



ANDREJ ŠTULAR & JANEZ GROŠELJ

*Refleksije*





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*Refleksije / Reflections*

prostorska postavitve / spatial installation

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Razstava nagrajencev festivala Pixelpoint 2022 / Pixelpoint 2022 Prize Winners Exhibition

Sodelovanja več avtorjev običajno prinašajo vznemirljive umetniške rezultate, pri čemer je vsota praviloma mnogo več kot zgolj seštevek posamičnih vložkov. Ob izmenjavi in plemenitenju idej, znanja in izkušenj je ključna dodana vrednost tovrstnih kreativnih podvigov predvsem v križanju različnih avtorskih poetik ter potencirani interdisciplinarnosti, kar sodelujočim v procesu omogoča tudi več prostora za eksperimentiranje in inovativnost. Zapisano velja še toliko bolj, kadar se pri skupnem ustvarjanju povežeta dva tako različna umetnika, kot sta Janez Grošelj in Andrej Štular, ki sta za svoj skupni projekt z naslovom *Mesto-skica* konec leta 2022 prejela osrednjo nagrado 23. mednarodnega festivala Pixelpoint, s tem pa tudi priložnost za pričujočo družno predstavitev v Mestni galeriji Nova Gorica.

Pri omenjeni dvojici ne gre zgolj za umetnika, ki sodita v povsem različna generacijska oziroma izkustvena okvira, temveč imamo opraviti tudi z dvema precej različnima avtorskima poetikama, ki ju v skupnih podvigih povezuje predvsem raziskovanje medija svetlobe in njegovih učinkov v kontekstu sodobne umetnosti. Delo Janeza Grošlja spada v domeno intermedijskih umetnosti; osrednji formalni poudarek njegovega opusa je namenjen potencialu sodobnih tehnoloških orodij, nemalokrat pa tudi raziskovanju interaktivnosti, medtem ko se na vsebinski ravni umetnik pogosto – ne pa vselej – navdihuje pri različnih fizikalnih oziroma bioloških procesih, ki se bolj ali manj nevidno odvijajo okoli nas. Svetloba je v njegovem primeru medij, ki zmora na ustrezen način posredovati skrite podmene sveta in jih z domišljeno ambientalno zasnovno prenesti v polje gledalčeve čutne izkušnje. Po drugi strani je Andrej Štular izrazil multipraktik, eden tistih vsestranskih avtorjev, ki se na igriv in sproščen način lotevajo vsakovrstnega premeščanja in medsebojnega oplajanja različnih likovnih medijev, sintaks in žanrov. Njegovo delo se kot celota – pogosto z nemalo duhovitosti ali pač trpke ironije, kamor se kaj često rado zameša tudi nekaj kritičnih osti – loteva preizpraševanja stanja sodobnega človeka oziroma širše družbe, pri čemer se Štular spretno izogiba vsakršnemu moraliziranju ali dvomljivemu etiketiranju. Ob izrazito samosvoji in neobremenjeni likovnosti, ki jo ob zavestni efemernosti ter pristopu naredi-si-sam opredeljujejo uporaba readymade elementov, pa tudi vsakovrstni asemblaži in nenehno recikliranje, je Štularjev opus izrazito transdisciplinaren in kot tak domala nedosegljiv kakršnemukoli estetskemu ali

zvrstnemu predalčkanju. In če svetloba v delih Janeza Grošlja učinkuje kot osrednje gibalno, ki skuša na dejaven način vplivati na gledalčevo refleksijo lastne pozicije oziroma učinkuje na njegovo percepcijo okolja in čustvovanje, je pri Štularju medij svetlobe izrabljen predvsem kot dodatna plast oziroma nadgradnja specifičnega avtorskega izraza, ki umetnikovim stvaritvam vdihuje nove pomenske in formalne razsežnosti.

Ob zapisanem tako ne preseneča, da je prvo večje skupno umetniško delo Janeza Grošlja in Andreja Štularja – gre za že omenjeno ambientalno večmedijsko instalacijo z naslovom *Mesto-skica*, ki se na posrečen in domišljen način loteva tematiziranja sodobnega urbanega miljeja – nekaj mesecev po krstni predstavitvi na ljubljanskem festivalu Svetlobna gverila (2022) prepričalo še strokovno žirijo festivala Pixelpoint. Štularjev nezamenljivi likovni izraz, ovenčan z različnimi tehnološkimi rešitvami in posledično novimi vsebinskimi poudarki, pod katere se podpisuje Janez Grošelj, je botroval nastanku skupnega projekta, znotraj katerega se, kot je zapisala festivalska žirija, »med statične podobe vrinja niz gibljivih elementov in vsakovrstnih strojnih mehanizmov, ki gledalcu s svetlobo, sencami in zvokom pričarajo dinamično kakofonijo sodobnega mesta«.

Fenomen mesta kot specifičnega kulturno-socialnega habitata dandanes pogosto služi kot vir navdiha za najrazličnejše umetnike, ki v njem prepoznavajo neizčrpen vrelec različnih vizualnih in zvočnih dražljajev, teritorij vsakovrstnih priložnosti, a tudi groženj za dobrobit človeka. Umetniki s tematiziranjem urbanega okolja razodevajo kompleksnost medčloveških odnosov v mestnem habitatu, obenem pa nemalokrat izpostavljajo tudi številna pereča družbena, socialna ter okoljska vprašanja, ki se tam porajajo. Mesto je tako razprostranjen in kompleksen poligon družbenega dogajanja, topos številnih interakcij in raznolikih transferjev med posamezniki, kar s svojo večznačno in razgibano razstavno postavitvijo bolj ali manj neposredno izpostavljata tudi Grošelj in Štular. Pričujoča razstava v Mestni galeriji Nova Gorica predstavlja svojevrstno nadgradnjo in razširitev nagrajenega projekta: umetnika sta urbano krajino tokrat široko razprostrla v prostor celotne galerije in ji dodala niz novih elementov, ki s sopostavitvijo in dialogom ustvarjajo dodatne narativne plasti.

Umetnika želita s pomočjo umetniških sredstev poustvariti in obenem razgaliti kompleksnost urbanega življenja: rezultat je vizualno intrigantna in domišljena celota, izgrajena s pomočjo številnih elementov, ki jih v celoto veže dinamično preigravanje svetlobe in senc. Razširjena postavitev obsega serijo novih Štularjevih asemblažev oziroma kinetičnih kompozicij, ob tem pa tudi niz Grošljevih svetlobnih instalacij, ki razširjajo horizont urbane krajine in jo na simbolni ravni vpenjajo v prostrano kozmološko sliko stvarstva. Grošljeve svetlobne intervencije namreč izpostavljajo čisto imanenco svetlobe, ki s svojimi simbolnimi pomeni urbano krajino vpenja v nove kontekstualne okvirje – zdi se, da se fenomen mesta tako izvija iz lastne materialne pogojenosti in se s pomočjo svetlobnih učinkov levi v prostor, ki ga opredeljujejo tudi duhovne oziroma nesnovne koordinate. Pri takšni interpretativni razlagi se je težko izogniti vsebinski dihotomiji svetlobe in sence, kjer slednja na simbolni ravni posega v sfero nezavednega in neizrekljivega, a tudi temačnega in zastrašujočega – urbana krajina ni zgolj vse tisto, kar lahko vidimo ali otipamo, temveč se v njej skriva tudi mnogo tistega, kar lahko spoznavamo ali dojemamo zgolj na nezavedni, intuitivni ravni. Mesto se z Grošljevimi intervencijami, ki jih lahko interpretiramo kot evokacijo duhovne dimenzije življenja kot takega, na metaforičen način vpenja v dualistično paradigmo snovnega in nesnovnega, zavednega in nezavednega, živega in mrtvega ..., s čimer sama postavitev pridobiva pomensko celovitost in polnokrvno zaokroženost, posledično pa obenem sugerira, da je fenomen mesta pogojen z neko prežemajočo večznačnostjo, ki presega banalnost gole materije.

Pri zasnovi postavitve sta umetnika izhajala iz krožne formacije razstavišča, v središče katerega sta postavila vir svetlobe, ki v ritmičnih kaskadah osvetljuje posamične elemente postavitve, razporejene med stebre. Dramaturgija svetlobe kot osrednjega gibala gledalcu razkriva posamične razstavne sklope in jih s pomočjo senc vpenja v širši vizualni narativ, ki se ritmično izrisuje na stenah galerije in tako dopolnjuje dela, razprostrta po prostoru galerije. Njuno razsvetljeno mesto šumi, pritajeno brbota in škriplje; mestno krajino pa ob tem presevajajo še nenadni izbruhi močne svetlobe, kar še pripomore k vtisu urbane kakofoničnosti.

Poleg igre svetlobe in senc ter raznoterih kinetičnih elementov, ki celoto oplajajo s svojevrstno dinamičnostjo, značaj razstave opredeljuje značilna Štularjeva efemerna nota, prežeta z duhovitim improviziranjem ter igrivo uporabo najrazličnejših najdenih predmetov in materialov, ki jim umetnik s premeščanjem in apropriacijo vdihuje novo življenje, s tem pa tudi nov pomen in vlogo v danem umetniškem ekosistemu. Grošljeve intervencije ter tehnološke rešitve po drugi strani nadgrajujejo in tudi zaokrožajo dani mestni pejzaž – gledalcu je tako omogočena zanimiva in duhovita izkušnja kompleksnosti urbanega prostora oziroma življenja nasploh. Razstava na ta način odpira prostor za svojevrsten estetski užitek in kontemplacijo, predvsem pa za razmislek o mestnem okolju, njegovi večznačnosti in raznolikosti. Umetnika pri tem na pretanjen način opozarjata tudi na podmeno utopičnosti takšnega okolja; z vizualno razgibano postavitvijo dajeta gledalcu okusiti igrivo poustvarjen nadih urbane stvarnosti, ki jo v njuni viziji skrivoma pogojujejo moderni tehnološki napredek in vsestranski razvoj, pa tudi preteča avtoritarnost vse bolj centralizirane, skomercializirane in nadzorovane sfere družbenega.

Matjaž Brulc

Collaborations between artists tend to produce exhilarating artistic results where the outcome is usually much more than the sum of the individual contributions. Alongside the exchange and development of ideas, knowledge, and experience, the key added value of such creative endeavours lies at the intersection of the different artists poetics and heightened interdisciplinarity, which in the process also gives the participants more room for experimentation and innovation. This is all the more true when two artists as different as Janez Grošelj and Andrej Štular join forces to create something together. For their joint project *City - Sketch*, they were awarded the main prize at the 23rd Pixelpoint International Festival of Contemporary Art Practices at the end of 2022, and thus the opportunity for this presentation at the Nova Gorica City Gallery.

The duo are not only artists that pertain to completely different generational or experiential frameworks, but also to two quite different poetics, who are united in their joint ventures primarily by the exploration of the medium of light and its effects in the context of contemporary art. Janez Grošelj's work sits in the domain of intermedia art; the main formal focus of his oeuvre is the potential of contemporary technological tools, and often the exploration of interactivity, while at the conceptual level he is often – but not always – inspired by various physical or biological processes that more or less invisibly take place around us. In his case, light is a medium that can convey the hidden conjectures of the world and bring them into the field of the viewer's sensory experience through an imaginative ambient design. On the other hand, Andrej Štular is a consummate all-rounder, one of those versatile artists who, in a playful and relaxed way, tackle all kinds of interchanges and interplays of different artistic media, syntaxes, and genres. Štular's work as a whole – often with a good deal of wit or bitter irony, with the occasional critical edge thrown in for good measure – questions the condition of contemporary man or society at large, whereby he deftly avoids any moralising or dubious labelling. With a distinctly self-contained and unencumbered visuality, defined by the use of ready-made elements, as well as all sorts of assemblages and constant recycling, a conscious ephemerality, and a do-it-yourself approach, Štular's oeuvre is distinctly transdisciplinary and as such eludes any aesthetic or genre compartmentalisation.

In Grošelj's works, light acts as a central driving force that seeks to actively influence the viewer's reflection on his own position, or to influence his perception of the environment and emotions, but in Štular's work the medium of light is used primarily as an additional layer, or an enhancement of a specific authorial expression, which breathes new semantic and formal dimensions into his creations.

It comes as no surprise, then, that the first major collaborative work by Grošelj and Štular – the aforementioned ambient multimedia installation entitled *City - Sketch*, which topicalises the contemporary urban milieu in an ingenious and imaginative way – convinced the expert jury of Pixelpoint a few months after its premiere at the Ljubljana Light Guerrilla Festival (2022). Štular's unmistakable artistic expression, crowned with various technological solutions and, consequently, new conceptual accents, provided by Grošelj, led to the creation of a joint project where, as the festival jury wrote, *"a series of moving elements and all kinds of mechanical mechanisms are interspersed between static images, conjuring up for the viewer the dynamic cacophony of the contemporary city with light, shadows, and sound."*

The phenomenon of the city as a specific sociocultural habitat nowadays often serves as a source of inspiration for artists of all kind who see it as an inexhaustible wellspring of visual and sonic stimuli, a territory replete with opportunities, but also threats to human well-being. By thematising the urban environment, the artists reveal the complexity of human relationships in the urban habitat, while often also highlighting the many pressing societal, social, and environmental issues that arise there. The city is thus a sprawling and complex polygon of social action, a topos of numerous interactions and diverse transfers between individuals, which Grošelj and Štular also highlight more or less directly with their multifaceted and varied installation. The current exhibition at the Nova Gorica City Gallery represents a kind of upgrade and extension of the award-winning project: this time, the artists have widely extended the urban landscape into the space of the entire gallery, adding a series of new elements that, through juxtaposition and dialogue, create additional narrative layers.

The artists aim to recreate and at the same time expose the complexity of urban life through artistic means: the result is a visually striking and imaginative whole, constructed through a multitude of elements bound together by a dynamic interplay of light and shadow. The expanded installation comprises a series of new assemblages or kinetic compositions by Štular, alongside a series of light installations by Grošelj which expand the horizon of the urban landscape and embed it with their symbolism in a vast cosmological picture of creation. Grošelj's light interventions highlight the pure immanence of light, which, with its symbolic meanings, embeds the urban landscape in new contextual frameworks – the phenomenon of the city thus seems to emerge from its own material conditions and, with the help of light effects, metamorphose into a space that is also defined by spiritual and intangible coordinates. In such an interpretation, it is difficult to avoid the conceptual dichotomy of light and shadow, where the latter, at a symbolic level, reaches into the realm of the unconscious and the ineffable, but also the dark and frightening – the urban landscape is not only what we can see or touch, it also contains much that we can only know or perceive at an unconscious, intuitive level. With Grošelj's interventions, which can be interpreted as an evocation of the spiritual dimension of life as such, the city is metaphorically embedded in the dualistic paradigm of the tangible and the intangible, the conscious and the unconscious, the living and the dead, which gives the setting itself a full-bodied completeness of meaning, while at the same time suggesting that the phenomenon of the city is conditional on a pervasive ambiguity that transcends the banality of bare matter.

The artists have designed the installation around the circular shape of the exhibition space, in the centre of which they have placed a light source that illuminates the individual elements of the installation, arranged as they are between the columns, in rhythmic cascades. The drama of light as a central driving force reveals the individual exhibition units to the viewer and, through the use of shadows, embeds them in a broader visual narrative that is rhythmically mapped out on the gallery walls, thus complementing the works spread out across the gallery space. Their illuminated city murmurs, softly sputters and creaks, while sudden bursts of strong light pierce the urban landscape, adding to the impression of urban cacophony.

Beyond the play of light and shadows and the kinetic elements that envelop the whole in a unique dynamism, the character of the exhibition is defined by Štular's characteristic ephemeral note, imbued with witty improvisation and the playful use of a wide variety of found objects and materials, into which the artist breathes new life by repositioning and appropriating them, and thus also gives them a new meaning and role in this artistic ecosystem. Grošelj's interventions and technological solutions, on the other hand, both enhance and complete this cityscape – providing the viewer an interesting and witty experience of the complexity of urban space or life in general. In this way, the exhibition opens up a space for a unique form of aesthetic pleasure and contemplation, and above all for reflection on the urban environment, its multiple meanings and diversity. In doing so, the artists also subtly draw attention to the subtext of the utopian nature of such an environment; with a visually dynamic layout, they give the viewer a taste of a playfully recreated tinge of urban reality, which in their vision is covertly conditional on modern technological progress and all-round development, but also on the looming authoritarianism of an increasingly centralised, commercialised, and controlled sphere of the social.

Matjaž Brulc



**Utopia**

2022, različne dimenzije, najdeni materiali / 2022, different dimensions, found materials





**Utopia**

2022, različne dimenzije, najdeni materiali / 2022, different dimensions, found materials



**Mesto / City**

2022, različne dimenzije, najdeni materiali / 2022, different dimensions, found materials





**Bach**

2022, različne dimenzije, najdeni materiali /  
2022, different dimensions, found materials







**P**

2023, različne dimenzije, najdeni materiali / 2023, different dimensions, found materials



**Market / Grocery shop**

2023, različne dimenzije, mešana tehnika / 2023, various dimensions, mixed media



**Ploščad / Platform**

2023, različne dimenzije, mešana tehnika / 2023, various dimensions, mixed media



**Indus**

2023, 30 cm x 21 cm, kolaž / collage

**Prehod / Gateway**

2023, 21 cm x 30 cm, kolaž / collage









**Vdove / Widows**

2022, 30 cm x 21 cm, kolaž / collage



**Politiki / Politicians**

2023, 30 cm x 21 cm, kolaž / collage



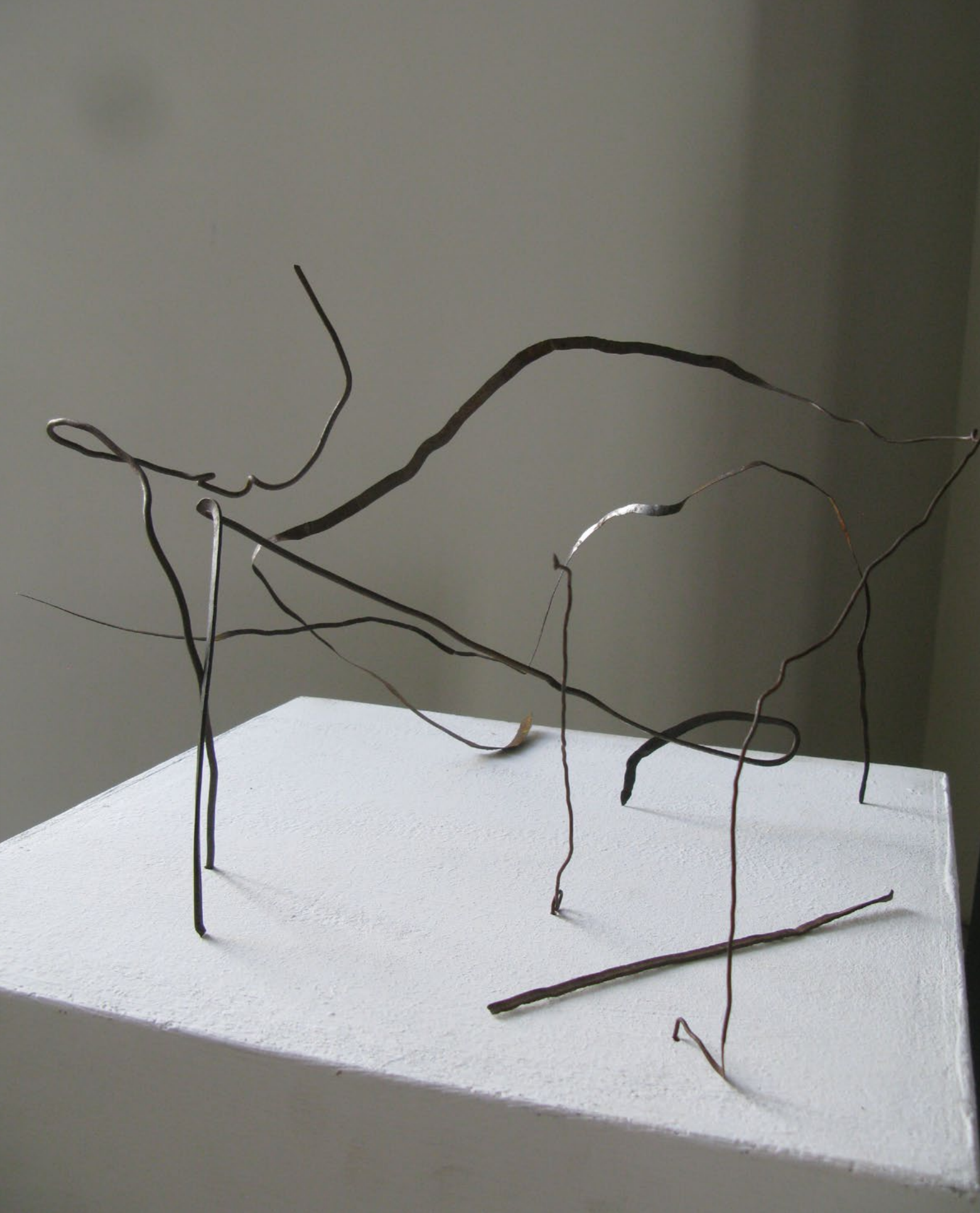
**Vrh / Summit**

2023, različne dimenzije, mešana tehnika / 2023, various dimensions, mixed media

**Tiri / Tracks**

2022-23, 70 cm x 60 cm, kovina, les, luč /  
2022-23, 70 cm x 60 cm, metal, wood, light





## JANEZ GROŠELJ

JANEZ GROŠELJ (1990) je po izobrazbi magister arhitekture, ki se pospešeno oddaljuje od stavbne projektive in svojo poklicnost odkriva v bolj intimnem polju svetlobe in svetlobne umetnosti, kjer se posveča predvsem intermedijskim projektom. Tehnično znanje in izkušnje deli tudi kot mentor oziroma svetovalec na različnih delavnicah. Na ljubljanskem festivalu Svetlobna gverila je v zadnjih letih sodeloval v več intermedijskih projektih: *Mesto-skica* (z Andrejem Štularjem), *Zajezeni*, *Valoskop*, *Utrip drevesa*, *Križišče*, *Alkimija atmosfer ...* Svoja dela je do sedaj predstavil tudi na več festivalih v tujini, kot denimo Skopje Light Art District (NM), Blockheide Leuchtet (AT) in Visual festival (FI), v domačih logih pa se je med drugim predstavil tudi na festivalih Izis, Pixxelpoint in Kunigunda. Živi in deluje na Brezovici pri Ljubljani.

JANEZ GROŠELJ (b. 1990) has a master's degree in architecture, but he has been rapidly leaving building design behind, having discovered his vocation in the more intimate field of light and light art, where he focuses primarily on intermedia projects. He also shares his technical know-how and experience as a workshop mentor and consultant. In recent years, he has participated in the Ljubljana festival Lighting Guerilla with several intermedia projects: *City – Sketch* (with Andrej Štular), *The Dammed*, *Wavescope*, *The Tree Heartbeat*, *Crossroads*, *Alchemy of Atmospheres*, and others. He has also presented his works at several festivals abroad, such as the Skopje Light Art District (NM), Blockheide Leuchtet (AT), and Visual Festival (FI). In Slovenia, he has been showcased at the Izis, Pixxelpoint, and Kunigunda festivals, among others. He lives and works in Brezovica pri Ljubljani.

## ANDREJ ŠTULAR

ANDREJ ŠTULAR (1967) vse od sredine osemdesetih let ustvarja na področju ilustracije, kiparstva, oblikovanja lutk in scenografije, stripa, slikarstva, fotografije in filma. Je član ljubljanskega kolektiva Strip Core in lutkovnega gledališča Nebo. Leta 2000 je pri Stripburgerju izdal prvi samostojni stripovski album z naslovom *Lustri*, ki mu je sledilo še več (stripovskih) knjižnih izdaj: *Kompost*, *Živa sem!*, *Bežimo*, *svet se podira!*, *Kronike*, *Medved* in *Ostri ritmi*. Za njegova dela je ob reciklaži in pristopu naredi-si-sam značilno prepletanje različnih likovnih tehnik, s čimer prevprašuje ustaljene opredelitve in razmejitve različnih umetniških medijev. Na vsebinski ravni njegovo delo pogosto tematizira človekovo bit, identiteto oziroma položaj človeka v ustroju sodobnega sveta. Poleg izvedbe več odrskih projektov je v preteklih letih nastopil tudi na številnih mednarodnih festivalih stripa, ob tem pa predstavil več samostojnih razstavnih projektov in sodeloval na mnogih skupinskih razstavah. Za lutkarsko delo je prejel več nagrad doma in v tujini, leta 2020 pa delovno štipendijo Ministrstva za kulturo. Živi in deluje v Kranju.

ANDREJ ŠTULAR (b. 1967) has been working in illustration, sculpture, puppet and set design, comics, painting, photography, and film since the mid-1980s. He is a member of the Ljubljana collective Strip Core and the Nebo Puppet Theatre. In 2000, he published his first solo comic album, *Lustri* (Lamps), on the Stripburger imprint, followed by several comic books, including *Kompost* (Compost), *Živa sem!* (My Name is Živa!), *Bežimo*, *svet se podira* (Run, the World is Coming Down), *Kronike* (Chronicles), *Medved* (Bear), and *Ostri ritmi* (Sharp Rhythms). His work is characterised by an interplay of artistic techniques, recycling, and a do-it-yourself approach, which he deploys to question the established definitions and demarcations of artistic media. His work often puts into focus the human being and its identity or position in the structure of the contemporary world. In addition to devising multiple projects for the stage, he has also appeared at numerous international comics festivals, held several solo exhibitions, and participated in many group exhibitions. He has received several awards for his puppetry work, both in Slovenia and abroad, and, in 2020, a work grant from the Slovenian Ministry of Culture. He lives and works in Kranj.

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MESTNA OBČINA  
NOVA GORICA



NOVA GORICA - GORIZIA

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