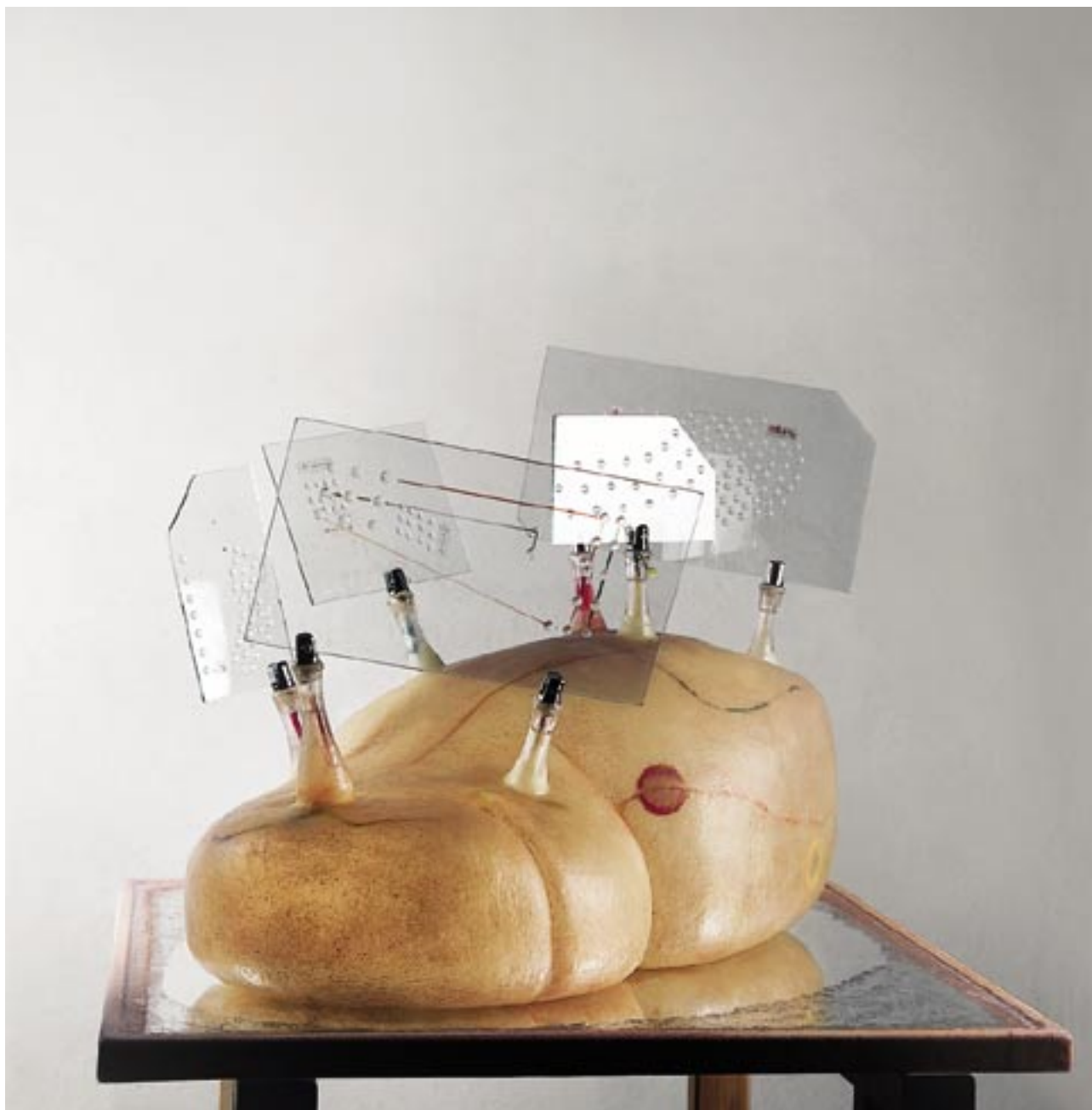




**Lujo Vodopivec Skulpture**  
9. - 30. 5. 2008

»Zato ne zaupaj piscem, ki trdijo, da posredujejo med Naravo in Človekom zgolj na osnovi spekulativnega razmišljanja.«

Leonardo da Vinci se je s temi besedami postavil v bran intuitivnemu razumevanju bistvenih problemov narave, pri čemer je še posebej poudaril sposobnost opazovanja. Po Groysu je v današnji dobi biopolitike življenje samo postalo predmet tehnične in umetniške intervencije in čeprav biopolitiko pogosto zamenjujejo z znanstvenimi in tehničnimi strategijami genetske manipulacije, med katerimi potencialno vse po vrsti ciljajo na preoblikovanje živega telesa, je resnični dosežek biopolitičnih tehnologij v umetnem oblikovanju življenjske dobe kot take. Kipar Lujo Vodopivec kot pronicljiv opazovalec ne more mimo večne grožnje tehnologije, da bo življenje izvzela iz lastnega prostora.

Pričujoča razstava gledalca sooča s štirimi objekti:

Na **Morelovem izumu II** poteka natančna znanstvena raziskava. V notranjosti genetsko popačenega in obglavljenega telesa se odvija elektrostimulacija živčevja in krvnega obtoka, hkrati pa so na steklenih ploščah, vstavljenih v sedem okončin telesa, predstavljeni laboratorijski izvidi genetskih raziskav. Telo je konzervirano v steklenem inkubatorju. Vsaj tako se nam dozdeva.

Tudi **De rebus celestibus** je v procesu nevroloških raziskav. Bronasta glava s sesedenim temenskim delom ravnokar prestaja zahtevno presaditev možganov. Okrogle steklene ploskve, vstavljene v kovinske prijemalke, spominjajo na petrijevke ali povečevalna stekla. Živčevje, žilni in limfni sistem bodo morda dopolnili materiali v pripravljenih kolutih.

**Meso – pregled** se pod steklom nahaja v posebnih pogojih – pred vitrino so na ogled vzorci telesnih tekočin in eksperimentov z njimi. Le zakaj?

Objekt **Hadrijanovi spomini** delno obdaja steklena stena. Speča, zavaljena in nema moška figura s stekleno aplikacijo na nogi je priključena na nekakšno zračenje.

Lujo Vodopivec je znan po tem, da svoje delo večkrat uniči, preoblikuje, na novo definira... Morelov izum II je metamorfoza Morelovega izuma I, pri čemer se je lendapor preobrazil v lupino iz epoksi smole in z novimi aplikacijami dobil povsem drugačen kontekst. Objekt Hadrijanovi spomini lahko motivno, v pomanjšani mavčni

različici, zasledimo v delu Akvarij. Metamorfoza materiala je bila ključna tudi pri kipu Meso – pregled, ki je zdaj realiziran v bronu...

Vse štiri objekte zaznamuje značilna forma, saj je kipar že sredi sedemdesetih let delal volumetrično poenostavljene akte, konje in prašiče. Vitalna, napeta forma, polna čutnosti in haptičnosti, je v Vodopivčevem kiparstvu še vedno prisotna. Izrazito zaprta forma je obdana s steklenimi vitrinami, ki nimajo zgolj tipične »muzejske« funkcije preprečevanja dotika (pri kateri ne moremo preprosto odmisлити dejstva, da se pod vitrinami ponavadi nahajajo raritete), ampak so zunanje meje objektov, kože, lupine... bistvene za našo percepcijo. Aplikacije stekla so fokusi svetlobe in naše pozornosti, optična in miselna »ovira« obenem.

Kipar se tudi tokrat poigrava z dvoličnostjo materialov in predmetov. Bron, ki je klasični kiparski material, kombinira z elektroinstalacijskim materialom in s steklenimi aplikacijami, s čimer ponovno presega dožemanja klasične forme. Pri tem je pomembna tudi perfekcija izvedbe.

Posamezni predmeti oziroma »sestavni deli kipa« (okrogla in pravokotna stekla z manjkajočim vogalom, elektroinstalacijski material, kovinska prijemala in steklene vitrine ...) sami po sebi niso bistveni, čeprav so izbrani premišljeno. Pomembna so razmerja med njimi. Razmerja, ki ustvarijo celoto kipa. Od vseh je najpomembnejše tisto, ki pri gledalcu vzpostavi »celoto razmerij«, torej umetniško delo. Na tej točki, v tem kontekstu se začne razpredati jedro kipa.

Kipi s svojo površino in formo delujejo kot telesa..., ki jih želimo otipati. Celotna scena je pogreznjena v globok spanec, v narkotični, morda celo anestetični sen. Lujo Vodopivec nam morda kaže neko stanje, nekaj, kar ni skrito, ampak je ne-več-prisotno. Opazovalec je prepuščen intuitivnemu raziskovanju bistvenih problemov Vodopivčevega kiparstva.

Sandra Belšak



**“So don’t trust writers who claim to mediate between Nature and Man merely on the basis of speculative reflection.”**

With these words, Leonardo da Vinci made a stand for intuitive understanding of the essential problems of nature, stressing especially the capacity of observation. According to Groys, in the contemporary period of biopolitics life itself has become the subject of technical and artistic intervention and although biopolitics are often replaced by scientific and technical strategies of genetic manipulation, all potentially aiming at the transformation of a live body, the true achievement of biopolitical technologies is the artificial shaping of the life period as such. The sculptor Lujo Vodopivec, as a perceptive observer, cannot overlook the eternal threat of technology to exclude life from its proper place.

This exhibition confronts the viewer with four objects:

Precise scientific research is carried out in **Morel’s Invention II**. Within a genetically deformed and decapitated body, electro stimulation is applied to nerves and blood vessels, while simultaneously the laboratory results of genetic research are presented on glass plates set on seven bodily extremities. The body is conserved in a glass incubator. So at least it appears to us.

**De rebus celestibus** is similarly located within the process of neurological research. A bronze head with sunken obscurities has just endured a demanding brain transplant. Circular glass plates set on metal handles are reminiscent of petrified or a magnifying glass. The nervous system and blood and lymph systems will perhaps be filled by material in the prepared discs.

**Meat - examination** is located under glass in special conditions, on view in front of the glass cabinet are samples of bodily fluids and experiments with them. But why?

The object **Hadrian’s memories** is partially surrounded by a glass wall. A baked, corpulent and mute male figure with glass applications on his legs is connected to some kind of ventilator.

Lujo Vodopivec is well-known for several times destroying his own work, transforming it, redefining it. **Morel’s Invention II** is a metamorphosis of **Morel’s Invention I**, whereby the insulation material is transformed into a shell of epoxy resin and given a completely different

context with new applications. In terms of motif, the object **Hadrian’s Memories** can be detected in reduced plaster variants in the work **Aquarium**. The metamorphosis of material was also key in the statue **Meat - Examination**, with is now realised in bronze.

All four objects are distinguished by characteristic form, since the sculptor already worked volumetrically simplified nudes, horses and pigs in the mid-seventies. Vital, tense form, tactile and full of sensuality, is still present in **Vodopivec’s** sculpture. An explicitly closed form is surrounded by glass cases which don’t just have the typical “museum” function of preventing the viewer from touching (with which we cannot simply ignore the fact that rarities are normally located within them) but are the external boundaries of the objects, skins, shells, essential for our perception. Applications of glass are the foci of light and our attention, at the same time as an optical and imaginary “frame”.

The sculptor here, too, plays with the duality of materials and objects. He combines bronze, which is classical sculptural material, with electro installation materials and glass applications, by which he again goes beyond the classical understanding of form. The perfection of execution is not unimportant in this.

Individual objects or “integral parts of the sculpture” (circular and rectangular glass with the corners missing, electro-installation materials, metal handles and glass showcases) are not essential as such, although their choice is considered. The relations between them are important; relations that create the totality of the sculpture. Of them all, the most important is that which establishes the “overall relation” for the viewer - thus a work of art. On this point, in this context one begins to talk of the core of the statue.

The statues, with their surface and form, function as bodies - which we want to touch. The entire scene is sunk in deep sleep, a drugged, perhaps even anaesthetised dream. Lujo Vodopivec is perhaps showing us a state, something not hidden but no-longer-present. The viewer is left to intuitive exploration of the essential problems of **Vodopivec’s** sculpture.

*Sandra Belšak*





Hadrijanovi spomini II. / Hadrian's memories II., 2006/7



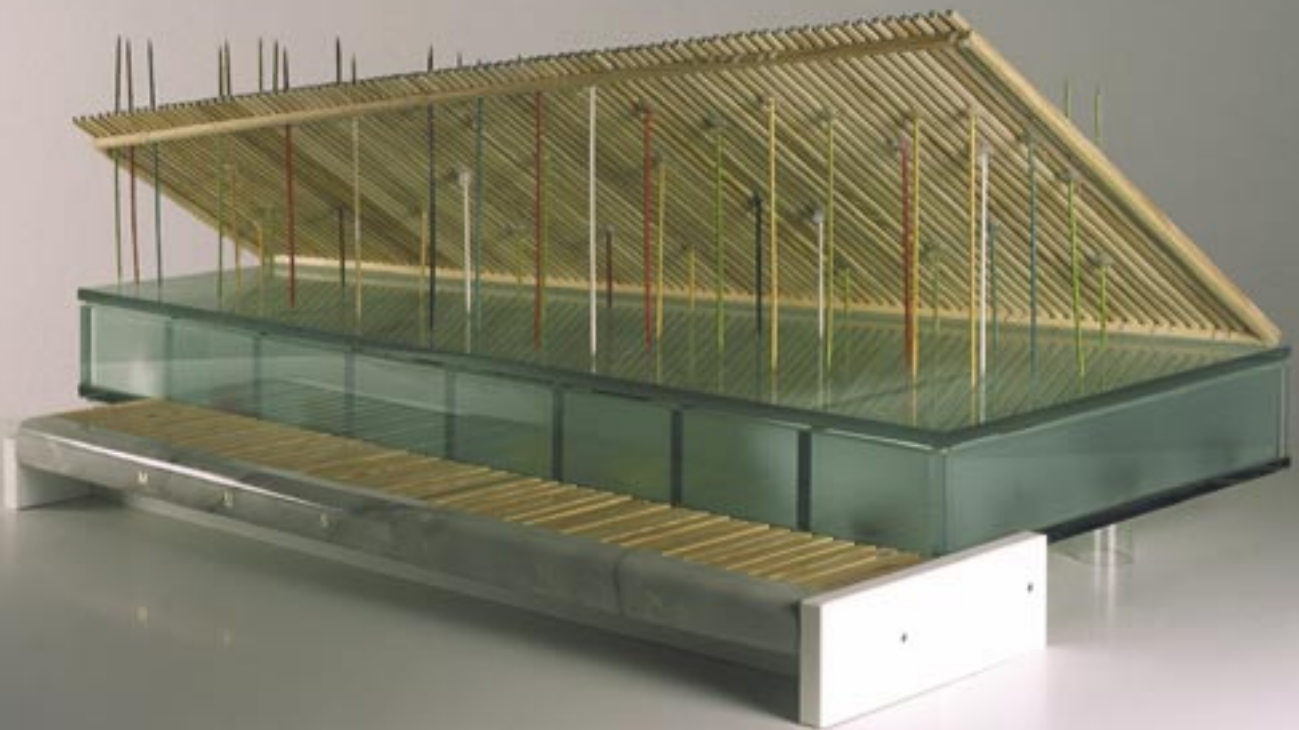
Tolmun / Pool, 2006/8



De rebus celestibus, 2007??



Morelov izum III. / Morel's invention III., 1999/2007





Časovna puščica / Time arrow, 1981/2007

**Lujo Vodopivec** (rojen 1951 v Ljubljani) je v letih 1970-74 študiral kiparstvo na Akademiji za likovno umetnost v Ljubljani pri profesorjih Zdenku Kalinu in Dragu Tršarju. Na isti akademiji je v letih 1974-76 opravil kiparsko specialko pri profesorju Dragu Tršarju. V letih 1979-80 je kot štipendist fundacije Barnett Newman študiral na New York Studio School v ZDA pri profesorjih W. Tuckerju in S. Geistu. Od leta 1984 poučuje kiparstvo na ALU v Ljubljani.

Leta 1986 je razstavljal na beneškem bienalu in leta 1994 na bienalu v Sao Paulu. Je dobitnik nagrade Zlata ptica (1976), nagrade Prešernovega sklada (1988) in Jakopičeve nagrade (1992). Njegova dela so zastopana v nacionalnih zbirkah. Živi in dela v Ljubljani.

**Lujo Vodopivec** (born in 1951 in Ljubljana) studied sculpture at the Academy of Fine Art in Ljubljana from 1970 -74. He continued specialisation in sculpture at the same academy under Professor Drago Tršar. From 1979-80, he studied at the New York Studio School in the USA as a Barnett Newman scholar, under Professors W. Tucker and S. Geist. Since 1984 he has taught sculpture at the Academy of Fine Art in Ljubljana.

In 1986 he exhibited at the Venice Biennale and in 1994 at the Biennale in Sao Paulo. He has received the Zlata ptica Award (1976), Prešeren Fund Award (1988) and Jakopič Award (1992). His work is represented in national collections.

He lives and works in Ljubljana.

*Tekst je objavljen z dovoljenjem Galerije Glesia iz Ljubljane.*

Izid kataloga sta omogočili:



CIP - Kataložni zapis o publikaciji  
Narodna in univerzitetna knjižnica, Ljubljana

730(4974):929Vodopivec L.

VODOPIVEC, Lujo

Lujo Vodopivec : Mestna galerija Nova Gorica, 9.-30. 5. 2008 / [uvodni esej Sandra Belšak ; prevod v angleščino Martin Cregeen ; fotografije reprodukcij Boris Gaberščik]. - Nova Gorica : Javni zavod Kulturni dom Nova Gorica, 2008

ISBN 978-961-92342-3-5

238668800