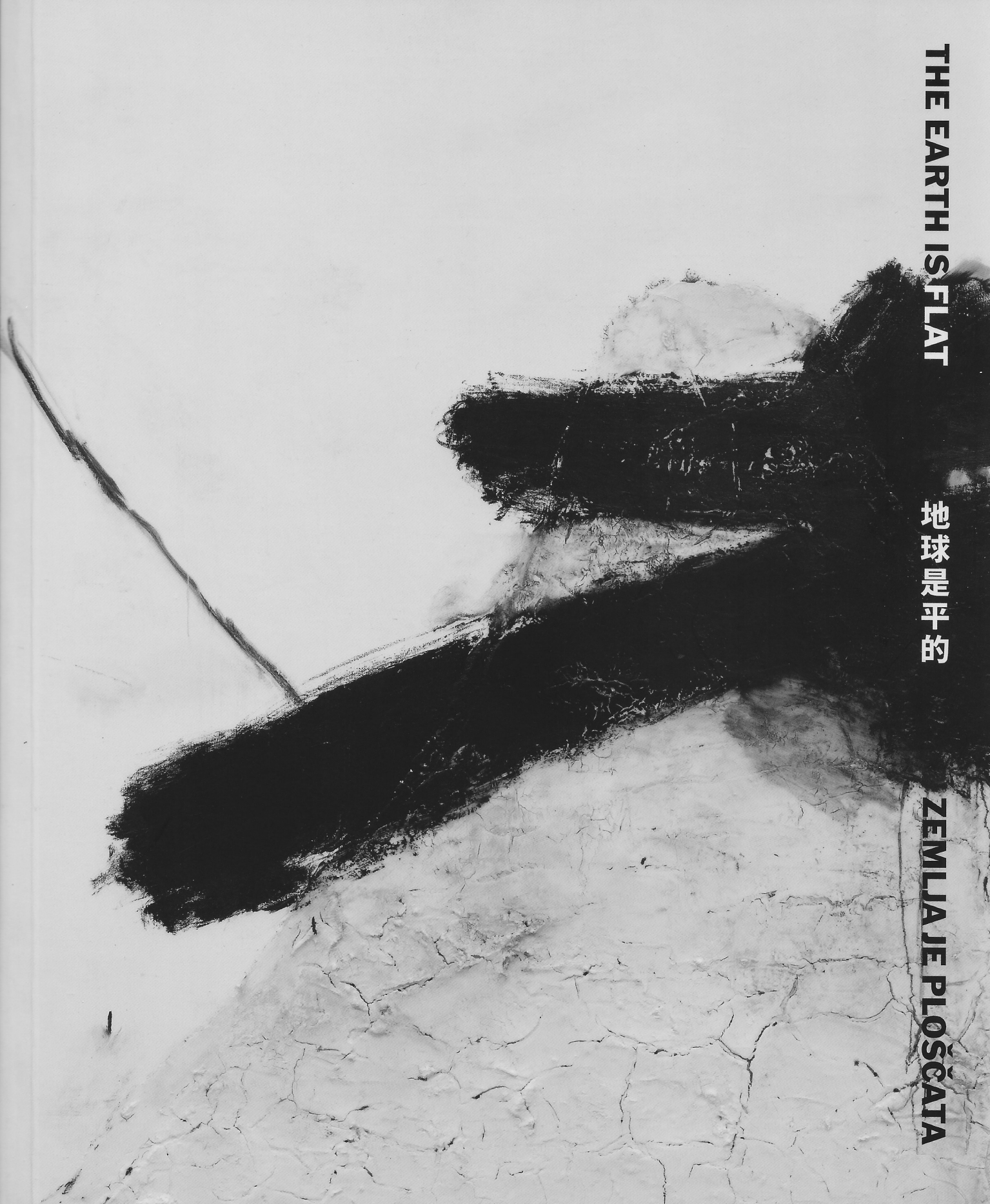


**THE EARTH IS FLAT**

**地球是平的**

**ZEMĽA JE PLOŠČATA**



THE EARTH IS FLAT  
地球是平的  
ZEMLJA JE PLOŠČATA

**Slovenian and Chinese contemporary art**  
斯—中当代艺术展  
Sodobna slovenska in kitajska umetnost

FLAT AND DISTANT  
平远  
PLOŠČATO IN ODDALJENO

**China/Slovenia – Contemporary art**  
中—斯当代艺术展  
Kitajska/Slovenija – Sodobna umetnost

**artists / 艺术家 / umetniki**

Uršula Berlot, 冯放/Feng Fang, Samuel Grajfoner, Marjan Gumilar,  
Zmago Lenárdič, 尚扬/Shang Yang, 谭平/Tan Ping, 张方白/Zhang Fangbai

**curators / 策展人 / kuratorja**

Breda Kolar Sluga, 彭锋/Peng Feng

**UGM**

**Maribor Art Gallery**  
3 June – 14 August 2016

马里博尔美术馆  
2016年6月3日—8月14日

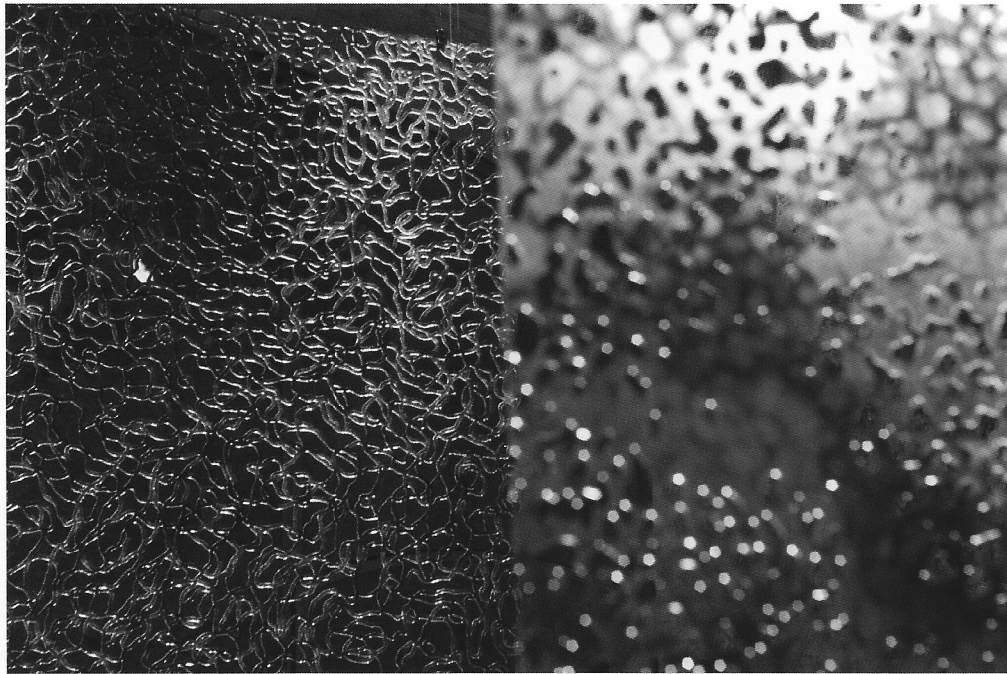
**Umetnostna galerija Maribor**  
3. junij – 14. avgust 2016

 今日美术馆  
Today Art Museum

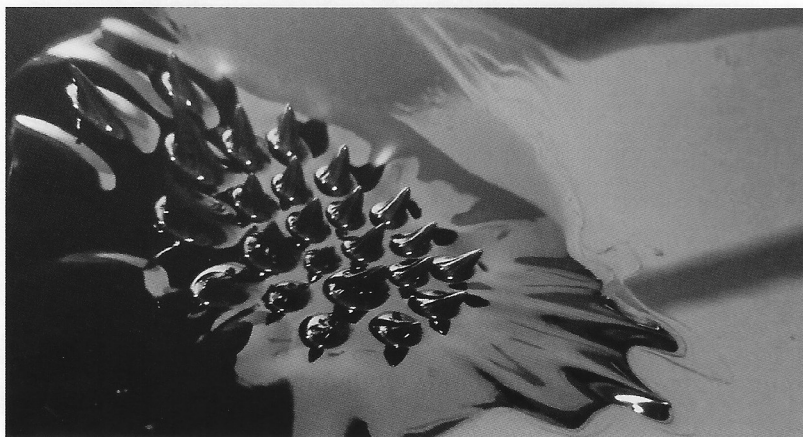
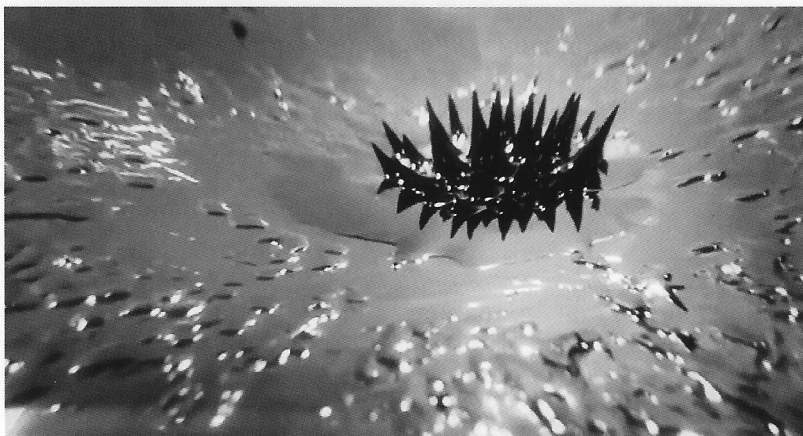
**Today Art Museum**  
10 September – 9 October 2016

今日美术馆  
2016年9月10日—10月9日

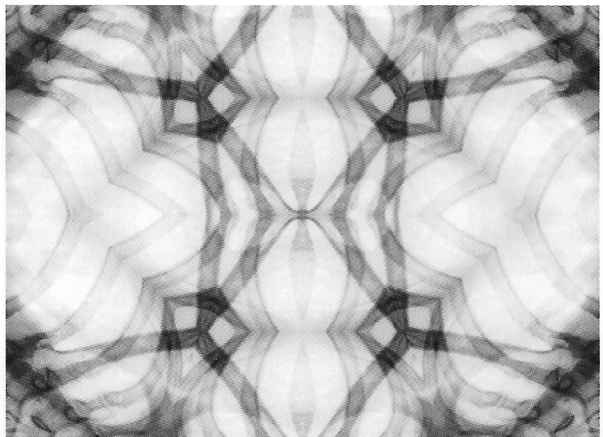
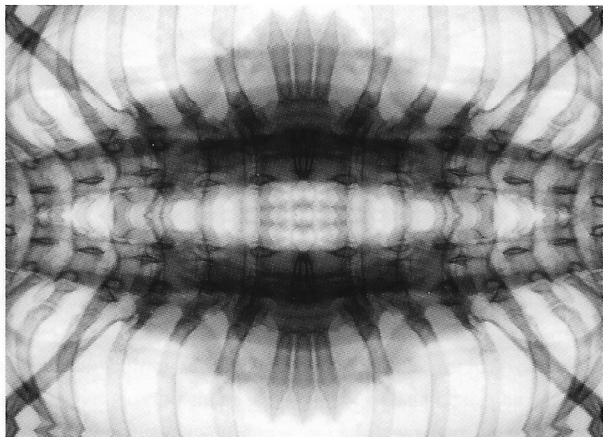
**Today Art Museum**  
10. september – 9. oktober 2016



**Ferokristali**, 2014, laserski izrez in digitalni tisk na pleksi steklu, različne dimenzije  
《铁晶体》, 2014, 有机玻璃激光切割和数码印刷, 尺寸可变  
*Ferrocristals*, 2014, laser cut and digital print on plexiglass, variable dimensions



*Fluidna topografija*, 2014, video 13.16', zvok: Scanner – Robin Rimbaud, video efekti: Sunčana Kuljiš Gaillot  
《流体印刷术》, 2014, 视频13.16分钟, 声音: 斯甘纳·罗宾·兰波, 视频效果制作: 孙卡娜·库吉斯·加约  
*Fluid Topography*, 2014, video 13.16', sound: Scanner – Robin Rimbaud, video effects: Sunčana Kuljiš Gaillot



**Bodyscope**, 2012, video projekcija 2.50', tisk na aluminij, zvok: Scanner – Robin Rimbaud  
《身体视角》, 2012, 录像投影2.5分钟, 铝板印刷, 声音: 斯甘纳 - 罗宾·兰波  
**Bodyscope**, 2012, video projection 2.50', print on aluminium, sound: Scanner – Robin Rimbaud



# TIME AND SPACE

■ **Breda Kolar Sluga**

Eight internationally renowned contemporary Slovenian and Chinese artists are connected by a number of initial concepts, despite their formal and substantial differences. Their works are a part of a tradition of thousands of years, be it of Western or Eastern art, or even modernism that led the artwork to a new age. But what brings them even closer together is the urge to recognize the moment of modernity and their personal inclusion in it. Besides, it offers many challenges to the concreteness of the world in transition, facing plenty of changes in the sociopolitical, economic, cultural, and ecological fields. A cross-section of the above-mentioned is inscribed in the visual medium, but the artists “invent” the language according to their creative zeal, which provides the exhibition with an experimental nature and an open, yet so much more exciting form.

Both Chinese and Slovenian artists warmly welcomed the invitation to this unusual collaboration. The wish to meet the other was common to all, but what additionally attracted us was the opportunity to get to know ourselves better through dialogue.

The territory of present Slovenia has always been a part of great European empires. Hence derives our close affiliation with the European spiritual as well as actual history. The values that are presently emphasized around Europe as the foundation of our identity are, for example, the humanism of the great ancient Greek society and the society founded on the equality of law deriving from ancient Rome. The visual identity of our environment originates from these periods as well. The latter, as well as 2000 years of Christian tradition or the modernization process, trying to overcome traditions and bringing a new era for artworks, are still perceived as an immanent part of our identity. The contemplation of Chinese artists about their own tradition is interesting also because it encourages new views on European identity and art.

At this point I would like to add a cue that could possibly help to identify the Slovenian visual art space. Slovenia was captured by modernization and modern art just over 100 years ago, in an era when the visual artwork was directly linked with national importance for the first time. It is unusual though that Slovenia “exchanged” 5 very different countries over the last 100 years. If trying to represent this dynamic process by the replacement of art centers or academies of the former countries, then Vienna, Munich, and Prague have been replaced by Zagreb and Belgrade. Despite the fact that Slovenia owns a 70 years old central fine art institution in Ljubljana, representing the visual reference of the area, then dynamism remained in the nature of generations, or at least of the generation that represents itself at the present exhibition, as it attains further training at European academies and ties its artistic deliberations closely to the western space and its various art centers.

The diversity of Slovenian artists at the present exhibition represents, of course, only a fragment of the varied present artistic space. By observing from a certain distance, despite the diversity between the artists and their works, it is possible to observe many affinities, to a certain surprise of the artists. It is an artistically mature generation of artists (all professors at fine art academies) who creatively tackled similar problems, briefly discussed here along with their works: minimalism; the discourse of space and time; the frequent contrast of bright and dark, empty and full, or visible and invisible; layering; the re-examination of perception, optical space, and artistic medium; the symbolical and the naturalistic; the form and the essence, the passion for the real manifested in very diverse final artifacts ...

Samuel Grajfoner, one of the great masters of contemporary graphic art, committed himself to the classic graphic techniques, such as dry point, engraving, aquatint, and etching, but is inventing tools which allow him to use his own gesture. He is not so much interested in the graphic reproducibility (his prints are generally originals), but in constant complementing and upgrading of the matrices to their complete destruction. The graphic printed with a road roller (two large-sized graphic prints at the exhibition and in the catalogue) is an experiment in which the artist is testing the capacities of the medium as well as his own body. The key question of the artist's moment could thus be: how far reaches contemporary graphic art?

Uršula Berlot has also an interest in the body (as well as the simulation of nature and landscape). Like Grajfoner, she is involved in over-dimensional details and the intensity of the contrast, mostly between the visible and the invisible. Yet, her reference point is elsewhere, she draws from the world of science. She places the body (nature) in close connection with technology, asking herself about the boundaries between the organic and the inorganic. Addressing the observer who needs to use reason as well as emotions in order to read her work, might also be an answer to the re-integration of "two realities" that had been one in Western art up to the modern times and remained at a crossroads down to the present day.

Marjan Gumilar is considered one of the greatest hedonists in painting, being a painter with a big P. The motifs of his works at the present exhibition relate to the western tradition based on Christianity, although he tells "the story" through personal experience. It is also no coincidence that, again, the presence of the body is felt in his works, even if the body is not depicted, since the artist speaks about his paintings as of his alter ego and experiences them at an intimate bodily level. However, it seems that the motif was just an excuse for the baroque abundance of colors and forms, and simultaneously an opportunity to speak with his technique (oil, acrylic, spray) about the altered speed of the painting experience during the past 500 years.

Zmago Lenárdič is regarded as an artist with rich theoretical and practical conception. The question of the visible and the invisible can be applied also in his case, whereas in his recent exhibited works, he has been placing so far less apparent images of new capitalism and radical social changes in the field of the visible. He has been showing unpleasant images as a fact and leaving more open the question of whether in times of carriers of mass visual images that change our biological and mental abilities substantially, we are at all capable to comprehend pictorial depth as well as more complex symbolic messages?

Today, we can freely speak about tradition, worldviews, ethics, philosophy, intuition, etc. All artists, not only Slovenian ones, speak a complex language outside stereotypes, being deeply aware of their individual embedment in this very moment

and their space, while a dialogue like this helps to perceive the East/West or West/East position outside stereotypes—differently, contemporarily.

My curatorial reaction to the words of my fellow colleague, Mr. Peng Feng, was therefore written as a call for a small revolt that would enable us—the audience—to grasp a bit more than just the surface:

“Works of art are of an infinite solitude, and no means of approach is so useless as criticism /.../ Always trust yourself and your own feeling, as opposed to argumentations, discussion, or introductions of that sort; if it turns out that you are wrong, then the natural growth of your inner life will eventually guide you to other insights. Allow your judgments their own silent, undisturbed development, which, like all progress, must come from deep within and cannot be forced or hastened /.../ [P]atience is everything.”

Today, we believe that one hundred years ago, when Rainer Maria Rilke wrote these encouraging words in support of the artist, the passing of time was different. And yet, he described the path of knowledge, as many would do at the present. Contemporary art always speaks about the world growing and us struggling to keep up with its dimensions and experiences. Losing the solid ground beneath our feet is another name for modernity. And the stair we can firmly step on, but only for a short time, is a synonym for contemporary art.

Uršula Berlot, Samuel Grajfoner, Marjan Gumilar, and Zmago Lenárdič prove that it is still possible to create a modern “painting” with a convincing message, as do Shang Yang, Tan Ping, Zhang Fangbai, and Feng Fang. However, their art reflects the instability and fragility of the world as well as that of the art’s traditional role. These artists are all true worshippers of art, which, however, does not stop them from examining the contemporary concept of visuality.

By employing various languages, the exhibiting artists have already won the space of cognition. What remains open is the question of our strength. It seems at the present, when the observer in the museum devotes an average of 10 seconds to an individual painting, that Rilke has been dedicating his words primarily to us. Therefore, it is still relevant: If we want answers, let us overcome anxiety, let us take our time! And surprise awaits us; it always finds us where we at least expect it.





# FLAT AND DISTANT

Chinese and Slovenian contemporary art exhibition

## ■ Peng Feng

Globalization has eliminated the discrepancies in the world. As Thomas L. Friedman once said: “[T]he world is flat”. Yet, there are huge historical and cultural differences beneath the flat world. In the fast-developing process of globalization, these historical and cultural differences have faded as a distant landscape. The feature of the culture image in globalization times is the same in form but different in essence. It seems it has reversed Carl Gustav Jung’s relation of consciousness to collective unconsciousness. Similar collective unconsciousness floats up from the bottom, while different consciousness sinks down to the bottom from top. It is totally different from the beauty Johann Joachim Winckelmann saw in Greek sculptures. The beauty of Greek sculptures is like an ocean, no matter how roaring the waves are at the surface, the deep inside has always stayed quiet. As part of the globalization culture, contemporary art in China shows no significant differences from the rest of the world. However, this is only a superficial phenomenon. If we go deeper into them, we would see huge differences beneath a similar surface. Contemporary art in China has always led us back to distant history. It compresses the dense cultural connotation under the plain appearance. It makes a distant echo on the impact of reality and tradition. The world of Chinese contemporary art is also flat. But behind the flat appearance is a distant and endless memory.





# ČAS IN PROSTOR

**Breda Kolar Sluga**

Osem mednarodno uveljavljenih sodobnih slovenskih in kitajskih umetnikov kljub formalnim in vsebinskim razlikam povezuje kar nekaj izhodišč. Njihova dela so del večtisočletne tradicije, bodisi zahodne ali vzhodne umetnosti, kot tudi modernizma, ki je popeljal umetnino v novo dobo. Vendar jih še tesneje zbližuje nuja po prepoznavanju sodobnega trenutka in osebni umestitvi vanj. Konkretnosti iz sveta, ki je v tranziciji, z obilico sprememb tako na družbenopolitičnem, ekonomskem, kulturnem in ekološkem polju, pa ponuja veliko izzivov. Presek prej naštetega je vpisan v vizualnem mediju, a jezik umetniki »izumljajo« v skladu z lastno ustvarjalnostjo, kar razstavi daje eksperimentalen značaj in odprto, vendar toliko bolj vznemirljivo formo.

Vsi, tako kitajski kot slovenski umetniki, so srčno pozdravili vabilo k nevsakdanjemu sodelovanju. Želja po spoznavanju drugega je seveda skupna, privlači pa nas tudi priložnost, da v dialogu bolje spoznamo sebe.

Področje današnje Slovenije je vedno bilo sestavni del velikih evropskih imperijev. Od tod tudi izvira naša tesna navezava na evropsko duhovno in tudi konkretno zgodovino. Vrednote, ki jih ta trenutek v Evropi ponovno poudarjamo kot temelj lastne identitete, so na primer humanizem velikih antičnih Grkov ter družba, utemeljena na enakosti prava, ki izhaja iz antičnega Rima. Iz teh obdobjev izvira tudi vizualna identiteta našega okolja. Slednje, kot tudi 2000 let krščanske tradicije ali pa modernizacijo, ki je poskušala opraviti s tradicijami, in je umetnini prinesla novo dobo, dojemamo kot lasten del svoje identitete. Premišljevanje kitajskih umetnikov o lastni tradiciji pa je zanimivo tudi zato, ker spodbuja nove poglede na evropsko identiteto in umetnost.

Tukaj bi dodala le iztočnico, ki bi morda lahko pomagala k prepoznavanju slovenskega likovnega prostora. Slovenijo sta modernizacija in moderna umetnost zajeli pred nekaj več kot 100 leti, v obdobju, ko se je likovno delo prvič bolj neposredno povežalo z nacionalnim pomenom. Nenavadno pa je, da je prav v teh zadnjih 100 letih Slovenija »zamenjala« kar 5 zelo različnih držav. Če dinamiko poskušamo prikazati s spremembo umetniških centrov oziroma akademij naših nekdanjih držav, sta Dunaj, München in Prago zamenjala Zagreb in Beograd ... Kljub temu, da imamo že 70 let svojo osrednjo slovensko likovno akademijo v Ljubljani, ki predstavlja likovno referenco prostora, pa je dinamičnost ostala v naravi generacij, vsekakor pa generacije, ki se danes predstavlja na razstavi, saj se doizobražuje tudi na evropskih akademijah in svoje umetniško premišljevanje tesno navezuje na zahodno usmerjen prostor in njegove različne umetniške centre.

Raznolikost slovenskih umetnikov na pričujoči razstavi je seveda le drobec pestrosti našega sedanjega umetniškega prostora. Ko opazujemo s primerne razdalje, pa je kljub raznolikosti med umetniki in njihovimi deli mogoče ugotoviti tudi veliko sorodnosti, kar je gotovo tudi večje presenečenje za umetnike. Gre za umetniško

zrelo generacijo (vsi umetniki so tudi profesorji na likovnih akademijah), ki se je v svojih delih dotaknila sorodnih problematik in jih tukaj povzemamo z nekaj besedami, spregovorjenimi ob delih umetnikov: minimalizem, diskurz prostora in časa, kontrast pogosto svetlega in temnega, praznega in polnega ali vidnega in nevidnega, plastenje, preizpraševanje percepcije, optičnega prostora in umetniškega medija, simbolno in naturalistično, forma in bistvo, strast do realnega, ki se manifestira v zelo različnih končnih artefaktih ...

Samuel Grajfoner, eden največjih mojstrov sodobne grafike, je zavezan klasičnim grafičnim tehnikam, kot so suha igla, gravura, akvatinta in jedkanica, pri čemer izumlja orodja, ki mu omogočajo lastno potezo. Ne zanima ga grafična reproduktivnost (njegovi grafični listi so praviloma unikati), temveč nenehno dopolnjevanje in nadgrajevanje matrice do njenega popolnega uničenja. Grafika, ki je odtisnjena s pomočjo cestnega valjarja (veliki grafiki na razstavi in v katalogu), je eksperiment, v katerem preizkuša tako zmožnosti medija kot tudi lastnega telesa. Njegovo ključno vprašanje tega trenutka bi torej lahko bilo – do kod seže sodobna grafika?

Uršulo Berlot prav tako pogosto zanima telo (tudi simulacija narave in pokrajine). S Samuelom jo povezuje predimenzioniran detajl ter intenzivnost kontrasta, najpogosteje med vidnim in nevidnim. Vendar je njeno izhodišče povsem drugje, črpa iz znanstvenega sveta. Telo (naravo) postavlja v tesno razmerje s tehnologijo in se sprašuje o meji med organskim in anorganskim. Nagovor gledalca, ki mora za branje dela vključiti tako razum kot čustva, je morda tudi odgovor na ponovno povezovanje »dveh realnosti«, ki sta do novega veka v zahodni umetnosti bili eno, nato pa vse do danes ostali na razpotju.

Marjan Gumilar velja za enega največjih slikarskih uživačev, je slikar, zapisan z velikim S. Njegova dela na razstavi se motivno navezujejo na zahodno tradicijo, utemeljeno v krščanstvu, vendar »zgodbo« pripoveduje skozi osebno izkušnjo. Prav tako ni naključje, da v njegovih delih ponovno čutimo prisotnost telesa, četudi telo ni naslikano, saj o svojih slikah govori kot o svojem alter egu in jih doživlja intimno telesno. Zdi pa se, da je motiv bil zgolj izgovor za baročno razkošje barv in oblik, hkrati pa tudi priložnost, da s tehniko (olje, akril, pršilo) spregovori o spremenjeni hitrosti slikarske izkušnje v zadnjih 500 letih.

Zmago Lenardič velja za umetnika z bogato teoretično in konceptualno zasnov. Tudi pri njem bi lahko trdili, da gre za vprašanje vidnega in nevidnega, pri čemer v najnovejših delih na razstavi postavlja v polje vidnega doslej manj vidne podobe novega kapitalizma in drastičnih družbenih sprememb. Neprijetne podobe kaže kot dejstvo, nekoliko bolj odprto pa ohranja vprašanje, ali smo v času novih množičnih nosilcev vizualne podobe, ki korenito spreminjajo naše biološko kot tudi mentalno sposobnost, še sploh sposobni dojeti slikovno globino kot tudi kompleksnejše simbolno sporočilo?

Danes lahko o tradiciji, svetovnem nazoru, etiki, filozofiji, intuiciji ... spregovorimo svobodno. Vsi avtorji, ne le slovenski, govorijo kompleksno govorico izven stereotipov, globoko zavedajoč se individualne umeščenosti v ta trenutek in svoj prostor, zato tovrstni dialog tudi pripomore k temu, da pozicijo vzhod/zahod oziroma zahod/vzhod pojmujejo izven stereotipov – drugače, sodobno.

Kuratorski odziv na besede kustosa Penga Fenga je bil z moje strani zato zapisan kot poziv k majhnemu upor, ki bi nam, gledalcem, omogočal, da na tej razstavi dojamemo več kot le površino:

»Umetnine so neskončno samotne in z ničemer tako malo dosegljive kot s kritiko ... Ob vsaki razpravi, oceni ali uvodu se zanesite nase in na svoj občutek, čeprav bi se motili, vas bo naravna rast notranjega življenja polagoma in sčasoma pripeljala

k drugačnemu spoznanju. Naj vaše sodbe živijo svoj tihi nemoteni razvoj, ki mora kot sleherno napredovanje izvirati globoko znotraj in ga ni mogoče z ničemer izsiliti ali pospešiti ... Potrpljenje je vse.«

Danes menimo, da je pred sto leti, ko je Rainer Maria Rilke pisal te opogumljajoče besede v podporo umetnikom, čas tekel drugače. Pa vendar je pot spoznanja opisal tako, kot bi jo mnogi danes. Kajti sodobna umetnost vedno govori tudi o tem, da svet raste in da s težavo dohajamo njegove dimenzije in izkušnje. Rušenje tal pod nogami je drugo ime za sodobnost. Stopnica, na katero lahko za kratek čas, vendar trdno stopimo, pa sinonim za sodobno umetnost.

Uršula Berlot, Samuel Graffoner, Marjan Gumilar in Zmago Lenárdič, kot tudi Shang Yang, Tan Ping, Zhang Fangbai in Feng Fang potrjujejo, da je še vedno mogoče ustvariti sodobno »sliko« s prepričljivim sporočilom. Vendar njihova umetnost odseva nestabilnost in krhkost tako sveta kot tudi njene tradicionalne vloge. So njeni iskreni častilci, kar pa jim ne preprečuje, da ne bi preverjali sodobnega koncepta vizualnega.

Umetniki na razstavi so si z različnimi jeziki že izborili prostor spoznanja. Odprto pa ostaja vprašanje naše moči. Zdi se, da danes, ko gledalec v muzeju posamezni umetnini nameni povprečno 10 sekund, Rilke svoje besede namenja predvsem nam. Torej še vedno velja: Če želimo odgovore, premagajmo anksioznost, vzemimo si čas! In čaka nas presenečenje, vedno je tam, kjer ga najmanj pričakujemo.

# Uršula Berlot

乌苏拉·柏洛

»Uršula Berlot v svetlobnih in kine-  
tičnih instalacijah raziskuje oblike  
mentalnih krajin, simulirane narave  
ter razmerja med telesom in tehnologi-  
jo. Njena umetniška praksa se pogosto  
osredotoča na naravne fenomene in  
z njimi povezane formativne procese  
(magnetizem, gravitacija, kristali-  
zacija, fraktali ipd.). Nekatera njena  
nedavna umetniška dela (*Observatorij*,  
*Fluidna topografija*, *Ferrokristali*)  
temeljijo na raziskavanju dinamike  
magnetnih fluidov in simulaciji narav-  
nih pojavov skozi umetniška sredstva  
in medije. Raziskovanje razsežnosti  
na mikroskopski ravni in ravni  
nanodelcev uteleša določena makro-  
kozmična vprašanja, povezana z našim  
zavednjem časa in prostora, zaznavo  
snovi, življenja in obstoja.«

— URŠULA BERLOT

»Velik del opusa Uršule Berlot  
zaznamuje raziskovanje stičnih točk  
med znanostjo, predvsem medicino,  
in umetnostjo. Njena dela pogosto  
temeljijo na rekontekstualizaciji  
vizualnih rezultatov medicinskih  
diagnostičnih tehnik, ki so iztrgani iz  
bolnišničnega konteksta, včasih tudi  
računalniško obdelani in preneseni v  
kontekst umetnosti. Avtorica v svojih  
postavitevah vzpostavi specifično poe-  
tiko, ki se pne med visoko estetizirano  
tehnološkostjo, poudarjeno s prosoj-  
nim, skoraj efemernim značajem del,  
katerih materialnost pogosto rahlja  
igra svetlobe.«

— ŽIGA DOBNIKAR

o razstavi *Bodyscope*, Kibla, Maribor, 2012

“乌苏拉·柏洛的光线与动力装置探讨  
了人类的大脑构造，模拟了自然、身体与  
技术的关系。她的艺术实践往往侧重于表  
现自然现象和它们形成的过程（磁力、重  
力、结晶、分形等）。她的一些近作（如《天  
文台》、《流体印刷术》、《铁晶体》）都是通  
过艺术和媒介的方式来探索磁流体动力  
学和模拟自然现象的产生。这些微观级、  
纳米级维度的观察蕴藉着某些宏观层面  
的思考，探讨了我们对时间、空间、物质、  
生命和存在的认识。”

— 乌苏拉·柏洛

“乌苏拉·柏洛的许多作品都探索了科  
技与艺术的交汇。她的作品通常基于对视  
觉效果的重新脉络化，以医疗诊断般的技  
术，从医学语境中抽离出艺术的语言。她  
的作品营造了一种独特的诗意，并发展成  
高度美学化的技术主义。而作品中透明得  
近乎缥缈的特性又强化了这种诗意，通过  
光影游戏将一切物质性抽离。”

— 兹加·杜布尼卡

2012年展览《身体视角》

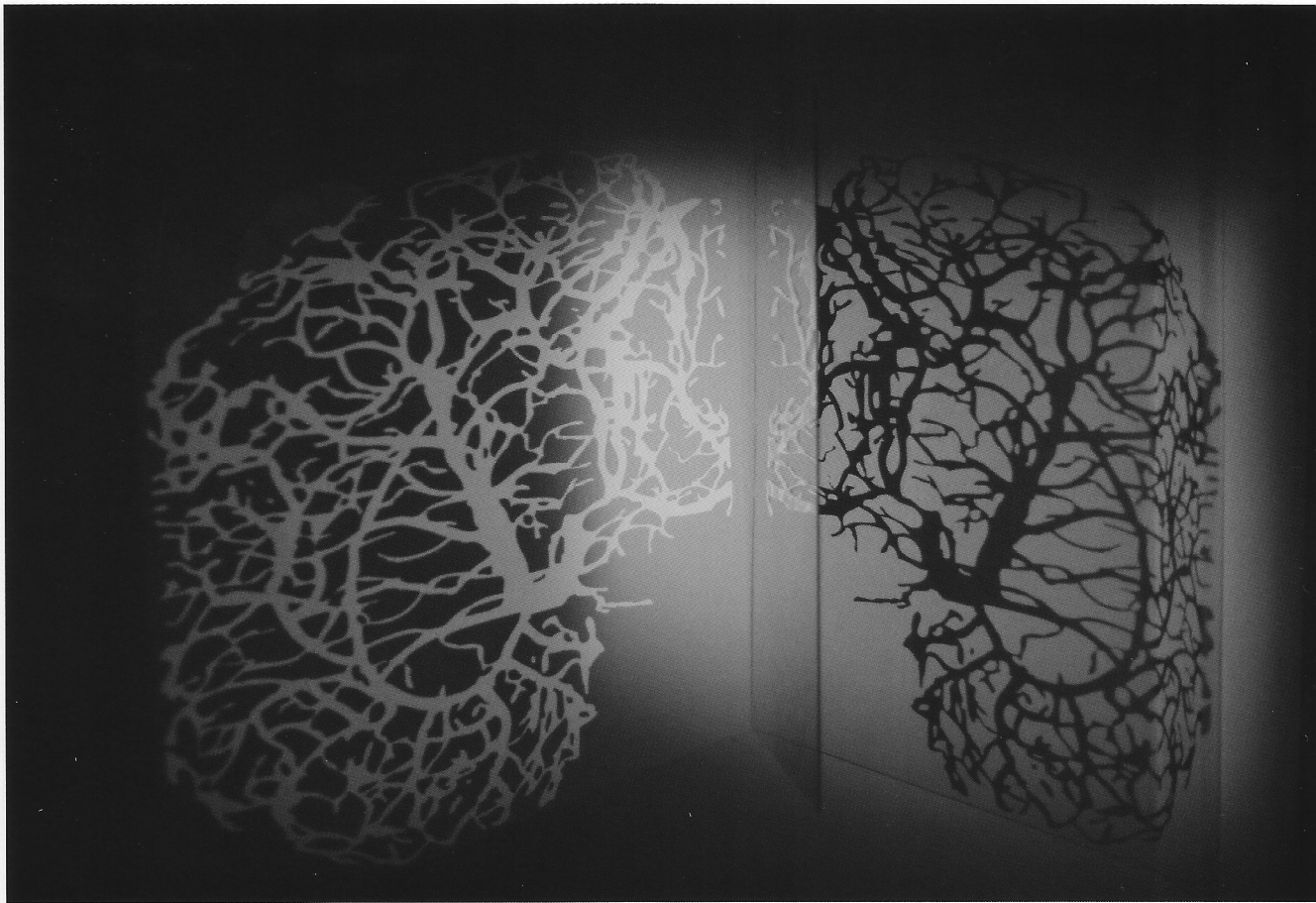
“Uršula Berlot's light and kinetic  
installations investigate forms of  
cerebral landscapes, simulated nature  
and relationships between body and  
technology. Her artistic practice often  
focuses on natural phenomena and  
the formative processes behind them  
(magnetism, gravity, crystallization,  
fractals etc.). Some of her recent art-  
works (*Observatory*, *Fluid Topography*,  
*Ferrocystals*) are based on explora-  
tions of magnetic fluid dynamics and  
simulation of the natural occurring  
through artistic means and media.  
These explorations of microscopic-level  
and nano-scale dimensions embody  
certain macrocosmic questions related  
to our awareness of time/space, per-  
ception of matter, life and being.”

— URŠULA BERLOT

“A great deal of Uršula Berlot's opus  
is marked by the exploration of inter-  
sections between science and art. Her  
works are often based on a re-con-  
textualization of visual results from  
medical diagnostic techniques, which  
are torn out of the medical context and  
transferred into the context of art. In  
her works, the author establishes a  
particular poetics, which spans across  
a highly estheticized technologism,  
stressed by an often transparent, near-  
ly ephemeral character of the works,  
whose materiality is soothed by the  
play of light.”

— ŽIGA DOBNIKAR

on the exhibition *Bodyscope*, 2012



**Fraktal, 2012, ogledalo – steklo, svetlobna projekcija in odsev, 80 × 120 cm**

《不规则碎片》，2012，镜面-玻璃，光线投射和反射，80 × 120厘米

Fractal, 2012, mirror – glass, light projection and reflection, 80 × 120 cm

