



* Viktor Gojkovič v svojem ateljeju na Ptuj / Viktor Gojkovič in his studio in Ptuj,
foto / photo by: Društvo za domače raziskave / Domestic Research Society

SPREMLJEVALNI DOGODKI

2. 11., 7. 11., 8. 11., 17. 11. ob 17.00 / at 5 p.m.

Prikaz temeljnih postopkov oživljanja /
Demonstrations of cardiopulmonary
resuscitation (CPR)

Izvajajo prostovoljci Rdečega križa Slovenije /
Executed by Slovenian Red Cross volunteers

ACCOMPANYING EVENTS

23. 11. ob 18.00 / at 6 p.m.

Pogovor s člani ustvarjalne koprodukcije
in javno vodstvo /
Discussion and a guided tour with the
Creative Co-production team members

Muzej in galerije mesta Ljubljane / Museum and Galleries of Ljubljana, zanje / represented by Blaž Peršin, direktor / Director
Galerija Vžigalica / Match Gallery, zanjo / represented by Marija Skočir, vodja galerije / Art Gallery Director
Avtorji / Authors: Društvo za domače raziskave v sodelovanju z Viktorjem Gojkovičem / Domestic Research Society in collaboration with Viktor Gojkovič
Ustvarjalna koprodukcija / Creative Co-production (TRACES): Damijan Kracina, Alenka Pirman, Jani Pirnat (Društvo za domače raziskave / Domestic Research Society); Marko Jenko (Moderna galerija / Museum of Modern Art); Janez Polajnar (Mestni muzej Ljubljana / City Museum of Ljubljana); Marijan Rupert (Narodna in univerzitetna knjižnica / National and University Library); Blaž Bajič (Univerza v Oslu / University of Oslo); Maruša Kocjančič (dokumentalistka / documentalist)
Produkcija / Produced by: Društvo za domače raziskave / Domestic Research Society, Muzej in galerije mesta Ljubljane / Museum and Galleries of Ljubljana
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Vžigalica
Galerija | Match Gallery



Projekt so omogočili / The project was made possible by:



Mestna občina
Ljubljana



Razstava je nastala v okviru projekta TRACES, ki je prejel sredstva iz programa Evropske unije za raziskave in inovacije Obzorje 2020 po pogodbi št. 693857. Razstava izraža osebna mnenja avtorjev, ki ne odražajo nujno stališč Evropske komisije. / The exhibition is part of the TRACES project, which has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement No. 693857. The views expressed here are the sole responsibility of the authors and do not necessarily reflect the views of the European Commission.

Pošttnina plačana pri pošti 1101 NDP

Odlivanje smrti / Casting of Death
1. 11.–24. 12. 2017

ODPRTO:
torek–nedelja: 10.00–18.00
Ponedeljek zaprto. | Vstop prost.

OPENING HOURS:
Tuesday–Sunday: 10 a.m.–6 p.m.
Closed on Mondays. | Free entry.

Muzej in galerije mesta Ljubljane
Museum and Galleries of Ljubljana
Galerija Vžigalica
Match Gallery

Odlivanje smrti Casting of Death

Društvo za domače raziskave v sodelovanju z Viktorjem Gojkovičem
Domestic Research Society in collaboration with Viktor Gojkovič

1. 11.–24. 12. 2017

Vljudno vas vabimo na odprtje
razstave ***Odlivanje smrti***,
ki bo v torek, **7. novembra 2017**,
ob 19. uri v Galeriji Vžigalica v
Ljubljani. Razstava bo na ogled od
dneva spomina na mrtve do božiča.

You are kindly invited to the opening
of the exhibition
Casting of Death on Tuesday
7 November 2017 at 7 p.m. at the
Match Gallery in Ljubljana.
The exhibition will be on view from All
Saints' Day till Christmas.

Kaj je posmrtna maska? Čemu služi? Je stvar preteklosti ali del žive, a spregledane kiparske prakse? Koliko posmrtnih mask hranijo javne zbirke po Sloveniji? In kdo so pravzaprav ti ljudje, katerih obličja so bila nekoč odlita? Odlivanje posmrtnih maske je ena najstarejših portretnih kiparskih tehnik. V 19. stoletju je postala še posebej priljubljena, saj je sovpadla z družbenim uveljavljanjem meščanskega razreda, pri čemer so ključno vlogo odigrali tudi muzeji. Posmrtnih maske za skupnost pomembnih osebnosti so delovale kot medij, vpet v natančno strukturirane politične in družbene projekte. Društvo za domače raziskave se je s sodelavci lotilo raziskave tega pojava in prakse.

Razstava se osredotoča na samo prakso odlivanja, hranjenja in arhiviranja posmrtnih mask ter na njihovo večnamensko uporabnost. V sodobno prakso odlivanja posmrtnih mask nas je uvedel Viktor Gojkovič, akademski kipar, ki je za svoje delo na področju restavratorstva prejel Steletovo nagrado za življenjsko delo. Prvo posmrtno masko je odlil leta 1963 in odliva jih še danes. Nekaj se jih je znašlo tudi v spletni bazi podatkov o posmrtnih maskah v slovenskih knjižnicah, muzejih in arhivih, ki jo v Društvu za domače raziskave urejamo v sodelovanju z Inštitutom za novejšo zgodovino. Posmrtnih maske pa so lahko tudi vir navdiha. Utopljenka iz Sene (*L'Inconnue de la Seine*) že stoletje privlači umetnike (eno od replik njene posmrtnih maske najdemo celo v Plečnikovi zapuščini) in že več kot petdeset let posoja svoje obličje lutki za vadbo umetnega dihanja (znani kot »Ančka«). Več generacij teh lutk hranijo tudi na Rdečem križu Slovenije.

Razstava *Odlivanje smrti* je del raziskovalnega projekta TRACES (Posredovanje spornih kulturnih dediščin z umetnostjo: od intervencije h koprodukciji), ki ga financira Evropska unija. V Mediașu, Krakovu, Ljubljani, na Dunaju, v Berlinu, Edinburgu in Belfastu so se vzpostavile delovne skupine, ki smo jih poimenovali »ustvarjalne koprodukcije«. V njih enakopravno sodelujejo umetniki, znanstveniki in upravljavci kulturne dediščine. Projekt TRACES želi preseči uveljavljeno prakso umetniških posegov in posebno pozornost posveča razvoju metodologij sodelovanja umetnikov pri interpretacijah morebitne sporne kulturne dediščine.

Partnerji TRACES: Universität Klagenfurt (Avstrija), Politecnico di Milano (Italija), Zürcher Hochschule der Künste (Švica), Hosman Durabil (Romunija), Naturhistorisches Museum Wien (Avstrija), University of Edinburgh (Velika Britanija), Uniwersytet Jagielloński (Poljska), University of Ulster (Velika Britanija), Humboldt-Universität zu Berlin (Nemčija), Universitet i Oslo (Norveška) in Društvo za domače raziskave (Slovenija).

What is a death mask? What is its purpose? Is it a thing of the past or part of a living, yet overlooked practice in sculpture? How many death masks are kept in public collections across Slovenia? And who are the people whose faces were cast? The casting of death masks is one of the oldest portrait sculpture techniques. Its popularity grew particularly in the 19th century with the growing assertion of the bourgeois social class, while museums also played a key part in the process. Death masks of personalities who were of major importance to the community functioned as a medium that was integrated into carefully structured political and social projects.

The exhibition focuses on the very practice of casting, keeping and storing death masks, as well as their multiple purposes. The contemporary practice of casting death masks was introduced to us by Viktor Gojkovič, professional sculptor who has received the Stele lifetime achievement award for his work as a conservator. Having cast his first death mask in 1963, he has continued to do so to the present day. Some of his masks have found their way into the online database of death masks kept in Slovenian libraries, museums and archives, which the Domestic Research Society has been running in cooperation with the Institute of Contemporary History. Death masks can also serve as a source of inspiration. *The Unknown Woman of the Seine* has been attracting artists for more than a century (a replica of her death mask also appeared in Plečnik's legacy), and has, for more than a half of a century, been lending her face to the CPR training manikin. Several generations of such manikins are also kept at the Slovenian Red Cross.

The exhibition is part of the TRACES research project (Transmitting Contentious Cultural Heritages with the Arts: From Intervention to Co-Production), which has received funding from the European Union. Working groups named "Creative Co-productions" have been formed in Mediaș, Krakow, Ljubljana, Vienna, Berlin, Edinburgh and Belfast, combining artists, scientists and cultural heritage operators as equal partners. Paying special attention to the development of methodologies for artists to take part in interpreting potentially contentious cultural heritage, the project seeks to overcome the established practice of art interventions.

TRACES partners: Universität Klagenfurt (AT), Politecnico di Milano (IT), Zürcher Hochschule der Künste (CH), Hosman Durabil (RO), Naturhistorisches Museum Wien (AT), University of Edinburgh (GB), Uniwersytet Jagielloński (PL), University of Ulster (GB), Humboldt-Universität zu Berlin (DE), Universitet i Oslo (NO) and Domestic Research Society (SI).