

**MILENA BRANISELJ
TOMAŽ IZIDOR PERKO
SAŠO KOPRIVEC
BOJAN KLANČAR
DRAGO HRVACKI
MILENA USENIK
MITJA FICKO
EMERIK BERNARD
SIMON LAVRIČ**

PROPHETAE DOMESTICI

**KARMEN BAJEC
ALENKA ŠUBIĆ ROVAN
LELA B. NJATIN
BOŽIDAR STRMAN – MIŠO
APRILIJA LUŽAR
STANISLAVA SLUGA PÚDOBSKA
MARKO GLAVAČ
NATAŠA GAŠPARAC
NATALIYA GORZA**

Prophetae domestici

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PROPHETAE DOMESTICI

Marjana Dolšina, Klara Zupančič

Galerija Miklova hiša, Ribnica

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V Galeriji Miklova hiša smo leta 2009 začeli načrtno raziskovati profesionalno likovno ustvarjalnost na širšem geografskem območju galerije. Odtlej so se dela t. i. domačih avtorjev že dvakrat predstavila v okviru triennialnega cikla *Prophetae domestici* leta 2009 in 2012. Letošnja tretja razstava izhaja iz prejšnjih dveh in hkrati poskuša v celovitem prerezu zaokrožiti vsa prejšnja prizadevanja. V spremljevalnem katalogu je tako predstavljenih osemnajst avtorjev in avtoric, ki jih razen fizične bližine ustvarjanja ne povezuje ali zavezuje noben drugi dejavnik. Ustvarjalcem z različnih likovnih področij je skupno le to, da s svojo dejavnostjo pomembno zaznamujejo okolje, v katerem delujejo, in ustvarjajo izrazni pluralizem, prepotrben za vzklitje kritične misli in želje po kreiranju presežkov. Vsak od njih je predstavljen s kratkim besedilom, življenjepisom, napotilom za nadaljnje branje v poglavju (izbrana) literatura in reprodukcijo enega, v okviru opusa reprezentativnega likovnega dela, ki kot skupek zaključenih celot osvetljujejo umetnostno vrenje na območju južne Slovenije od Ljubljane do hrvaške meje.

Galerija Miklova hiša

In 2009, the Miklova Hiša Gallery began to explore systematically professional art production in a wider geographical area covered by the Gallery. Since then, works by the so-called "domestic" artists have been presented twice within the framework of the triennial cycle of *Prophetae domestici*, i.e. in 2009 and 2012. This year's exhibition is the third in the series and proceeds from the previous two exhibitions but is also meant to round off all earlier attempts with an overall review. The catalogue that accompanies it presents eighteen artists who are interrelated only through the physical proximity of their place of activity, whereas they are not connected by any other aspect or commitment. The artists, who are creative in different visual fields, share a single fact: their pursuit makes an important impact on the environment in which they work and they contribute to the plurality of expression, which is definitely needed to give rise to a critical mind and a wish for achieving outstanding results. Each of them is presented with a brief text, biography, instruction for further reading in the chapter of (select) bibliography, and with a reproduction of their work which figure as representative examples within their oeuvre. As a suite of completed units, they elucidate artistic fervour in the region of south Slovenia, from Ljubljana to the Croatian border.

Miklova Hiša Gallery

Nemo propheta (in patria)

Šel je od tam in prišel v svoj domači kraj. Spremljali so ga njegovi učenci. Ko je prišla sobota, je začel učiti v shodnici. Mnogi, ki so ga poslušali, so začudeni govorili: »Od kod njemu to? Kakšna je ta modrost, ki mu je dana? In kakšna mogočna dela se godijo po njegovih rokah! Ali ni to tisti tesar, sin Marije in brat Jakoba, Jozéja, Juda in Simona? Mar njegove sestre niso tu, pri nas?« In spotikali so se nad njim. Jezus pa jim je govoril: »Prerok ni brez časti, razen v domačem kraju, pri svojih sorodnikih in v svoji hiši.« In ni mogel tam storiti nobenega mogočnega dela, samo na nekaj bolnikov je položil roke in jih ozdravil. In čudil se je njihovi neveri. (Mr 6, 1–6)

Preroštvo ob prestopu iz religioznega v sekularizirano pojmovno polje doživi opazen semantični preobrat, saj namesto napovedovanja prihodnosti, ki se izbrancem ponudi v obliki navdih ali vizije in ju narekuje izključno božja volja, po njem pogosteje posežemo pri opisovanju vseh tistih dejanj in spoznanj, ki stopijo onkraj trenutno ustaljenih percepcij. Tudi v primeru, ko so ti rezi v ledino povsem logično izpeljani iz že utemeljenih tez in so dokazljivi z aktualnim metodološkim aparatom, delujejo preveč tuje, da bi jih nemudoma sprejeli v svoj miselni svet. Še vedno se namreč nahajajo na drugi strani mentalne opne, za katero ni dovolj, da jo lahko predremo, ampak si moramo to tudi *želeti*. Ozko področje nastale razpoke je resda že osvetljeno, a se na njem težko počutimo varne in doma, saj ostaja okolica še vedno popolnoma neznana. Če nadaljujemo v duhu te analogije, je ultimativni izbor kriterijev lahko prepuščen le času, ki poskrbi za razjasnenje širšega konteksta, s tem poveča naš intelektualni in čustveni domet ter naposled ponovno ovrednoti – potrdi ali zavrne – tisto, kar je bilo nekoč nepojmljivo. Preroštva zato ob svoji pojavitvi kot taka še ne morejo biti prepoznana in jih pogosto spremlja družbeni odpor ali ignoranca, pa naj gre za dela kot je Kopernikovo *De revolutionibus*, ki se je za nekaj časa znašlo na seznamu prepovedanih knjig katoliške cerkve, Newtonovo *Principia*, ki je izšlo le po Halleyjevi zaslugi, ta pa je v zahvalo nekaj časa namesto plače prejemal izvode slabo prodajane knjige *De historia piscium* oziroma *Zgodovine rib*, ali Darwinovo evolucijsko teorijo, predstavljeno v knjigi *On the Origin of Species*, ki je bila zaradi zanikanja bibličnega kreacionizma takoj označena za kontroverzna. Po istem ključu se tudi status

Nemo propheta (in patria)

Jesus left and returned to his hometown Nazareth with his disciples. The next Sabbath he taught in the Jewish meeting place. Many of the people who heard him were amazed and asked, "How can he do all this? Where did he get such wisdom and the power to work these miracles? Isn't he the carpenter, the son of Mary? Aren't James, Joseph, Judas, and Simon his brothers? Don't his sisters still live here in our town?" The people were very unhappy because of what he was doing. But Jesus said, "Prophets are honoured by everyone, except the people of their hometown and their relatives and their own family." Jesus could not work any miracles there, except to heal a few sick people by placing his hands on them. He was surprised that the people did not have any faith. (Mr 6: 1–6)

In the transition from the religious conceptual field into the secularized one, prophecy had undergone an obvious semantic turnabout. Instead of foretelling the future – the ability offered to the chosen ones in the form of an inspiration or vision and granted exclusively by the divine will – it is more often involved with the description of all those deeds and findings that go beyond the currently accepted perceptions. Even when these cases of blazing a trail have been developed in a fully logical way from the already established theses and are provable by the current methodological apparatus, they appear too foreign to be immediately accepted by our rational thought. So they continue to exist on the other side of the mental membrane, and it is not enough *to be able to pierce it* but we have to *want* to do so. The area of the thin fissure that has nevertheless occurred has indeed been illuminated, but it hardly allows us to feel at ease and at home, because its surroundings continue to remain completely unknown. To continue in the spirit of this analogy, the ultimate selection of the criteria should be left to time alone. It is time that clarifies a wider context and thus increases our intellectual and emotional range, and eventually re-assesses – confirms or rejects – what was once incomprehensible. Therefore, when prophecies occur they cannot be recognized as such and are often met with social rejection or disregard. These might be works, such as Copernicus' *De revolutionibus*, which was even included in the List of Prohibited Books by the Catholic Church for some

preroka lahko podeli zgolj za nazaj, v pogledu, ki vključuje dobršno mero časovne distance.

Če je v eksaktni znanosti nenehno odstiranje kulis s trenutno podobo sveta od nekdanj pospremljeno z negotovostjo in omahovanjem, to toliko bolj velja za umetnost, katere razvoj je zaradi kompleksne interakcije intrinzično (ustvarjalni subjekt) in ekstrinzično motiviranih dejavnikov (družbena klima) povsem nepredvidljiv. Večno prisotno iskanje tistih umetniških konceptualnih in formalnih esenc, ki bodo nekoč veljale za reprezentativno odslikavo nekega kronološkega odseka, predstavlja ne le osnovno nalogo galerijskih kustosov in likovnih kritikov, ampak tudi največji vir njihove profesionalne frustracije. Ta izhaja iz želje po prepoznavanju resničnih nadčasovnih presežkov in ne le tistih, ki iz različnih razlogov v danem trenutku sicer pridobijo etiketo preroškosti, a se kasneje izkaže, da le za določen čas. Negotovost se pri tem še potencira, če se majhni ali celo nični časovni oddaljenosti pridružuje tudi prostorska bližina, ki še dodatno zamegli pogled in preprečuje eksaktnejšo umestitev likovnega dela znotraj avtorjevega opusa, umetnostnega dogajanja in celotne družbe. Zgodovina ponuja celo vrsto takšnih situacij: kritik Leroy se je precej odkrito norčeval iz impresionističnih del brez globlje intelektualne ali historične vsebine in njihovega videza nedodelanosti. V svoji pasaži o Monetovi slavni *Impresiji, vzhajajoče sonce* je med drugim celo zapisal ironično misel, da je »še pripravljajna risba za tapetni vzorec bolj dodelana od te morske pokrajine«. Še dlje je šel njegov stanovski kolega Vauxcelles, ki je pogled na klasično renesančno skulpturo v družbi Matissovih kričečih platen ubesedil z negativno konotirano oznako »Donatello med divjimi zvermi« in z njo nehote poimenoval novonastalo modernistično smer. Tudi slovensko okolje, jasno, pri tem ni nobena izjema, vse od dobro znane zgodbe z impresionisti, ki so morali po prepoznanje avtentičnosti najprej na Dunaj, do arhitekta Plečnika, ki je svojo ustvarjalno in pedagoško kariero na Slovenskem začel graditi na podlagi trdnih strokovnih referenc, pridobljenih na Dunaju in v Pragi.

Vsi navedeni primeri so namenoma vzeti iz časa druge polovice 19. in prve polovice 20. stoletja, ki ga je z vidika družbe kot celote zaznamoval prehod v dobo industrije, tehnologije, urbanizacije in globalizacije, z vidika razvoja likovne umetnosti pa boleča prekinitev s starimi upodabljalnimi tradicijami ter prvi koraki v novi

time, and Newton's *Principia*, which was published only thanks to Halley, who, instead of salary, was receiving in gratitude copies of the poor-selling book *De historia piscium (The History of Fish)* for some time; or Darwin's theory of evolution, presented in his book *On the Origin of Species*, which was immediately stigmatized as controversial because of its denial of biblical creationism. It is clear then that the status of a prophet can only be granted in retrospect, with a hindsight which contains a considerable amount of time distance.

If in exact sciences the continual unveiling of shrouds from the current image of the world has always been accompanied by uncertainty and hesitation, this is even more true of art whose development is completely unpredictable, due to the complex interaction between intrinsically and extrinsically motivated factors (the creative subject – social climate). The eternal search for that artistic conceptual and formal essence which will in the course of time become a representative reproduction of a certain temporal section is not only the basic task of gallery curators and art critics but also the principal source of their professional frustration. This proceeds from the wish to recognize the achievements of genuine timeless art and not just those which, for this or that reason, win the label of prophecy in a given moment but this later proves to be only temporary. Uncertainty is further intensified if a short or even zero time distance is combined with space proximity which additionally obscures the view and prevents a more precise positioning of a work of art within the artist's oeuvre, the general art scene and society as a whole. History offers a wide selection of such situations: the art critic Louis Leroy openly mocked Impressionist works for lacking a deeper intellectual or historical content and giving an appearance of not being finished. In his passage on Monet's famous painting *Impression: soleil levant (Impression: Sunrise)* he even ironically says that "a preliminary drawing for a wallpaper pattern is more finished than this seascape". Even further went his fellow critic Louis Vauxcelles, who described a view of a classical Renaissance sculpture in the company of Matisse's gaudy canvases as "a Donatello amongst wild beasts" (*Donatello chez les fauves*), thus unintentionally giving a name to the newly emerged modernist stream. Of course, the Slovene scene

svet modernizma in znotraj njega abstrakcije kot sveže in neposredne, a tudi nepreverjene poti izražanja kreativnih idej in komunikacije z občinstvom. Seveda jih ne manjka niti v bolj oddaljenih zgodovinskih obdobjih, samo spomnimo se starogrškega Sokrata, ki mu danes pripada nesporno mesto očaka filozofije, v svojem času pa je bil zaradi domnevno kvarnega vpliva na atensko mladino in brezbožnosti obsojen na pogubno čašo trobelike. Časovna in prostorska vrzel med pojavitvijo napredne ideje na eni strani in njeno družbeno uveljavitvijo na drugi je vselej prisotna, saj bi brez nje izgubila preroški značaj in bržkone je velika večina takšnih miselnih preskokov v začetku delovala še kako nelagodno. Pa vendar tempo splošnega razvoja od industrijske revolucije dalje, ko je človeštvo prestavilo v višjo prestavo, ni le vse hitrejši, ampak tudi vse hitreje pospešuje in bi mu zato bolj kot poševnica linearne funkcije ustrezala eksponentna krivulja. Posledično se je skupaj s porastom prebivalstva na zemeljski obli povečalo tudi število poskusov, da bi z odmikom od preverjenih formul storili novi razvojni korak. Pri tem se ne gre slepiti, da v sodobnem času ti koraki naletijo na kaj manj gluha ušesa.

Preroški status je postal zelo mamljiv, celo do te mere, da je teženje k ustvarjanju *rerum novarum* postalo ena glavnih umetniških okupacij 20. in 21. stoletja, ne glede na umetnostno zvrst ali smer. Likovna dela, ob katerih se v kritičnem sestavku znajde izraz »že videno«, bi najverjetneje zgolj zaradi odsotnosti novitete kot bistvene umetniške kvalitete brez posebnega razmisleka interpretirali kot slaba ali vsaj povprečna, nikakor pa ne preroška. Prepoznavanje vrhov nad gladino trenutnega védenja in zavesti tako postaja še zahtevnejša naloga in je v mnogih primerih dobro opravljena le po zaslugi srečnega naključja, ki ga prevečkrat predstavimo kot rezultat nezmotljive intuicije.

Z umetnikovega vidika je situacija še težja, saj je poleg ultimativne zahteve po produkciji, ki mora biti sveža, avtentična in vsaj nekoliko čez rob, njegovo ustvarjanje podvrženo neprestanemu presojanju, ki tudi v pisni obliki ni več omejeno na strokovno kritiko. Zabeleži ga lahko sleherni posameznik, od novinarja v časopisnem članku, radijskem, televizijskem prispevku ali spletnem blogu, do popolnega laika, ki svoje vrednostne sodbe, četudi strokovno neosnovane, brez ovir zapiše na javno dostopno mesto katerega koli od družabnih omrežij.

was no exception: from the well-known story about Slovene Impressionists who, in their attempts to find recognition as authentic artists, had to go to Vienna, all the way to architect Jože Plečnik, who could build his creative and pedagogical career in Slovenia only on the basis of explicit professional references acquired in Vienna and Prague.

All the aforementioned examples are intentionally taken from the latter half of the 19th century and the first half of the 20th century, thus from the time that was marked by a transition into the era of industry, technology, urbanization and globalization, if observed from the perspective of society as a whole. If observed from the perspective of the visual arts, it was marked by a painful break with the old representational traditions, making the first steps towards the new world of modernism, and towards abstraction inside it as a fresh and direct but also unverified way of expressing creative ideas and communication with the audience. Naturally, such examples can also be found in more remote historical periods. The classical Greek philosopher Socrates, for example, comes to mind: he now undisputedly holds the position of a patriarch of philosophy, but in his time he was persecuted for his supposed evil influence on the young of Athens and his impiety and was sentenced to a cup of fatal hemlock. A time and spatial gap between the emergence of a progressive idea on the one hand and its social recognition on the other is always necessary, since without it the idea would lose its prophetic character, and it is probable that the majority of such mental leaps had a very discomfoting effect from the start. However, the speed of the general development since the industrial revolution, when the humankind moved up a gear, has been not just ever faster but increasingly faster, and instead of being represented by a slant graph of a linear function it would be better represented by the curve of an exponential function. Consequently, parallel to the growth of the world population, the number of attempts has increased to move away from verified formulas and make a new developmental step. But we should not be deluded that the contemporary world no longer turns a deaf ear to such steps.

The prophetic status has become very attractive, even so much so that trends towards producing *rerum novarum* became one of the principal art preoccupa-

Z možnostjo uspeha se na ta način poveča tudi strah pred neuspehom in ustvarjalce bolj kot kdaj koli prej postavlja pred skušnjava vsečnosti, prisiljenega radikalizma ter brisanja mej med umetniškim ustvarjanjem in samopromocijo.

Kljub temu da sodobna informacijsko-komunikacijska tehnologija umetniku omogoča angažiranje na globalni ravni, je dvom v njegovo delo tudi danes nazjočitneje izražen ravno v domačem kraju. Tam namreč deluje neposredno, brez vmesne intervencije medijev in pogosto tudi brez primerjalnega konteksta ostale produkcije. Podobno kot so v svetopisemski pasaži Jezusa namesto po njegovih čudežih v rodnem Nazaretu prepoznavali kot tesarja, sina Marije in brata Jakoba, Jozéja, Jude in Simona, se pogosto zgodi, da ustvarjalčeva osebnost preglasi sporočilnost njegovih kreacij. Likovna dela, ki artikulirajo posameznikov notranji svet, so tako interpretirana v luči njegovega zunanjega delovanja. Istočasno je njegova interakcija z občinstvom že vzpostavljena na drugih socialnih nivojih, kar pomeni, da je toliko težje zgraditi od njih ločen in neobremenjen dialog le skozi umetnikovo imanentno likovno govorico. Tako kot z očmi ne zajamemo lastnega obraza in si moramo pomagati z ogledalom, je tudi v tem primeru referenčna točka preblizu, da bi sliko lahko brez distorzij prepoznali, jo brez zadržkov razbirali in končno tudi v celoti razumeli. Pozicija umetnika znotraj svojega domačega okolja in v okvirih habitusa, ki mu naravno pripada, je podobna poskusu lovljenja signala pod oddajnikom in je že vnaprej postavljena v senco dvoma. Zavestno sprejemanje te vloge zato zahteva dobršno mero prepričanosti v svoje ustvarjalno delo, intelektualne hrbtenice in poguma.

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M. D.

tions of the 20th and 21st centuries, irrespective of the genre or art movement. Works of art labelled as "we have already seen that" in art criticism would be without a second thought very likely interpreted as bad or at least average, and by no means prophetic, just because they lack innovation as the essential element of quality in art. Identification of the peaks above the level of the current knowledge and awareness thus becomes an even more demanding task, and in numerous cases it is performed well only thanks to a lucky chance which too often passes for a result of infallible intuition.

The situation is even more stressful from the perspective of the artist because, in addition to the peremptory demand for production which has to be fresh, authentic and at least slightly over the edge, their creativity is subjected to constant appraisal which, even if written, is not limited to expert art criticism. It can be communicated by any individual, from journalists in a newspaper article, a radio or TV programme or online blog, to complete amateurs who unimpededly pass their judgement on value, albeit professionally unfounded, at publicly accessible places in any of the social networks. Parallel to the possibility of success, also the fear of failure is increased in this way, and creative artists are more than ever exposed to the temptation of being likeable and blurring the boundaries between artistic creativity and self-promotion or forced radicalism.

In spite of the fact that contemporary information-communication technology enables artists to be involved on a global level, scepticism about their work is even nowadays most openly expressed in their local environment. There, they function at first hand, without the interventions by mass media and often also without the comparative context of the rest of art production. Similar to the biblical passage about how Jesus was recognized in his native Nazareth not by virtue of his miracles but as a carpenter, the son of Mary and the brother of James, Joseph, Judas and Simon, it often happens that the artist's personality predominates over the message of their creations. Works of art which articulate the inner world of an individual are thus interpreted from the perspective of their external activity. At the same time their interaction with the audience has already been established on other social levels, which means that it is even

more difficult to enter into a dialogue with the artist's immanent visual language as being separate from their person and unbiased. Just as it is impossible to see one's own face without the help of a mirror, the point of reference in this case is too close to enable the identification of an image without distortions, to read it without reservation, and eventually to understand it fully. The position of an artist in their home environment and within the habitus to which they belong by nature is similar to an attempt of catching a signal below a transmitter station and is put in a shadow of a doubt in advance. Conscious acceptance of this role therefore requires a good deal of belief in one's own creative work, intellectual backbone, and courage.

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M. D.

Preden se vroče poletno popoldne začne prevešati v večer in se človek v zameno za tiho ždenje ob preprišanem oknu odpove še zadnji potrebi po dejavnosti, je edini aktivni proces, ki se ga še zaveda, izhlapevanje potnih srag z razgrete kože. Takrat se zdi, da je obmirovalo vse: veter je obstal, vse, kar je živo, pri miru in v tišini varčuje z energijo, stavek nima več nobene želje po povedku. Pa vendar se tudi v tem hipu v smeri vzhoda skupaj s planetom premikamo s približno štiristo petinšestdeset metrov na sekundo obodne hitrosti in hkrati v tej isti sekundi napredujemo po njegovi orbiti okrog Sonca za nekaj manj kot trideset kilometrov. V nadaljevanju se zgodba stopnjuje: osončje kroži skupaj z Mlečno cesto, ki se v družbi ostalih galaksij vrtniči znotraj Lokalne skupine. Vesolje kot največja nam znana celota se širi, celo več, širi se pospešeno, istočasno pa se podoben proces odvija na ravni atomov, saj ti popolnoma obmirujejo šele pri Kelvinovi ničli. Gibanje je torej tista količina, ki kot glavni odmev ultimativnega kozmičnega zakona gravitacije ne uravnava le naših življenj na konkretni

Before a hot summer afternoon begins to turn into night, and a human, in return for a silent inactivity by a windy window, gives up any need for activity, the only active process of which they are still aware is the evaporation of drops of sweat on their heated skin. It seems that everything has come to rest: the wind stopped, all living things keep still and quiet to spare energy, a sentence has no need of a predicate. Nevertheless, even in this moment we are moving eastwards together with our planet at an approximate peripheral speed of four hundred and forty-five metres per second, and in the very same second we have travelled the distance of a little less than thirty kilometres in its orbit around the Sun. The story goes on: the Solar System orbits together with the Milky Way which, in the company of other galaxies, spins inside the Local Group. The Universe as the greatest entity known to us is expanding, even more, it is expanding at an accelerated speed, and concurrently a similar process is taking place on the level of atoms, since they come to a complete stop only at Kelvin's

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ravni, ampak zadeva tudi ob vprašanja neskončnosti in večnosti. Kljub neizmernemu hlepenju znanosti ne vemo ničesar o času pred velikim pokom (Ali je ta, v merljivem odnosu do prostora, sploh že obstajal?) niti ne moremo z gotovostjo napovedati končne usode našega vesolja, vmesno polje pa napolnjuje le ekstatično gibanje.

Kinetična umetnost kot utelešenje vseprisotnih fizikalnih procesov definira ustvarjalni agens Milena Braniselj že vse od študentskih začetkov, ko je leta 1973 pod mentorstvom Slavka Tihca, pionirja te smeri pri nas, napela platna nad ozke ulice Pulja in vanje ujela dinamiko vetra. Navkljub večkrat izrečeni misli, da je kiparsko pot začela v znamenju poigravanja s preprostimi žičnimi konstrukcijami, v njih ni ničesar igrivega, še manj preprostega. V *Kinetičnih objektih*, kot jih je poimenovala, lahko prepoznamo resen analitični pristop k premlevanju nekaterih temeljnih zakonitosti mehanike in elektromagnetizma. Palica, ki zavibrira ob dotiku, kroglice na prožnih žicah in nizanje polžastih vzmeti nakazujejo zanimanje za nihanje, medtem ko *Elektromagnetni mobil* poraja vprašanja o prerezporeditvi kovinskih kroglic glede na

zero. Movement, then, is that quantity which, as the principal echo of the ultimate cosmic law of gravitation, not only regulates our lives on a concrete level but also concerns the questions of infinity and eternity. In spite of the unquenchable thirst of science, we know nothing about the time before the Big Bang (Did time exist at all in a measurable relation to space back then?) nor can we reliably predict the final destiny of our Universe; and the field in between is filled only with ecstatic movement.

Kinetic art as an embodiment of ubiquitous physical processes has defined the creative instinct of Milena Braniselj since her beginnings as a student: in 1973, under the mentorship of Slavko Tihc, the pioneer of this art movement in Slovenia, she spread canvases over the narrow streets of Pula (Croatia) and caught the dynamics of the wind into them. In spite of the repeatedly expressed thought that she began her career as a sculptor by playing with simple wire constructions, there is no sign of playfulness in them and even less of simplicity. It is possible to recognize a serious analytical approach to dealing with some basic laws of mechanics and electromagnetism in

učinke elektromagneta. Tu je človeško intervencijo kot neposredni sprožilec aktivnosti že zamenjal električni pogon.

Zgodnje zanimanje za gibanje v svoji konkretno operativni fazi je preraslo v fascinacijo nad ravnotežjem, ki v kaotični interakciji različnih premikanj ob ravno pravšnjem sodelovanju dejavnikov za trenutek podari občutek dobrodošlega mirovanja in ustvari prostor za meditativno introspekcijo. Brezštevilne variacije nihal, uravnoteženih v stični točki med spodnjim statičnim in zgornjim dinamičnim delom, na ta način odpirajo možnosti za vsaj navidezno umirjanje sveta, v katerem se zdi vloga posameznika nekoliko jasnejša in bolj smiselna. Podobno kot konstantna človeška iluzija, da lahko iz reda, ki deluje po nam neznanih zakonitostih, ustvarjamo lasten sistem razumljivih in ubesedljivih odnosov. Medtem ko je pri zgodnjih stvaritvah spodnji mirujoči element mišljen bolj kot podstavek, njegovemu oblikovanju v kasnejših primerih posveča več pozornosti, zato se razveja in razraste do te mere, da ga naposled le težko vizualno oddvojimo od dinamične kape. Pri kreaciji zgornjega dela se avtorica prav v vseh primerih drži pravila, ki postavlja težišče nižje od stične točke obeh delov in s tem zagotavlja potrebno mero stabilnosti. Mimo tega razvoj forme tudi tu poteka v že nakazani smeri od preprostega k zapletenejšemu. Dodatne obtežitvene elemente sprva dodaja kvantizirano: enega, dva, nato na drugo stran še enega itd., kasneje pa ga tvori iz ene same, organsko zaključene in ustrezno razpotegnjene gmote. V posameznih primerih, na primer pri skulpturi *Ptice* iz serije *Rakov Škocjan* (1992), bronasto stično točko zbrusi v svetlejšo konico, ki se zlije z ozadjem, in na ta način arhetipska krivulja letečega bitja deluje breztežno, kot da v prostoru zares lebdi.

Tako razvijajoča se nihala pridobivajo vedno več asociativne navezave na naravno tvorjene forme in preko njih avtorica preide na raziskovanje likovnih reminiscenc kraškega sveta. Od tod je le še korak do serije *Mangrov*, kjer z dodajanjem kovinskih zračnih korenin drevesu ali amorfni kamniti gmoti, čeprav znova le na videz, pa vendar s katarzičnim učinkom, ponudi oporo in podaljša življenje.

Življenjepis

Milena Braniselj se je rodila leta 1951 v Ljubljani. Po končani šoli za oblikovanje je leta 1977 diplomirala

her *Kinetic Objects*, as she named them. A rod that vibrates when touched, balls fastened to flexible wires, and series of spiral springs show her interest in swinging, and the *Electromagnetic Mobile* opens questions about the distribution of metal balls as to the effects of the electromagnet. In the latter case, human intervention as the immediate agent of activity has been replaced by electricity.

The artist's early interest in movement in its concretely operative phase grew into fascination with equilibrium which, in the chaotic interaction between different motions, for a moment gives an impression of a welcome standstill, resulting from a suitable cooperation between the factors, and creates a space for meditative introspection. Countless variations of pendulums, balanced at the contact point between the lower static part and the upper dynamic one, thus open possibilities for calming down the world, at least apparently, in which the role of an individual seems to be a bit more evident and sensible. Similar to the constant human illusion that from the order which operates according to laws unknown to us we can create our own system of relations that are comprehensible and feasible to be verbalized. In Braniselj's early works the lower immobile element is more or less intended to be a pedestal, but in her later output it becomes more elaborate and branches out and grows lush, so much so that in the end it is impossible to distinguish it from the dynamic cap. Making the upper part, the artist in all cases sticks to the rule to place the gravity centre lower from the point of contact between the two parts, thus ensuring the necessary stability. Here, too, the evolution of the form follows the already indicated way, from simple to more intricate forms. She initially added extra weighting elements in the manner of quantization: one, two, then another on the other side, etc., but she later achieves the goal by means of a single, organically rounded off and suitably elongated bulk. In single cases, e.g. in her sculpture *Birds* from the series of *Rakov Škocjan* (1992), she honed the bronze contact point to get a brighter sharp end which merges with the background, and in this way the archetypal curve of the flying creature appears weightless as if really hovering in space.

The pendulums thus developed have increasingly acquired associative relatedness to forms found in nature, and through them the artist has proceeded to



Milena Braniselj
Nihalo / Pendulum, 1985
bron / bronze, 21 x 17 x 1,5 cm

na Akademiji za likovno umetnost v Ljubljani (smer kiparstvo) in leta 1979 končala kiparsko specialko pri prof. Slavku Tihecu. Študijsko se je izpopolnjevala tudi v Angliji. Danes kot svobodna likovna ustvarjalka živi in ustvarja v Cerknici. Ukvarja se s kiparstvom različnih dimenzij in funkcionalnih vlog, tj. s spomeniško plastiko, skulpturo v eksterieru večjih dimenzij, z reliefi in medaljerstvom, osrednjo vlogo pa predstavlja raziskovanje gibljivih skulptur. V Sloveniji lahko na javnih mestih zasledimo 45 njenih stvaritev. Redno se udeležuje številnih domačih in mednarodnih likovnih delavnic ter likovnih srečanj. Od leta 1976 do leta 2015 je sodelovala na preko 200 skupinskih razstavah v Sloveniji in tujini ter imela 58 samostojnih razstav. Angažira se tudi pri humanitarnih akcijah in v te namene podarja svoja dela. Med letoma 2011 in 2014 je kot mentorica za področje kiparstva sodelovala z Likovno-izobraževalnim centrom Galerije Miklova hiša (LICE).

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the research into visual reminiscences of the karstic world. It is only a step from here to the series of *Mangroves* in which, by adding metal aerial roots to a tree or to an amorphous stone bulk, she offers support and prolongs life, even though only apparently again yet with a cathartic effect.

Biography

Milena Braniselj was born in Ljubljana in 1951. After she completed her education at the Secondary School of Design, she studied at the Academy of Fine Arts in Ljubljana and graduated in sculpture in 1977. Afterwards, she specialized in sculpture with Professor Slavko Tihec and concluded her studies in 1979. She further improved her skills in Britain. As a freelance artist she now lives and works in Cerknica. She produces sculptures that differ in size and function, i.e. monument sculpture, outdoor sculpture of bigger size, reliefs and medals, but the focus of her art is on the investigation into mobiles. In Slovenia, 45 of her works can be found at public places. She regularly participates in numerous native and international art workshops and art colonies. From 1976 until 2015 she participated to more than 200 group exhibitions in Slovenia and abroad and had 58 solo exhibitions. She is also engaged in humanitarian actions and donates her works for these purposes. Between 2011 and 2014 she collaborated with the Centre for Visual Education (LICE) at the Miklova Hiša Gallery as a mentor for sculpture.

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Morda je prav podiplomski študij konservatorstva in restavracije prispeval k temu, da je akademski slikar Tomaž Perko že na začetku svoje ustvarjalne poti vzpostavil intrinzično osebno odnos do slikarske in obče preteklosti. Ne premleva je le z vidika umeščanja sebe kot posameznika vanjo, ampak tudi kot družbeno humanistično podlago za ponovni razmislek o sodobnem svetu in uspešno razreševanje aktualnih moralnih dilem v duhu Ciceronove slavne izjave *Historia magistra vitae*.

Njegov izjemno obsežen opus tako na formalni kot na vsebinski ravni določa izraznost predmodernističnega klasičnega likovnega jezika. V okvirih tradicionalne motivike, ustoličene na novoveških evropskih umetnostnih akademijah, se po skrbnih predhodnih študijah starih mojstrov z besedami Nelide Nemec opira na »kanone zgodovinsko preverjenih rešitev«. V posameznih očitnih, a vedno le posrednih citatih, je prepoznati kompozicijske principe, barvna sozvočja in kontraste, svetlobne efekte ter sporočilne poudarke velikih slikarskih imen visoke renesanse, baroka in 19. stoletja.

It was perhaps his post-graduate study of restoration and conservation that helped the painter Tomaž Perko to establish an intrinsically personal attitude to the painting of past eras and to the general past already at the dawn of his creative career. He ponders on this past not only as regards the positioning of his own self as an individual within it but also as regards its being the social humanistic foundation for a new reflection upon the world of today and successful resolving of current moral dilemmas in the sense of Cicero's famous statement *Historia magistra vitae*.

His extraordinarily extensive oeuvre is defined, both on the formal and content-related levels, by the pre-modernist classical visual language. Within the framework of traditional motifs, as they had been instituted by modern European art academies, he relies, according to Nelida Nemec, on the "canons of historically verified solutions" after a careful preliminary study of the Old Masters. In several of his conspicuous but always indirect quotations it is possible to recog-

TOMAŽ IZIDOR PERKO

Portretirance postavi pred temna ozadja, zabrisana v rembrandtovskih toplih prelivih in ob nepreklicni zvestobi njihovi telesni prepoznavnosti glede na želeno psihološko karakterizacijo zanje izbere ustrezne slikarske reference preteklih obdobij. Kadar avtor ne čuti posebne zavezanosti k spoštljivo korektni obravnavi upodobljenca (najpogosteje torej pri avtoportretih), figura postane osrednji nosilec humorno, a neposredno ironično naglašene alegorije. Tako na *Družinskem portretu* (2013) kljub prepoznavnim formalnim značilnostim reprezentativnih upodobitev v smislu postavitve, manire slikanja in celo naslova najdemo podobe treh ovac, ki so se po obilni paši z resnobnim zadovoljstvom prepustile razmišljanju o lastni pomembnosti.

Njegove krajine ponujajo osebno občutene motive predvsem tistih okolij, v katerih je živel oziroma še živi in ustvarja ter jih zato tudi najmočneje doživlja: to so Kamniške Alpe in Cerkniško jezero. S tem nadaljuje tradicijo slovenskega krajinarstva in z njo gradi intenziven dialog, ki seže prav do začetkov z deli Pernharta in Karingerja (prim. Sedej 2000). Topografsko verne reprezentacije krajinskih izrezov so predelane s hipnimi

nize kompozicijske principe, barvne harmonije in kontraste, svetlobne efekte in komunikacijske poudarke velikih imen slikarstva iz obdobja visoke renesanse, baroka in 19. stoletja.

The painter sets his sitters before dark backgrounds, blurred in Rembrandtesque warm hues, and, following strictly their physical features and with regard to the desired psychological characterization, he selects suitable painting references of the past periods for their portraits. When the artist does not feel particularly committed to a respectfully correct handling of the sitter (hence most often in his self-portraits), the figure becomes the principal carrier of a humorous allegory with a distinct ironic accent. In spite of recognizable formal characteristics of grand portraiture in terms of positioning, painting manner and even the title, we can see in his *Family Portrait* (2013), for example, three sheep which, after grazing amply, have abandoned themselves with grave content to reflection upon their own importance.

Perko's landscapes are personally perceived motifs of mainly those environments in which he has lived or is still living and creating and has experienced



Tomaž Izidor Perko
Družinski portret / Family portrait, 2012
olje na platnu / oil on canvas, 70 x 55 cm

svetlobnimi stanji, ki so sicer posledica naravnih atmosferskih situacij, a s pridihom dramatično-nostalgične štimunge prispevajo k nadaljevanju mitizacije slovenske kmečke krajine. Vanje pogosto umesti človeške ali živalske figure, pri čemer narava, ki jih obdaja, postane ogledalo njihovega razpoloženja. Včasih se ob jezeru znajdejo celo inscenirana tihožitja, ki se jih loti z očitno tendenco po doseganju tehnične virtuoznosti v upodabljanju različnih materialov, površin in tekstur po zgledu holandskega slikarstva 17. stoletja. Detajlni natančnosti se ne odpove niti pri živo pisanih cvetličnih aranžmajih, ki z množico oblik in barv slikarje pogosto nagovarjajo k slikovitejši potezi.

Tomaž Perko, ki svoj umetniški opus dopolnjuje s številnimi deli po naročilu, se loteva tudi cerkvenega slikarstva, »kjer je na duhovit način oživel in moderniziral že zdavnaj pozabljeno alegorijo in vzpostavil kontinuiteto s slovenskim baročnim slikarstvom« (Sedej 2000). Tudi tu se verniki na eni strani v mislih zlahka sprehodijo nazaj do Caravaggia, na drugi strani pa v aktualiziranih verskih podobah izprašujejo iskrenost lastne religioznosti.

Življenjepis

Tomaž Izidor Perko je bil rojen 2. novembra 1947 v Ljubljani, v številni družini slovenskega slikarja Lojzeta Perka. Mladost in šolanje do gimnazijske mature, tj. med letoma 1954 in 1966, je preživel v Kamniku. Na Akademiji za likovno umetnost v Ljubljani je študiral slikarstvo in diplomiral leta 1971 pri prof. Maksimu Sedeju, nakar je prav tam dokončal še podiplomski študij iz restavratorstva in konzervatorstva pri profesorju Mirku Šubicu. Sprva je živel v Ljubljani, od leta 1981 pa živi in ustvarja ob Cerkniškem jezeru. Večkrat se je izpopolnjeval v tujini, razstavljal pa je med drugim v Torontu, Vancouveru, Stuttgartu, Hangzhou na Kitajskem, v mestu Brielle na Nizozemskem, na Dunaju, v Dubrovniku, leta 2014/2015 pa v Berlinu, Londonu in na Dunaju z razstavo *Zlati rez*. V domovini je imel od prve razstave v Kamniku že v času študija (leta 1970) številne razstave. Za svoja dela je dobil veliko priznanj in nagrad, med drugimi tudi najvišji priznanji mest Kamnika in Cerknice.

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them most intensely: the Kamnik Alps and Lake Cerknica. These landscapes carry on the tradition of Slovene landscape painting and enter into an intense dialogue with it, reaching back to the beginnings, i.e. the works by Marko Pernhart and Anton Karinger (cf. Sedej 2000). Topographically accurate representations of landscape segments are adjusted to momentary lighting conditions which are, in fact, the result of natural atmospheric situations, but because there is a touch of a dramatic-nostalgic mood in them, they uphold the mythicization of Slovene rural landscape. The painter often sets human or animal figures in these landscapes, and the surrounding nature becomes a mirror of their mood. Sometimes even staged still-lives occur by the lake; they evidently serve his tendency towards technical virtuosity in depicting various materials, surfaces and textures based on the example of 17th-century Dutch painting. Not even in his colourful flower arrangements does he give up detailed accuracy, although the multitude of their forms and colours usually suggests the use of painterly brushwork.

Tomaž Perko, who often paints on commission, also works for churches, "where he has in a witty way revived and modernized the long-forgotten allegory and established continuity with Slovene Baroque painting" (Sedej 2000). In them, the believers, on the one hand, can easily find a way back to Caravaggio in their mind, and on the other hand they can examine the sincerity of their own faith through these updated religious images.

Biography

Tomaž Izidor Perko was born on 2 November 1947 in Ljubljana into the numerous family of the Slovene painter Lojze Perko. He spent his youth and schooling years until the end of the secondary school, i.e. between 1954 and 1966, in Kamnik. He then studied painting at the Academy of Fine Arts in Ljubljana and graduated in 1971 with Professor Maksim Sedej. He continued his post-graduate education in restoration and conservation and graduated under Professor Mirko Šubic. He first lived in Ljubljana and since 1981 he has been living and working by Lake Cerknica. He improved his skills abroad several times and exhibited, for example, in Toronto, Vancouver, Stuttgart, Hangzhou in China, Brielle in the Netherlands, Vienna, Dubrovnik,

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etc.; in 2014/2015 his exhibition *Golden Ratio* toured Berlin, London and Vienna. He also exhibited widely at home, all from his first exhibition in Kamnik already during his study years (1970). He has won several awards for his work, among them also the highest awards of the towns of Kamnik and Cerknica.

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M. D.

Ustvarjalni opus Saša Koprivca je zaznamovan z barvo in odmikom od mimetičnega verizma. Ne prizadeva si iskati višje resnice niti reševati sveta, po čemer modernistična umetnost pogosto posega. Njegovo ustvarjanje so na platno izlite skice subjektivnega doživljanja sveta okoli njega.

Slike kažejo samosvoj modernistični pristop do impresionističnega slikarstva, ki gre v smislu pastoznih nanosov tako daleč, da platna pridobivajo predmetno obliko. V povezavi z barvo ustvari poseben atmosferski občutek realne pokrajine, ki jo opazuje ob razlivanju sonca na obzorju ali doživljanju sočloveka, ki mu je blizu.

Sašo Koprivec gotovo ni trivialni slikar, ker se v svojem delu ne spogleduje z družbeno ali socialno kritiko. Ravno nasprotno, v svojem ustvarjanju je uspel vzdrževati svojo lastno likovno govorico, ki je lahko brez »višjih« ciljev pogosto obsojana.

Danes umetnost ne more spreminjati sveta. Izgubila je pomen, ki ga je nosila nedolgo nazaj. Izgubili smo se tudi sami, kot je v romanu *Faktotum* zapisal Bukowski: »Kako hudiča naj bo človek srečen, če mora ob pol

The artistic oeuvre of Sašo Koprivec is characterized by colour and withdrawal from mimetic verism. He has no intention to search for higher truths or save the world, which is a frequent goal of modernist art. His output consists of sketches which pour onto the canvas his subjective experience of the world around him.

His works demonstrate an individually conceived modernist approach to impressionist painting, which in the impasto applications of paint goes so far as to give the canvases the nature of objects. By means of colour the painter creates a special atmospheric sensation of a real landscape which he watches when sunshine pours over the horizon or when he experiences a fellow man who is close to him.

Koprivec is by no means a trivial painter because his work avoids flirting with social criticism. Just the opposite: he manages to maintain his own idiomatic visual language which, having no "higher" goals, can often be criticized.

Art has no power to change the world nowadays. It has lost the meaning it still had not very long ago. And

SAŠO KOPRIVEC

sedmih zjutraj, potem ko ga prebudi budilka, skočiti iz postelje v obleko, se prisilno nafutrati, usrati, uscati, si umiti zobe in se počesati ter vstopiti v bitko s prometom, da bi prišel tja, kjer v bistvu ustvarja dobiček za nekoga drugega, ob tem pa se od njega pričakuje še hvaležnost, da to lahko počne?« Sašo Koprivec nam zelo očitno da vedeti, da tega ne sprejema. Kljub abstrakciji, s katero se nemalokrat srečamo v njegovih delih, lahko s pomočjo močnega kolorita začutimo iskren odnos do sveta, v katerem biva in se z umetniškimi organsko prepleta. Mnogi v svojem vsakdanu le prehajajo od vsakdanjih prizorov, krajev ali oseb. Umetnik teh prizorov ne le opazi, temveč jih vidi. Smo v kakršnem koli smislu kot človeštvo resnično napredovali, ko pa se zavestno oddaljujemo od lastnih emocij ali jih celo zanikamo? Ko nam um meglijo nešteti mediji, ki nas nagovarjajo s svojimi propagandnimi sredstvi, ko ne znamo več obstajati sami s seboj brez šuma v ozadju, ko nismo sposobni začutiti sveta okoli sebe?

Življenjepis

Sašo Koprivec se je rodil leta 1967 v Kočevju, kjer je obiskoval osnovno in srednjo družbeno-jezikovno šolo.

we have also lost ourselves, as Charles Bukowski wrote in his novel *Factotum*: "How in the hell could a man enjoy being awakened at 6:30 a.m. by an alarm clock, leap out of bed, dress, force-feed, shit, piss, brush teeth and hair, and fight traffic to get to a place where essentially you made lots of money for somebody else and were asked to be grateful for the opportunity to do so?" Koprivec very explicitly tells us that he does not accept this. Despite abstraction which we rather frequently meet in his works his intense colours help us to recognize his sincere attitude to the world in which he lives and which is organically intertwined with the issues of art. In their daily life, many people just pass by a common scene, place or person. The artist not only catches sight of them but he really sees them. Have we as the humankind really made progress in any sense when we have been consciously moving away from our own emotions or have even been denying them? When our mind is obscured by countless media which address us with their means of propaganda, when we are no longer able to be alone with no noise in the background, when we are unable to feel the world around us?



Sašo Koprivec
Medenični paravan / Pelvic Screen, 2013
olje na platnu / oil on canvas, 205 x 133 cm

Od leta 1986 je študiral na Akademiji za likovno umetnost in oblikovanje v Ljubljani, kjer je v razredu profesorja Gustava Gnamuša leta 1991 diplomiral. Svoje šolanje je nadaljeval pri Emeriku Bernardu. Že dobri dve desetletji deluje kot likovni pedagog, zadnja leta pa je zaposlen kot likovni terapevt v Psihiatrični kliniki v Ljubljani. Deluje tudi na drugih področjih kulture; od ustanovitve sodeluje v Likovno-izobraževalnem centru Galerije Miklova hiša (LICE) kot mentor za področje slikarstva, širše pa tudi kot vokalist in tekstopisec glasbene skupine Skaktus ter kolumnist na TV Kočevje.

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K. Z.

Biography

Sašo Koprivec was born in 1967 in Kočevje where he attended elementary school and secondary school with social-science and language courses. He began studying at the Academy of Fine Arts in Ljubljana in 1986 and graduated in 1991 in the class of Professor Gustav Gnamuš. He continued his post-graduate studies with Professor Emerik Bernard. For more than two decades Koprivec has been active as an art teacher and in recent years he has been working as an art therapist in the Psychiatric Clinic in Ljubljana. He is also active in other spheres of culture: from its foundation he has been collaborating with the Centre for Visual Education (LICE) at the Miklova Hiša Gallery as a mentor for painting, and, in a wider sense, he participates as a vocalist and lyricist in the pop band Skaktus and is a columnist at the TV Kočevje.

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K. Z.

V današnjem času le redko zasledimo ustvarjalce, ki ustvarjajo na način kot Bojan Klančar. Umetnik preko risbe, ki je zanj najpomembnejši del ustvarjalnega procesa, najde svoj likovni izraz v grafiki. Jedkanice in akvatinte, ki sta najpogostejši tehniki, se izražata le skozi eno barvo, kar dodatno poudari upodobljene motive.

Klančarjev izraz ima močno povezavo z naravo, ki na neagresiven način izstopa v njegovem delu. Namesto z različnimi barvami prostor ustvarja z intenziteto enega samega pigmenta, ki nam razkriva atmosfero upodobljenega. Portreti okolja, v katerem biva, so kljub uporabljeni tehniki prikazani realistično in impresivno – takšni, kot bi jih videli sami, če bi se prepustili njihovega opoju.

Avtor je upornik, ki se ne pusti ujeti v območje trivialnega. Kljub temu da so njegove umetnine prijazne za oko, nosijo subtilen, a trden pristop, ki je zaradi majhnega števila avtorskih odtisov tudi nekomercialen.

Čeprav se po motiviki razlikujeta, se ob njegovih delih srečamo z mislijo na (grafika) Francisca de Goya, ki ga

Artists who work in the way Bojan Klančar does can only rarely be found today. Through drawing, which is the most important stage of creative process for the artist, he finds his visual expression in graphic medium. His etchings and aquatints, his most frequent techniques, are handled in a single colour only, which gives an additional emphasis to the motifs represented.

Klančar's idiom is substantially linked to nature which stands out non-aggressively in his works. Instead of using different colours, he creates space by means of intensity of a single pigment which conveys the atmosphere of the depicted motif. Portraits of the environment in which he lives are presented in a realistic and impressive way in spite of the employed technique – such as we could see ourselves if we succumbed to their magic.

The artist is a rebel who does not allow himself to be trapped in the sphere of the trivial. Even though his works of art are attractive to the eye, they demonstrate a subtle but firm approach which in addition,

BOJAN KLANČAR

morda lahko zaradi izvirnega pristopa v romantičnem slikarstvu označimo kot daljnega predhodnika modernizma. Avtorja, ki sta ustvarjala v sorodnih tehnikah, pa sta si po vsebini popolno nasprotje – grozote vojne in teror, ki zaznamujejo ustvarjanje Goye, so nasproti krajinam, kjer sicer vlada napetost, a je ta posledica vremenskih razmer. Tako Goya na eni strani za »povzročitelja« svojih del uporabi človeško silo, medtem ko Klančar to mesto prepusti naravi.

Narava je torej povod, izvor, izvir Klančarjevega ustvarjanja, ki za osrednji motiv pogosto uporabi Cerkniško jezero. Avtor s svojo unikatno maniro tehnike in vsebine kaže izvirne rešitve sodobnega impresionističnega upodabljanja spreminjajoče se narave, s silno impresijo na belini papirja pa spodbuja napetost in tok gledalčeve podzavesti.

Življenjepis

Bojan Klančar je akademski slikar in grafik, ki je leta 1981 diplomiral na grafičnem oddelku Likovne akademiji v Prištini. Pri svojem ustvarjanju se ukvarja predvsem z motivi narave iz svojega okolja. Poleg grafik, ki najbolje ujamejo njegov umetniški podpis, ustvarja tudi v steklu.

due to a small number of authorial impressions, is non-commercial.

Although their motifs differ, Klančar's works call in mind Francisco de Goya (as an engraver), who can, due to his original approach to romantic painting, be regarded as a distant forerunner of modernism. However, the two artists who employed related techniques stand in stark contrast to each other in terms of their subject-matter – the disasters of war and terror which characterize Goya's output against Klančar's landscapes in which, it is true, suspense can be felt, but it is only due to weather conditions. Goya, on the one hand, employs human force as the cause of his narratives, whereas Klančar, on the other, leaves this role to nature.

Nature thus proves to be the origin, the source, the agent of Klančar's creativity. He often takes Lake Cerknica as his central motif. With his unique technique and content, the artist points out original solutions of up-to-date impressionist portrayal of changing nature, and with a powerful impression on the whiteness of the paper he stimulates suspense and the stream of the viewer's subconsciousness.

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K. Z.

Biography

Bojan Klančar is a painter and engraver who graduated in 1981 from the Department of Graphic Arts of the Academy of Fine Arts in Priština. He mainly dedicates his work as an artist to the motifs from nature in his surroundings. In addition to engravings, in which his autograph is best captured, he also works in glass.

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K. Z.



Bojan Klančar
Potok / A Brook, 2001
akvatinta / aquatint, 24 x 35 cm

Drago Hrvacki v našem okolju že več let ustvarja in eksperimentira z različnimi pristopi do umetniškega dela. Svoje rešitve pogosto predstavi v obliki geometrične abstrakcije, dinamične postavitve barvnih ploskev, ki so le navidezno zamejene z okvirjem.

Hrvacki posega po močni, intenzivni barvni skali, ki jo določa prav tako strogo kot velikost ploskev na platnih. Kljub temu to ni samo prikaz umetnikovega poznavanja barvnih variacij, prostorskih izpeljank ali modularnih razmerij – objekti, slike in grafike so postali posebna slikovna polja, nosilci barvnih in kompozicijskih analiz. Umetnik izhaja iz tendenc, ki so jih v skupinah gojili *Neokonstruktivisti* ter *Junij*. Ti so s konceptualistično in neokonstruktivistično umetnostjo ter s primesmi nove figuralike nadgradili (oziroma priredili) pojem neokonstruktivizma ter mu podelili novi zagon v raziskovanju konstrukcij, strogih geometričnih zasnov ter (izčiščeni) barvnih obdelav.

Avtor je s svojim poznavanjem barve v prvem in proporci v drugem planu dosegel veliko več kot le harmonijo na platnu. Intenziteta strogih linij nam ne pusti, da bi

Drago Hrvacki has been creating and experimenting with different approaches to a work of art for several years in our milieu. He often presents his results in the form of geometric abstraction, a dynamic arrangement of colour planes which are only apparently limited by a frame.

The artist employs strong, intense colour range which he defines as strictly as the sizes of the planes on his canvases. However, it is not a mere display of the artist's knowledge of colour variations, space derivations or modular relationships – objects, paintings and engravings have become special pictorial fields, carriers of colour and compositional analyses. The artist proceeds from the tendencies that were promoted by the groups such as the *Neoconstructivists* and the *Junij* (June). By means of conceptualist and neoconstructivist art and admixture of new figurative painting, these groups upgraded (or adapted) the notion of neoconstructivism and gave it a new impetus through the investigations into constructions, strict geometric schemes and (purified) colour handling.

DRAGO HRVACKI

odvrnili pogled, saj se zareže v gledalčevo podzavest. Podoben učinek doseže tudi z naslovi, ki so oštevilčeni oziroma nosijo kratice, zato je gledalec sam svoj interpret abstrakcije, ki jo zaznava.

Čeprav mnoge interpretacije, ki se ukvarjajo z delom Hrvackega, temeljijo na spoznanju, da so barvne ploskve stilizacija sveta okoli nas (tako zoomorfne kot vegetabilne), se zdi, da umetnik spodbuja kritiko umetniške struje, ki sebe dojema (pre)resno in na vsak način želi v svoje delovanje vplesti tudi družbeno, socialno kritiko. Liki Hrvackega na noben način ne dopuščajo zamejitve, ne na fizični ne na psihični ravni, in potrjujejo svobodo likovnega jezika.

Življenjepis

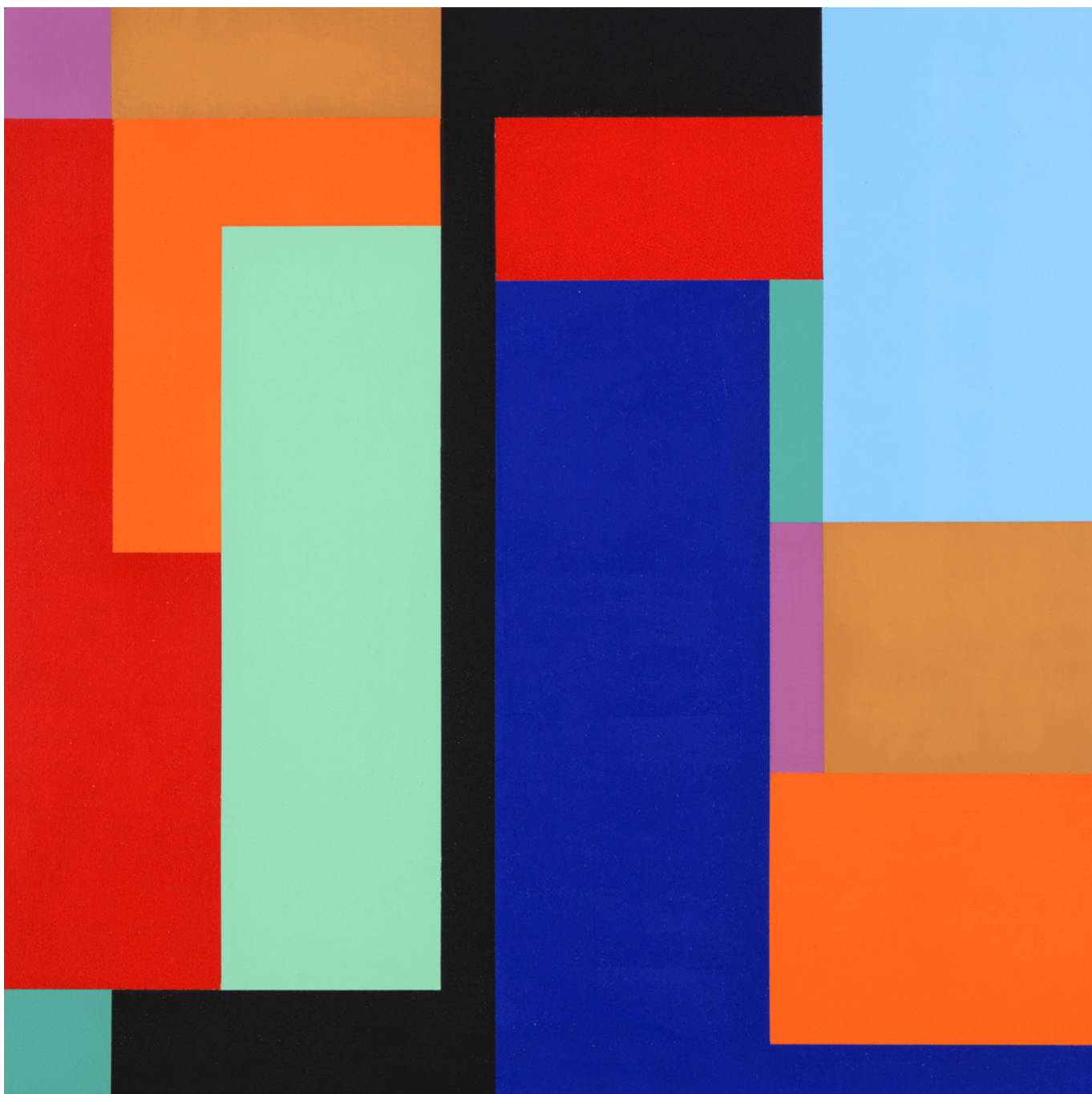
Dravo Hrvacki se je rodil 18. januarja 1936 v Ljubljani. Na Likovni akademiji je med letoma 1958 in 1963 študiral slikarstvo pri prof. Mariju Preglju, Maksimu Sedeju in Nikolaju Omerzi ter grafiko pri prof. Božidarju Jakcu in Riku Debenjaku. Po diplomu leta 1964 se je študijsko izpopolnjeval v Italiji. Več let je na različnih šolah in institucijah opravljal učiteljski poklic, deloval pa je tudi kot svobodni umetnik.

With his knowledge of colour in the first place and proportions in the second place the artist has achieved much more than just harmony on his canvases. The intensity of severe lines does not allow us to avert the gaze, because it cuts deep into the viewer's subconsciousness. A similar effect is also achieved by the titles which are numbered or just give abbreviations, therefore the spectators are their own interpreters of abstraction which they perceive.

Numerous interpretations of Hrvacki's oeuvre are based on the comprehension that his colour planes are the stylization of the world around us (whether zoomorphic or vegetal); nevertheless, it seems that the artist encourages criticism of the art movement which perceives itself (too) seriously and by all means wants to involve social criticism in its activities. The shapes in Hrvacki's art by no means allow limitation, either on physical or psychic levels, and they affirm the freedom of visual language.

Biography

Drago Hrvacki was born on 18 January 1936 in Ljubljana. Between 1958 and 1963 he studied painting at the



Drago Hrvacki
DFH63, 2012
akril na lesu / acrylic on wood, 44 x 44 cm

Svoje slikarsko, kiparsko in grafično ustvarjanje je posvetil iskanju in razvijanju različnih vidikov geometrične abstrakcije. Objekti, slike in grafike se v njegovem delu znajdejo kot posebna slikovna polja oziroma nosilci barvnih in kompozicijskih analiz.

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K. Z.

Academy of Fine Arts in Ljubljana under Professors Marij Pregelj, Maksim Sedej and Nikolaju Omerza, and graphic art under Professors Božidar Jakac and Riko Debenjak. After his graduation in 1964, he further improved his artistic skills in Italy. For several years he was art teacher at various schools and institutions, and he was also active as a free-lance artist.

He dedicated his painting, sculptural and graphic production to the search for and developing of different aspects of geometric abstraction. His objects, paintings and engravings function within his oeuvre as special pictorial fields or carriers of colour and compositional analyses.

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K. Z.

Oddaljeni pogled na opus akademske slikarke Milena Usenik razkriva organsko celoto, pri čemer vsaka naslednja stopnja te celote raste iz spoznanj prejšnje in se nadgradi z novimi izkustvi, avtorica pa se na trenutke kot po dodaten zalet umakne korak nazaj in nato nadaljuje z velikimi skoki v malokrat pričakovano smer. V njenem opusu lahko kot glavno vodilo prepoznamo prehod od figuralnih referenc k abstraktnemu izrazu, čeprav se spogledovanju z aluzijami na stvarni svet nikoli zares ne odpove.

V prvem desetletju po zaključku študija je kot osebni odgovor na družbeno sedanjost, v katero je v poznih šestdesetih letih prejšnjega stoletja stik z zahodno kulturo zanesel duh demokratizacije in liberalizacije ter moč množičnih medijev in potrošniške logike, postregla z lastno različico poparta. Preoblikovane motive iz modnih revij je izčiščevala na povečane detajle vzorčastih tkanin, ki v svoji strogi geometrizirani urejenosti gledalčevo oko hipnotično prikujejo na ritmizirane, opartovsko učinkovane likovne strukture.

Od tod se je preko cezannovsko naglašenih tihožitij

A view from a distance of the oeuvre by the painter Milena Usenik reveals an organic whole in which each subsequent phase grows from the findings of the preceding one and is upgraded with new experiences. The artist withdraws a step back at times as if in a search for a new push, and then continues with long jumps towards a direction that is rarely expected.

The main principle in her oeuvre can be identified as a transition from figurative references to abstraction, although she never fully gives up drawing on allusions to the real world.

In the first decade after the completion of her study she invented her own variant of Pop Art as her personal answer to the then social reality, into which in the late 1960s contacts with western culture brought the spirit of democratization and liberalization as well as the power of mass media and consumer logic. She took motifs from fashion magazines, transformed them and elaborated them into magnified details of patterned fabrics whose rigorous geometric tidiness hypnotically fixes the spectator's eye to

MILENA USENIK

(prim. Bernard 2008) podala na pot abstrahiranja, kjer je niso zanimale konceptualne bližnjice, ampak formiranje individualnega izraza na podlagi razumevanja modernističnih načel avtonomnega slikovnega polja. V procesu je pomembno vlogo odigrala gestualnost, s katero se je poleg forme simultano osamosvajala tudi barva, ki je na tem mestu že prevzela funkcijo glavnega izrazila. Ob tem se je spomin na prepoznavni motiv še ohranjal v ornamentalnosti likovnih arabesk, ki jih je zaradi pulzirajočih barvnih kontrastov in manj nadzorovanih širokih potez čopiča Marjan Tršar označil kot »zdivjano secesijo«.

Prekrivne barvne zaplate so postajale vedno večje in spomin na s soncem presvetljeno pokrajino je ostal le še v širokih lisah, v katerih je brez obotavljanja soočala čiste barve s kontrastnimi ali dopolnjujočimi odtenki sekundarnih in terciarnih barv. Po procesu eliminiranja tretje dimenzije, ki ni bila nikoli v polnosti dosežena, je ponovno začela raziskovati – tokrat likovno – globino s preiščenim barvnim platenjem. Sčasoma se je na platnih razvila t. i. gibljiva likovna struktura (prim. Grmek 2008), ki je temeljila na prisotnosti nekakšnega vizualnega vrinka, okoli katerega se v trenutku pogleda

the rhythmic visual structures having an Op Art effect.

Via Cézannesque still-lives (cf. Bernard 2008) she then set off for a path of abstraction. She was not interested in conceptual short-cuts but rather in the formation of her own idiom on the basis of modernist principles of the autonomous pictorial field. In this process an important role was given to gestural brushwork through which colour, simultaneously with form, was gaining independence and at this point assumed the function of the principal means of expression. The memory of a recognizable motif was still retained in the ornamental character of arabesques. Due to their pulsating colour contrasts and a less controlled, wide brushwork, these were characterized by Marjan Tršar as being "Secession turned wild".

Overlapping colour patches were becoming ever larger, and the memory of the sunlit landscape persisted only in wide strokes in which pure colours were juxtaposed without hesitation with contrasting or complementary shades of secondary and tertiary colours. After the process of eliminating the third dimension

izostri večja kompozicija. Problem tovrstnega tujka pa je po besedah Mojce Grmek v tem, da »ga ni tam, kjer ga iščemo, niti tam, kjer ga najdemo, ampak je vselej nekje drugje«. V istem hipu se oko namreč že preseli na drugi element, ki ni nujno del prejšnje celote in nastopi kot težišče nove kompozicije.

Kljub poglobljenemu raziskovanju abstrakcije se asociacija predmetnosti na umetniških slikah vseskozi ohranja, najprej z valovanjem (tako je tudi poimenovala eno svojih slik) ponavljajočih se pravilnih oblik, kasneje v poudarjeni snovnosti barve. Skoznjo prepoznavamo nezamenljive odtise duhovne in intelektualne srži Milene Usenik.

Življenjepis

Milena Usenik se je rodila 9. septembra 1934 na Velikem vrhu na Blokah. Leta 1965 je zaključila študij slikarstva na ljubljanski Akademiji za likovno umetnost in diplomirala pri prof. Maksimu Sedeju. Nadaljevala je s slikarsko specialko, ki jo je pod mentorstvom prof. Gabrijela Stupice končala leta 1968. Slikarka, ki aktivno ustvarja že pet desetletij, je svoja dela postavila na ogled na številnih samostojnih in skupinskih razstavah, njene slike so bile že večkrat predmet študij likovnih kritikov. Danes kot svobodna umetnica živi in ustvarja v Logatcu ter Ljubljani.

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which had never been fully realized, the artist began to analyse depth again – visual this time – by means of premeditated colour layering. Gradually, a so-called flexible visual structure (cf. Grmek 2008) emerged on her canvases; it was based on a sort of visual insertion around which a bigger composition focuses in the moment of viewing. According to Mojca Grmek, the problem of such a foreign body is that “it is not where we are looking for it nor where it is found, but it is always somewhere else”. Namely, in the same moment the eye moves to another element which is not necessarily part of the previous whole and acts as the focal point of a new composition.

In spite of her in-depth research into abstraction, Usenik in her painting sticks to associations to real objects throughout, first in the undulation (it is also the title of one of her pictures) of repeated regular shapes and later in the emphasized materiality of paint. Through it, we can recognize the unmistakable imprints of the spiritual and intellectual essence of Milena Usenik.

Biography

Milena Usenik was born on 9 September 1934 at Veliki Vrh on Bloke plateau. In 1965 she graduated in painting from the Academy of Fine Arts in Ljubljana under Professor Maksim Sedej. She further specialized in painting with Professor Gabrijel Stupica and completed her studies in 1968. The artist, who has been active as a painter for five decades, has shown her works at numerous solo and group exhibitions and her oeuvre has been the subject of study of several art critics. She lives and works as a free-lance artist in Logatec and Ljubljana.

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Milena Usenik
Nostalgija / Nostalgia, 1987
olje na platnu / oil on canvas, 130 x 180 cm

Pregl Kobe, T. (2005). *Razstava del slikarke Milene Usenik, Galerija Krka, Novo mesto* [zloženska]. Novo mesto: Galerija Krka.

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Mitja Ficko je inovativen umetnik – ne samo v slogu njegove likovne govorice, temveč tudi v načinu, kako jo je izoblikoval. Potovanje na Bližnji vzhod v mladosti je njegovemu ustvarjanju prineslo vsebino, za katero pravi, da je po končanem študiju ni ponotranjil: »Vem, da moja dela v času študija niso imela velike kreativne umetniške teže. Svojih vsebin nisem imel, ne videl, zato jih nisem mogel vnašati.«

Na potovanju se je posvetil iskanju *ikone*, ki je bila zanj kot »turista« praktično nemogoč cilj. Preko tega iskanja je spoznaval življenje izven cone udobja, odrešeno materializma in potreb, ki jih hočemo (namesto želimo) izpolniti v sodobnem svetu. V spremni besedi svojemu katalogu *Gorčično seme ali umetnost*, ki jo je napisal sam, opisuje svojo pot, katere rezultat je popolnoma drugačen, kot bi pričakovali. Njegovo likovno delo deluje pomirjujoče, na trenutke osvobojeno figuralike s subtilnimi odtenci duhovne umirjenosti, flora in favna pa sta v zgodbe na platnu vpeljeni v harmoniji, ki v gledalcu spodbudi pozabljeno povezanost z naravo. Ficko uporabi topel rembrandtovski barvni kolorit, ki

Mitja Ficko is an inventive artist – not only in his visual style but also in the way he has created it. His youthful journey to the Middle East inspired his work with a content of which he says he did not internalize it after the end of his study: "I am aware that the works of my study years had no great artistic creative weight. I had no content of my own, I did not see it, so I could not include it."

While on his journey, he dedicated his endeavours to the search for an *icon*, which for him as a "tourist" was practically an impossible goal. Through this search he became acquainted with the life outside the zone of comfort, free from materialism and needs which we want (instead of wish) to satisfy in the contemporary world. In the preface *Gorčično seme ali umetnost* (Mustard Seed or Art), which he wrote for the catalogue to his own exhibition, he describes his way the result of which is completely different from what we might expect. His works of art have a soothing effect, at moments they are free from figures and convey subtle nuances of spiritual rest, flora and fauna are

MITJA FICKO

misel napelje tudi na secesijske likovne mojstre, čeprav o prisotnosti ornamenta ni možno govoriti. Ikone v strogem smislu slike z versko vsebino pri njem praviloma ne najdemo, lahko pa začutimo njen duhovni podton.

»Slikam vsebine, ki mi govorijo, me učijo, nagovarjajo. Z načinom se ne obremenjujem, ker se sam pojavi v najprimernejši obliki glede na vsebino in moje notranje stanje,« zapiše Ficko. Ravno ta neobremenjenost in sproščenost sta tisti, s katerima platna nagovarjajo gledalca, da si vzame čas za sprejem novih podob v svetu, kjer nimamo več časa za nič in nikogar.

Ficko poudarja, da je za spoznanje svojega notranjega bistva pomembna samota. Medtem ko lahko telesne strasti razmaknemo hitro, so duševne tiste, ki ne pojenjajo do smrti; njegova dela zahtevajo gledalčev čas, ki si ga moramo za razumevanje (umetnosti in sebe) enostavno vzeti.

»/... / dobra lastnost (umetnosti) je, da nas odvrča od nebistvenih stvari. Slaba stran umetnosti je, da je sama med nebistvenimi stvarmi. Čeprav priznam, da bi bilo brez nje zares pusto. Nebistvene stvari so tiste, ki imajo zobe, jezik in želodec.«

introduced to the stories on his canvases with a harmony which encourages the spectator to sense again the forgotten unity with nature. Ficko uses warm Rembrandt-like colouring which is also reminiscent of Art Nouveau artists, although there is no ornament present. Icons in the strict sense of religious images cannot be found in his oeuvre, but it is possible to feel their spiritual undertone.

"I paint subject matter which talks to me, teaches me, addresses me. I'm not bothered about the way because it emerges by itself in the most suitable form matching the subject matter and my inner state," Ficko says. It is exactly the light-heartedness and ease that give his canvases the power to persuade the viewers to take their time and accept new images in the world in which we no longer have time for anything or anyone.

Ficko underlines that solitude is urgent for gaining insight into one's inner essence. Whereas bodily passions can be extinguished rather quickly, mental passions do not wane until death. Ficko's works require the viewer's time, and we simply must take our time to understand art and ourselves.

Življenjepis

Mitja Ficko se je rodil leta 1973 v Murski Soboti. V letih 1994–1999 je študiral slikarstvo pri Janezu Berniku in Gustavu Gnamušu na Akademiji za likovno umetnost v Ljubljani. Pred zaključkom magistrskega študija pri Metki Krašovec se je podal na prelomno potovanje na Bližnji vzhod, ki je zaznamovalo njegovo nadaljnje ustvarjanje. Deluje kot samostojni kulturni ustvarjalec, ki živi in dela v Ljubljani ter v vasi Mohorje na Dolenjskem.

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“/.../ a good side (of art) is that it diverts us away from inessential things. A bad side of art is that it is itself one of the inessential things. Although I admit that it would be really boring without it. Inessential things are those that have the teeth, the tongue and the stomach.”

Biography

Mitja Ficko was born in Murska Sobota in 1973. Between 1994 and 1999 he studied painting with Professors Janez Bernik and Gustav Gnamuš at the Academy of Fine Arts in Ljubljana. Before the completion of his MA degree under Professor Metka Krašovec, he went for a journey to the Middle East, which marked a turning point in his career as an artist. He is a free-lance cultural worker; he lives and works in Ljubljana and at Mohorje (Rute in Lower Carniola).

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Mitja Ficko
Golobijak / Dovecote, 2006
olje na juti / oil on jute, 290 x 140 cm

Čas visokega srednjega veka, ki si ga mnogi napačno razlagajo kot temačnega, je rodil novo slogovno govorico, ki je zagovarjala pomen svetlobe in barve. Najodličnejši in najzgodnejši primer gotike, ki je postal merilo kakovosti, je cerkev sv. Dionizija (Saint-Denis) pri Parizu, zgrajena okoli leta 1140. Za novo smer v umetnosti je bil odgovoren opat Sugerij, ki je na popolnoma novi način zasnoval videz in pomen arhitekture s prenovljenim korom spomenika. Želel je, da odseva najimpenitnejši, najsvetlejši in najlepši dosežek tedanjega stavbarstva, ki je poleg mnogih novih arhitekturnih rešitev podal tudi novo pojmovanje svetlobe v umetnosti.

Emerik Bernard rešuje in dokazuje prav slednje – ne zanika realnega sveta, temveč se z uporabo barve in svetlobe osredotoči na doživljanje stvarnega na višji ravni: »Na delu je občičut, *commonsense*, bistvo in obstoj lastnih slikovnih razporeditev, bistvena lastnost slikarstva. Ne, to ni agonija realnega, to nima ničesar skupnega z zanikanjem realnega, ampak je pričevanje o tem, da je realno lahko veliko širše, zaobjeto v brez-

The High Middle Ages, by many erroneously regarded as being a dark time, devised a new style which placed importance on light and colour. The church of Saint-Denis near Paris, the most excellent and the earliest example of the Gothic, built around the year 1140, became the measure of quality. Responsible for the new direction in art was Abbot Suger, who gave a completely new appearance and meaning to architecture in the rebuilt choir of this monument. He wanted it to be the most remarkable, the brightest and the most beautiful achievement of architecture in his time. In addition to a number of new architectural solutions, it also invented a new comprehension of light in art.

Emerik Bernard solves and proves exactly the latter issue – he does not deny the real world, but using colour and light he concentrates on experiencing the real on a higher level: "A universal sense – '*commonsense*' – is at work, the essence and existence of one's own pictorial arrangements, the essential feature of painting. No, it is not the agony of the real, it

EMERIK BERNARD

skrajnost svetlobe, berljivo v nanosih barve, slišano v pesmi vetra itn.«

Svoje doživljanje žive in nežive narave je ponesel nad vsakdanje dožemanje življenjskih izkušenj, ki odražajo realno psihično stanje v času upodobitve, kar se dokončno uresniči z gledalčevo lastno interpretacijo. Bernardovo delo je na več mestih označeno kot palimpsest, kar pomeni zapis, ki proseva prek kasneje nanesenih plasti zapisov. Avtorjevo ustvarjanje združuje več materialov in tehnik, med najpogostejšimi je vredno omeniti akril-montažo, kjer se »dejanski in imaginarni prostor upodabljanja širita v vse strani in razsežnosti«, kot je zapisal Jure Mikuž. Opiše tudi harmonijo monumentalne lesene slikarske površine: »V osnovni plasti sta subjektivni predvsem volja izbora naravnih detajlov, bodisi kot motivov, barv, značilnih oblik ali materialov, ter odločitev za njihovo umestitev v slikovno ploskev in sta kot taki vezani na zakone in pravila, ki vladajo naravi. /.../ Druga plast prisvaja med svoje elemente tiste, ki palimpsestno presevajo iz prve, v enaki meri, kot vključuje vse druge vizualne podatke, ki so likovno preobraženi in jih umetnost že od nekdaj v raznih pojavnih oblikah in modifikacijah

has nothing in common with the negation of the real, but it rather bears evidence to the fact that the real can be much wider, encompassed in the endlessness of light, readable in the applications of paint, heard in the song of the wind, etc."

Bernard elevated his experience of living and inanimate nature above the everyday perception of life experience which reflects a real psychic state at the time of painting, which is eventually realized in the spectator's own interpretation. A number of times Bernard's work has been defined as a palimpsest, that means a record which shows through the subsequent layers of records. The artist's works combine several materials and techniques; worth mentioning among his most frequently used ones is acrylic-collage in which the "actual and the imaginary spaces of representation spread out in all directions and dimensions", as Jure Mikuž observes. He also describes the harmony of the monumental wooden painting surface: "The fundamental layer reflects the subjectivity of the will and the decision, which are closely connected with the principles and rules that reign in nature. /.../ Theoretically, the second discursive space – the pictorial



Emerik Bernard
Vrtišče / The Pivot, 1990
akril na lesu / acrylic on wood, 130 x 330 cm

uporablja kot svoje značilno, ontološko kodirano izrazno sredstvo.«

Emerik Bernard ne dopušča, da bi bila ena plast nadrejena drugi, s čimer v zamolkljem koloritu raziskuje površinski in globinski pomen dogajanja okoli nas, ki z abstrakcijo postane realen.

Življenjepis

Emerik Bernard se je rodil leta 1937 v Celju. Obiskoval je Šolo za oblikovanje v Ljubljani, 1960 pa se je vpisal na Akademijo za likovno umetnost v Ljubljani, kjer je diplomiral in opravil specialko za slikarstvo pri profesorju Gabrijelu Stupici. Deluje kot svobodni umetnik in profesor. Je prejemnik mnogih nagrad za svoje likovno izražanje. Leta 1985 je bil izvoljen za docenta za slikarstvo na ALU v Ljubljani. Njegovo zgodnje ustvarjanje je bilo zaznamovano s kolažnimi in asemblažnimi tehnikami, ki so blizu novemu realizmu, kasneje pa se je posvetil istrskim motivom, ki odsevajo odmik od mestnega življenja.

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layer – is also subjectively determined: if the first one is firmly linked with nature, the second layer depends on the subjection to the laws of gestalt, aesthetics, geometry, spatial illusion, colour harmony and their contrasts.”

Emerik Bernard does not allow that one layer could be superior to another and thus in muted colours explores the superficial and in-depth meaning of the happenings around us which through abstraction becomes real.

Biography

Emerik Bernard was born in Celje in 1937. He attended the Secondary School of Design in Ljubljana. In 1960 he enrolled at the Academy of Fine Arts in Ljubljana where he graduated and then specialized in painting with Professor Gabrijel Stupica. He is a free-lance artist and professor. He has received numerous awards for his work. In 1985 he was elected assistant professor for painting at the Academy of Fine Arts in Ljubljana. His early production was characterized by collage and assemblage techniques which were close to New Realism, whereas he later dedicated his work to Istrian motifs which reflect his withdrawal from urban life.

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Akademski slikar Simon Lavrič je že od študentskih let okupiran z motivom živali, ki predstavlja osrednje vsebinsko polje, po katerem se v svojem ustvarjanju suvereno giblje. Pri tem ne skuša izpostaviti njenega simbolnega pomena v smislu izdelovanja osebnega postmodernističnega bestiarija z zapletenim ikonografskim ozadjem. Prav tako v njegovem slikarstvu ne gre za opevanje mogočnega, a lepega in nedolžnega bitja, ki še zmore prisluhniti naravi in je lahko v svoji prvinski naivnosti zgled pokvarjenemu človeku. S tovrstno sentimentalnostjo, ki se je kot plod romantične misli razcvetela ob koncu 18. stoletja, je dokončno opravil že modernizem, v katerem ni bilo mesta za neokrnjeno, neironizirano podobo življa v naravnem okolju. Ta je postala prepoznavni znak diletantskega slikarstva in ni več našla poti nazaj v visoko umetnost. Tudi ko je žival ponovno postala aktualen motiv postmodernističnih kreacij, se je to zgodilo s popolnoma drugačnimi sporočilnimi nameni. Kounellis je v galerijo pripeljal žive konje, Hirst je mrtve razstavil v formaldehidu. Tokrat ni bila več osrediščena žival, ampak ironiziran človekov

The painter Simon Lavrič has been occupied with animal motifs since his study years. These motifs represent his central subject matter through which he moves sovereignly in his art production. He does not try to expose their symbolic meaning in the sense of building his personal post-modernist bestiary with an intricate iconographic background. Nor does his painting extol a mighty but beautiful and innocent creature that is still capable of listening to nature and can be set in its primordial naivety as a model for the corrupt human being. Such sentimentality, which originated in romantic ideas and flourished in the late 18th century, was definitely discarded by modernism which allowed no place for an intact, non-ironized image of life in natural environment. This sort of image became a recognizable sign of dilettante painting and has never found its way back to high art. Even when animals became a topical motif again in post-modernist works, it acquired completely different communicational purposes. Jannis Kounellis brought living horses into a gallery, Damien Hirst exhibited dead animals in formal-

SIMON LAVRIČ

odnos do nje, kot ga je že davno pred tem z *Objektom* – nadrealistično, s krznom prevlečeno skodelico – nakazala Méret Oppenheim.

Lavrič se slikanja loteva na klasičnem mediju platna in z uporabo oljne tehnike. Motive sestavlja iz posameznih fotografskih predlog, ki jih skrbno preuredi v želeno kompozicijsko celoto. Na ta način konstituira novi situacijski okvir, ki učinkuje povsem verjetno, čeprav se v njem nikoli ni nič zgodilo. V tem pogledu se dela bolj kot verizmu fotorealizma približujejo hiperrealizmu 21. stoletja, ki temelji na filozofiji Jeana Baudrillarda kot simulaciji nečesa, kar nikoli ni zares obstajalo.

Na sliki je vedno upodobljen en sam, individualizirani subjekt v svojem lastnem habitatu, ki ga umetnik v vlogi voajerja zaloti v različnih razpoloženskih stanjih: ob ležernem počitku, popolni koncentraciji pred napadom na plen ali šopirjenju pred bojem za prestižni alfa status. Četudi se v upodobitvah večkrat pojavi trenutek, ko se bitje zave človekove prisotnosti in ob njej otpne, avtor nima nobene želje po raziskovanju razmerja med njim in človekom ter v njem ne išče priložnosti za identitetno zamenjavo kot možnosti ustvarjalne ali

dehyde. What was brought to focus in these cases was no longer the animal but the ironized human attitude towards it, as it had been already indicated much earlier by Méret Oppenheim in her surrealist *Object*, a teacup covered with fur.

Lavrič paints his works on the classical medium of canvas using the classical oil technique. He composes his motifs from individual photographs which he carefully arranges into the desired compositional whole. In this way he sets up a new situational framework which appears to be very credible even though nothing has ever happened inside it. Rather than being close to the verism of photorealism, in this respect his works are closer to 21st-century hyper-realism, based on the philosophy of Jean Baudrillard as a simulation of something that has never really existed.

Lavrič's pictures always feature a single individualized subject in its own habitat. The artist, in the role of a voyeur, comes upon it in different states of mood: resting leisurely, intensely concentrating before attacking its prey, or showing off before fighting for the prestigious alpha status. Although the pictures often

osebnostne osvoboditve. Namesto tega dopusti, da žival ostane osrednji subjekt naslikanega prizora ter glavni vsebinski fokus likovnega dela, njen miselni in čustveni svet, ki ju gledalec ne pozna, pa osrednja nosilca sporočilnosti. Svoj odnos do upodobljenih avtonomnih bitij je avtor ubesedil takole: »Poglejte si jih, imajo svoje lastno življenje in osebnost, svoje dostojanstvo in lepoto, v resnici imajo do tega vso pravico.«

Življenjepis

Simon Lavrič, rojen leta 1986, je po zaključeni Srednji šoli za oblikovanje in fotografijo (smer industrijsko oblikovanje) vpisal študij slikarstva na Akademiji za likovno umetnost in oblikovanje v Ljubljani. Diplomiral je leta 2012 z diplomsko nalogo *Podoba živali v post-moderni umetnosti* pod mentorstvom prof. Zmaga Lenárdiča. Leta 2013 je prvič samostojno razstavljal v Galeriji Miklova hiša v Ribnici, leta 2014 so bila njegova dela na ogled v galeriji Klopert v Kočevju. Kot mentor za področje slikarstva od leta 2009 sodeluje z Likovno-izobraževalnim centrom Galerije Miklova hiša (LICE).

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show the moment when the animal becomes aware of human presence and gets numb, the artist has no wish to investigate the relationship between it and the human and does not search for a chance of shifting the identity as a possibility for creative or personal liberation. Instead, he allows that the animal remains the central subject of the depicted scene and the main focus of content in the artwork, and its mental and emotional world, unknown to the viewer, remains the principal conveyor of the message. The artist verbalized his relation to the portrayed autonomous creatures like this: "Just look at them, they have a life and personality of their own, their own dignity and beauty, and they certainly have every right to this."

Biography

After finishing the Secondary School of Design and Photography (course in industrial design), Simon Lavrič, born in 1986, enrolled at the Academy of Fine Arts and Design in Ljubljana where he studied painting. He graduated in 2012 with the diploma work *Podoba živali v postmoderni umetnosti* (Representation of animals in post-modern art) under the mentorship of Professor Zmaga Lenárdič. He had his first solo exhibition in the Miklova Hiša Gallery in Ribnica in 2013, in 2014 he showed his works in the Klopert gallery in Kočevje. Since 2009 he has been collaborating with the Centre for Visual Education (LICE) at the Miklova Hiša Gallery as a mentor for painting.

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Simon Lavrič
Brez naslova / Untitled, 2014
olje na platnu / oil on canvas, 200 x 90 cm

Karmen Bajec se ukvarja z risbo, ilustracijo in abstraktnim slikarstvom. V slednjem raziskuje barvo in svetlobo ter povezavo abstrakcije z naravo.

Avtorica s svojim likovnim jezikom nagovarja gledalca z dvojnostjo – na eni strani izpostavi zunanji svet, na drugi strani pa posameznikov notranji svet. Polona Škodič ob tem zapiše: »Ne gre toliko za dualizem abstraktnega in realnega, temveč za iluzivno prikrito in hkrati odkrito doživljanje vidnega in videnega, ki se odraža skozi igro ploskev na polju življenja. Platna v različnih izhodiščih in variacijah vselej povezuje enako učinkovita idejna svežina koncepta in enako izmojstrena roka.«

Karmen Bajec se subtilno loteva povezave človeka z naravo. Čeprav imata veliko skupnih točk, je človek izrazito ustvarjalno bitje. Avtorica se loti raziskovanja pravljičnih simbolov, ki jih najdemo v naravi, družbenih struktur, mitologije in verovanj. Sama o svojem delu pravi: »Zasnova slik sega iz raziskave o arhetipskih simbolih iz človeškega in živalskega sveta. Poslikave arhetipskih simbolov človeka in živali zamenjujejo pred-

Karmen Bajec is active in the fields of drawing, illustration and abstract painting. In the latter field she explores colour and light and the relation of abstraction to nature.

The artist's visual language addresses the viewer with its dualism – on the one hand, the external world is exposed, on the other, an individual's inner world.

Polona Škodič comments on this: "It is not so much a matter of dualism between the abstract and the real, but rather of the illusively concealed and at the same time revealed experience of the visible and the seen, which is expressed through the play of planes on the field of life. Her canvases, proceeding from various starting points and showing a number of variations, are always interconnected through the same effective freshness of concept-related ideas and the same masterly hand."

Bajec subtly explores the link between man and nature. Although the two have many things in common, the human is an expressly creative being. The artist examines fairy-tale symbols that can be found in nature,

KARMEN BAJEC

stave abstraktnejših utrinkov iz narave, ki se povezujejo z njeno geometrijsko zasnovo. Tu se koncept nezavednega iz realističnih simbolov prelevi v simbolne oblike iz narave. Preobraženi simboli v nas sprožijo delovanje nezavednega dela uma.«

V kompleksnosti sodobne družbe Karmen Bajec opozarja na preprostost, ki je nismo le pozabili, temveč je ne osmišljamo več kot mogočo. V svoje delo zato ponese čiste linije in like, ki spominjajo tako na starodavno simboliko kot tudi na modernistično obujanje izčiščenih platen. Avtorica ne pusti, da bi gledalec le užival v harmoničnem barvnem koloritu, temveč želi prodreti globlje.

Življenjepis

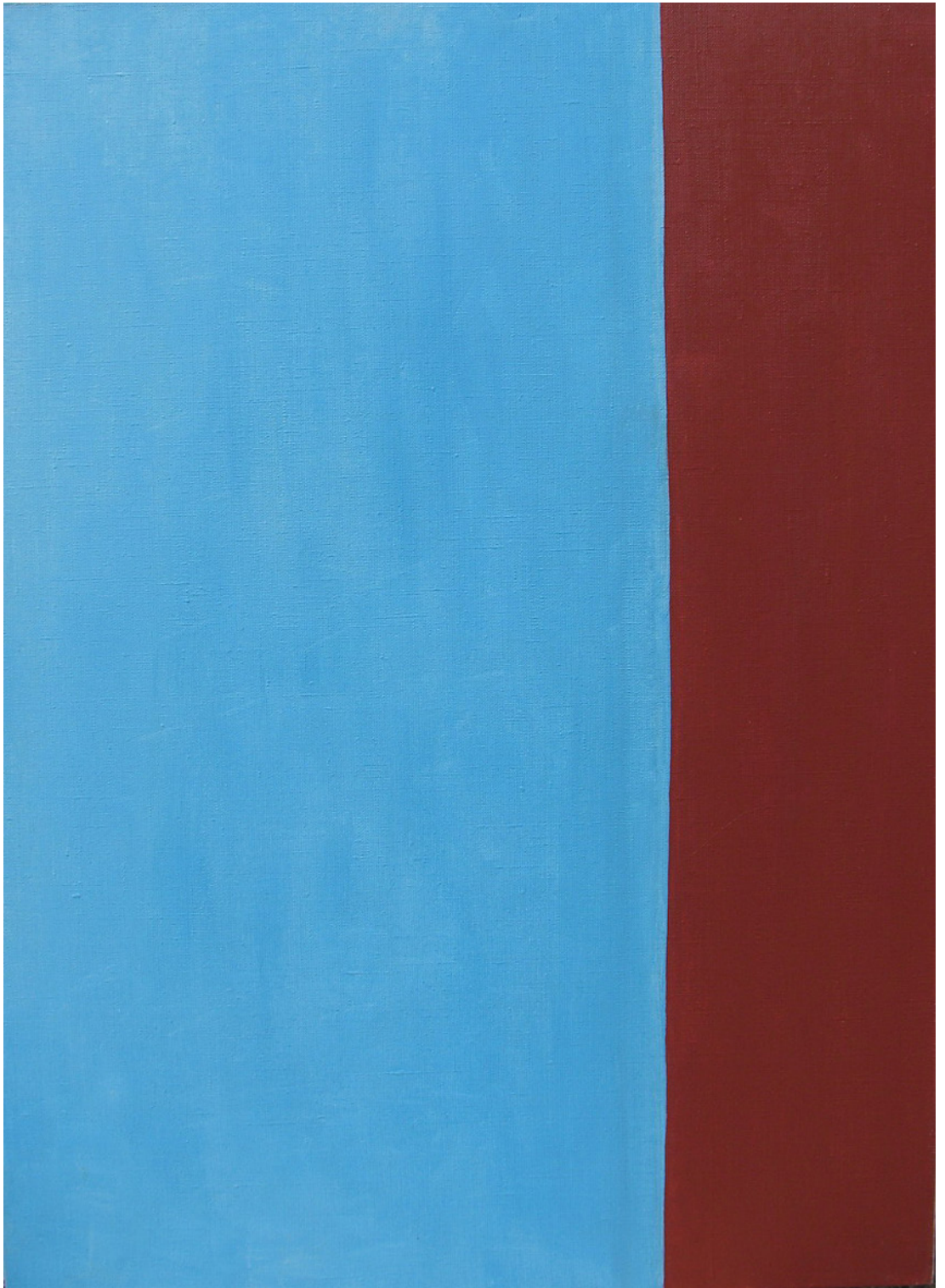
Karmen Bajec se je rodila leta 1981 v Šempetru pri Novi Gorici. Obiskovala je Srednjo šolo za oblikovanje in fotografijo v Ljubljani, smer modno oblikovanje, kasneje pa Akademijo za likovno umetnost in oblikovanje v Ljubljani, kjer je diplomirala pod mentorstvom profesorice Metke Krašovec. Podiplomski študij je zaključila na študijski izmenjavi v Talinu. Je vsestranska umetnica, ki se ukvarja s slikarstvom, pisanjem likovnih kritik, z

social structures, mythology, and beliefs. She says about her work: "The genesis of the paintings proceeds from a research into the archetypal symbols from human and animal worlds. The depictions of archetypal symbols of man and animal are replaced by images of abstract fragments from nature which are related to its geometrical scheme. At this point, the concept of the subconscious is transformed from realistic symbols into symbolic forms from nature. The transformed symbols put into operation the unconscious part of our mind."

In the complexity of contemporary society, Karmen Bajec calls attention to simplicity which has not only been forgotten but we no longer find it possible. Therefore she includes in her works pure lines and shapes which are reminiscent both of ancient symbols and the reawakened modernist purified canvases. The artist does not allow the viewers to enjoy merely the harmonic colourism but wants them to penetrate deeper.

Biography

Karmen Bajec was born in 1981 at Šempeter near Nova Gorica. She attended the Secondary School of



Karmen Bajec
Prijateljstvo / Friendship, 2006
olje na platnu / oil on canvas, 75 x 55 cm

ilustracijo in s pedagoško dejavnostjo. Živi in ustvarja v Starem trgu pri Ložu in sodeluje z Likovno-izobraževalnim centrom Galerije Miklova hiša (LICE) kot mentorica za področje slikarstva.

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Design and Photography in Ljubljana (course in fashion design) and later studied painting at the Academy of Fine Arts and Design in Ljubljana, from where she graduated under Professor Metka Krašovec. She completed her post-graduate study as an exchange student at Tallinn. She is a versatile artist, active as a painter, art critic, illustrator and art teacher. She lives and works at Stari Trg pri Ložu and she also collaborates as a mentor with the Centre for Visual Education (LICE) at the Miklova Hiša Gallery.

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Alenka Šubic Rovan je med umetniki na razstavi *Prohetae Domestici* edina, ki se predstavlja kot oblikovalka. Pri svojem delu najpogosteje išče rešitve za embalažo, čeprav njen podpis najdemo tudi pod marsikaterim drugim oblikovalskim produktom.

Umetnica posega večinoma po naravnih materialih, ki poudarjajo okolje, iz katerega izhaja. To so papir, pleksi, keramika in usnje. Embalaža ima izčiščene linije, uporaba pa je preprosta. Pri svojem delu uporablja le toliko lepila in vezave, kolikor je nujno potrebno.

Avtoričine ideje za embalažo so sila preproste, a nosijo praktično in estetsko vrednost. Knjiga v škatli je tako idealna za vezavo pesniških zbirk ali kratkih zgodb, saj med drugim omogoča delitev čtiva na posamezne strani. Na področju pedagogike se je predstavila z enostavno rešitvijo za učence nižjih razredov, ko je estetsko in pedagoško pregledno uredila snov.

Oblikovanje Alenke Šubic Rovan zaznamuje naše okolje na več področjih; oblikovala je embalažo za čokolado, kozmetiko, didaktične igrače in knjige, pri vsem tem

Alenka Šubic Rovan is the only designer among the artists presented at the present exhibition *Prohetae Domestici*. She most frequently dedicates her work to packaging design, but she has also signed numerous other designer's products.

The artist mainly uses natural materials which highlight the environment from which she comes: paper, plexiglass, ceramics, and leather. Her package demonstrates pure lines and its usage is simple. In her working process she uses only as much glue and adhesive as is strictly necessary.

Her ideas for packaging design are very simple but they are characterized by practical and aesthetic values. A book in a box is ideal for binding collections of poems or short stories, because among other things it enables division of reading matter into individual pages. To the field of pedagogy she contributed a simple solution for pupils of minor classes when she arranged educational materials in an aesthetic and pedagogically clear way.

Šubic Rovan's design has put a stamp on our milieu in

ALENKA ŠUBIC ROVAN

pa je bilo njeno bistveno gonilo oblikovati knjigo kot organizem.

Življenjepis

Alenka Šubic Rovan je bila rojena leta 1968 v Ljubljani. Obiskovala je Srednjo šolo za oblikovanje in fotografijo Ljubljana, šolanje pa je nadaljevala na Akademiji za likovno umetnost in oblikovanje v Ljubljani, na Oddelku za oblikovanje, smer Vizualne komunikacije. Diplomirala je z delom *Pristop k oblikovanju Hessejeve knjige Frančišek Asiški in Igra z rožicami* pri prof. Tomažu Kržišniku. Kot oblikovalka vizualnih komunikacij je delovala v oglaševalski agenciji, izbran in uporabljen je bil njen predlog grba in zastave Občine Osilnica. Na Sejmu embalaže v Gornji Radgoni je prejela zlatega oskarja za reprezentančno embalažo za Zagrebačko banko, v Seulu pa je osvojila zlato medaljo za kreativno inovacijo *Nova oblika knjige*. Za isto inovacijo je prejela tudi priznanje Nacionalnega inštituta za intelektualno lastnino Južne Koreje v kategoriji oblikovanje in brosnato medaljo za v drugem materialu izpeljano idejo. Od leta 2010 je kot oblikovalka vidnih sporočil samozaposlena v kulturi. Pri delu jo zanima odgovornost

several fields; she has designed package for chocolate, cosmetic products, didactic toys, and books, and her essential spur is to design a book as an organism.

Biography

Alenka Šubic Rovan was born in Ljubljana in 1968. She attended the Secondary School of Design and Photography in Ljubljana, and continued her education at the Department of Design (course on visual communications) at the Academy of Fine Arts and Design in Ljubljana. She graduated with the thesis *Pristop k oblikovanju Hessejeve knjige Frančišek Asiški in Igra z rožicami* (Approach to book design of Hesse's work *Italien, Schilderungen, Tagebuecher, Gedichte, Aufsätze, Buchbesprechungen und Erzählungen*) under Professor Tomaž Kržišnik. As a designer of visual communications she worked in an advertising agency; for the arms and flag of Osilnica Municipality her proposal was chosen and realized. At the packaging fair in Gornja Radgona she received golden Oscar for the representative packaging for the Zagrebačka Banka bank, and she won golden medal in Seoul for her creative innovation *Nova oblika knjige* (New form

projekta do okolja ter spoštljiv odnos med naročnikom in oblikovalcem. Prav tako od leta 2010 sodeluje z Likovno-izobraževalnim centrom Galerije Miklova hiša (LICE) kot mentorica za področje oblikovanja.

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of books). The same innovation also brought her an accolade from the National Institute of Intellectual Property of South Korea in the category of design as well as bronze medal for the idea implemented in a different material. Since 2010 she has been a free-lance designer of visual communications. In her work she pays attention to the projects' responsibility towards the environment and to a respectful relationship between the client and the designer. Since 2010 she has also been collaborating with the Centre for Visual Education (LICE) at the Miklova Hiša Gallery.

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Alenka Šubic Rovani
Didaktični pripomoček za Rome Češnja
Črišnja / Teaching aid 'Češnja Črišnja' (Cherry) for the Romani children, 2013
kaširana lepenka, papir / laminated cardboard, paper, 20,5 x 44 x 5,5 cm
tisk / printed by: Linear d.o.o., izdelava / manufactured by: Libram d.o.o.

Umetniške kreacije se v pogledu intermedijske umetnice Lela B. Njatin primarno utelešajo in živijo v subjektivno opredeljenih prostorih avtorjeve miselne palače. Iz tega intimnega, ideološko jasnega in čustveno podprtega inkubatorja se kot konceptualni apeli razširjajo navzven in se v procesu (ne)sprejemanja izčiščujejo v širše pojmovne generalizacije. Konkretne stvaritve, ki jih umetnica posreduje v obliki vizualne poezije, ready-made instalacij in umetniških dogodkov, so v resnici le zunanja beleženja nečesa, kar je na abstraktni ravni že dobilo svojo zaokroženo podobo in kot tako okupira njene misli. Od začetkov v okviru neoavangarde s preloma sedemdesetih in osemdesetih let prejšnjega stoletja njeno ustvarjanje prehaja od literarnega izražanja z močjo besede do vizualnega izražanja z močjo podobe. To sta dva principa, ki se v zadnjih letih še posebej intenzivno prepletata v njenih družbeno angažiranih intermedijskih projektih.

Tako kot Sartrov Garcin ugotavlja, da pekel ni fizični, mentalni ali duhovni prostor, ki bi obstajal sam po sebi, ampak ga v znamenitem stavku definira kot občutje,

As believed by the intermedia artist Lela B. Njatin, artistic creations are elementally embodied and live their original life in the subjectively defined spaces of the author's mental palace. From this intimate, ideologically clear and emotionally supported incubator they expand outwards as conceptual appeals, and in the process of (un)acceptance they are purified to become wider conceptual generalizations. Concrete products which the artist presents in the form of visual poetry, ready-made installations and art events are in fact only external records of something that has on the abstract level already received its rounded off image and as such it occupies her mind. Since her beginnings within the framework of Neo-avantgarde at the turn of the 1970s into the 1980s, Njatin's creative activity has passed from literary articulation by means of the power of words to visual articulation by means of the power of images. These two principles have been particularly intensely intertwined in her socially engaged intermedia projects of the recent years.

LELA B. NJATIN

ki se pojavi šele kot posledica socialne interakcije med subjekti, se Lela B. Njatin loteva odpiranja diskurzivnih vprašanj o kompleksni dinamiki človeških odnosov, ki ji najbolj kontinuirano sledi, jo beleži in jo z lastnimi intervencijami tudi preoblikuje v urbanem okolju svojega domačega mesta, Kočevja.

Njene instalacije so vedno osredičene na že obstoječi element, ki je zaradi lokacije, specifičnih okoliščin nastanka ali estetske in sporočilne vrednosti že pridobil novo, z okoljem spojeno simbolno funkcijo ter tako pomembno vplival na kulturno identiteto kraja z vsidranjem v kolektivni spomin njegovih prebivalcev. V ciklu treh instalacij z naslovom *Življenjski krog* je Jarmovi *Deklici s piščalko* v Kočevju, Batičevemu *Prometeju* v Piranu in Plečnikovemu vodnjaku v Kranju dodala avtorska besedila ter z nastalimi jukstapozicijami podobe in besede izpostavila gledalca/bralca kot tistega, ki aktivira latentno razmerje med njima. Ponovno aktivno refleksijo nanje je gledalcem/bralcem omogočila v performativni instalaciji *Slovo*, ko je besedila zažgala in pepel posula v reko Rinžo, občinstvo pa je bilo ob tem povabljenost k participaciji.

Like Sartre's Garcin, who finds out that Hell is not a physical, mental or spiritual place to exist by itself, but he defines it in the famous sentence as a sensation that occurs only as a consequence of social interaction between subjects, so Njatin tackles discursive questions about the complex dynamics of human relations which she continuously follows, records and transforms by way of her own interventions in the urban environment of her home town of Kočevje.

Her installations are always focused on an existent element which has, due to its location, specific circumstances of its origin or its aesthetic or communicational value, already acquired a new symbolic, milieu-integrated function, and through taking roots in the collective memory of the inhabitants it has exerted considerable impact on the cultural identity of the place. In the cycle of three installations entitled *Life Circle* she added authorial texts to Stane Jarmov's *Girl Playing the Flute* in Kočevje, Stojan Batič's *Prometheus* in Piran, and Jože Plečnik's fountain in Kranj. By way of juxtaposing images with words she exposed the viewer/reader as the one who activates the latent relationship between the two. She offered



Lela B. Njatin
Nikoli me ne vidiš tam, od koder te gledam jaz / You can never
see me there, where I am watching you from, 2012
slikovna instalacija na Trgu sv. Jerneja 2, Kočevje / pictorial
installation at Trg sv. Jerneja No. 2, Kočevje

V drugem primeru je namesto likovnega dela v vlogo središčnega ready-made objekta postavila citat iz Cankarjevih *Hlapcev* »Narod si bo pisal sodbo sam«, ki se je v kriznih vojnih razmerah znašel na steni dvorane Šeškovega doma v Kočevju in je odtlej postajal nosilec dodatnih, ideološko in čustveno pogojenih vsebin, na kar opozarja njegova večkratna multiplikacija v nove kontekste. Avtorica je povzela tipografijo črk originalnega napisa, ki ga spremljajo sledovi v vojni izstreljenih krogel, in v njej izpisala besedo SMISEL. Ta je postala njena osnovna rdeča nit in temeljno vprašanje, ki ga je premlevala v nadaljnjih instalacijah, performansih in participatornih umetniških dogodkih, v katerih se je naslonila na začetnike tovrstnih praks, npr. Josepha Beuysa. Ključno vlogo pri tem prav gotovo igra dialog z občinstvom. Stik med gledalcem in njenim umetniškim delom ali sodelovanje v njem namreč omogoči, da se konstantno prelivanje iz intimnega v javno in notranjega v zunanje ter obratno poenoti v enem samem trenutku, ki med večne dihotomije vrine presenetljiv enačaj. Kulturna identiteta se na ta način pokaže kot skupek posameznih iniciativ, ki se na kolektivni ravni razrašča in v novi transformirani obliki vpliva na življenje posameznikov.

Življenjepis

Lela B. Njatin živi v Kočevju in Ljubljani, kjer se je rodila 1963. Po statusu je umetnica, po izobrazbi filozofinja in literarna komparativistka. Med 1975 in 1985 je bila članica umetniških kolektivov Westeast, Maj 75 in Signalizam. Od 2010 ustvarja interdisciplinarne projekte, instalacije, performanse in likovna dela. Prva razstava: DASEVIDIDASENEKIDELA, Likovni salon, Kočevje 1980. Prva samostojna razstava: Nisem hotel videti, a uvidel sem, Galerija Vžigalica/MGML, Ljubljana 2013.

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to spectators/readers a repeated active reflection on them in her performative installation *Farewell* when she burnt the texts and scattered the ashes at the River Rinža, and the audience was invited to participate.

On another occasion, she gave the role of the central ready-made object not to an artwork but to a quotation from Ivan Cankar's play *Hlapci* (Serfs), i.e. "The people will decide upon their destiny by themselves", which had appeared during the wartime crisis written on the inside wall of Šeško Hall in Kočevje and has since become a carrier of additional, ideologically and emotionally imbued contents, the evidence of which is its repeated multiplication in new contexts. Njatin imitated the lettering of the original inscription, which is accompanied by traces of bullets fired during the war, and she wrote the word SMISEL (Sense). This has become her basic common thread and fundamental issue which she was considering in her following installations, performances and participatory art events, relying on the pioneers of such practices, e.g. Joseph Beuys. The key role in all of this is certainly given to the dialogue with the audience. The contact between the viewer and her artistic product or their participation in it enable unification of the constant flow from the intimate into the public, of the inner into the outer, and vice versa, in a single moment which surprisingly inserts the equality sign between the eternal dichotomies. Cultural identity thus appears to be a set of individual initiatives which expands on the collective level and in a new, transformed form exerts influence on the lives of individuals.

Biography

Lela B. Njatin lives in Kočevje and Ljubljana where she was born in 1963. She graduated in philosophy and comparative literature, and now she has a status of a free-lance artist. Between 1975 and 1985 she was a member of art collectives Westeast, Maj 75 and Signalizam. Since 2010 she has been carrying out interdisciplinary projects, setting up installations, giving performances and creating works of art. First exhibition: DASEVIDIDASENEKIDELA (in free translation: Toseethatsomethingisbeingdone) at the gallery of the Likovni Salon, Kočevje 1980. First solo exhibition: Nisem hotel videti, a uvidel sem (I didn't want to see but I realized) at the Gallery Vžigalica/MGML, Ljubljana 2013.

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M. D.

Ustvarjalnega opusa akademskega slikarja Božidarja Strmana – Miša ne moremo zamejiti na eno samo likovno zvrst, saj se dvodimenzionalnim stvaritvam pridružujejo tudi kiparska dela, ki pa v svoji prevotljeni kovinski skeletni strukturi namesto prostornine ali gmote poudarjajo predvsem linijo in s tem pokažejo na njegov likovno najbolj avtentični in idejno brezkompromisni del: to so grafike in risbe.

Med slednjimi izstopajo tiste, ki nastanejo v enem samem afektivnem navalu ustvarjalne mrzlice. Največkrat so dokončane mimogrede, le kot prehodni kroki na slučajnem ostanku papirja, kot likovna opomba namera-vani, a še nedorečeni večji kreaciji. V nasprotju z gledalcem, ki najprej razbere motiv in se v nadaljevanju poda skozi neprehodne liane grafita, se avtor šele na koncu zave podobe, ki je nastala, pred tem pa se prepušča impulzivnim gibom svoje roke, ki jih kontrolira na meji zavednega. V najradikalnejše izvedenih risbah Strman ne upodobi več bloškega smučarja, Martina Krpana, čarovnice Uršule ali svojega soseda, ampak zgolj lastne črtne sugestije nanje. Odločen zamah – ta

The artistic output of the painter Božidar Strman – Mišo is not limited to one art genre only because in addition to two-dimensional works it also contains sculptures. These, however, being hollowed metal skeleton structures, emphasize line in the first place instead of volume or mass, thus calling attention to the artist's visually most authentic field, uncompromising in terms of ideas: his graphic works and drawings.

Among the latter, those stand out which are done in a single affective fit of creative fever. Most often they are completed in no time, merely as a preliminary sketch on an accidental remainder of paper, as a visual note to an intended but still immature major work of art. In contrast to the spectator who first identify the motif and then try to make their way through the impassable lianas of the graphite, the artist becomes aware of the image he has created only at the end, and before that he gives free rein to impulsive gestures of his hand which he controls only at the verge of the conscious. In his most radically devised

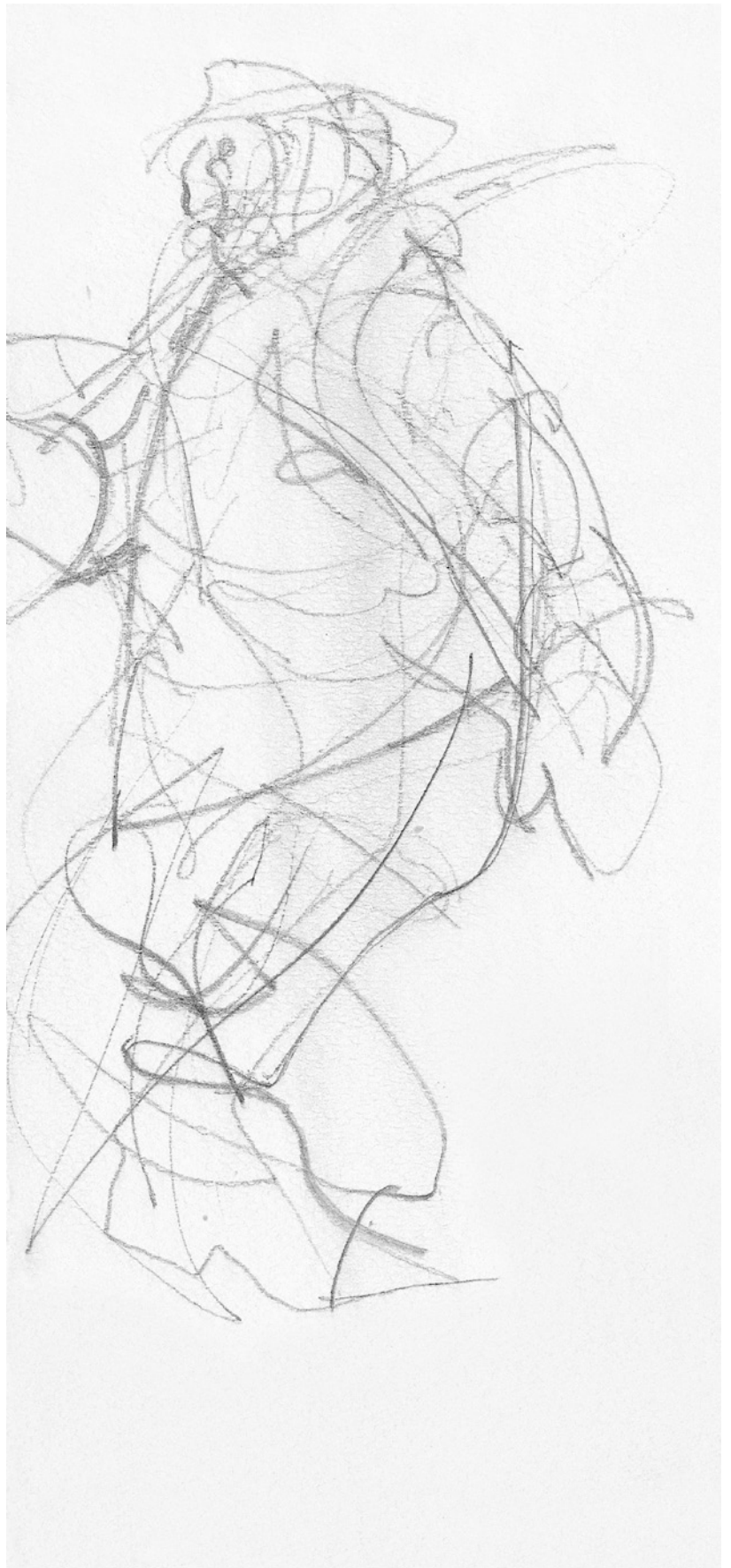
BOŽIDAR STRMAN – MIŠO

skoraj zarezhe v papir – se izpoje v komaj vidno, celo izginjajočo črto, nato se rahla grafitna sled znova okrepi v močnejše obrise. Tu in tam naletimo na zanimiva linijska vozlišča, kjer poteze v svojem zgoščevanju gravitirajo proti poudarjenemu središču oziroma koncu. Na tej temni ničti točki se avtorjeva roka za hip povsem ustavi, z njo zaključi svojo likovno misel in nadaljuje drugje.

Če sposobnost umetnikovega obvladovanja linije kot določevalca likovne forme primerjamo z artikulacijo besednega izražanja, za Strmana velja, da je bolj govorec kot pisec, ki večstavčne likovne povedi z vrsto zapletenih prirednih in podrednih odnosov tvori spontano in zlahka, obenem pa mu uspe ohraniti koherentnost celote, iz katere se izlušči njihovo sporočilno jedro. Čeprav se včasih zdi, da s črto le neposredno izrisuje svoj tok zavesti, se iz kaotično prepletenih amorfij posameznih kompozicijskih sklopov na koncu izvije podoba figure: človeka, živali. Kakor bi bralec modernega romana šele ob pogledu na zadnjo platnico knjige ugotovil, da je kljub nebrzdanemu vrenju med seboj nepovezanih misli vendarle bral zgodbo, ki je vseskozi napletala tanko, a očitno in nespregljivo rdečo nit.

drawings Strman no longer portrays a skier of Bloke, or Martin Krpan, or Ursula the Witch, or his neighbour, but merely indicates his linear suggestions of them. A resolute motion – it almost cuts into the paper – ends in a hardly visible, even vanishing line, then the slight graphite trace strengthens again into powerful contours. Here and there intricate knots of lines occur where strokes with their density gravitate towards the emphasized centre or periphery. At this dark zero point the artist's hand comes to a halt for a moment, he concludes his visual idea and continues working somewhere else.

If we compare the artist's ability to master the line as the determiner of visual form to verbal articulation, we can see that Strman is more of a speaker than a writer: he can spontaneously and easily form multi-sentence visual narratives with a number of complicated compound and subordinated relations, and at the same time he manages to maintain coherence of the whole from which the core of the message is gleaned. Although it sometimes seems that by means of a line he just directly follows his stream of consciousness, a figure of a human or an animal



Božidar Strman – Mišo
Skica za bloškega smučarja / Sketch for
a Bloke Skier, 2014
svinčnik na papirju / graphite
on paper, 25 x 12 cm

Pri izbiranju motivov za zgovorno pripovedne žanrske prizore umetnik najraje poseže po utrinkih iz bloškega kmečkega vsakdana, iz okolja, ki ga humorno komentira z določeno mero intelektualne distance, a ga na čustveni ravni sprejema brez odvečnega moraliziranja. To bi namreč pomenilo le nezanimivo utelešanje lastnih predsodkov in bi omlačilo komunikacijo z gledalcem.

V neposrednem nagovoru Strmanovih risb, ki se oblikuje kot posledica virtuoznega obvladovanja pisala in samozavestne sproščenosti, glasno odzvanja misel, katere avtor je Élie Faure: »Umetnost seže onkraj trenutka, času podaljša njegovo trajanje, razširi človekovo dojetje, razprostre življenje in meje veselja. Spreminjajočo se večnost fiksira v njeni trenutni podobi« (*Histoire de l'art* [ang. prevod iz l. 1926], str. XX).

Življenjepis

Božidar Strman – Mišo se je rodil 17. aprila 1949 v Ljubljani. Po končani srednji šoli za oblikovanje (smer grafika) se je vpisal na Akademijo za likovno umetnost v Ljubljani in leta 1973 z diplomskim delom pod mentorstvom Janeza Bernika zaključil študij slikarstva. Svojo profesionalno pot je nadaljeval v Italiji, kjer je bil leta 1974 asistent za grafiko na Mednarodnem grafičnem centru (Centro Internazionale d'Arte Grafica) pri Federicu Righiju v Saciletto pri Cervignanu. Leta 1976 se je preselil na Bloke in se zaposlil kot učitelj likovne vzgoje v Osnovni šoli Toneta Šraja Aljoše Nova vas. Upokožil se je leta 2012. Odtlej ostaja dejaven likovni ustvarjalec, aktivno se zavzema za ohranjanje kulturne dediščine v svojem lokalnem okolju in kot mentor za področje grafike sodeluje z Likovno-izobraževalnim centrom Galerije Miklova hiša (LICE) v Ribnici. Večkrat je že samostojno razstavljal, nazadnje leta 2014 v Galeriji Miklova hiša v Ribnici.

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emerges in the end from the chaotically interlaced amorphia of individual compositional groups. As if a reader of a modern novel would only at the view of the back cover of the book find out that in spite of uncontrolled exuberance of disconnected ideas they have nevertheless read a story which has throughout been spinning a thin but conspicuous and unignorable common thread.

When choosing motifs for his eloquently narrative genre scenes, the artist gives priority to fragments from the rural daily life at Bloke plateau, from the environment on which he makes humorous comments with a certain portion of intellectual distance, but on the emotional level he accepts it without superfluous moralizing. The latter would only be an uninteresting embodiment of his own prejudice and would make communication with the viewer rather apathetic.

In the immediate address of Strman's drawings, which stems from his virtuoso mastering of the drawing instrument and his self-confident ease, the idea of Élie Faure loudly echoes: "It [=art] goes beyond the moment, it lengthens the duration of time, it widens the comprehension of man and extends the life and limit of the universe. It fixes moving eternity in its momentary form." (*Histoire de l'art* [English translation of 1926], p. XX).

Biography

Božidar Strman – Mišo was born on 17 April 1949 in Ljubljana. After he finished the Secondary School of Design (graphic course) he enrolled at the Academy of Fine Arts in Ljubljana, from which he graduated in painting with the diploma work under the mentorship of Professor Janez Bernik in 1973. He pursued his professional career in Italy, where he was assistant professor of graphic arts in 1974 with Professor Federico Righi at the International Centre of Graphic Arts (Centro Internazionale d'Arte Grafica) at Saciletto near Cervignano. In 1976 he moved to Bloke plateau and was employed as art teacher at the the 'Tone Šraj Aljoša' primary school at Nova vas. He retired in 2012 but has remained an active artist and is a highly committed advocate for the preservation of cultural heritage in his local environment. He collaborates with the educational department of fine arts at the Miklova Hiša Gallery in Ribnica (LICE) as mentor for graphic

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arts. He has shown his works at several solo exhibitions, the latest one took place in 2014 in the Miklova Hiša Gallery.

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M. D.

»Aprilija Lužar je angažirana umetnica,« se glasi prvi stavek zloženke, ki je izšla ob avtoričinem projektu *Ženski Taxi*. Drži, ne samo da na izviren način prikaže samozadosten ženski lik, ampak njena umetnost izžareva tudi močan socialni čut, kar doseže s fizično interakcijo med občinstvom in umetniškim delom.

Ženski Taxi in njegova galerijska različica sta namenjena poslušanju, ki lahko ob javnem pričanju še povečata terapevtski učinek. *MASTERBACIJA* je ciklus upodobitev žensk pri masturbaciji, dopolnjenih s posnetki vagin.

Zdi se, da imajo umetniški projekti Aprilije Lužar skupni imenovalc: *sram* oziroma izničevanje le-tega.

Žensk je *sram* masturbacije. Ženske je *sram* izstopati. Ženske je *sram*, če so bile posiljene. Ženske je *sram* golote.

Avtorica (ne le fizično) zlorabljenim ženskam ponudi prostor, kjer so lahko svobodne. V galeriji, v pismih, na papirju, na kavi, v *Ženskem Taxiju*: »Projekt se je rodil kmalu po opravljenem vozniškem izpitu. Avto imam rada, ker se, ko sem v njem, počutim, kakor da sem v veliki

»Aprilija Lužar is a committed artist,« says the first sentence of the leaflet that was published for the artist's project *Women's Taxi*. True – not only that she shows a self-contained female figure in an original way, but her art also emanates a strong social sense, which is achieved through a physical interaction between the audience and the work of art.

Women's Taxi and its gallery variant are meant to be listened to, which can even intensify the therapeutic effect when the testimony is given publicly. Her *MASTERBACIJA* is a cycle of depictions of masturbating women, complemented with snaps of vaginas.

It seems that art projects by Aprilija Lužar have a common denominator: *shame* or its nullification. Women are *ashamed* of masturbation. Women are *ashamed* to stand out. Women are *ashamed* if they have been raped. Women are *ashamed* of being naked.

The artist offers a space to (not only physically) abused women where they can be free. In a gallery, in letters, on paper, at a cup of coffee, in the *Women's Taxi*:

»The project came into being soon after I passed my

APRILIJA LUŽAR

sliki – sliki, v kateri vozim. Ko vozim, slikam, in nekdo, ki se vozi z mano, si moja dela lahko takoj ogleda.«

Posameznice, ki so z Lužarjevo sedle v avto, so anonimno spregovorile o nasilni izkušnji – »Bistvo projekta je, da je za žensko, ki je doživela posilstvo, dovolj že, da spregovori – menda anonimno. Da se zave, da je pogumna, da je o tem povedala in da se nima česa sramovati. Sram naj bi bilo posiljevalca.«

Kljub osveščanju o nasilju nad ženskami se še vedno ni veliko spremenilo, niti v smislu galerijske golote, kjer je ženska še vedno pojmovana kot seksualni okras. Umetnica ne odslovi golote, temveč dojemanje le-te kot nekaj ekskluzivno seksualnega. Ženska Aprilije Lužar stopa skozi okvirje, ki naj bi bili načrtani v družbenem, socialnem ali religijskem smislu.

Življenjepis

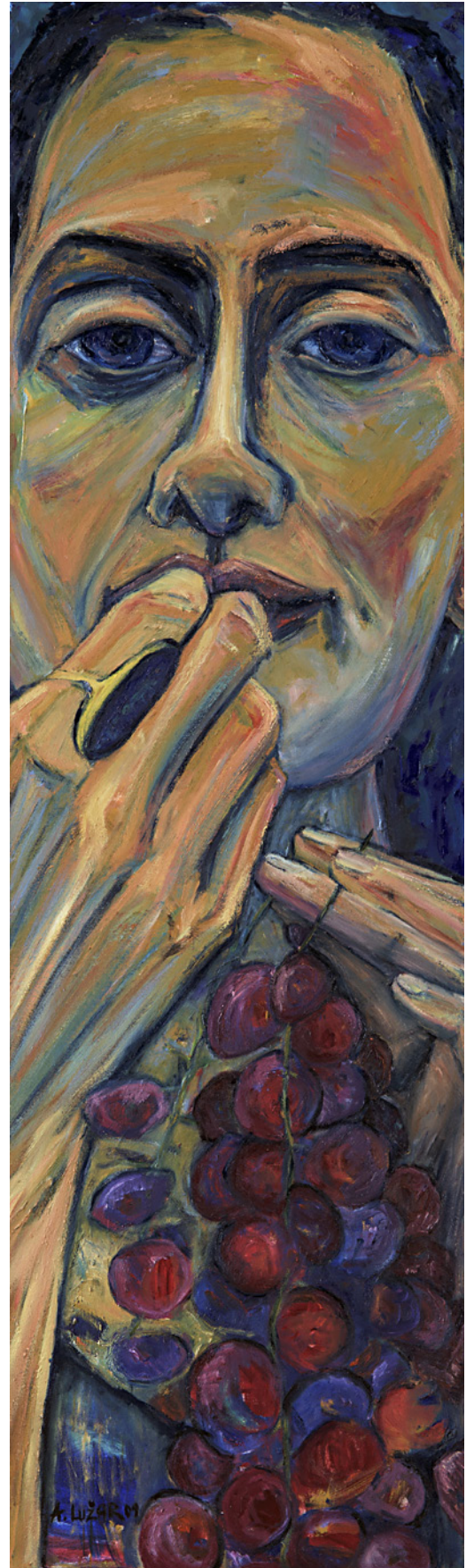
Aprilija Lužar se je rodila leta 1963 v Ljubljani. Slikarstvo je študirala na Akademiji likovnih umetnosti v Sarajevu in Akademiji za likovno umetnost v Ljubljani, kjer je tudi diplomirala. Živi in ustvarja v Kočevski reki, njen umetniški jezik pa je prisoten v Sloveniji in tujini. Čeprav je po izobrazbi slikarka, svoje delo že od začetka

driving test. I like my car because I feel, when inside it, as if I were in a big picture – a picture in which I drive. When I drive I paint, and if someone is riding with me they can immediately see my works.“ Individual women who sat in the car together with Lužar have anonymously talked about the unnerving experience. – “The pith of the project is to point out that for a woman who has experienced a rape it is enough to begin to talk – presumably anonymously. To become aware that she is brave enough to have spoken about it and that there is nothing to be ashamed of. It is the rapist who should be ashamed.”

In spite of raising public awareness of violence against women, not much has been changed, neither in gallery nudity where a female is still regarded as a sexual decoration. The artist does not dismiss nudity itself but only its comprehension as something exclusively sexual. The woman of Aprilija Lužar goes beyond the frames that are supposed to be set in the societal, social or religious sense.

Biography

Aprilija Lužar was born in Ljubljana in 1963. She studied painting at the Academy of Fine Arts in Sarajevo



Aprilija Lužar
Boginja Bakhus / Bacchus the Goddess, 2009
olje na platnu / oil on canvas, 180 x 60 cm

nadgrajuje z videi, instalacijami in performansi. Področje, ki na prvi pogled najbolj zaznamuje njeno delovanje, je feministična umetnost, s katero posega v družbeno aktualne teme.

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Lužar, A. (2012). *Aprilija iz 20. v 21. stoletje: avtoportreti* [katalog]. Domžale: Kulturni dom Franca Bernika.

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K. Z.

as well as in the Academy of Fine Arts in Ljubljana, where she graduated. She lives and works at Kočevska Reka, but her art is known both in Slovenia and abroad. Although she is a painter by education, she has been upgrading her production with videos, installations and performances all from the outset of her career. The field which at first sight most obviously characterizes her work is feminist art by means of which she intervenes in socially topical themes.

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K. Z.

Ob gledanju slik akademske slikarke Stanislave Sluge Púdobske ne moremo mimo prve asociacije na vsebinsko bogato in slogovno pluralistično slikarstvo simbolizma in nove romantike. Njena dela skušajo posredovati občutje skrivnostne nedoločljivosti, ki ga je izmojstril že Arnold Böcklin (prim. Bassin 1984), le da je tokrat kadriranje bolj kot na vizionske krajine osredotočeno na protagoniste, okrog katerih se pletejo usodne zgodbe. To so junaki v dobesednem pomenu besede, heroizirane figure, ki zavzamejo večji del platna in v svoji bolj kot ne narejeni skromnosti krčevito nagovarjajo gledalca.

To niso prizori banalne stvarnosti, in tudi kadar se na njih srečamo s subjekti v njihovem utečenem vsakodnevnom ritmu, ob nepomembnem rutinskem opravilu, so to »podobe iz daljnih dežel«, ki že zaradi prostorske in kulturne odmaknjenosti ter manire, v kateri so naslikani, ne morejo delovati neobremenjeno vsakdanje.

To so subjektivizirane alegorije pojmov, čustev in razpoloženskih stanj v dramatičnih objemih prednevihtnega neba ali mnogobarvne večerne zarje.

The first association the pictures by the painter Stanislava Sluga Púdobska evoke is the painting of Symbolism and New Romanticism, rich in content and pluralistic in style. Her works convey a feeling of a mysteriously indefinable something, which was already fully mastered by Arnold Böcklin (cf. Bassin 1984). However, in Púdobska's case the scenes are centred not so much on visionary landscapes but rather on the protagonists around whom fatal stories unfold. These are heroes in the true sense of the word, glorified figures that occupy a major part of the canvas and in their more or less feigned modesty anxiously address the viewer.

Her scenes do not concern banal reality. Even when people engaged in their daily routine are depicted, doing some trivial job, these are "images from faraway countries" which because of their spatial and cultural remoteness and because of the painting manner cannot function as unburdened quotidian scenes. These are subjectivized allegories of concepts, emotions and moods in the dramatic embrace of the sky before a tempest or multi-coloured afterglow.

STANISLAVA SLUGA PÚDOBSKA

Tako kot vsako romantično naglašeno delo tudi ta zahtevajo takojšni čustveni odziv in za njim predvidevajo še skrbno ikonografsko branje, ki razkrije prisotnost t. i. skritih pomenov v duhu simbolizma, npr. revije *Stern*, okrog katere so zbrani indijski kmetje v tradicionalni opravi (*Tihi upor*, 1980), dežnikov v njihovih rokah ali barvne lestvice sončnega zahoda, ki se ujema z elegantnim rdečim turbanom in rumenim šalom razmišljujočega orientalskega veljaka (*Bogastvo in lepota*, 1980). Eksotične podobe izvirajo iz avtoričinih študentskih potovanj po Indiji in Nepal, ki jih je kot utrinke z njene dejanske in duhovne poti zabeležila na platno.

Umetničin intelektualni svet naseljuje tudi misel o ženski ter njenih biološko in družbeno pogojenih vlogah. Lik matere je pri njej vsebinska stalnica in se razpenja od matriarhalno mogočnih podob do marijansko ponižnih spoznanj o čudežu življenja (*Iluzija nekega materinstva*, 1984). Na drugi strani najdemo fatalno *Salomé* (1984), upodobljeno z dobršno mero estetizirane seksualnosti, ki jo avtorica utiša na še varni razdalji. Čeprav je njeno telo brez dvoma vablivo, jasno izjavlja, da ob sebi ne potrebuje moškega.

Like any work with a romantic note, Púdobska's pictures require an immediate emotional response followed by a careful iconographic reading to reveal the presence of the so-called concealed meanings in the sense of symbolism. Such reading is expected, for example, in the case of the *Stern* magazine surrounded by Indian peasants in their traditional attire (*Silent Revolt*, 1980), umbrellas in their hands, or the colour scale of the sunset which matches the elegant red turban and yellow scarf of a reflective oriental notable (*Wealth and Beauty*, 1980). Her exotic images originate from the travels the painter made as a student to India and Nepal; they were documented onto the canvas as fragments of her real and spiritual path.

The artist's intellectual world is also inhabited by thoughts about women and their biologically and socially conditioned roles. The figure of a mother is her constant subject matter and it spans from mighty matriarchal figures to Marian-like humble insights into the miracle of life (*Illusion of a Motherhood*, 1984). On the other side we find the fatal *Salomé* (1984), depicted with a considerable amount of aestheticized sexuality which the painter tones down to keep a safe

Formalno gledano je slog Stanislave Sluge Púdobske zavezan fotorealizmu, ki ustreza neposredni literarni pripovednosti. Zaradi tu in tam arkadijsko melanholičnih krajin bi lahko spomnil na posamezna dela Charlesa Gleyra, scenska osvetlitev pa reminiscira na intimne žanrske upodobitve Georgesa de La Toura. V njih ujeti subjekti so obsojeni na večno premlevanje »usodne povezanosti človeka, tudi komaj rojenega otroka, s svojim okoljem in svojo preteklostjo« (Avguštin 1987).

Življenjepis

Stanislava Sluga Púdobska (tudi podpis Stana iz Pudoba ali Stana d'Pudoba) se je rodila 9. aprila 1952 v Pudobu pri Starem trgu pri Ložu. Po maturi na Srednji šoli za oblikovanje v Ljubljani, na oddelku za industrijsko smer, je leta 1976 na ljubljanski Akademiji za likovno umetnost diplomirala iz slikarstva pri prof. Gabrijelu Stupici. Njeno zgodnejše ustvarjalno delo so navdihovala študijska potovanja po Angliji, Italiji, Indiji, Nepal, Franciji, Španiji, Romuniji in Nemčiji. Opus slikarskih del dopolnjujejo tudi številne knjižne ilustracije, predvsem zbirke poezije in kratke proze. Od leta 1977 je članica Društva slovenskih likovnih umetnikov in samostojna umetnica. Do leta 2015 je sodelovala na 81 skupinskih razstavah in imela 69 samostojnih razstav.

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distance. Although the heroine's body is certainly seductive, she clearly declares that she has no need of a male.

In terms of the formal language, the style of Stanislava Sluga Púdobska is committed to photorealism which suits well the immediate literary narrative. Because of the Arcadian melancholy pervading some of her landscapes, it is reasonable to call in mind individual works by Charles Gleyre, whereas the lighting in these scenes is reminiscent of intimate genre paintings by Georges de La Tour. Characters involved in these scenes by Púdobska are doomed to eternal mulling over the "fatal connectedness of a human, also a new-born child, with their environment and their past" (Avguštin 1987).

Biography

Stanislava Sluga Púdobska (she also signs her works as *Stana iz Pudoba* or *Stana d'Pudoba*) was born on 9 April 1952 at Pudob near Stari Trgu pri Ložu. After finishing the Secondary School of Design in Ljubljana (course in industrial design), she studied painting at the Academy of Fine Arts in Ljubljana and graduated in 1976 under Professor Gabrijel Stupica. Her early creative work was inspired by study travels to England, Italy, India, Nepal, France, Spain, Rumania, and Germany. In addition to her painting output she also produced numerous book illustrations, mainly in collections of poetry and short stories. Since 1977 she has been a member of the Society of Slovene Visual Artists and a free-lance artist. By 2015 she has shown her works at 81 group exhibitions and 69 solo exhibitions.

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Stanislava Sluga Púdobska
Kamelar z rdečim turbanom / Cameleer Wearing a Red Turban, 1979
olje na platnu / oil on canvas, 24 x 30 cm

Bassin, A. (2000). *Razstava Stanislave Sluge Pudobske: Ljubljanski grb skozi čas* [zloženska ob samostojni razstavi v galeriji TR/3 v Ljubljani]. Ljubljana: Galerija TR/3.

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Marko Glavač v domačem in tujem prostoru predstavlja umetnika, ki s svojim haptičnim pristopom do tridimenzionalnih umetnin v sedanost vpleta človekovo preteklost in prihodnost. Razpetost med obema pojmom kaže na težnjo po razumevanju samega sebe. Ta je prisotna ves čas našega obstoja, artikularna pa se je na za določeno obdobje specifične načine. Iztok Simoniti v katalogu zapiše: »Človek je na svoji biološki opremi – vidu, sluhu, okusu, vonju, dotiku – zgradil močno zgradbo svoje ›kulture‹; zato umetnikovo hotenje po biti, živeti in pričevati, tukaj in zdaj, skupaj z nami, vedno izraža nostalgijo, duhovno usmerjenost v preteklost in hrepenenje, duhovno usmerjenost v prihodnost.«

Avtor se ves čas vrača v preteklost, ki jo povezuje s sedanostjo in jo nadgrajuje s prihodnostjo. Na razstavi *Globoka Širina I.*, ki jo je kuriral sam, nam predstavi pot človeštva preko arhetipov in nostalgije, o kateri piše Simoniti. Umetnik nam ponudi vpogled v človeške vrednote skozi čas – tako kot je pred petindvajset tisoč leti Willendorfska Venera nosila pomen plodnosti, nam

At home and abroad, Marko Glavač represents an artist whose haptic approach to three-dimensional art objects draws man's past and future into the present. Torn between the two notions, humans show a tendency to understanding themselves. This is present throughout our existence and has been articulated in a specific way in each period. In the exhibition catalogue *Globoka Širina I* (The Wide Depth I), Iztok Simoniti says: "Humans have erected a mighty structure of their 'culture' upon their biological equipment – sight, hearing, taste, smell, touch; therefore the artist's wish for being, living and testifying, here and now, together with us, always expresses nostalgia, a spiritual orientation to the past, and longing, a spiritual orientation to the future."

The artist keeps returning to the past all the time; he relates it to the present and upgrades it with the future. At the exhibition *The Wide Depth I*, which he curated himself, he presented the path of humankind through archetypes and nostalgia, of which Simoniti writes. Glavač offers us an insight into human values over time – just as twenty-five thousand years ago the

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danes želijo enako sporočilo prenesti velike korporacije s potrošniškim blagom. Za primer je avtor izbral »pametni« telefon, android. »Kljub časovni razliki 26.000 let je proces ustvarjanja oblikoval popolnoma novo formo (novi materiali, virtualna resničnost, digitalizacija, ekranska slika ...), vendar sta namembnost (vzpostavitev komunikacijske poti) in želja (potreba po prisotnosti) ostali enaki. Pri drugem [artefaktu] je željo nadomestila celo nuja, potreba, prestiž,« je zapisal Marko Glavač v *Simpoziju o ustvarjalnosti*.

V neprestani gonji po materialnih dobrinah smo osnovne vrednote izmaličili do te mere, da nam jemljejo človečnost. Povezave med ljudmi na psihični in fizični ravni se avtor loti na iskren, preprost način – način, ki ga poznajo le še otroci in umetniki.

Življenjepis

Marko Glavač se je leta 2003 vpisal na študij kiparstva na Akademiji za likovno umetnost in oblikovanje Univerze v Ljubljani. V času dodiplomskega študija se je začel ukvarjati s področjem haptičnosti in na to temo pripravil diplomsko nalogo, za katero je prejel Prešernovo nagrado. Na podiplomskem študiju je svoje

Venus of Willendorf had the meaning of fertility, so big corporations want to communicate us the same message today by means of consumers' goods. He chose iPhone, Android, as an example. "Within the time difference of 26,000 years, the process of creation has devised a completely new form (new materials, virtual reality, digitalization, screen image, etc.), yet the purpose (establishing the communication channel) and the wish (need for being present) have remained the same. In the other [artefact] the wish was even replaced by want, need, prestige," wrote Glavač in his contribution to the proceedings of the symposium on creativity (*Simpozij o ustvarjalnosti*).

In the ceaseless chase for material goods we have distorted the basic values to such a degree that we have been robbed of humanity. The artist tackles the question of links between people on the mental and physical levels in a sincere and simple way – a way that has remained familiar only to children and artists.

Biography

Marko Glavač enrolled at the Academy of Fine Arts and Design of the University of Ljubljana in 2003 to study

izobraževanje nadaljeval na področju videa in novih medijev, danes pa se ukvarja s kompozicijskim in vsebinskim združevanjem izkušenj kiparske govorice v realne, razširjene virtualne prostore, ki jih v simbolni formi na novem likovnem polju, kot sta video in novi mediji, izraža na sodoben način. Živi in dela v Kočevju ter Črnomlju. Kot mentor na področju kiparstva od leta 2008 sodeluje v Likovno-izobraževalnem centru Galerije Miklova hiša (LICE).

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sculpture. During his undergraduate studies he began to deal with the problem of haptics and prepared his diploma work on this theme; he was awarded students' Prešeren Prize for it. His post-graduate study was focused on the art of video and new media, and presently he is concerned with compositional and content-related integration of sculptural experiences into real, extended virtual spaces, which he articulates in an up-to date way through a symbolic form in new visual fields, such as video and new media. He lives and works in Kočevje and Črnomelj. Since 2008 he has been collaborating with the Centre for Visual Education (LICE) at the Miklova Hiša Gallery as a mentor for sculpture.

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Marko Glavač
Brez naslova / Untitled, 2012
ekstrudirani polistiren, armaturno železo, mavec, takril,
purpen / extruded polystyrene, reinforcement steel, plaster,
tacryl fibre, polyurethane foam, 308 x 142 x 142 cm

Akademsko slikarka Nataša Gašparac je ena tistih umetnic, pri katerih vstop na področje resnega likovnega ustvarjanja ni bil plod naivnih mladostnih ambicij, ampak posledica zavestne, dobro premišljene življenjske odločitve. Kako da ne, saj je pri sedemindvajsetih letih opravila sprejemni izpit na Akademiji za likovno umetnost v Ljubljani, s čimer je določila drugačne koordinate svojega miselnega in dejavnega aspekta.

Njena likovna dela so večinoma opremljena s polnompomenskimi, celo pripovednimi naslovi, ki pa z vidika razmerja do ustvarjenega ne nosijo nobene asociativne sporočilnosti in tako stopijo v vlogo nekakšnih besednih ilustracij sicer povsem abstraktnih slik. Premišljeno harmonično uskladitev sorodnih barvnih odtenkov, ki brez prekinitev prehajajo eden v drugega, spremlja včasih komaj zaznavna, drugič bolj opazna geometrizacija slikovnega polja, ki določi osnovno kompozicijsko postavitev. Po besedah Aleksandra Koprivca so slike Nataše Gašparac »podobne finemu zmečkanemu papirju, ki je poravnan na sublimno slikovno ploskev«.

The painter Nataša Gašparac is one of those artists who did not enter the sphere of serious visual creativity because of a naive youthful ambition but rather because of her conscious, well considered life decision. This is clear from the fact that she passed her entrance examination at the Academy of Fine Arts in Ljubljana at the age of twenty-seven, thus defining new coordinates for her mental and active aspects.

Her artworks are mainly furnished with titles of full meaning, even narrative titles, which, as regards their relation to what has been created, do not convey any associative message and as such they assume the role of a sort of word illustrations to otherwise completely abstract paintings. The well-considered harmonization of related colour shades which pass one into another without a break is accompanied either by hardly noticeable or more conspicuous geometrization of the pictorial field which defines the basic compositional structure. According to Aleksander Koprivec, the paintings by Nataša Gašparac are "similar to a sheet of fine

NATAŠA GAŠPARAC

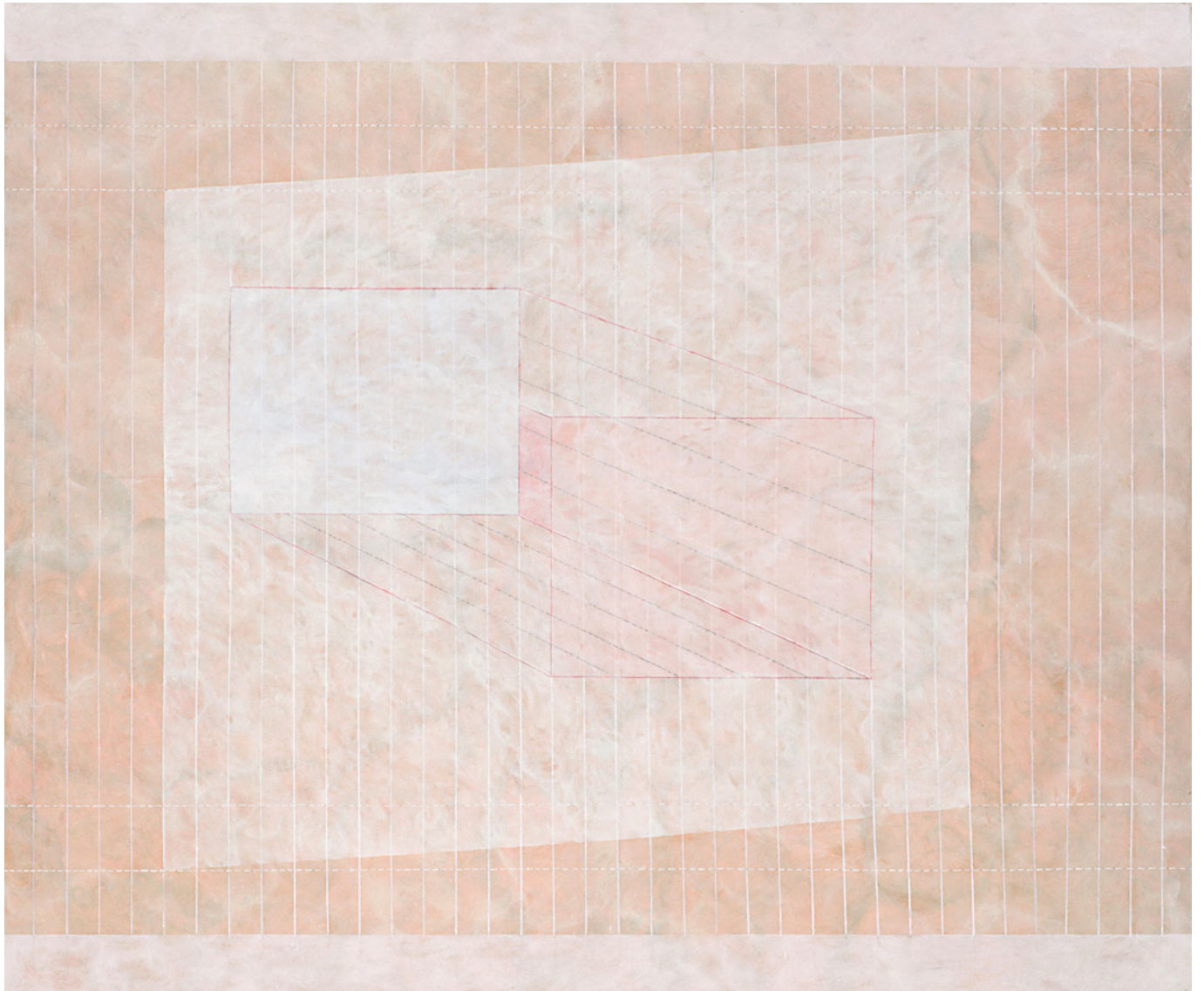
Osrednjo likovno temo predstavlja svetloba. Zanj se zdi, da se ne odbija le od dejanske površine slik, ampak od vsakega pretanjeno lazurnega barvnega nanosa posebej. Spodnje plasti prosejajo skozi zgornje in dajejo slutiti, da stojimo pred likovnimi analogijami človekovega mnogoplastnega notranjega sveta, ki ga avtorica prevaja na platno brez vmesne motivne transformacije ali namerne osmislitve v duhu abstraktnega ekspresionizma. To so duhovne pokrajine, ki ne poskušajo odkrivati temačnih globin človeške duše, ne ostrijo njenih razkolov in ne analizirajo konfliktnosti, ampak v svoji inertnosti kličejo k pomirjanju s samim seboj.

Petja Grafenauer je obravnavane slike označila kot »subtilne in nežne unikatne nezgodbe« ter v nadaljevanju izpostavila njihovo čisto estetsko vrednost s komentarjem, da »ne gre za rigidno lepoto, ki bi želela postati navodilo, resnica ali uspešen prodajni objekt, podrejen pravilom kulturne konstrukcije lepega«. Izjava, ki bi lahko privzdignila obrv marsikaterega likovnega kritika, je v primeru ustvarjalnega opusa Nataše Gašparac tako rekoč nujna in zato neobhodna. Lepota, ki so jo ob pojavu modernizma zamenjale drugačne ustvarjalne

crumpled paper smoothed flat on a sublime pictorial surface".

The artist's central theme appears to be light. It seems as if it is not reflected merely from the real surface of the paintings but from each delicately applied glaze separately. Bottom layers of paint shine through the upper ones and give the impression that these paintings are visual analogies with the human multi-layer inner world which the artist translates onto her canvases without an intermediate motive transformation or intentional giving of meaning in the spirit of abstract expressionism. These are spiritual landscapes which are not intent upon revealing the murky depths of the human soul, they do not deepen the ruptures in it or analyse its conflict-laden nature, but in their inertia they call for peace within oneself.

Petja Grafenauer defined these paintings as "subtle and gentle unique non-stories" and underlined their pure aesthetic value, saying that "this is not rigid beauty which would like to become an instruction, the truth or a successful sales piece governed by the rules of cultural construction of the beautiful". The statement, which could make many an art critic raise their eye-



Nataša Gašparac
Ko je bilo jezero še majhno in ga je prekrivala megla / When the lake
was still small and shrouded in fog, 2002
akril na platnu / acrylic on canvas, 160 x 190 cm

težnje, v njenem opusu izgubi predznak banalnega iskanja lahkotnega vizualnega ugodja in ponovno zaživi kot nadčasovna kvaliteta, na katero smo po več kot stoletje dolgem premoru že skoraj popolnoma pozabili.

Življenjepis

Nataša Gašparac se je rodila 8. julija 1966 v Ljubljani. Leta 2002 je diplomirala na Akademiji za likovno umetnost v Ljubljani pri prof. dr. Bojanu Gorencu in prof. dr. Nadji Zgonik. Umetnica živi in dela v Kočevju, kjer je imela leta 1998 v Likovnem salonu svojo prvo samostojno razstavo. Sledile so ji še tri, in sicer leta 2011 v Galeriji Miklova hiša v Ribnici, leta 2012 v Pokrajinskem muzeju Kočevje ter leta 2013 v Bežigrasjski galeriji v Ljubljani. Kot mentorica za področje slikarstva od leta 2013 sodeluje z Likovno-izobraževalnim centrom Galerije Miklova hiša (LICE).

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brows, is, so to say, urgent in the case of art production by Nataša Gašparac, and hence inevitable. Beauty that was replaced by other artistic tendencies when modernism emerged loses the attribute of a banal search for easy visual pleasure in Gašparac's oeuvre and begins to live again as a timeless quality which has been almost completely forgotten after a more-than-a-century long gap.

Biography

Nataša Gašparac was born on 8 July 1966 in Ljubljana. In 2002 she graduated from the Academy of Fine Arts in Ljubljana under Professors Bojan Gorenc and Nadja Zgonik. The artist lives and works in Kočevje, where she had her first solo exhibition in the gallery of the Likovni Salon in 1998. Three more followed, i.e. in 2011 in the Miklova Hiša Gallery in Ribnica, in 2012 in the Regional Museum of Kočevje, and in 2013 in the Bežigrasjska Galerija in Ljubljana. Since 2013 she has been collaborating with the Centre for Visual Education (LICE) at the Miklova Hiša Gallery as a mentor for painting.

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Ustvarjanje Natalije Gorze zaznamuje prodoren psihološki pogled na svoje upodobljence. Lahko bi celo trdili, da gre tudi v primeru akta za portret, ki pojasnjuje psihološko stanje portretiranca. Svoje ideje je nedvomno črpala iz dela Luciana Freuda, vnuka utemeljitelja psihoanalize Sigmunda Freuda, ki je spočel tovrstni način slikanja. Večina figurativnih slikarjev želi svoje modele upodobiti realistično, a navadno zamolčijo vidne žile in modrice – telo nežno idealizirajo, čemur Gorza (in Freud) ostro nasprotujeta.

Akti in portreti niso študije telesa, temveč osebnosti. Telo ovijejo v oblak smrtnosti in seksualnosti. Ta aspekt poda Federico Garcia Lorca z »*duende*« oziroma »z bližino smrti poudarjeno življenjsko energijo«.

Pogled na portretiranca, ki so naslikani v takšni maniri, je včasih zahteven in neprijeten, saj zbudi zavedanje lastnih pomanjkljivosti in minljivosti. S tovrstnimi deli je realizem ponesen na novo raven. Gube, maščevje ali izstopajoče žile modelov niso zamolčani. Nataliya Gorza je slikarka mesa, kar ji uspe z neposrednim in dobesednim realizmom. Rezultat je subjekt v večinoma

The art of Nataliya Gorza is characterized by a penetrating psychological insight into the depicted persons. It can be said that even her nudes are portraits which elucidate the psychological state of the model. Her ideas are certainly drawn from the work of Lucian Freud, grandson of the founder of psychoanalysis, Sigmund Freud, who was the first to use this sort of painting. The majority of figurative painters want to paint their models in a realistic way, but they usually ignore visible veins and bruises – they gently idealize the body, which Gorza (and Freud) strongly opposes.

Her nudes and portraits are not studies of bodily features but of personalities. The body gets wrapped in a cloud of mortality and sexuality. This aspect was expressed by Federico Garcia Lorca as "*duende*" or as "life energy enhanced by the nearby death".

A view of portrayed persons that are painted in such a manner is sometimes demanding and unpleasant because it gives rise to the awareness of one's own frailties and transience. Such works translate realism

NATALIYA GORZA

neživi okolici, s katero se harmonično združi in prikaže prelivajočo se pokrajino kože in mesa. Zaradi pastoznega nanosa barv je občutek teže upodobljencev prepričljiv. Slike niso lepe v smislu klasične estetike, avtorica absurdno spremeni v estetsko. Kljub figurativno in perspektivno dodelanim slikam lahko odkrijemo več elementov, ki zaradi občutno globljega pomena odsevajo abstrakcijo.

Gorza v večini primerov upodablja žensko – sebe ali bližnjo osebo – kar ni nič nenavadnega, a nam s tem ponudi prostor za razmislek. Guerilla Girls so radikalne feministke, ki trdijo, da oblečena ženska nima svoje poti v muzej ali galerijo, kar podpirajo s statističnimi podatki. Na žalost so ugotovile tudi, da je število ženskih umetnic manjše kot pred desetletjem. Ne smemo trditi, da se ženske v preteklosti niso poskušale uveljaviti bolj kot danes. Elizabeth Siddal, ki si je želela postati umetnica, je bila muza številnim slikarjem 19. stoletja in je za to plačevala več, kot bi morala. Camille Claudel je bila Rodinova muza in ljubimka, ki je tožila, da ji je znani umetnik ukradel ideje in umetnine, nato pa je več desetletij preživela v psihiatrični bolnišnici.

onto a new level. Creases, fat or standing-out veins of the models are not concealed. Gorza is a painter of flesh, in which she is successful thanks to direct and literal realism. The outcome emerges as a subject in a mostly inanimate setting with which they harmonically merge and reveal a flowing landscape of skin and flesh. Because of the impasto brushwork the feeling of weight of the sitters is convincing. Gorza's paintings are not beautiful in the sense of classical aesthetics; she turns the absurd into the aesthetic. In spite of the elaborate level of her paintings in terms of figuration and perspective, it is possible to trace several elements which, due to their evidently deeper meaning, reflect abstraction.

In the majority of cases Gorza portrays women – herself or her fellow beings –, which is not unusual, but she thus offers us a place for consideration. Guerilla Girls are radical feminists who argue that a dressed woman can hardly get into a museum or gallery collection, which they corroborated by statistical data. Regretfully, they have also found out that the number of women artists is smaller now than a decade ago. It is not right to claim that women in the past did not

Zdi se, da se avtorica s temi težavami ne ukvarja, saj sta si spola (vsaj na platnu) enakovredna. Portreti, ki jih lahko označimo za »gole«, pričajo o slikarski psihoanalizi; ozadje postane obrabljen kavč Sigmunda Freuda, kar s potezami Natalije Gorze gledalcu spregovori o svoji tesnobi.

Življenjepis

Nataliya Gorza se je leta 1972 rodila v ukrajinskem mestu Černivci. Po končani srednji likovni šoli se je izobraževala na Akademiji za likovno umetnost in oblikovanje v Ljubljani. Študirala je pri Metki Krašovec, Zmagu Lenárdiču in Sergeju Kapusu. Med letoma 2009 in 2014 je kot mentorica za področje slikarstva sodelovala tudi v Likovno-izobraževalnem centru Galerije Miklova hiša (LICE). Živi in ustvarja v Ribnici ter Ljubljani.

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try to assert themselves more than today. Elizabeth Siddal, who was a muse to numerous 19th-century painters, wanted to be an artist herself and paid for that a price higher than necessary. Camille Claudel was a muse to Rodin and his mistress and she complained that the famous sculptor stole her ideas as well as artworks, and afterwards she spent several decades in a psychiatric hospital.

It seems that Gorza does not address these problems, since the two genders are equal (at least on her canvases). Portraits that can be defined as “nudes” reveal painting psychoanalysis: the background becomes the worn out couch of Sigmund Freud which through the brushwork of Nataliya Gorza speaks to the spectators about their anxiety.

Biography

Nataliya Gorza was born in 1972 in the city of Chernivtsi in Ukraine. After she had completed a secondary art school, she continued her education at the Academy of Fine Arts and Design in Ljubljana. She studied with Professors Metka Krašovec, Zmagu Lenárdič and Sergej Kapus. Between 2009 and 2014 she collaborated with the Centre for Visual Education (LICE) at the Miklova Hiša Gallery as a mentor for painting. She lives and works in Ribnica and Ljubljana.

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Nataliya Gorza
Monstera / Monstera, 2013
olje na platnu / oil on canvas, 200 x 146 cm

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Galerija Miklova hiša, Ribnica

27. avgust – 27. september 2015 / 27 August – 27 September 2015

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