

1/200 Mini mundus Forma viva

Študentsko naselje Rožna dolina

Everything is written in stone. From first signs of life to the first traces of art on Earth. The stone preserves the evidence of time. I have been discovering forma viva in Rožna dolina for decades: from the first contacts I had as a student of SŠOF and later as a student of ALOU residing on campus in Rožna dolina.

1/200 is self-initiated 3D exhibition covering Forma viva on campus in Rožna dolina. Its purpose is to contribute as many new culturally significant objects to ScanTheWorld's ambitious online database (<https://www.myminifactory.com/scantheworld/>) as possible and share them with the world.

ScanTheWorld's online archives have indirectly influenced my understanding of sculpture. I have already downloaded many models from the archive and used them as a basis in my artistic practice, and some I have printed as they are. Because my knowledge of the works was lacking, I embarked on a long research journey of recent and ancient art, and as a result my knowledge is much richer today. At the same time, the research has left a mark on my artistic work; for example the series



Photo 1

Personalized objects (Photo 1) represents my body soaked with eternal European archetypes.

While observing the Forma viva in Rožna dolina today, I feel and see more. In particular, the desire to expand in my opinion the very high-quality ideas written in these stones, made by selected students of the



Photo 2

then Yugoslavian academies. The works are characterized by depoliticisation and a desire to integrate into the broader artistic cultural context. While the statue of Branko Koneski, first erected in the settlement in 1961, takes me to the age and mentality of the national liberation struggle, I do not recognize these contents in the works created within the 1971-75 sculpture symposium.

The works are contemporary, openly seeking connections with Mesopotamian and neo-Mesopotamian cultures and alluding to ancient content. They deal with archetypal and contemporary topics, and through the inclusion of personal stories they deliver multi-time content, reflected also by the titles of works: e.g. Birth of Energy, Lungs, Ants, the Duel, Incomprehensibility of walking, The wave, Mummies, the Trojan Horse.

At the same time, the works successfully introduce contemporary knowledge of visual art in a very homogeneous/uniform way, connected by the use of a single material - a highly prized stone *bihacit*, brought from Bosnia for that purpose. In my opinion, the use of *bihacit* – a type of sandstone - brings the statues even closer to the Neo-Mesopotamian *viniška* culture that was being discovered in Belgrade at that time. An example is the statue with the title *The tombstone*, reminiscent of an obelisk. It consists of different squares with symbols from different cultures and civilizations engraved into them.



Photo 3

I was particularly attracted to the statue *Abstraction* by Mile Jevtić. Particularly abstract is the title concealing the proverb *In dies meliora* – symbolized by the emblem of a pig's head. It refers to a man who is greedy and driven by success – he wants to be better and have more possessions every day.

Many times people appreciate the importance of things when they are already gone. Slowly the *Forma viva*, which is not a predominant sculptural form of the present day, is also receiving the attention it deserves, even more so as there are not so many sculptures parks in Ljubljana.

When I printed a diminutive replica of *Forma viva*, a series of small poetries appeared before of my eyes, expressed through the form



Photo 4

regardless of its small size and execution in plastic. Artists have proven on numerous occasions that there are no mediocre materials, only mediocre forms.

With this in mind, I invite you to the exhibition Capture the World in Cirkulacija2, where you can confirm the above statements about forma viva.

Forma viva was photographed and captured by a smartphone with limited resolution as my over ten years old computer was unable to process full resolution. I would therefore like to emphasize that capturing of forma viva was done using affordable equipment. The photos were reconstructed with free and open source Meshroom program (photo 5), which could hardly be better and more user friendly. Optimization, smoothing and cleaning of the objects were done in the open source Blender software (photo 6).

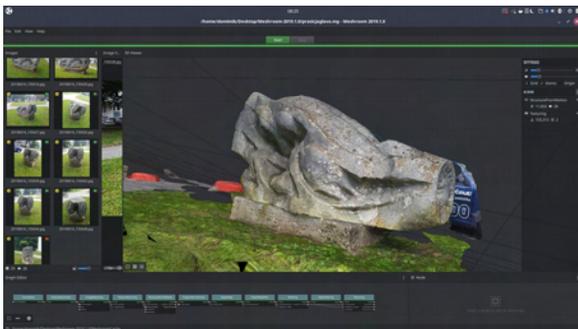


Photo 5

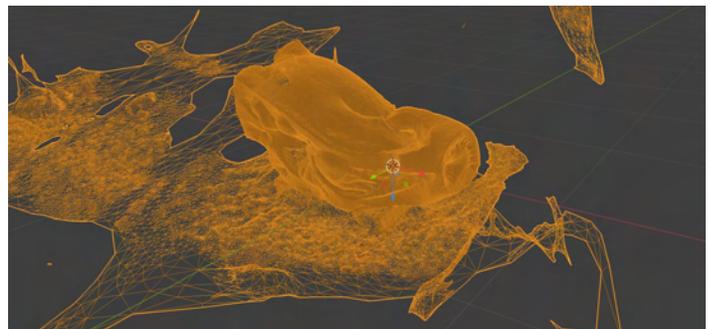


Photo 6

In 2018, a student initiative collected the data and did a lot of work for which I thank them - otherwise I would have to do it myself. Some of the data, mostly collected through oral tradition, is available in the Modern Gallery archive. They published their work here: http://www.stud-dom-lj.si/sites/www.stud-dom-lj.si/files/student_forma_viva_zbornik_2018_0.pdf

Special thanks to Tomaž Kolarič and the Archives of the Modern Gallery for helping with the search of data, and to Cirkulacija2, which offered the space for public presentation.