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Dva pogleda na skulpturo: kiparstvo Franca Soline med materialom in postopkom

Prostor si delimo s predmeti; nekateri so bili tu dolgo pred nami, na primer kamni, druge moramo šele izdelati, tretji so v nenehnem stanju spreminjanja, taka so drevesa. Kiparjev odtis v kamen ali les je trenutek v obliki tega predmeta. Gre za srečanje najdenega kamna s pogledom kiparja: oblika, ki jo kipar doda kamnu, je kot možnost v njem lahko že bila, izražena z njegovo posebno mehkobo, lomom površin, tokom reke, ki ga je zgladil v obris, različen z vseh pogledov. Morda je kiparjeva vizija spodbujena z gostoto kamna, njegovo prosojnostjo ali z vzorcem barvnih žil na površini. Biomorfne oblike ponavljajo naravne oblike. Gre za nasproten pristop ustvarjanju iz niča, ki si ga je človek v nekem obdobju pripisal in ki ga je vodilo v uničevanje vsega drugega. Včasih je pomembnejše vprašanje, kako obstoječe zavarovati, videti in nanj odgovoriti v obliki dialoga, ki kiparja vrača v svet narave.

Franc Solina za veliko svojih manjših skulptur uporablja prodnike vulkanskega nastanka, ki jih je v davnini prinesla Savinja s Smrekovškega pogorja. Nabral jih je na hmeljiščih v Savinjski dolini. Vse večje stvari pa izdeluje iz mehkejših materialov, bodisi iz kamna z Lesnega Brda, makedonskega sivca, oniksa itd. Solinova tehnika oblikovanja je t. i. neposredno rezbarjenje: iz kosa lesa ali kamna z odločnimi potezami odvzema material in se približuje obliki, ki si jo je zamislil. Pred tem ne izdeluje pripravljalnih modelov v kaki drugi tehniki. Lahko bi rekli, da je pomembnejši proces srečanja s kamnom, ko ga spreminja v obliko, kot pa načrtovanje same oblike, ki je samostojna in nepovezana z realizacijo v konkretni snovi. Neposrednost v ustvarjanju je ne nazadnje pogojena z električnimi orodji, ki so postopek obdelave kamna olajšala in pospešila ter ga s tem vrnila umetniku, ki lahko dela sam, v danem trenutku, brez množice asistentov, ki bi izvajali njegov načrt.

Slikarji in kiparji so z biomorfnimi oblikami človeka od nekdaj uvrščali med naravne stvari, najsi so portretirali telo ali psiho. Tudi Solinove skulpture zaznamuje abstraktni biomorfizem – so domačih in hkrati nerazumljivih oblik. Kipar v dialogu s kamnom lahko izdeluje povsem abstraktno obliko, ali pa se nameni izdelati izbrano figuro, npr. golobico. Opazovalec kipov je v drugačni poziciji, saj mora razbrati umetnikov namen in ga povezati z lastnim videnjem. Naslovi Solinovih skulptur posredujejo med figurativnim in abstrakcijo: na prvi pogled abstraktna oblika postane v trenutku prepoznavna, saj v njenem delu ugledamo predmet, ki ga imenuje naslov, spomin na izkušnjo s predmetom pa dopolni naše gledanje. Tako je npr. *Zob velikana* prepoznaven res samo v odlomu zoba, *Rog* je nenavadno širok, pa vendar je v delu njegove oblike jasno vidna prelomnica z obliko roga. *Noga velikana* je videti kot ogromen prst z zasekanim členkom v negativu. Vsi trije kipi so nastali kot povsem abstraktni, šele na koncu so se s pomočjo besednega dopolnila spremenili v prepoznavne oblike. V kipih *Metulj* in *Kačja glava* pomembno vlogo igra površina; pri prvem površinska obdelava kamna, ki daje dvodimenzionalni plošči krhkost metuljevih kril, pri drugem potek žil v kamnu, ki spominja na kačjo kožo. *Kamnita riba* je prodnik, živi v vodi, na nekaterih delih zglajen, drugod povsem neobdelan. Kipa *Kopalka* in *Ameba* sta si podobna in komplementarna, v vsakem od njiju prepoznamo oba. Še bolj abstraktni so kipi, ki uprizarjajo intimne človeške odnose in čustva, izražene z gostoto in prepletom oblik (*Ljubimca*, *Družina*, *Skrbi*). V treh študijah nastopa motiv oblaka: prvi *Oblak* je mehka oblika,

poveznjena čez geometrično, kakor sedijo oblaki na mestnih nebotičnikih, drugi *Oblak* je dinamična, z vseh strani različna oblika, oblak, ki ga žene veter, lahek in hiter. Tretji je grozeč, težek, s točo in nevihto. Figurativni so kipi *Račka* in *Bela golobica* (iz oniksa, ki je prosojen in delikaten kot perje) ter *Buča*. Večjih formatov so ženska telesa: *Torzo I* (deloma realističen in v delih nedokončan, kot so bili Michelangelovi, ter barvitih zglajenih površin kot pri Emily Young) in *Torzo II* (silhueten in ploskovit, spominja na oblike Thomasa Moorea in Hansa Arpa). Leseni *Totem I* je rudimentaren, izrezan z motorno žago in silovit v svojih potezah. Kamniti, beli *Totem III* pa pretanjen v mehkem poteku površine med konveksnim in konkavnim, tako da so luknje naravno umeščene vanj, postavljen v okolico pa odseva nasade hmelja. Še bolj je poudarjena odprtina v kipih *Okno* in *Veliko oko*, kjer pogled potuje v notranjost oblike, vstopi v kamen in izstopi v okolico za njim.

Umetnik ustvarja v toku zgodovine, v odnosu do starejših umetniških izjav išče in izdeluje svojo, pazljiv in občutljiv za izjave sočasnih avtorjev, ki soustvarjajo izraz svoje dobe. V kipih Franca Soline prepoznamo vplive njegovih najljubših kiparjev, to sta Barbara Hepworth in Isamu Noguchi, ter nekatera sovpadanja z iskanji sodobnikov, npr. Sibylle Pasche in različnih udeležencev bienalnega festivala kamnitih skulptur v Angliji z naslovom on form (v Asthall Manor blizu Oxforda), ki ga Solina spremlja poleg številnih drugih manifestacij in refleksij o kiparstvu ter širšem polju umetnosti.

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Oblike predmetov vidimo z očmi, še bolj se jim lahko približamo z dotikom. Pri tem nismo edini, oblike predmetov zaznavajo tudi stroji in skozi oči strojev lahko uzremo svet v današnji tehniški perspektivi. Kipar in arhitekt se ne zanašata več samo na svoje telesne čute, ampak konstrukcijo oblike prepustita tudi formaliziranim postopkom, algoritmom, ki so, tako kot mi, mnoge obstoječe oblike prebrali in se naučili narediti naslednjo podobno, najsi je to oblika tekoče vode ali pa struktura pajkove mreže.

S Francem Solino se kot novomedijska umetnika poznava že od leta 2000, najprej kot profesor in študentka na magistrskem študiju videa in novih medijev na Akademiji za likovno umetnost in oblikovanje v Ljubljani, kmalu za tem kot člana Društva za povezovanje umetnosti in znanosti ArtNetLab[1]. Srečujeva se kot razstavljavca na mnogih festivalih novomedijske umetnosti in skupinskih razstavah, skupaj pa sva pripravila tudi samostojno razstavo *Podatkovne skulpture* [31]. Solina je v svet umetnosti vstopil leta 1995, ko je sodeloval s Srečom Draganom in Zvezo društev slovenskih likovnih umetnikov pri projektih prve slovenske virtualne galerije na spletu [2] ter številnih pionirskih projektih [1], ki so v umetnost praviloma vključevali računalniški vid [7], osrednje področje Solinovega znanstvenoraziskovalnega dela. Leta 2002 je s sodelavci iz svojega laboratorija predstavil svojo prvo novomedijsko interaktivno instalacijo *15 sekund slave* [15, 16, 17, 18, 19, 27], ki jo je leta 2003 predstavil tudi na svoji prvi samostojni razstavi v Galeriji spomeniškovarstvenega centra v Ljubljani [20, 24], od takrat redno ustvarja in razstavlja novomedijska umetniška dela [21, 22, 23, 26, 28, 29, 31, 33, 34, 35, 36], o katerih objavlja tudi znanstvene članke [4, 5, 6, 7, 8, 12, 14], saj gre za raziskave na področju povezovanja umetnosti in znanosti [3]. Posveča se raziskavam slikovne in video anamorfoze [5, 14], prenosom slikarskega stila s pomočjo nevronskih mrež [13] ter ohranjanju novomedijskih umetniških del kot sodobne kulturne dediščine [10, 11]. Od leta 2012 se posveča tudi klasičnemu kiparstvu, obiskuje kiparske delavnice pod mentorstvom Alenke Vidrgar [25, 30] in Dragice Čadež [32], svoje kipe pa prek

računalniškega vida vključuje v interaktivne instalacije. Franc Solina je doktoriral v Združenih državah Amerike na Univerzi Pensilvanije leta 1987 in je eden zgodnjih raziskovalcev računalniškega vida, ki so iz tujine prinašali vizionarske ideje in že na samem začetku razumeli, da bo računalnik postal umetnik-ustvarjalec – ideja, ki jo še danes marsikdo težko sprejme, čeprav vsi vemo, da so družbena omrežja preplavljena s podobami, ki jih izdelujejo in izbirajo algoritmi.

Osrednji projekt tokratne razstave v Galeriji Društva likovnih umetnikov Ljubljana je *Svetlobni vodnjak*, večdelna novomedijska instalacija, v kateri nastopajo kamniti kipi in algoritmi računalniškega vida v dveh različnih postavitvah [12]. Kipa *Sonce* in *Galaksija* delujeta kot različni obliki površja, ki ju v realnem času razbira senzor v napravi Kinect, na podlagi te informacije o naklonu površin algoritem simulira gibanje delcev, ki je podobno tekoči vodi, in ga v realnem času projicira na površino kipov. Obiskovalec lahko seže v tok delcev na projekciji in ga spremeni, sam postane površina, po kateri se pretakajo delci. Instalacija je metafora vode na kamnu, s katero se je ukvarjal tudi Isamu Noguchi v postavitvi skulpture *Water Stone* (1986, v Metropolitanskem muzeju v New Yorku). Solinova instalacija – kot pove tudi naslov *Galaksija* – je vpeta v še en imaginarij, in sicer zvezd na nebu, ki tudi potujejo … z nebesnimi sferami in s premikom naše glave, ko se nam zvrti ob zrenju v globino zvezdnatega neba. Projekcija dinamičnih svetlobnih delcev je nenazadnje način, kako animirati in narediti vidno samo meritev naprave Kinect,[2] ki s podobnimi, vendar očem nevidnimi infrardečimi delci zaznava globino in s tem obliko površja. Gre torej za metaforo tehno pogleda, celo taktilnega pogleda stroja.

Drugi novomedijski objekt, *Kaj je res?*, ki je prvič predstavljen na tokratni razstavi, temelji na izračunavanju anamorfoze video podobe [14]. Zatem ko Kinect prebere površino kipa, algoritem izračuna ustrezno popačenje video podobe, da se v projekciji prilega neravni površini kipa. Tudi ta algoritem je bil razvit v Solinovem Laboratoriju za računalniški vid na fakulteti. Tokrat video podobo gledamo skozi dve odprtini v kipu, dogajanje na videu se torej preseli v notranjost kamna. Na razsekani površini večje odprtine na stranski ploskvi vidimo anamorfično podobo, šele ob pogledu skozi manjšo odprtino na zgornji ploskvi podobo uzremo pravilno. Gledalec je vključen v interakcijo s kipom in s pogledom, postavljen v pozicijo gledanja skozi ključavnico, v trenutek pričakovanja in presenečenja, nenazadnje tudi nad vsebino videa.

Obe instalaciji vključujeta kamnito skulpturo in projekcijo svetlobe, ki je modulirana v odnosu do površine kipa in zaradi tega z njo spojena na funkcionalen način, čeprav v nenehnem gibanju. Hkrati projekcija pomeni novo plast na površini realnega predmeta, ki sega v vmesno področje kontinuuma med realnim in virtualnim. Lahko bi rekli, da je kip algoritemsko obogaten, da gre za vrsto obogatene resničnosti, ki se ne prikazuje na ploskem ekranu npr. pametnega telefona kot v primeru filtrov na video sebkih, pač pa neposredno na površini predmeta.

V instalacijah z računalniškim vidom se gledalec znajde v poziciji komunikacijskega vozlišča, v zanki videa zaprtega krogotoka. V podobo aktivno posega, vendar ni njen edini akter, ampak je postavljen v okolje, ki ga določa tehnologija. Ne gre za odsev v ogledalu, ki podobo gledalcu vrača na nefunkcionalen način, namenjeno zgolj opazovanju, pač pa za interakcijo, v kateri človek tehnologiji lahko poda roko, kot je ugotavljal Paul Ryan (video podoba se namreč ne obrne levo-desno, kot naredi ogledalo)[3]. Umetnik, ki je računalničar in kipar [9], razume sodelovanje med človekom in strojem, ve, da njegovih kipov ne gleda samo človek, ampak so tudi kipi lahko deli dinamičnega in interaktivnega okolja, drobec v procesu učenja umetne inteligence, in na koncu te manipulacije ponovno predstavljeni ljubitelju umetnosti.

Narvika Bovcon

Two Views on Sculpture: The Sculpture of Franc Solina between Material and Process

We share our space with objects, some have been here long before us, such as stones, others we have yet to make, others still, are in a constant state of change, like trees. A sculptor's imprint in stone or wood is a moment in the form of this object. It is an encounter between the found stone and the gaze of the sculptor: the form that the sculptor adds to the stone may have already existed in it before, it is expressed by its special softness, the break of the surfaces, the flow of the river smoothed into an outline that differs from all the gazes. Perhaps the sculptor's vision is stimulated by the density of the stone, its transparency, or by the pattern of the coloured veins on the surface. Biomorphic forms repeat natural forms. It is the opposite approach to creating from nothing, which man ascribed to himself at some point, and which has led him to destroy everything else. Sometimes the more pertinent question is how to protect, see and respond to the existing in the form of a dialogue that takes the sculptor back to the world of nature.

Franc Solina uses pebble stones of volcanic origin for many of his small-scale sculptures, which were brought by the Savinja River from the Smrekovec Mountain Range in ancient times, and he has gathered in the hop fields of the Savinja Valley. He makes all his bigger pieces from softer materials, either Lesno Brdo stone, Macedonian Sivec marble, onyx, etc. Solina's sculpting technique is what we call direct carving: he takes material away from a piece of wood or stone with decisive strokes to approach the form of his idea. He does not make preparatory models in any other technique before that. One could say that the process of the encounter with the stone, as he changes it into a form, is more important than planning the form itself, which is independent and unrelated to the execution in the material itself. After all, the immediacy of creating relies on the power tools that have made the process of working in stone easier and faster, thus giving something back to the artist, who can work alone, at any given moment, without a multitude of assistants to carry out his plan.

Because of his biomorphic forms, man has always been classed as a natural thing by painters and sculptors, regardless of whether they portrayed the body or the psyche. Solina's sculptures are also marked by abstract biomorphism – as they are both of recognised and incomprehensible forms. In dialogue with stone, the sculptor can create a completely abstract form or sets his intent on creating a particular figure, e.g. a dove. A different position is imposed on the viewer of the sculptures, who must understand the artist's purpose and connect it with his own vision. The titles of Solina's sculptures mediate between the figurative and the abstract: an initially seemingly abstract form becomes instantly recognisable, as we see an object in his work labelled by a title, whereas the memory of the experience with the object complements what we see. So, for instance, *The Tooth of the Giant* can be recognised only by the broken tooth, *Horn* is unusually wide, yet a shape of its part clearly displays the fault line in the shape of a horn, *The Foot of the Giant* looks like a negative of a giant toe with a chopped joint. All three sculptures were created as completely abstract. They were only transformed into recognisable forms with the addition of words at the end. The surface plays an important role in the sculptures *Butterfly* and *Snake's Head*. In the first, by the way the stone surface has been treated, which gives the two-dimensional slab the fragility of butterfly wings, and in the second, by the way the course of the veins in the stone resembles snakeskin. *Stone Fish* is

a pebble stone that lives in water, smoothed in some parts, completely untreated in others. The sculptures *Bather* and *Amoeba* are similar and complementary, we recognise both aspects in each of them. Even more abstract are the sculptures that portray intimate human relations and emotions, expressed through the density and interweaving of forms (*Lovers*, *Family*, *Worries*). The cloud motif appears in three studies: the first *Cloud* is a soft shape like clouds sitting on city skyscrapers, the second one is a dynamic form, different on all sides, a cloud driven by the wind, light and fast. The third one is threatening, heavy, with hail and storm. *Duck* and *White Dove* (made of onyx, which is translucent and delicate like feathers), as well as *Pumpkin*, are figurative sculptures. Female bodies come in larger formats, *Torso I* (partly realistic and in parts unfinished like Michelangelo's works, and of colourfully smoothed surfaces like Emily Young's) and *Torso II* (silhouetted and flat, reminiscent of the forms of Thomas Moore and Hans Arp). The wooden *Totem I* is rudimentary, carved with a chainsaw and powerful in its strokes. The white *Totem III* made out of stone is refined in the soft course of the surface between the convex and the concave with holes naturally positioned in it. Installed into the environment, it reflects the hop plantations. The opening is even further pronounced in the sculptures *Window* and *Great Eye*, where the gaze travels into the interior of the form, enters the stone and exits into the surroundings behind it.

The artist creates in the course of history, he seeks and produces his own statements in a relationship with older artistic statements, attentive and sensitive to those of contemporary authors, who are co-creating the expression of their time. The influences of his favourite sculptors can also be recognised in the sculptures of Franc Solina, like Barbara Hepworth and Isamu Noguchi, as well as certain affinities with the quests of our contemporaries, e.g. Sibylle Pasche and the various participants in the *on form* biennial festival of stone sculpture in England (Asthall Manor, Oxfordshire), which Solina follows along with many other manifestations and reflections on sculpture and the wider field of art.

We see the forms of objects with our eyes and can get even closer to them through touch. We are not isolated in this aspect, the forms of objects are also perceived by machines, and we are able to see the world in today's technical perspective through the eyes of machines. Sculptors and architects no longer rely only on their bodily senses, but also leave the construction of the form to formalised processes, algorithms – which, like us, have read the many existing forms and have learned to make other similar ones, be it the form of running water or the structure of a cobweb.

Franc Solina and I have known each other as new media artists since 2000, first as professor and student on the Master's degree in Video and New Media at the Academy of Fine Arts and Design in Ljubljana, and soon after, as members of the ArtNetLab Society for Connecting Art and Science.[1] We continue to meet as exhibiting artists at many festivals of new media art and group exhibitions, and have also prepared the solo exhibition *Data Sculptures* [31] together. Solina entered the world of art in 1995 when he collaborated with Srečo Dragan and the Association of Slovenian Fine Artists Societies on the projects of the first Slovenian virtual online gallery [2] and numerous pioneering projects [1], which generally included computer vision in art [7], the central area of Solina's scientific research work. In 2002, he presented his first new media interactive installation, *15 Seconds of Fame* [15, 16, 17, 18, 19, 27] together with colleagues from his laboratory, which was also presented in 2003 at his first solo exhibition in the Gallery of the Monument Protection Centre in Ljubljana [20, 24]. Since then, he has been regularly making and exhibiting new media artworks [21, 22, 23, 26, 28, 29, 31, 33, 34, 35, 36], about which he also publishes scientific papers [4, 5, 6, 7, 8, 12, 14], since his research pertains to the field of connecting art and science [3]. His research is concerned with image and

video anamorphosis [5, 14], the transfer of styles of painting with the aid of neural networks [13] and the preservation of new media artworks as contemporary cultural heritage [10, 11]. Since 2012, he has also dedicated his attention to classical sculpture, attending sculpture workshops under the mentorship of Alenka Vidrgar [25, 30] and Dragica Čadež [32], and incorporating his sculptures into interactive installations through computer vision. Franc Solina received his PhD from the University of Pennsylvania in the United States in 1987 and is one of the early researchers of computer vision who were the harbingers of visionary ideas from abroad and understood right from the start that the computer would become an artist-creator – an idea that many still find hard to accept today, even though we all know that the social networks are flooded with images produced and chosen by algorithms.

The Light Fountain is the main project of the present exhibition in the Gallery of the Ljubljana Society of Fine Artists, which is a multi-part new media installation featuring stone sculptures and computer vision algorithms in two different set-ups [12]. The sculptures *The Sun* and *The Galaxy* act as different forms of surface that are deciphered in real-time by a sensor in a Kinect device. Based on this surface tilt information, the algorithm simulates the motion of particles similar to running water and projects it onto the surface of the sculptures in real-time. The visitor can reach into the flow of particles on the projection and change it, himself becoming the surface through which the particles flow. The installation is a metaphor for water on stone, as in Isamu Noguchi's sculpture *Water Stone* (1986, at the Metropolitan Museum of Art in New York). Solina's installation – as the title also suggests – is embedded in another imaginarium, namely the stars in the sky, which also travel … with the celestial spheres and with the movement of our heads, as we become dizzy from gazing into the depths of the starry sky. The projection of dynamic light particles is, after all, a way to animate and make visible the actual measurement of the Kinect device,[2] which perceives the depth and hence the shape of the surface with similar but invisible infrared particles. It is, therefore, a metaphor of the techno vision, even tactile vision, of the machine.

Another new media object, *What is true?*, presented in this show for the first time, is based on the calculation of the anamorphosis of the video image [14]. After Kinect reads the surface of the sculpture, the algorithm calculates the corresponding distortion of the video image to fit the uneven surface of the sculpture in the projection. This algorithm was also developed in Solina's Computer Vision Laboratory at the faculty. This time, the video image is viewed through two openings in the sculpture, so the events in the video are transferred into the interior of the stone. We see an anamorphic image on the dissected surface of the larger opening on the side surface plane, and we only perceive the image correctly when we look through the smaller opening on the upper surface plane. The viewer is involved in the interaction with the sculpture and with the gaze, placed in the position of looking through the keyhole, in the moment of expectation and surprise, not least over the content of the video.

Both installations include a stone sculpture and a projection of light, which is modulated in relation to the surface of the sculpture and therefore connected to it in a functional way, albeit in constant motion. At the same time, the projection signifies a new layer on the surface of the actual object, which extends into the intermediate area of the continuum between the real and the virtual. One could say that the sculpture has been augmented by the algorithm, that it is a type of augmented reality, not displayed on a flat-screen of a smartphone for instance, as in the case of filters on video selfies, but directly on the surface of the object.

In installations with computer vision, the viewer finds himself in the position of a communication node, in a closed-circuit video loop. He actively intervenes in the image but is not its only protagonist, rather, he is placed into an environment determined by technology. This is not a reflection in a mirror that returns the image to the viewer in a non-functional way intended only for observation, but an interaction in which man can lend a hand to technology, as Paul Ryan noted (the video image does not turn left-right like a mirror does)[3]. The artist, who is a computer scientist and a sculptor [9], understands the collaboration between man and machine, knows that his sculptures are not only seen by man, but that sculptures can also be part of a dynamic and interactive environment, a fragment in the process of teaching artificial intelligence, and can be presented again to the art lover at the end of this manipulation.

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[2] S pomočjo infrardeče kamere so Kinectove meritve postale protagonisti fotografij Audrey Penven in številnih drugih umetniških projektov. / Using an infrared camera, Kinect's measurements have become the protagonists of Audrey Penven's photographs as well as numerous other art projects.

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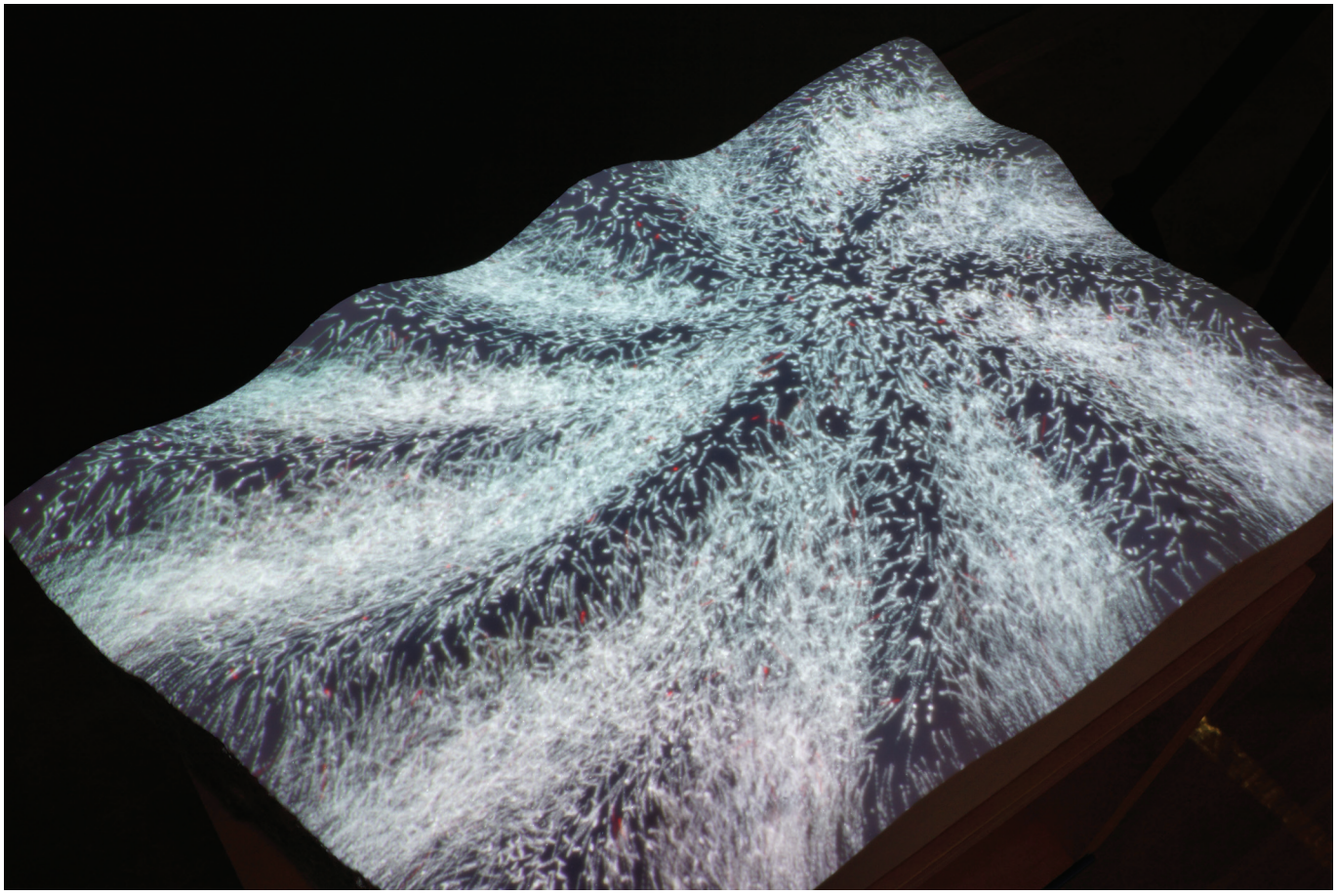
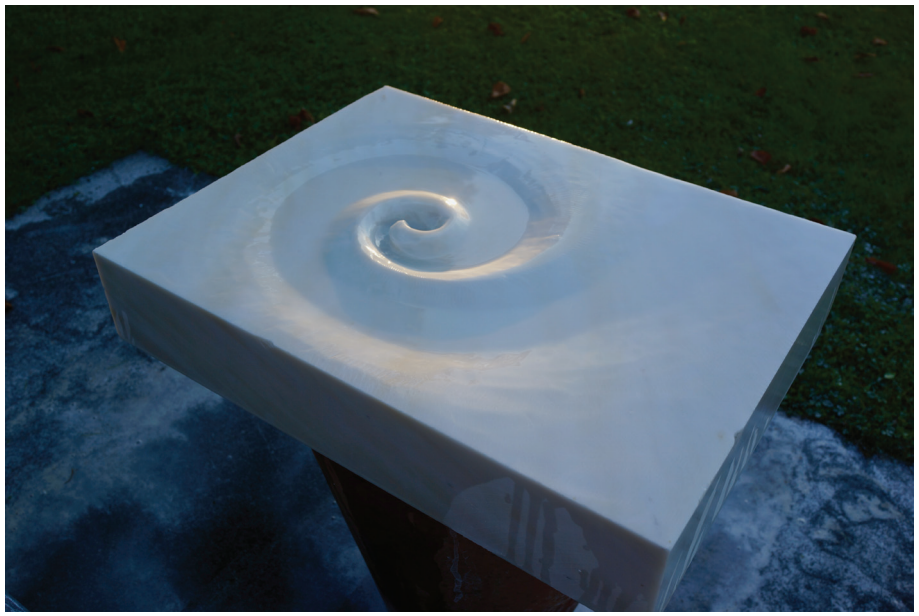
Kaj je res? / What is true?, 2020, 36 x 26 x 41 cm, sivec / Sivec marble

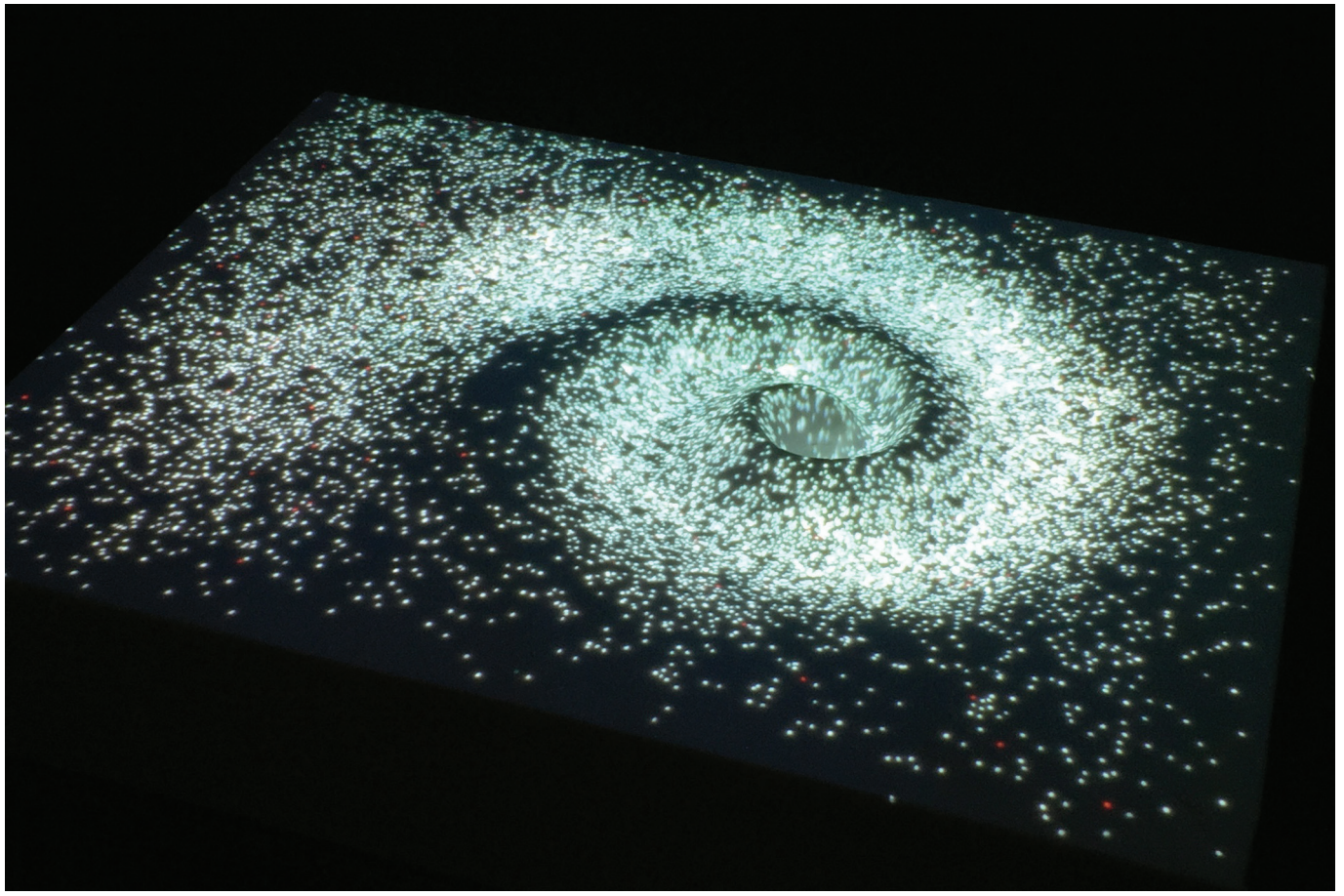


Sonce / The Sun, 2015,
serija *Svetlobni vodnjak /*
The Light Fountain series,
63 x 40 x 12 cm,
sivec / Sivec marble



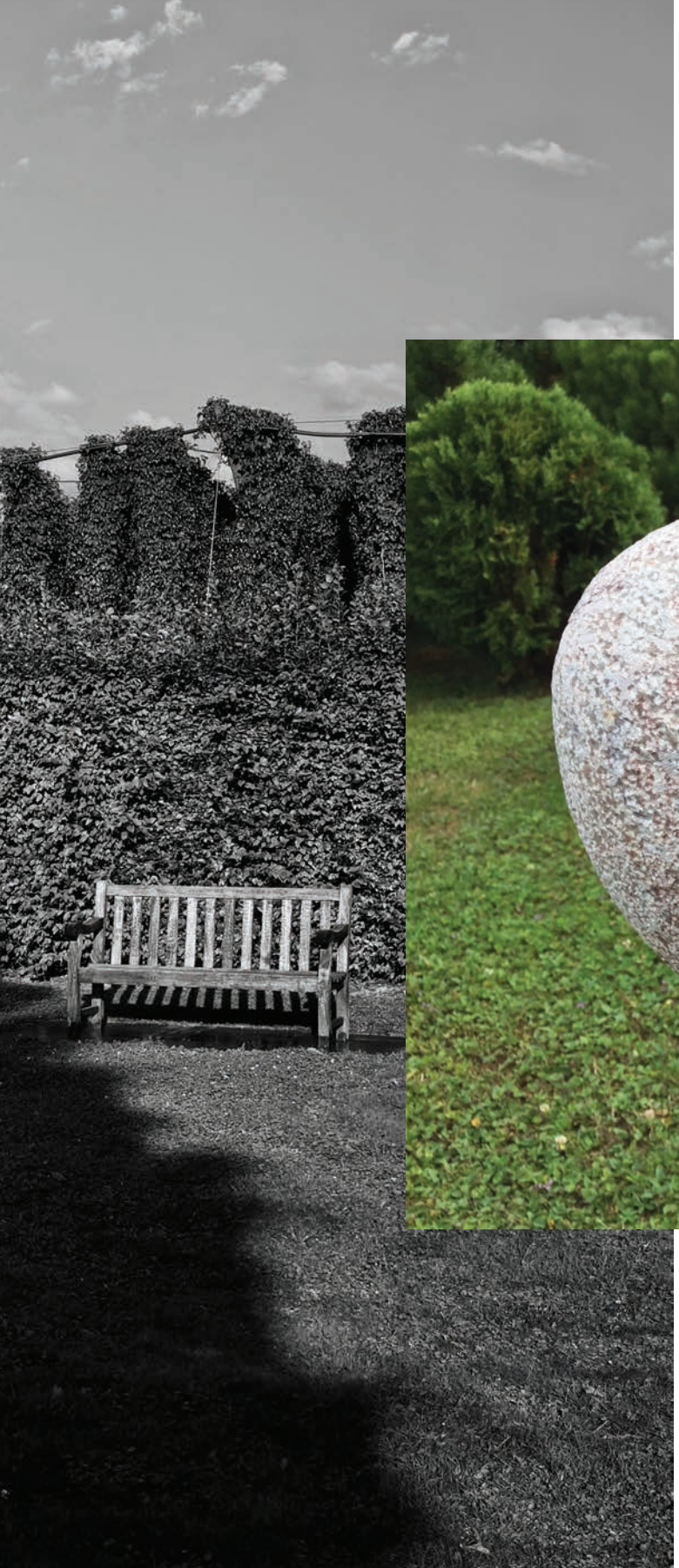


Galaksija / The Galaxy, 2017,
serija *Svetlobni vodnjak /*
The Light Fountain series,
58 x 44 x 12 cm,
sivec / Sivec marble





Veliko oko / Great Eye, 2020,
132 x 21 x 61 cm, carrara statuario





Okno / Window, 2017,
42 x 20 x 24 cm,
apnenec Lesno Brdo /
limestone Lesno Brdo









Oblak I / Cloud I, 2017,
38 x 24 x 27 cm,
apnenec Lesno Brdo /
limestone Lesno Brdo







Oligocenski tufski brečasti peščenjak s sploščenimi odlomki plovca in andezita. Piroklastična kamnina je po izvoru vulkanska, saj njeni sestavni deli izhajajo iz izlivnih in eksplozivnih vulkanskih izbruhov, po nastanku pa sedimentna, saj je nastala s procesom usedanja. /
Oligocene tuffaceous breciia sandstone with fragments of pumice and andesite. Piroclastic rock is volcanic by origin, as it's constituents originate in effusive and explosive volcanic eruptions, and sedimentary by the process of formation, as was formed by the process of sedimentation.



Kamnita riba / *Stone Fish*, 2020, 29 x 12 x 9 cm, prodnik / pebble



Račka / Duck,
2019,
21 x 6 x 14 cm
oniks / onyx



Bela golobica /
White Dove,
2020,
25 x 6 x 14 cm,
oniks / onyx



Zob velikana / The Tooth of the Giant, 2018, 27 x 11 x 54 cm, oniks / onyx



Oblak II / Cloud II, 2018, 45 x 32 x 19 cm, apnenec Lesno Brdo / limestone Lesno Brdo

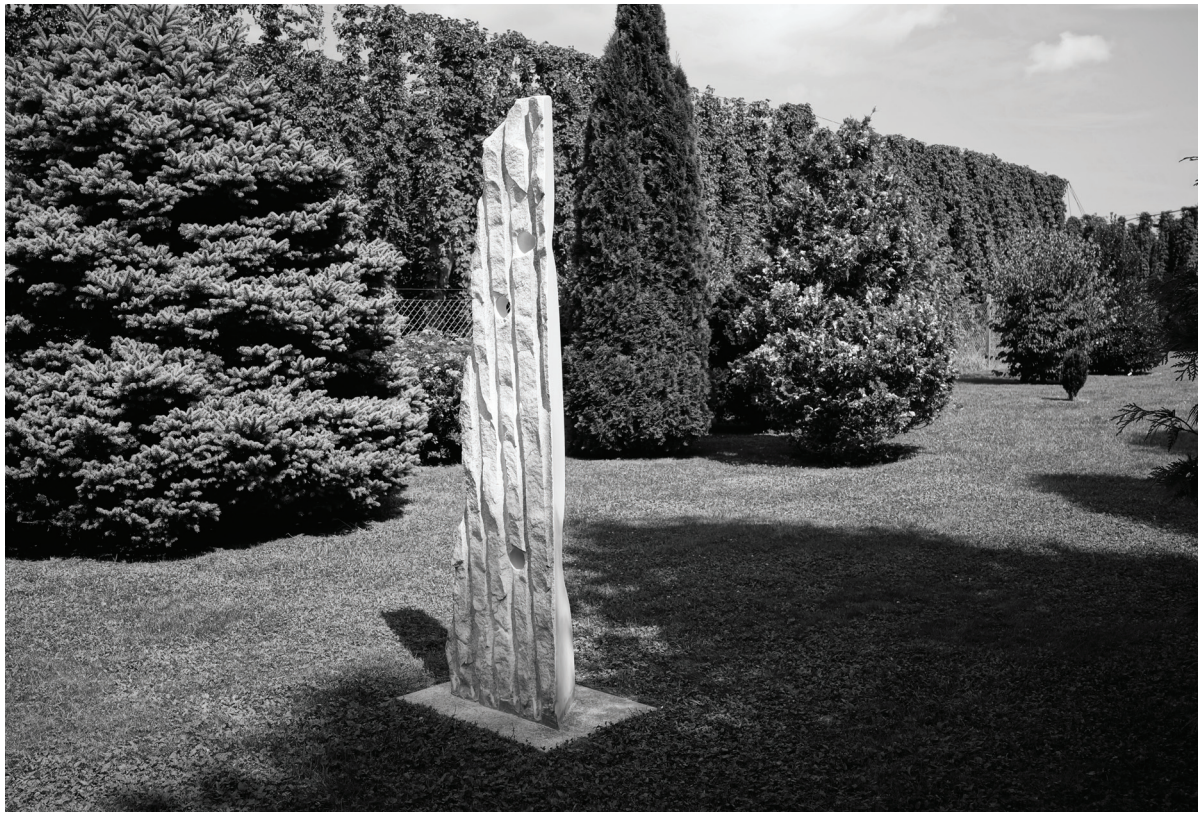


Buča / *Pumpkin*, 2012, 34 x 35 x 30 cm, apnenec Lesno Brdo / limestone Lesno Brdo









Totem III, 2019, 51 x 25 x 190 cm, sivec / Sivec marble



Rog / Horn, 2018, 28 x 13 x 16 cm, prodnik / pebble

Plastnati kristaloklastični tufski konglomeratni peščenjak tvorijo delno zaobljeni odlomki kristalčkov rogovače, plagioklazov in skupkov hidrotermalnega kremena v drobnozrnatem tufskem peščenjaku. Kamnino tvori drobnozrnati presedimentirani vulkanski pepel nastal z eksplozijskim vulkanskim delovanjem v času zgornjega oligocena in spodnjega miocena na območju današnjega Smrekovca. /
Beded crystalloclastic tuffaceous conglomeratic sandstone is composed by partly rounded fragments of crystally of hornblende, plagioclases and agglomerates of hydrothermal quartz within fine-grained tuffaceous sandstone. Rock is formed from resedimented volcanic ash originated with explosive volcanic activity in the time of Upper Oligocene and Lower Miocene in the area of nowadays Mt. Smrekovec.



Kačja glava / Snake's Head, 2016, 34 x 28 x 17 cm, apnenec Lesno Brdo / limestone Lesno Brdo





Dva ureza / *Two Cuts*, 2017, 25 x 15 x 10 cm, prodnik / pebble



Oligocenski kristaloklastični tufski peščenjak je nastal z usedanjem in cementacijo drobnozrnatega vulkanskega pepela z odlomki belih kristalčkov Na-Ca plagioklazov sproščenih iz lave v eksplozijskih erupcijah smrekovškega vulkanizma. /
Oligocene crystallo-clastic tuffaceous sandstone was formed with the sedimentation and cementation of fine-grained volcanic air-fall ash with fragments of Na-Ca plagioclases liberated from lava in explosive eruptions of Smrekovec volcanism.



Skrbi / Worries, 2013, 43 x 33 x 30, apnenec Lesno Brdo / limestone Lesno Brdo



Metulj / Butterfly, 2015, 53 x 40 x 19 cm, apnenec Lesno Brdo / limestone Lesno Brdo



Ljubimca / Lovers, 2014, 53 x 35 x 37 cm, apnenec Lesno Brdo / limestone Lesno Brdo



Noga velikana / *The Foot of the Giant*, 2017, 38 x 16 x 11 cm, prodnik / pebble

Oligocenska vulkanska kamnina - predornina, andezit, z belimi vtrošniki Na-Ca plagioklazov in redkimi črnimi rogovačami v zeleni kloritizirani steklasti do mikrokristalni osnovi, nastala v času izlivnega delovanja smrekovškega vulkanizma s sledovi tečenja lave. /
Oligocene volcanic – effusive rock, andesite, with white phenocrysts of Na-Ca plagoclases and rare black hornblende within green chloritised glassy to microcrystal groundmass with traces of fluid lava flowing, formed in the time of effusive activity of the Smrekovec volcanism.



Goli polž / Naked Snail, 2020, 24 x 13 x 13 cm, prodnik / pebble



Srednjepermski grödenski karbonatno kremenov prodnati peščenjak z rahlo rdečo hematitno pigmentacijo veziva. Nastal je z usedanjem v aridni klimi superkontinenta Pangeae tik pred njenim razpadom na več geotektonskih plošč, ki je povzročil eno največjih izumiranj v zgodovini življenja na Zemlji. /
Middle Permian carbonate quartz pebbly sandstone with the slightly red – hematitic pigmented cement. It was formed by sedimentation in the arid climate of the supercontinent Pangea just before it's fragmentation into several geotectonic plates, which has caused one of the largest extinction event in the history of life on the Earth.



Družina / *Family*, 2014, 30 x 17 x 14 cm, prodnik / pebble

Oligocenski brečasti tufski peščenjak, nastal z usedanjem in cementacijo produktov eksplozijske dejavnosti smrekovškega vulkanizma – vulkanskega pepela in drobcev andezita, vulkanske predornine, z odlomki belih kristalčkov Na-Ca plagioklazov in odlomkov črnih rogovač in ostrorobih drobcev vulkanskega stekla, katerih vir so bile eksplozijske erupcije takratnega območja vulkana Smrekovec. Tanke bele kalcitne žilice so zapolnitev najmlajših tektonskih razpok. / Oligocene tuffaceous breccia sandstone, formed by sedimentation and cementation of products of explosive volcanic activity of Smrekovec volcano – volcanic ash and fragmnents of andesite, volcanic effusive rock, with broken crystals of white Na-Ca plagiclases and black hornblende and shards of volcanic glass originated in explosive eruptions of Smrekovec volcano at the time. Tiny white calcitic veins are latest infill of tectonic fractures.



Žepni odlagalnik / *Taschenleerer*, 2016, 34 x 21 x 13 cm, apnenec Lesno Brdo / limestone Lesno Brdo



Kopalka / Bather, 2015, 27 x 23 x 14 cm, apnenec Lesno Brdo / limestone Lesno Brdo



Ameba / *Amoeba*, 2015, 25 x 19 x 19 cm, prodnik / pebble



Srednjepermski grödenski karbonatno kremenov prodnati peščenjak z rdečo - hematitno pigmentacijo veziva. Te kamnine pripadajo tektonski enoti Južne Karavanke v zgornjem toku Savinje, ki se nahajajo vse od Matkovega kota na zahodu do pod Smrekovca in proti vzhodu v Paški Kozjak. /
Middle Permian carbonate quartz pebbly sandstone with the red – hematitic pigmented cement. This type of rocks belong to the tectonic unit of Southern Karavanke in the upper part of the Savinja river flow, which are found from the area of Matkov kot on the west to the foothills of Smrekovec and further to the east into the area of Paški Kozjak.





Oblak III / Cloud III,
2019,
28 x 15 x 26 cm,
apnenec Lesno Brdo /
limestone Lesno Brdo



Dafne / Daphne,
2018,
35 x 26 x 179 cm,
češnja / cherry



Totem II, 2016,
31 x 31 x 127 cm,
lipa / linden



Totem I, 2015,
42 x 29 x 123 cm,
lipa / linden



Torzo I / *Torso I*,
2016,
28 x 21 x 69 cm,
apnenec Lesno Brdo /
limestone Lesno Brdo



Torzo II / Torso II,
2016,
30 x 23 x 78 cm,
Lipica fiorito



Življenjepis

Franc Solina (1955, Celje) je leta 1974 maturiral na oddelku intenzivne matematike Gimnazije Bežigrad. Na Univerzi v Ljubljani je diplomiral in magistriral iz elektrotehnike. Leta 1987 je doktoriral iz računalništva na Univerzi Pensilvanije v Filadelfiji. Leta 1988 je začel predavati računalniške predmete na Univerzi v Ljubljani, leta 1991 pa je ustanovil Laboratorij za računalniški vid, ki še danes deluje na Fakulteti za računalništvo in informatiko (FRI). Kot dekan je FRI vodil med leti 2006 in 2010. Od leta 2012 predava tudi na magistrskem študiju Video in novi mediji na Akademiji za likovno umetnost in oblikovanje.

Z novomedijsko umetnostjo se je začel ukvarjati leta 1995, ko je sodeloval s prof. Srečom Draganom pri produkciji interaktivnih umetniških instalacij. Skrbel je za tehnično plat številnih Draganovih umetniških projektov, hkrati pa je začel razvijati tudi svoje lastne umetniške ideje. Njegovo prvo odmevno delo je bila instalacija *15 sekund slave*, ki je bila prvič razstavljena na *Mednarodnem festivalu računalniške umetnosti* v Mariboru leta 2002. Sledile so še druge interaktivne instalacije: *Virtualno smučanje*, *Veliki brat te gleda*, *Empatija* idr., ki so bile razstavljene v galerijah ali na festivalih, kot sta *Festival novomedijske kulture Speculum Artium* v Trbovljah in *Svetlobna gverila* v Ljubljani.

Pred desetimi leti se je Solina začel udeleževati kiparskih delavnic v kamnu pod mentorstvom akademske kiparke Alenke Vidrgar in v lesu pod mentorstvom akademske kiparke Dragice Čadež Lapajne. Zanimati ga je začelo, kako bi lahko klasična kiparska dela nadgradil z računalniško tehnologijo. Dve njegovi virtualno obogateni skulpturi iz serije *Svetlobni vodnjak* (*Sonce* in *Galaksija*) sta bili izbrani za letno razstavo *Salon ZDSLU 2017*. S pomočjo globinskega senzorja (Microsoft Kinect), računalniške simulacije vodnih kapljic in video projekcije, kamnite skulpture postanejo interaktivne in dinamične umetniške kompozicije.

Biography

Franc Solina was born on 31 July 1955 in Celje. After completing his grammar school studies at Gimnazija Bežigrad, he graduated with BSc and MSc degrees in Electrical Engineering from the University of Ljubljana. In 1987, he received his PhD in Computer and Information Science from the University of Pennsylvania, Philadelphia. He started teaching Computer Science at the University of Ljubljana in 1988. In 1991, Solina founded the Computer Vision Laboratory at the Faculty of Computer and Information Science, which still performs research in computer vision and human-computer interfaces. He served as the Dean of the Faculty of Computer and Information Science from 2006 to 2010. Since 2012, Solina also teaches on the Video and New Media master's programme at the Academy of Fine Arts and Design in Ljubljana.

Solina's involvement in new media art goes back to 1995 when he embarked upon a collaboration with Srečo Dragan in the production of interactive art installations. As he provided numerous technical solutions for Dragan's art projects, he also started to develop his own artistic ideas. His first significant art installation was *15 Seconds of Fame*, which was premiered at the *International Festival of Computer Arts* in Maribor in 2002. Other interactive installations followed, including *Virtual Skiing*, *Big Brother is Watching You!*, *Empathy* etc., which were exhibited in galleries and shown at festivals such as the *Speculum Artium – Trbovlje New Media Culture Festival* and *Lighting Guerrilla* in Ljubljana.

Ten years ago, Solina started to take part in sculpture workshops, working with stone under the mentorship of Alenka Vidrgar, and in wood, under the mentorship of Dragica Čadež Lapajne. His aim was to combine classical sculpture with computer technology. Two of his virtually enhanced sculptures from the *The Light Fountain* series (*The Sun* and *The Galaxy*) were selected for the *2017 May Salon*, the annual exhibition of the Union of Slovene Fine Arts Associations. With the aid of a depth sensor (Microsoft Kinect), the computer-simulated water droplets in the video projection transform the stone sculptures into interactive and dynamic art compositions.

ZAHVALA

Najprej se zahvaljujem svojemu profesorskemu kolegu in prijatelju Sreču Draganu, ki me je uvedel v svet umetnosti. V mojem umetniškem delovanju so me ves čas podpirali tudi moji sodelavci v Laboratoriju za računalniški vid na Fakulteti za računalništvo in informatiko Univerze v Ljubljani. Marsikatera ideja se je začela uresničevati tudi v obliki projektov mojih študentov. Pri programiranju sta mi še posebej pomagala Blaž Meden in Enej Guček Puhar.

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Uroš Herlec, profesorski kolega z Naravoslovnotehniške fakultete Univerze v Ljubljani, je identificiral vse prodnike vulkanskega izvora, ki so mi zaradi svoje trdote otopili marsikateri kos kamnoseškega orodja.

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Miran Erič je bil zgodnji kritik, predvsem pa velik motivator mojega kiparskega ustvarjanja.

Narvika Bovcon je uredila in oblikovala katalog, postavila razstavo in mi bila v vsestransko pomoč pri organizaciji razstave.

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Franc Solina

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Narvika Bovcon edited and designed the catalogue, installed the exhibition and was generally of invaluable help in organising the exhibition.

Last but not least, I would also like to thank my family, who have always shared their enthusiasm for my newly discovered activities with me.

Franc Solina



Kamnolom Lesno Brdo / Stone quarry Lesno Brdo



Galerija DLUL, Zoisova palača, Breg 22, Ljubljana / DLUL Gallery, Zois Mansion, Breg 22, Ljubljana
































Franc Solina
SKULPTURE 2012–2020
28. 10.–22. 11. 2020
Društvo likovnih umetnikov Ljubljana

Video vtisi z razstave /
Video impressions from the exhibition



Recenzija razstave /
Exhibition review

Iz oddaje *Kultura*, RTV SLO 1 /
From the broadcasting *Culture* on RTV SLO 1



Kamen in svetloba, oddaja *Pogled v znanost* na ARS, tretjem programu Radia Slovenija /
Stone and Light, broadcasting *View into Science* on ARS, the third radio programme of Radio Slovenia



KOLOFON

Franc Solina, Skulpture 2012–2020, 2. izdaja
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