the neighboring regions, and gradually also internationally. The establishment of internet web pages is also planned, providing updated information on the Art Center and projects planned to be carried out, as well as the possibility of constant links with numerous creators worldwide. Information infrastructure in the Art Center will also enable the implementation of artistic projects on the Internet.

Artistic foundry is operating within the center. With the construction of an artistic foundry an important infrastructure benefit for sculptors as well as for other interested people is acquired. It is the first artistic foundry in the wider regional area, which enables small-series production of decorative and functional products also. The production in the foundry, however, will not be limited exclusively to artistic production. Available capacities will be efficiently used for the production of various decorative and functional products in small series.



Artists from all over the world are welcome to our programs.
For further information you may contact us at:

Art center
p.p. 197
9000 Murska Sobota
Slovenija

E-mail: onej@siol.net
Phone: +386 31 250 378



POZNATI ANJO
JE DARILO



HAANDE
(ONE AND NOW)
BY AINO

FEDER



HULO

HE: VERONIKA

MICKA

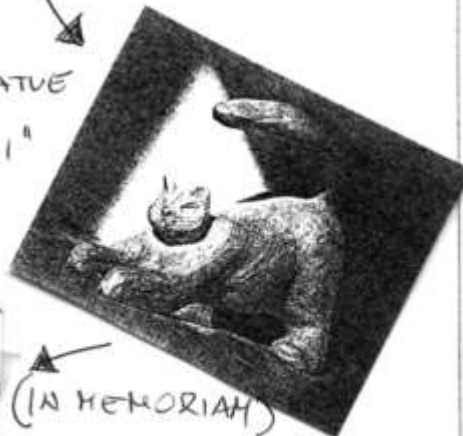


MY DAUGHTER
PETRA



MY WORK

STATUE
OF
"NALI"



(IN MEMORIAM)



FEDER



HIS
WORK
(HE)

MY LOVE FOR
CATS AND
OTHER PATS

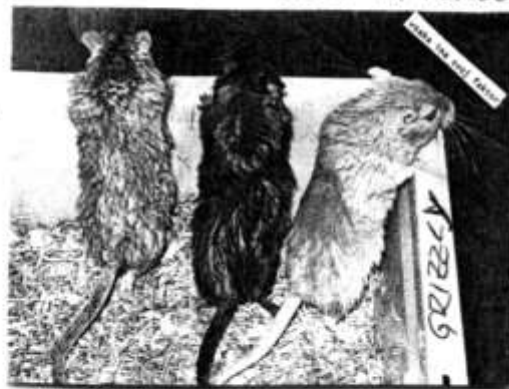


NERA

MY BROTHER ROBI
(REST IN PEACE)



TACKA + NABE



BLACKY



LOTS OF
THEM...

BROWN

PIKCA



ZVONCEK

NERON



HARA

SOME OF MY
"PARTNERS"



ZVONCEK = "SHALL BELL"





MAČJA

Muc preži skozi očala,
kdaj mu bo muca mleka dala,
lačen je in mrko gleda,
kar je treba, je pač treba.

Muca leno bere knjigo,
za muca ji je eno figo,
rada bi gospa postala,
dneve in dneve na soncu ležala.

PETRA

V sebi nosim moč. Čutim povezavo z zemljo, drevesi in z vodami. Potujem po prostranstvih lastnega sveta in svetov, ki se me dotaknejo. Učim se od živali. Verjamem v angele, v nežnost in v zmago dobrega nad zlim. Verjamem v zaupanje.

Ljubljana, 29. april 2003

PETRA TOMAŽIN
NA STOLBI 1, LJUBLJANA
petra.tomazin@siol.net

CATS

The male cat is searching through his spectacles
Waiting for the female cat to give him milk,
His is hungry and moody –
What must be done will be done.

The female cat lounges reading her book
And she doesn't give a fig.
She wants to be a lady with
Days and days bathing in the sun.

PETRA

I possess power within me. I feel connection with earth, trees and water. I travel through wide surfaces, landscapes of my own world and worlds that touch me. I learn from animals. I believe in angels, gentleness and good will overcome evil. I believe in trust.

Ljubljana, 29th of April 2003

PASJA

Mmm, kako lepo diši,
grem raziskat,
kaj se godi.

Mmm, kot da je ta vonj le zame,
prijetne, mesno sladke omame,
poglej me, prosim, in mi povej:

To je zate, kar pojej!

DOG'S

Mmm, it smells good!
I will search to know
What is happening.

Mmm, as if this scent is just for me
Pleasant meaty sweet intoxication.
Look at me please and tell me:

"This is for you! You can have it!"



Matjaž MRAVLJA

Šutna 18
Žabnica 4209
Slovenija

mravlja@hotmail.com

Purpose :

Friendship :

Anjia's friend ! Anjin prijatelj

- Darja from Bitenje,
- Anja from Ljubljana,
- Novita from Pasuran,
- Aleš from Sarajevo,
- Francine & Roland from Paris,
- David from Manchester,
- Daniel from Arizona,
- Silvija from Lodz,
-
- and YOU?..... ☺ - make new friendship!
- in TI?..... ☺ - napravi novo prijateljstvo!

Education :

Elementary school, secondary school, university.
Osnovna šola, srednja šola, univerza.

Activity :

Mountain climbing, traveling, dancing in folklor dance group Sava Kranj.
Gornštvo, aktiven v prostovoljnem gasilskem društvu Žabnica, aktiven član folklorne skupine Sava Kranj.

One word more:

I like working things with lots of people (dance, mountain climbing, traveling).

Aktivnosti s katerimi se ukvarjam v življenju se vedno gibljejo okoli množice ljudi, ki so nehoti vključeni in prisotni v mojem življenju. Vedno mora biti nekaj aktivnosti in spreminjanja v prostoru in kraju.

Me ☺



Me and Darja in Istanbul.

I am a biologist with the PhD in medical sciences.
I work at the University Medical Centre
(Department of Angiology)
as a research assistant.
My field of interest:
disturbances in blood coagulation.



Mojca Božič

In my spare time I
play violin
spend time with my family
and friends
raise dogs
enjoy reading a good book



UNIVERZA V LJUBLJANI
MEDICINSKA FAKULTETA

Mojca Božič

Laboratorijski vidiki venske tromboze.
prepoznavanje in spremljanje za

Laboratory aspects of venous thrombosis: risk factors,
identification and therapy monitoring

Doktorska disertacija

Haj! Sem Nika. Ime ima mitološki izvor: Nike je grška boginja zmage... Res je rdeča nit mojega življenja pot k zmagi... Zmagi svetlobe nad temo, zmagi dobrega nad zlem,... »Per aspera ad astra«- skozi trnje vodi pot do zvezd, so ugotavljali že Stari Rimljani.

Moto mojega življenja je večno žuborenje in spreminjanje, pretočnost. In na tej poti sem srečala Anjo- avtorico te knjige. Neverjetno ustvarjalno in nenehno delujočo umetnico, ki me vedno znova impresionira z novimi, ustvarjalnimi idejami in z veliko močjo in zagnanostjo za realizacijo le- teh. Bravo Anja!

Po poklicu sem pravnica, študij sem dokončala ob delu, kar mi je vzelo veliko časa in energije. A cilj je dosežen in lep je ta občutek. Moje strokovno delo je naravnano bolj na finančno in računovodsko področje, zato v prostem času toliko raje berem leposlovje in se zanimam za ostala področja umetnosti...

Rada imam to našo malo deželico - vso, podolgem in počez: od širnega morja, gorskih vrhov, jezer in skrivnostnih gozdov, ptic na nebu in srnic na poljanah (kolikor jih še je?!)...

Izhajam iz številne družine in prijetno je, da se znamo imeti radi. Rada imam druženja z ljudmi in tudi samoto. Rada imam tudi tebe, ki bereš te vrstice, čeprav te ne poznam... Poljubček!

Nika Ovijač
Domžale, april 2003



→ "moja malenkost" v malo bolj slovesni opravi...



in tule so moji trije nečaki - sončki, kofne!

...in še utrinek z zabavo v delljeju, pri skupni prijateljici Manci





Mauca Maselj - Make up Artist
 Privlači me človeški obraz. Tudi tako je prele njega
 "vstopiti" v notranjost in narediti dušo bolj vidno
 naravnemu duhu drugemu!



Mauca Maselj - kiparka

Zanima me človek. Radla ga odločivam v
 glini. Za vse kiparske stvari se
 zahvaljujem svoji dragi prijateljici
 Anji Štefcler!

avtorska plesno-gledališka predstava
avtor in izvedba Nebojša Ivanović
čas in prostor sta intimno doživetje

Tiho k tebi

Silently towards you

Slutnja ljubezni

*Sanjal sem
da sem ptica
ki jo veter pomladi
nosi v tvoje naročje.
Sanjal sem
da tiho stopam
v svetilnice tvoje ljubezni
ki ob vsakem dotiku
vztrepetajo, zadržati
in se kot
črtnjen cvet v letu
spusti
meni v telo.*

*posuečeno
Barbari in Richardu*

WE KEEP OUR HEARTS

We keep our hearts and souls the way we keep
Our hands and feet, We wish to be free, soft and
Smooth without callus. The callus in time makes the
Skin hard and so harder to Penetrate and easier and safer.

Maybe protect us from the emotions and temptations
The thicker skin, the numbing soul. To watch the world
From inside a giant balloon wishing to float. Seeing the
World through a thin Vail of plastic. A faint blur to reality.

The blur is okay because maybe it is best sometimes not
To see things as clearly as they are. The faint lines and
Shapes are not so hard . Then again who can really say
They see things as they are, vision changes from eye to
Eye mind to mind heart to heart .

Most of all right and wrong . It is meant to be when
You get the last parking space . It is justice if your baby
Wins the beauty contest, injustice if another child
Wins . It is justice if your God is more righteous than
The other. It is justice when your army is more
Powerful than the other.

We are all in our balloon wishing to float. Far too
Many people think the way to fly is to destroy the
Balloon of another . The way to win is to force your
Illusions onto others . So maybe they will think that
You are floating away when you are right next to
Them in the same space .

We share the same space and our hearts are the same.
We are in the same world and that holds us together
And it tears us apart. So many hidden in the balloons
Screaming so loud they can only hear their own voice.

All part of the human condition, the same wants desires and
Feelings. It holds us together , it tears us apart. Some say the world
Is over populated , why are there so many lonely people ?

RAVEN BLACK
NEW YORK CITY
EXIT2SOMA@YAHOO.COM





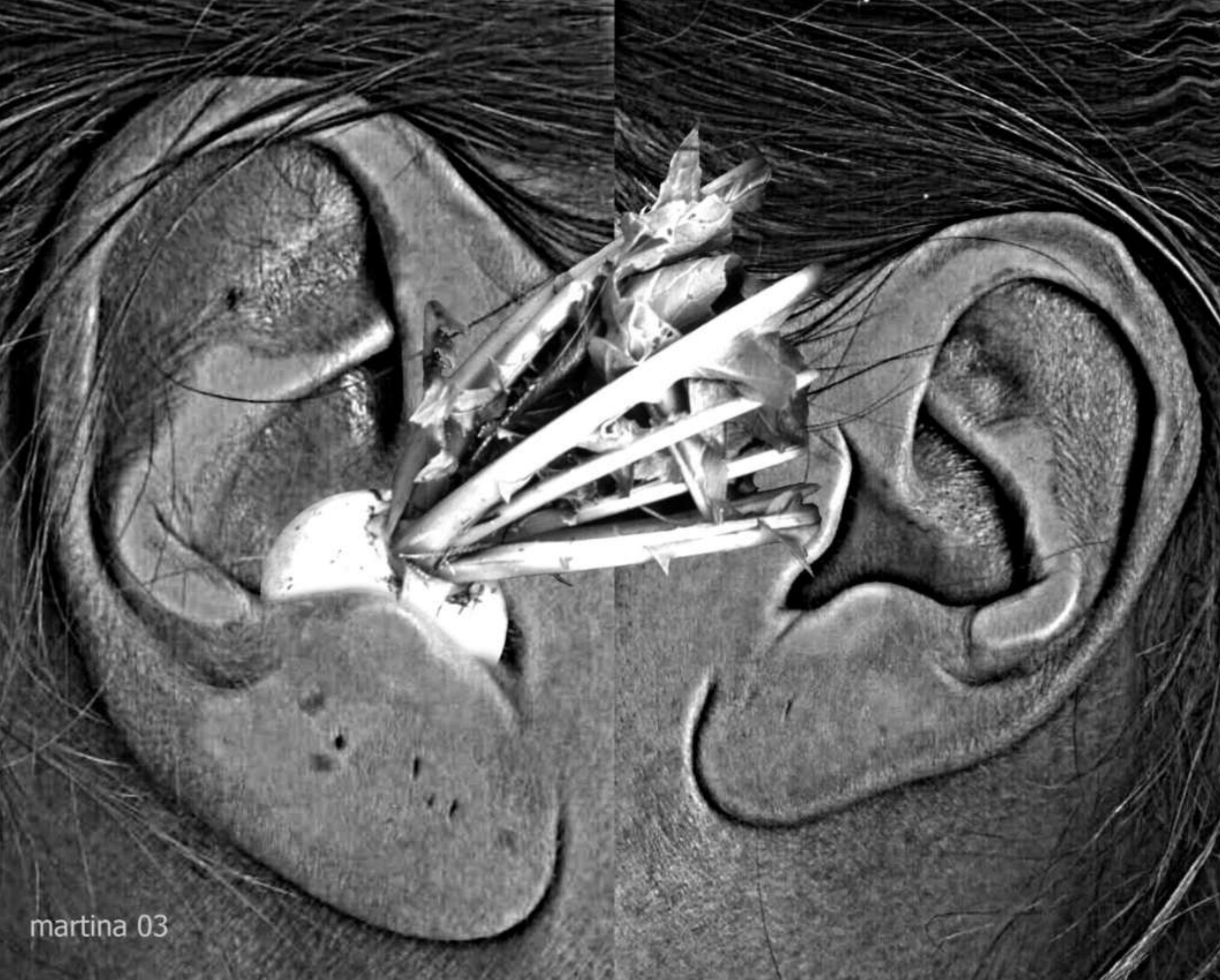
diletantka
Milena Kosec - Slovenka,
profesionalna artistka

Moderna galerija - Ljubljana, 2000



www.ljudmila.org/scca/milena.kosec
milenakosec@hotmail.com

Vila Katarina – Ljubljana, 2002





Dragan Arrigler

www.arrigler.com



A postcard from Vienna. Razglednice z Dunaja.

Po otroštvu sem postala zrela. Predolgo sem bila odgovorna in zrela. Do smrti. Zdaj sem končno lahko mlada. Po dveh smrtih imaš pravico biti mlad. Hlastam po poslednjih in hkrati prvih trenutkih svoje mladosti.

After a long childhood I become mature. I was responsible and mature for too long. Until death. Now finally can I be young. One has the right to be young after dying twice. I inhale the last and at the same time the first moments of my youths.



A postcard from Los Vegas.

ANAMARIJA ŠMAJDEK, BIOGRAFSKI PODATKI

Akadska kiparka Anja Šmajdek je rojena 1. oktobra 1968. Po diplomi na Ljubljanski Akademiji za likovno umetnost leta 1992 je kot Fulbrightova štipendistka študirala na Maryland Institute College of Art v Baltimoru ZDA. Trenutno uči likovno umetnost na srednji šoli v Ivančni Gorici.



A postcard from Art Center.

CURICULUM VITAE

Name: Anamarija

Family Name: Šmajdek

Born: October 1st, 1968, Ljubljana, Slovenia

Home Address: Strossmayerjeva 12, 1000 Ljubljana, Slovenia

Education and awards:

- High School for Design and Photography, Discipline Graphics Design
- Graduated in 1992 from the sculpture department of the Academy of Fine Art (A.U.) in Ljubljana, Slovenia (1991 getting Scholarship for Talented Students by The Employment Institute of Republic of Slovenia);
- In 1993-1994 won a Fulbright Scholarship to study at the Maryland Institute College of Art, Baltimore, MD, USA;
- 2000 "Mentor to adult study groups" license by Andragogical Centre of Slovenia;
- Received Mayors Award at 2001 Sculpture Exhibition of Artists from Ljubljana (jury's selection), Magistrat, Ljubljana City Hall, Slovenia.

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10 copies deluxe limited edition of this book,
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is available from onestar press.

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