



PRISOTNOSTI PRESENCES

Metka Krašovec in izbrane umetnice in umetniki
Metka Krašovec and selected artists

Prisotnosti / Presences

Metka Krašovec in izbrane umetnice in umetniki
Metka Krašovec and selected artists

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MESTNA OBČINA MARIBOR



→ sistemski rešitev s področja razpisov



REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO

PRISOTNOSTI PRESENCES

Metka Krašovec in izbrani umetniki, ki so študirali pod njenim mentorstvom
na Akademiji za likovno umetnost in oblikovanje (UL ALUO) v Ljubljani
Metka Krašovec and artists – former students of the Academy of Fine Arts
and Design, Ljubljana

Razstavišče KIBLA PORTAL, Valvasorjeva 40, Maribor
Razstava od 20. aprila do 7. julija 2018
Venue: KIBLA PORTAL, Valvasorjeva 40, Maribor, Slovenia
Exhibition 20 April – 7 July 2018

KID / ACE KIBLA
Maribor, 2018



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Metka Krašovec
Semiramidini vrtovi / *Gardens of Semiramis*, 2003
akril na platnu / *acrylic on canvas*
zbirka Nove ljubljanske banke d. d., Ljubljana
Collection of Nova Ljubljanska banka d. d., Ljubljana
115 x 135 cm





METKA KRAŠOVEC IN NEKDANJI ŠTUDENTI, MOST MED SLOVENSKO KULTURNO DEDIŠČINO IN SODOBNIM UMETNIŠKIM USTVARJANJEM V KIBLA PORTALU

Aleksandra Kostič

KIBLA PORTAL je odprl svoja vrata leta 2012 v času Evropske prestolnice kulture Maribor in partnerskih mest in sicer z mednarodno interdisciplinarno razstavo *Soft Control: umetnost, znanost in tehnološko nezavedno*, ki je bila del velikega evropskega sodelovalnega projekta z istim naslovom. Že šest let se tukaj odvijajo festivali (KIBLIX in MED) in velike razstave v produkciji Kulturno izobraževalnega društva KIBLA, in letno ustvarimo tri do štiri prireditve, ki so mednarodnega, kot tudi nacionalnega pomena. Aktivno delujoči prostor je edini novi, kakovostno in trajnostno naravnani kulturni projekt, ki vztraja v mestu po EPK Maribor 2012.

Med najodmevnejšimi razstavami v ambiciozno zastavljenem programu je bila **Materialnost** v sodelovanju s poljskimi in portugalskimi partnerji; stenske poslikave umetnice in profesorice Petre Varl s študenti likovne pedagogike Pedagoške fakultete Univerze v Mariboru in izbranimi umetniki z naslovom **Don't be afraid you are the best**; sodobni vzhodnoevropsko naravnani **Mundus vadit retro**; v sodelovanju z novosadskim Muzejem za sodobno umetnost razstava **Spomin nasilja in sanje o prihodnosti**. Madžarski umetnik **Gyula Várnai** se je predstavil na samostojni pregledni razstavi leta 2015, s fotografsko razstavo pa **Matjaž Krivic**. Leta 2017 so bile na ogled skulpture makedonskega kiparja **Žarka Bašeskega** ter avstralske kiparke in interdisciplinarne umetnice **Patricie Piccinini**. Razstavišče gosti štiri mednarodne interdisciplinarne umetniške razstave velikega formata v okviru projekta Tvegaj spremembo: **Migracijsko interdisciplinarno gibanje 21. stoletja – MIG 21** ter **Zavetja Babilona**, razstava **Osebnost** (2018) in **Božični svetovni atlas** (2019).

Razstava **Prisotnosti**, ki je razgalila inkubacijo umetniških poti več generacijskih in individualnih smeri pod profesorskim vodstvom Metke Krašovec, se je povezovalno umestila v industrijski prostor KIBLA PORTAL in prepletla izbrana dela na medsebojno komunikativen način; skozi odprte linije prostora se odstirajo prisotnosti sorodnih in hkrati popolnoma različnih slikarskih, risarskih, animiranih

in kiparskih pristopov. Kakovost umetniških del se je zlila s kakovostjo prostora v enovito celoto.

V šestih letih intenzivnega dela v največjem slovenskem sodobnem razstavišču KIBLA PORTAL, ki nudi dva tisoč kvadratnih metrov v enem prostoru, smo pod nizkimi finančnimi pogoji, z individualnim in skupinskim trudom, z vsestransko iznajdljivostjo ter obilico prekarnega in prostovoljnega dela ustvarili vrhunske nacionalne in mednarodne projekte, vendar žal tega ni neposredno prepoznalo in finančno podprlo niti Ministrstvo za kulturo RS, niti Mestna občina Maribor. Financiranje in delovanje največjega razstavišča v Sloveniji je plod entuziazma peščice nevladnih kulturnih delavcev KID KIBLA, uspešnega prijavljanja projektov v Bruselj ter razumevanja lastnika nekdanje industrijske stavbe Portal, Gregorja Kegla, ki dovoljuje neekonomsko najemnino v podporo umetnosti in kulturi v Mariboru in Sloveniji.

Zadnja štiri leta je dogajanje na slovenski kulturni sceni žal padlo pod že tako ali tako dvomljiv nivo vrednotenja, podpiranja, omogočanja, razumevanja, strateškega umeščanja umetnosti in kulture ter tako kliče po popolni reformi ministrstva za kulturo, po osvežitvi vizije in strategije vpletanja slovenske kulture v evropske mreže. Žalostno je opazovati, kako so državni uradniki, ki so zaradi neprimerne politične izbire kulturnih ministrov ostali brez ustreznega vodstva, postali odločujoči faktor in uveljavljajo uradniška pravila, ki so namen sama sebi, njihovim osebnim prioritetam ter pravni in finančni službi na ministrstvu.

Zastarel je »ekskluziven« seznam slovenskih referenčnih razstavišč, kot tudi redke, zelo ozke ciljne točke slovenskih predstavitev v tujini. Nabor prizorišč se hitro konča z Beneškim Bienalom in Ars Electronico, kot da nismo v Evropi, ki z več kot 500 milijoni prebivalcev kar kipi od ustvarjalnosti, umetnosti, kulture ter posledično različnih izjemnih prizorišč, tudi v povsem prezrti vzhodni Evropi. Uradniki ne spremljajo, se ne udeležujejo kulturnih dogodkov in se ne zanimajo za sofinanciranje koristnih slovenskih kulturnih deležnikov, posledično tudi ne

Prejšnja stran od leve proti desni / *previous page from left to right:*

Metka Krašovec
Sanje / Dream, 1990
akril na platnu / *acrylic on canvas*
umetniška zbirka Factor banka / *Factor Bank art collection*
145 x 180 cm

Aleksij Kobal
Melanholija / Melancholy, 2017
olje na platnu / *oil on canvas*
150 x 300 cm

Metka Krašovec
Prisotnosti VIII / Presences VIII, 1988
akril na platnu / *acrylic on canvas*
zbirka RIKO / *RIKO collection*
145 x 180 cm

Metka Krašovec
Prehod / Passage, 4. 9. 1992
akril na platnu / *acrylic on canvas*
last avtorice / *collection of the artist*
145 x 160 cm

Metka Krašovec
Odsev / Reflection, 28. 7. 1993
akril na platnu / *acrylic on canvas*
last Narodne galerije Slovenije / *National Gallery of Slovenia*
145 x 160 cm

METKA KRAŠOVEC AND FORMER STUDENTS, A BRIDGE BETWEEN SLOVENE CULTURAL LEGACY AND CONTEMPORARY ARTISTIC CREATION

Aleksandra Kostič

KIBLA PORTAL opened its doors in 2012 as a partial outlet of the European Capital of Culture – Maribor and partner cities (EPK 2012), more specifically, with the international interdisciplinary exhibition *Soft Control: Art, Science and the Technological Unconscious*, which was part of an extensive European collaboration project bearing the same title. For six years, KIBLA PORTAL has served as an arena for festivals (KIBLIX, MED) and large-scale art exhibitions produced by the Association for Culture and Education KIBLA; between three and four large-scale events of national and international importance are created here each year. This actively operating space is the only new and sustainable cultural project that persists, with a high-quality program, in the city of Maribor following EPK 2012.

Among the most notable events in an ambitiously planned program were **Materiality**, which was organized and executed in collaboration with partners from Poland and Portugal, followed by **Don't Be Afraid, You Are the Best**, an exhibition of murals by artist and professor Petra Varl and selected artists, students of art education from the Faculty of Education, and later by the contemporary, Eastern-Europe-oriented exhibition **Mundus Vadit Retro**. In collaboration with the Museum of Contemporary Art Vojvodina from Novi Sad, we organized **Memory of Violence – Dreams of the Future**. Hungarian artist Gyula Várnai was presented through a retrospective of his works in 2015, and Matjaž Krivic with a photographic exhibition. In 2017 Macedonian sculptor Žarko Bašeski's works were on display, and later that same year works by Australian sculptor and interdisciplinary artist Patricia Piccinini. The exhibition venue also hosts four large-scale international interdisciplinary art shows, which are carried out as part of the project Risk Change: **MIG 21 – Migratory Interdisciplinary Grid, Shelters of Babylon, Personal** (2018) and the upcoming **Future World Atlas** (2019).

The most recent exhibition **Presences**, which laid bare the artistic incubation of several generational and individual directions that were formed under the guidance and mentorship of Professor Metka Krašovec, has filled the industrial space of KIBLA PORTAL with a strong connective effect, interweaving the selected works in a mutually

communicative fashion, as the open configuration of the exhibition space itself unveiled the presence of kindred, yet at the same time entirely different approaches to painting, drawing, animation and sculpture. The quality of the artworks has merged with the quality of the space into a single, unified whole.

In the six years of intense activity in the largest Slovene contemporary exhibition venue KIBLA PORTAL, which offers over 2000 square meters of space under one roof, we have – under unenviable financial conditions, with individual and collective efforts, with maximum resourcefulness and plenty of precarious and voluntary work – created cutting-edge national and international projects, which, however, were sadly not recognized and supported financially neither by the Slovene Ministry of Culture, nor by the Municipality of Maribor. The funding of the largest exhibition space in Slovenia thus depends on the enthusiasm of a handful of persons (self-employed in the field culture) from ACE KIBLA, on successfully applying our projects to Brussels, and on the understanding of the owner of the former industrial building Portal, Gregor Kegl, who is willing to agree to a non-commercial rental as a gesture of support to the arts and culture in Maribor and Slovenia.

Over the past four years, the developments on the Slovene cultural scene have, sadly, fallen under an already questionable level of evaluating, supporting, enabling, understanding and strategically positioning arts and culture. This calls for a complete reform of the Slovene Ministry of Culture, for a refreshed vision and strategy of involving Slovene culture into wider European networks. It is heartbreaking to see how state-level officials, who were left without proper guidance due to unfit political choices made by Ministers for culture, have become the decisive factor, and how they enforce overly formal rules, which are an end in themselves, and which serve and reflect only their personal priorities and those of the Ministry's legal and financial services.

The “exclusive” list of referential exhibition venues in Slovenia is outdated, as are the few and very narrow target points for presentations of Slovene artists abroad. The range of venues ends quickly, with the Venice Bi-

Barbara Jurkovšek
Ljubljen(a) do smrti št. 1-3 / *Loved to death No. 1-3*, 2013
akril na juti / *acrylic on jute*
110 x 55 cm

Barbara Jurkovšek
Nesmrtno 2 / *Immortal 2*, 2013
akril na juti / *acrylic on jute*
110 x 55 cm

Metka Krašovec
Žrtvovanje II / *Sacrifice II*, 2008
akril na platnu / *acrylic on canvas*
last Narodne galerije Slovenije / *National Gallery of Slovenia*
145 x 160 cm

Metka Krašovec
For Julijan and Tomaž (Za Julijana in Tomaža), 1982
akril na papirju / *acrylic on paper*
last Narodne galerije Slovenije / *National Gallery of Slovenia*
210 x 200 cm

cenijo njihovega truda, ko le-ti iščejo sredstva za izvedbo kakovostnih projektov, kakršne so Prisotnosti Metke Krašovec.

Slovenska država in kultura se bo morala pričeti zavedati, da smo s tako bogato kulturno zgodovino in presežno, živo sodobno ustvarjalnostjo enakovredni akterji Evrope, še več, štrlimo med evropski mi vršaci v nebo.

Kot prava pobuda in prava priložnost, ki bi morala doseči vsaj evropski, če že ne svetovni domet, se je izkazala ta povsem slovensko naravnana razstava, ki je zadnje ustvarjalno dejanje ene največjih slovenskih slikark Metke Krašovec. Ta slovenski projekt je nastal ob prijazni podpori vseh sodelujočih umetnic in umetnikov, galerije Equrna, z izposoj

del iz zasebnih zbirk Metke in Dušana Uršiča, Marka Koršiča, Arneta Brejca, Davida Rjazanceva, Andreja Čeča (IC Dom nepremičnine), Antikvitete Novak galerija, trgovina in storitve d. o. o., zbirke Riko, zbirke Factor banke (sedaj DUTB), NLB d. d., Uradnega lista Republike Slovenije, s pomočjo fotografskega arhiva Moderne galerije Ljubljana in arhiva RTV Slovenija, z vsebinsko podporo ALUO UL in praktično podporo Okvirji Zevnik d. o. o., delnega sofinanciranja stroška tiska kataloga Mestne občine Maribor in sponzoriranja podjetja Mides Nade Jaklič Košir ter za prevoz in zavarovanje umetniških del iz rednega programa KID KIBLA, ki ga sofinancira Ministrstvo RS za kulturo.

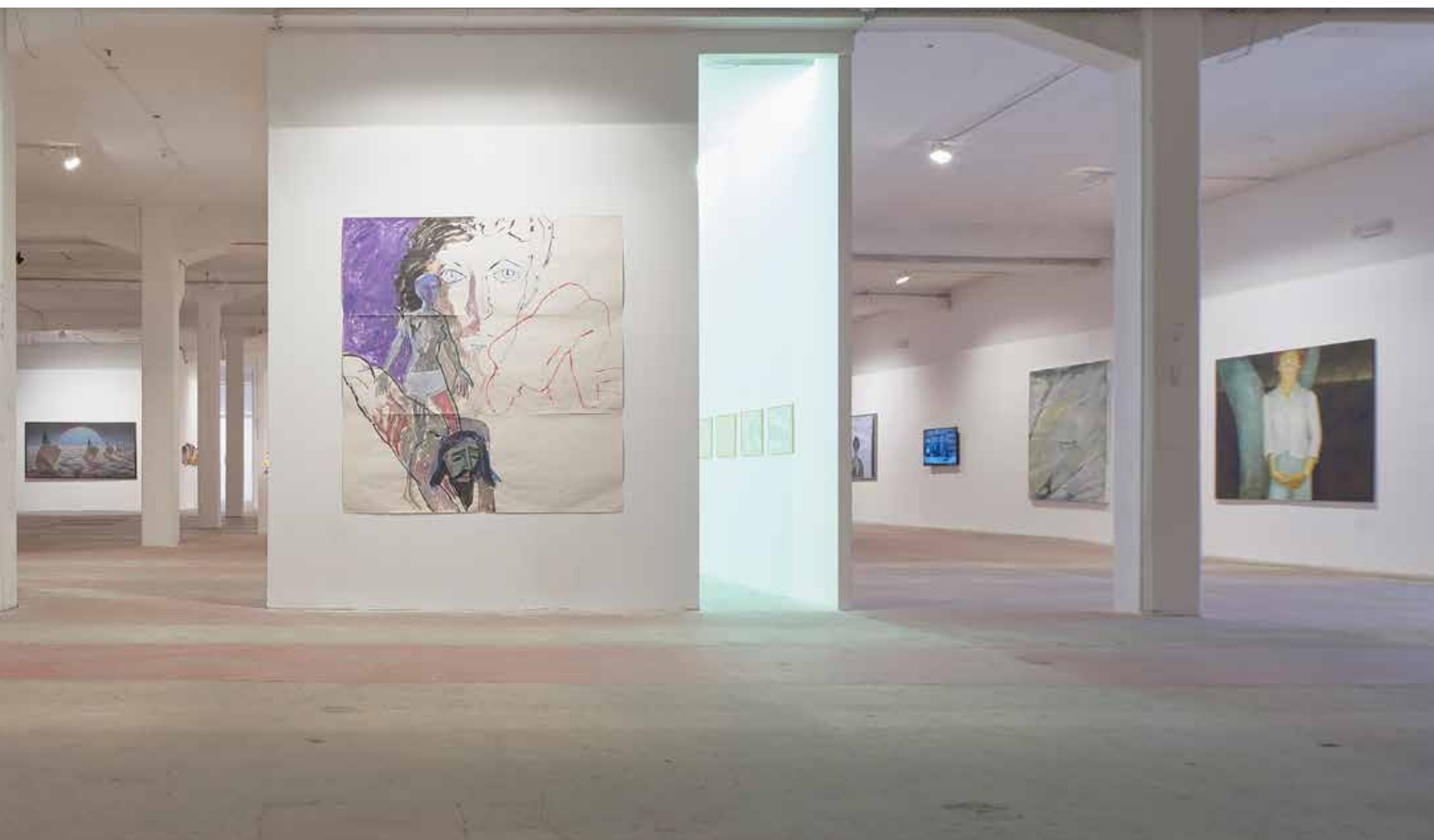


ennial and the Ars Electronica; it is as if we were not in Europe, which, with a population of more than five hundred million people, is brimming with creativity, art, culture, and in turn, a great number of various exceptional venues, including many in the completely overlooked Eastern European region. The officials do not keep track of or attend cultural events, and show no interest as to the co-financing of beneficial and contributive stakeholders in Slovenia's cultural arena. As a result, the latter's efforts in carrying out quality projects, like Metka Krašovec's Presences, are underappreciated.

Slovene cultural and state policy-makers will have to become aware of the fact that with such a rich cultural history and a vital, living, superior state of contemporary creativity, we are equal players to Europe, moreover, we stick out among Europe's summits into the sky.

The exhibition at KIBLA PORTAL was the ultimate creative act by one of the greatest Slovene painters, Metka Krašovec, and though nationally based in its concept, it

has proven as the proper initiative and the right kind of opportunity that could easily be measured within a wider European, if not global scope. This Slovene project, then, was created with the friendly support of all participating artists and the following: Equrna Gallery, private collections of Metka and Dušan Uršič, Marko Koršič, Arne Brejc, David Rjazancev, Andrej Čeč (IC Dom real estate), Novak Antiquities, Riko collection, Factor bank (Bank Assets Management Company), NLB d. d., Official Gazette of the Republic of Slovenia, digital archives of the Moderna galerija / Museum of Modern Art and RTV Slovenija archives, Academy of Fine Arts and Design Ljubljana, Okvirji Zevnik (picture framing), Municipality of Maribor (partial co-financing of the catalog), Mides company (Nada Jaklič Košir, sponsorship), and ACE KIBLA (transportation and insurance of artworks, financed from the annual program budget, which is co-financed by the Ministry of Culture of the Republic of Slovenia).



KROG METKE KRAŠOVEC: 31 UMETNIC IN UMETNIKOV, 200 DEL

Peter Tomaž Dobrila

V Sloveniji še ni bilo takšne razstave. Najbolj cenjene slovenske sodobne slikarke in njenih študentk in študentov. A to ni bila ne študentska ne študijska razstava. Študijska bi lahko še posledično bila, če bi se kdo lotil sistematičnega teoretsko-estetskega razmisleka o slovenskem slikarstvu v drugi polovici 20. stoletja oziroma še bolje od 80. let dalje, ko so prvi diplomirali in postavili dela na ogled. Metka Krašovec je profesuro začela leta 1977 in postala prva profesorica na ljubljanski Akademiji za likovno umetnost, kjer je do upokojitve leta 2008 oblikovala generacije najboljših. In prisotne so vse, od prvih do zadnjih diplomantov in diplomantk. Vendar v osnovi ni nastala kot študijska, saj je najpomembnejši element kuratorske zasnove bil, da je umetnica sama predlagala svoje nekdanje učenke in učence, ki naj razstavljajo z njo, ki bodo prisotni ob njej, pri čemer se v izbor del ni vtikovala.

Razstavo 'Prisotnosti: Metka Krašovec in izbrane umetnice in umetniki' bi težko označili kot pregledno, saj ni imela neposredne tendence ne po vsebinski ne po časovni plati. Če bi jo imenovali pregledna, bi bilo to v zelo širokem smislu pregleda sodobne slovenske likovne umetnosti zadnjih 30 let. Ker je šlo za določen, najbolj oseben, celo intimen izbor te intence ni imela osrednja avtorica, ki je (iz)postavila sebi ob bok nekaj nedvomno najboljših slikark in slikarjev v Sloveniji, ki bi ob drugačni kulturni politiki in umetnostnih institucijah, ki ne bi bila tako rigidne, 'moderne' in 'sodobne' ter dobesedno omejene, lahko doživeli svetovni preboj – jih je kar nekaj. A čeprav je nekaterim tudi uspelo v mednarodnem merilu, to ni načrt(ova)na strategija tistih, ki naj bi za to skrbeli, ampak se je zgodilo iz povsem zasebnih pobud in angažmaja samozaposlenih v kulturi. Če kdo, verjetno prav likovni umetniki in umetnice vedo, kako sami so v svojem ustvarjanju.

Nikakor ni šlo za niti retrospektivo, čeprav so dela Metke Krašovec smiselno pokrila vsa obdobja njenega ustvarjanja in vključevala razne tehnike, na prvem mestu so bile seveda akrilne slike od rdečih do portretov s cipresami in akvarelnih risb, ki so širši javnosti znane tudi kot ilustracije pesniških zbirk njenega moža Tomaža Šalamuna v *Šepetanje* in v zbirki *Ljubezen – čudež duše in telesa* Cirila Zlobca. Med njimi so visele slike in nekaj skulptur ter video filmov tistih, ki so se vrstili v njenih razredih na Akademiji. Njihova dela so bila iz različnih let, bodisi malce starejša bodisi povsem nova in narejena v zadnjem letu ali celo izgotovljena za to priložnost, dasiravno so zajela dobo dobrih 20 let. Najstarejše je bilo seveda njeno delo iz začetka 70. let 20. stoletja, zato lahko razstavo še najbližje definiramo kot 'sodobno razstavo šole Metke Krašovec', na kateri je končno vidno najboljše slovensko slikarstvo v vsem njegovem sijaju.

Da se kaj takega doslej še ni zgodilo, lahko označimo za katastrofo slovenske umetnosti in občudujemo likovno karavano, ki gre dalje in se na ogled postavi. Prav to je bila priložnost, da kakorkoli gledamo, razmišljamo, presojamo in dojemamo raznolikost, pestrost, svojskost razstavljenega in nas širina in globina prikazanega raznemata v iskanju skupne identitete ali neke rdeče niti, je dejansko prav individualnost vseh sodelujočih tista, ki v najširšem diapazonu podob, tehnik, formatov najbolj enovito zaobjame celoto. Tvorijo jo seveda vsi in vsak, kar najboljše razgalja, kakšna oseba in profesorica, pa tudi pedagoginja je (bila) Metka Krašovec. Četudi je nekateri njeni akademski slikarji in slikarke ne morejo prehvaliti, je pri nekaterih manj priljubljena, vendar šola, skozi katero so šli, je očitna vsaj z minimalnim konsenzom, da je dosledno verjela in delala (za) umetnost in do konca prisegala na slikarstvo v njegovi srži.

Potemtakem bi lahko govorili celo o 'krogu Metke Krašovec', ki ga tvori vseh 31 sodelujočih na razstavi in nemara še kdo, ki ni bil vključen. Bistvo tega 'kroga' je slikarstvo v vseh raznovrstnih stilih, od figurallike do abstrakcije, od modernizma do postmodernizma, od impresionizma in ekspresionizma do simbolizma in konstruktivizma, od realizma do nadrealizma, od klasične slike do raznih eksperimentov, skulptur in gibljivih slik. Vendar to ni 'krog' v standardnem pomenu besede, ko osrednji protagonist oziroma protagonistka narekuje določeno smer ali celo vzpostavi trend oziroma stil, temveč je to 'krog' v najširšem pomenu besede, ki povezuje generacije umetnic in umetnikov v razponu tridesetih let. Tolikšen je bil namreč njen odtis, ki ga je dala slovenski likovni umetnosti. Ta krog nikakor ni homogen, je kapilaren, navzoč v vsakem prisotnem umetniku in umetnici, zaznaven v vsakem razstavljenem likovnem delu. Ostaja vpijoč kot nema priča v galeriji, z lastnim, individualnim vokabularjem, ki prodira na plano skozi svetlobo, barvo, simbole, nanose, in s črto, ploskvijo, materialom, obliko, medijem pričara najsubtilnejše od vsakega sodelujočega.

METKA KRAŠOVEC AND HER CIRCLE: 31 ARTISTS, 200 ARTWORKS

Peter Tomaž Dobrila

There was never an exhibition like this before in Slovenia. A display of the work of the most appreciated Slovene contemporary painter and her students. Yet this was not a students' art show, nor an exhibition case study. Perhaps it could be seen as a case study, if someone were to embark upon a systematic theoretically-esthetic consideration about Slovene painting in the second half of the 20th century, or indeed, from the 1980s onwards, when the first students graduated, who studied under Professor Metka Krašovec. She began her tenure in 1977 and became the first female professor at the Academy of Fine Arts and Design in Ljubljana, where she remained to shape generations of finest artists up to her retirement in 2008. Graduates from all these generations are present at the exhibition, from the first to the last. The curatorial concept for the event, however, was not to present a case study: the artist and former professor has herself suggested those former students, whose works she believed should be exhibited next to her own (be present beside her), but stayed out as regards the selection of the works.

The exhibition *Presences: Metka Krašovec and selected artists*, would also hardly be called an overview, as it had no direct tendency in this sense, in terms of subject matter, or temporal succession. If it were labeled as an overview, this would refer, in a very broad sense, to an overview of Slovene fine arts of the past 30 years. However, the main author had no such intent: this was a specific, highly personal, even intimate selection. Side by side to her own work, Metka Krašovec has selected undoubtedly some of the best painters in Slovenia, who all have the potential for achieving a global breakthrough – under a different kind of cultural policy, and with art institutions less rigid, less “modern”, less “contemporary”, and literally less limited – and there are quite a few. But even if some of these artists have already won international acclaim, this was not achieved by way of strategic planning on behalf of those, who are supposed to be concerned with this, but was born purely out of personal initiatives and from the commitment of individuals, who operate as self-employed persons in the field of culture. If anyone, it is probably visual artists who know what it means to walk a lonely road.

By no means was the exhibition a retrospective, although the works of Metka Krašovec covered all periods of her creation, including a variety of techniques, firstly, of course, works in acrylic, from the red series to the portraits with cypress trees and the watercolors, which are best known to the general public as illustrations from poetry collections by her husband Tomaž Šalamun (*Šepetanje / Whispers*) and Ciril Zlobec (*Ljubezen – čudež duše in telesa / Love, Miracle of Body and Soul*). Among them were paintings and a few sculptures and video art works created by those who passed through her classes at the Academy. Their works are from different periods, either somewhat older, or quite recent, created over the last year, or even specifically made for this occasion. Altogether they covered a time span of twenty-some years, with the oldest work, clearly by Metka Krašovec, dating back to the early 1970s. For this reason, the exhibition would be best defined as a ‘contemporary exhibition of the school of Metka Krašovec’, an art show that has finally succeeded in providing a prominent display of the finest of Slovene painting in all its glory.

The fact that this is a first-time occasion of this kind can be labeled as a disaster for Slovene art, before we take a moment to stop and admire the caravan, which moves on, showcasing its treasures. The exhibition was an opportunity to observe, consider, pass judgment and comprehend the diversity and individuality of the artworks, and to be fuelled by the scope and impact of the exhibited in the search for a common identity, for some sort of a common thread. At the same time it is actually the individuality of participating artists that most comprehensively embraces the whole in the widest range of images, techniques, formats. The whole, of course, consists of each and every one, which is the best illustration of the kind of person and teacher Metka Krašovec was. Though some academy-trained painters taught by her cannot seem to praise her enough, while others have less to say in her favor, it is clear that the schooling they received is readily apparent, at least with a minimum consensus on the fact that she consistently believed in art, created art, worked for art and has pledged a lifetime allegiance to art in its essence.

We could therefore even be talking about ‘Metka Krašovec’s circle’, which is comprised of all 31 participating artists in the exhibition, and perhaps some that were not included. The essence of this ‘circle’ is painting in all its various styles, from figurative art to abstraction, from modernism to postmodernism, from impressionism and expressionism to symbolism and constructivism, from realism to surrealism, from classic paintings to various experiments, sculptures, and moving pictures. However, the ‘circle’ here should not be understood in the traditional sense

Nikoli doslej še nismo imeli prilike videti na eni razstavi najboljših slovenskih slikarjev in slikark sodobnosti, ki so dobili priložnost soočiti se in vzpostaviti umetniški dialog ne samo s svojo profesorico, ampak tudi eden z drugim. Kar nas ob slovenski kulturni (ne)politiki in osebah, ki jo krojijo, ter ob osrednjih umetnostnih institucijah in njihovih dogmah niti ne čudi. Ob razstavi smo lahko razmišljali o izgubljenih priložnostih, a namesto tarnanja ob nerazumevanju in nerazumnosti odločevalk in odločevalcev na državni ravni smo se raje odločili prisotnosti izpeljati od začetka do konca. Kljub nepodpori same razstave smo se odločili poskusiti še enkrat in Ministrstvo za kulturo zaprosili za pomoč pri izdaji kataloga: zavrnjeno. Razlogi so nepomembni, čeprav bi racionalno težko našli enega proti. A neracionalnost je očitno lastnost državnih organov. Bili so odsotni s Prisotnosti, ki so zbrale v enem prostoru Prešernovo nagrajenko in največ nagrajenk in nagrajencev Prešernovega sklada ter prejemnic in prejemnikov številnih drugih nagrad in priznanj v naši dosedanji zgodovini.

Ob tem se ne zdi naključje izjava Metke Krašovec: „Delujem kot motnja. Jaz sem bila vedno motnja, ampak to je moja usoda. Jaz ne morem biti drugačna.“

Očitno je še vedno tako, tudi po njeni smrti. Motnje so tako tudi njeni nekdanji študentje in študentke. Na kar smo lahko ponosni. Vsi skupaj. Zaradi vseh prisotnih se je zgodila revija sodobnega slovenskega slikarstva in najboljše umetnosti, esencialne likovnosti, ki nastaja pri nas. Na ogled je bilo 200 del in kaj bolj vseobsegajočega, bolj povezujočega, bolj prefinjenega bi težko sestavili. Hkrati je bila to razstava za zgodovino. Bil je *hommage* slikarki in vsem njenim. Posvetilo tistim, ki vztrajajo in so ne glede na stanja in okoliščine še vedno 'motnje'. Navsezadnje je 'biti motnja' eno od elementarnih prapočet umetnosti, od jamskih slikarjev v paleolitiku – prvih prič človekovih umetniških nagnjenj – naprej. In slej se nam s takimi slikarji in slikarkami ni treba bati prihodnosti umetnosti.

of the word, with a central protagonist dictating a certain direction or even setting a trend or style, but rather as 'circle' in the broadest possible sense, one that connects generations of artists over a time span of thirty years. Such was the imprint that Metka Krašovec left on Slovene fine arts. That circle is not by any means homogeneous; it is capillary, it is present in each of the participating artists and perceptible in each of the exhibited visual works. It remains, a silent witness at the gallery, with a distinctive, individual vocabulary that emerges through the light, color, symbols, layers, lines, surfaces, materials, forms, media – invoking the subtlest out of every participating artist.

Never before did we have a chance to see in a single exhibition the cream of the crop of contemporary Slovene painters, who were given the opportunity to confront each other and establish an artistic dialog not only with their professor, but also with one another. This is no great surprise, considering the state of Slovene cultural (non-)policy and our policy-makers, or the central art institutions and their dogmatic views. We could have mulled over lost opportunities, but instead of whining about the lack of understanding and unreasonableness of state-level policy-makers, we decided to see *Presences* through. Despite the lack of support for the organization and execution of the exhibition itself, we decided to try again and asked the Ministry of Culture to help us by (partly) funding the publication of this catalog: denied. The reasons don't matter, though finding even one substantial reason against it would be hard. But irrationality is, apparently, a characteristic of our government bodies. They were absent from *Presences*, which managed to gather in the same room a Prešeren Award winner, several winners of the Prešeren Fund Award, as well as recipients of numerous other awards, prizes and recognitions (altogether the largest number of them in our history to date).

Having said that, Metka Krašovec's statement, "I act as a disturbance. I have always been a disturbance, but such is my fate. I cannot be any other way," seems no coincidence. Apparently, things haven't changed, even after her death. Her former students, then, are 'disturbances' as well. And we should be proud of that. All of us. Because of everyone that was present, a showcase of contemporary Slovene painting took place, a display of the finest of fine arts, of the very essence of visual arts. Two hundred artworks were on display, and it would be really hard to come up with something as all-embracing, as connecting, or as sophisticated as the exhibition in Maribor. At the same time, it was one for the books. An homage to the painter and all those close to her. A dedication to all those, who persevere, who continue and stay on as 'disturbances', regardless of the circumstances. To act as a 'disturbance' is, ultimately, one of the elemental ancient principles in art, from the cave paintings of the Paleolithic – first witnesses to man's artistic tendencies – to this day. With painters like these, we need not fear about the future of art.

Na naslednji strani od leve proti desni
On the next page, from left to right:

Metka Krašovec
Sfinga / *Sphinx*, 1982
akril na papirju / *acrylic on paper*
last avtorice / *collection of the artist*
210 x 300 cm

Metka Krašovec
Odsev / *Reflection*, 28. 7. 1993
akril na platnu / *acrylic on canvas*
last Narodne galerije Slovenije / *National Gallery of Slovenia*
145 x 160 cm

Mitja Ficko
Križišče / *Crossing*, 2015
olje na platnu / *oil on canvas*
200 x 182 cm

Marko Jakše
Pošast / *Monstrum*, 1996
olje na lesonitu / *oil on hardboard*
zasebna zbirka / *private collection*
173 x 216 cm

Metka Krašovec
Tretji / *The Third*, 1995
akril na platnu / *acrylic on canvas*
145 x 160 cm
zasebna zbirka / *private collection*







MISTIČNOST SLIKARSTVA MENTORICE IN NJENIH ŠTUDENTOV

Nina Jeza, Artists&Poor's

Skupinska razstava, naslovljena *Prisotnosti* (po seriji slik umetnice Metke Krašovec iz devetdesetih let), v prvi vrsti pomeni izpolnitev dolgoletne želje profesorice, da se v reprezentativnem prostoru predstavi skupaj s svojimi nekdanjimi študenti. **Metka Krašovec** je namreč kar tri desetletja učila na ljubljanski Akademiji za likovno umetnost in oblikovanje: začela je kot asistentka leta 1977 in se leta 2008, takrat že kot redna profesorica, upokojila. Za mariborsko razstavo je pripravila izbor študentov in študentk, ki so pod njenim mentorstvom diplomirali, magistrirali ali opravili specialko na področju slikarstva. Izbor enaintridesetih diplomantov nazorno izpričuje izjemno likovno pisanost ter raznolikost umetniških del vseh slikarskih zvrsti, motivov in tehnik. Od slik do skulptur, od ilustracij do stripa, od videa do 3D animacij ter instalacij. Vrednost in predvsem domet mentorstva Metke Krašovec se kaže prav v vsej tej raznolikosti, najsi gre za figuralno upodobitev akta ali le silhuete, portreta ali avtoportreta, ekspresivno mistične krajine ter sodobnega tihožitja, vse tja do abstrakcije. Metka Krašovec je bila na ljubljanski likovni Akademiji profesorica, ki ji je uspelo, da so se pravzaprav vsi njeni nekdanji študenti razvili v samostojne, prepoznavne in predvsem sebi zveste umetnike. Morebiti njihov uspeh izvira natanko iz te točke preloma z „akademskostjo“, ki zahteva osebno angažiranost ter samovzniklo identiteto. Danes za vsakega izmed sodelujočih umetnikov mirno trdimo, da je ta umetniški klic v sebi našel in ga tudi razvil v popolnost lastnega umetniškega izraza.

Na razstavi so predstavljene generacije študentov, in sicer vse od prve (letniki, rojeni med 1959–1962) do zadnje (rojeni med leti 1979–1981). Prva generacija študentov Metke Krašovec je diplomirala v študijskem letu 1986/87, zadnja pa v 2005/06, kar pomeni, da razstava *Prisotnosti* na ogled postavlja širok razpon generacij študentov, ki so se, skupaj z mentorico, razvili v slikarje najboljšega kova.

THE MYSTICISM OF THE PAINTING MENTOR AND HER STUDENTS

The group exhibition *Presences* (titled after a series of paintings by Metka Krašovec from the nineties) is, in the first place, a fulfillment of a long-standing wish of professor Krašovec, to be presented to the public alongside her former students in a representative venue. For a full three decades, **Metka Krašovec** had been teaching at Ljubljana's Academy of Fine Arts and Design, starting out as an assistant in 1977, and retiring in 2008 as Full Professor. For the art show in Maribor, a group of students were selected, who graduated or completed specialist studies under her mentorship during that period. The selection of thirty-one graduates clearly testifies to the exceptional artistic diversity of their works, which belong to all genres of painting, as well as to the variety of techniques and motifs used. From paintings to sculptures, from illustrations to comics, from video to 3D animations and artistic installations. The significance, and especially the scope of Metka Krašovec's mentorship, is demonstrated precisely by all this diversity; from figurative paintings, nudes, silhouettes, portraits, self-portraits, expressive-mystical landscapes, contemporary still lifes, all the way to abstraction. Metka Krašovec was the only female professor at the Academy who succeeded in seeing virtually all her former students develop into independent, recognizable artists, who are – above all – true to themselves. Perhaps their success derives precisely from this point of breaking ties with “academism”, which requires personal commitment and distinct individuality. Today it is safe to say about each of the participating artists, that they have truly found that artistic calling inside themselves, and developed their own artistic expression to perfection.

The exhibition features generations of students, from the first (born between 1959 and 1962), to the last (born 1979 to 1981). The first generation of Metka Krašovec's students thus graduated in the study year 1986/87, and the last in 2005/06, which means that *Presences* is a showcase of a broad range of artists of different generations that evolved over this time period, and became, alongside their mentor, artists of the highest caliber.

Metka Krašovec
Večerno zvonjenje / *Evening Bells*, 1994
akril na platnu / *acrylic on canvas*
zbirka Uradni list RS
Collection of the Official Journal of the Republic of Slovenia
135 x 168 cm





Metka Krašovec
risbe iz ciklusa Nox portentis gravida
drawings from Nox portentis gravida cycle
32 x 24 cm; 30,5 x 23 cm
Emily Dickinson, 11/VI/2012
Emily Dickinson, 6/VIII/2011
Emily Dickinson, 6/IX/2012
Leonard Cohen, 5/XI/10
Emily Dickinson, 28/X/2011
Emily Dickinson, 18/VIII/2012
Emily Dickinson, 17/VIII/2013
César Vallejo, 9/VI/2012











MARKO JAKŠE

Iz prve generacije študentov je Marko Jakše (1959), ki gotovo sodi med izrazito zrele slikarje in se predstavlja s tremi deli. Prvo je zgodnji avtoportret, naslovljen *Pošast* (1996), slikan z oljem na lesonitno ploščo. Umetnik stoji pred drevesom, hruško, njegov pogled je sugestivno nežen. Zelenkasta debela za njim delujejo kot krila metulja, kar še poudarja podobnost njegovega obraza in postave z angelskimi. Lahko bi celo potegnili paralele s sliko *Večerno zvonjenje* Metke Krašovec (1994), na kateri je prav tako upodobljena angelska podoba, naslikana v sienski modrini, le da je še nekoliko bolj plastična. To je tudi eden od razlogov, zakaj sta obe deli na razstavi postavljeni eno zraven drugega. Tudi upokojeni profesor umetnostne zgodovine na ljubljanski Akademiji, dr. Tomaž Brejc, ki je predaval v istem času kot Metka Krašovec, v kratkem dokumentarnem filmu Arneteta Brejca opiše delo *Večerno zvonjenje* v smislu angelske podobe, torej podobe, ki ne pripada zemeljskemu, ampak metafizičnemu svetu. Druga Jakšetova slika, ki ima naslov *Ošpice* (2006), je naslikana v njegovi prepoznavni maniri. Gre za značilne 'Jakšetove' mušnice: tipična upodobitev, ki je istočasno konfuzna, sanjska in tu-zemska. Predstavlja namreč sodoben *horror vacui*, strah pred praznim prostorom, ki je prekomerno nabit s pikicami mušnic, ki se kakor ošpice razpredajo vsepovsod, okužujoč tako rastline kot živali, od fantazmagoričnih oslov do obolelih rac, apatičnih kuščarjev ter ostalih fantastičnih bitij, značilnih za Jakšetovo slikarstvo. Ni odveč spomniti na severno-renesančnega mojstra groteske Hieronymusa Boscha (okoli 1450–1516), ki vsebinsko še danes predstavlja veliko neznanko in se tudi po petsto letih poigrava z našo domišljijo, ko iščemo pomen in izvor skrivnostnih, moralno oporečnih mističnih podob. Bosch je upodabljal demone, pol-živali in celo stroje, ki naj kot kontrapunkt zla, ki ga v izrazito presežni vrednosti premore človeštvo, vzbujajo strah in zmešnjavo. Danes bi temu rekli moraliziranje, česar pa Jakše seveda ne počne. Ravno nasprotno. Jakše je prej glasnik prezrtega, sanjskega sveta, katerega primarni namen je nagonsko preživetje, ki se v svojem temelju – ker izhaja iz naravnega prava – bistveno loči od religiozne etike ali celo pretenciozne morale, zato se v tej točki tudi vsakršna 'podobnost' z Boschem konča. Hieronymus Bosch je bil pač navdih nadrealističnemu gibanju v 20. stoletju, in tudi Jakšetov svet, poln prividov in spačenih podob, ki vizualnost zaupa nezavednemu, s tem ohranja dimenzijo izven-časnosti, celo brez-časa. Jakše se predstavi še s povsem novim delom, naslovljenim *Bela žlica* (2018), izdelanim posebej za *Prisotnosti*, in je tudi posvečeno nekdanji profesorici. Slika kaže pokrajino z dvema osebama. V prvem planu je na levi strani zleknjena ženska podoba, ovita v črno ruto, ki poleg pogrinjka na tkanini prusko modre barve sedi z belo kuhalnico v desnici in čaka na drugo osebo, ki jo vidimo prihajati od daleč. Na pogrinjku so realistično naslikani plodovi, rdeča pesa, krompir, navadno in granatno jabolko, ne manjkajo pa niti ribe. Riba je simbol krščanstva, v ikonografiji indoevropskih ljudstev predstavlja simbol plodnosti in tudi modrosti. Na pogrinjku so še kruh in potica ter noži, ki s svojo vertikalno postavitvijo v povsem prvem planu štrlijo kvišku tako, da vzbujajo nelagodje in nam prebadajo pogled. Tudi jabolko in kruh sta krščanska simbola, medtem ko je granatno jabolko erotični simbol. Naslikana pokrajina je zgodnje spomladanska, sneg sicer še leži naokrog, kažejo pa se že zaplate trave in zemlje, v ozadju, v drugem planu, pa vznožje hribovja prekrivajo meglice. V figuri, ki prihaja od daleč, prepoznamo silhueto Marka Jakšeta, ki se približuje ženskemu liku, fantazmi Metke Krašovec, ki ga, sedeča na preprogi z belo žlico v roki, potrpežljivo čaka. Jakše ostaja zvest svoji tehniki, in še danes slika izključno z olji. Zagotovo gre za slikarja, ki kot prvi stoji ob boku svoje nekdanje profesorice, kar nenazadnje dokazuje tudi nagrada Prešernovega sklada leta 2015. Čeprav sta si v izrazni tehniki in motiviki docela različna, pa za oba gotovo velja, da slikata povsem samosvoj mistični svet, s katerim razpirata nezavedno, do katerega se je potrebno dokopati s predanostjo, zavzetostjo in predvsem z lastnim trudom.

Bela žlica / *White Spoon*, 2018
olje na platnu / *oil on canvas*
215 x 275 cm

One of the first-generation Krašovec's students is Marko Jakše (1959). Out of the three works by this clearly mature artist, the first is an early self-portrait entitled *Monster* (1996), painted in oil on hardwood, with the artist standing under a pear tree with a gentle and suggestive look in his eyes. The greenish tree trunks behind him appear as a pair of butterfly's wings, which highlights the resemblance of his face and body to that of an angel. Parallels could perhaps be drawn with Krašovec's *Evening Bells* (1994), which also depicts an angelic figure painted in sienna blue, only with even more plasticity. This is one of the reasons why the two works are exhibited next to each other in the exhibition space. In a short documentary by Arne Brejc, a former professor of art history from the Academy, dr. Tomaž Brejc, who taught there at the same time as Metka Krašovec, also describes the work *Evening Bells* in terms of an angel-like figure, an image that belongs not to the earthly, but to the metaphysical realm. The second painting by Jakše, *Measles* (2006), is painted in his typically recognizable style, with "Jakše's" toadstools creating an effect that is confusing, dream-like, and earthly at the same time. A contemporary horror vacui, the fear of empty space, hence the filling of the entire surface of the work with toadstool dots that spread everywhere like measles, infecting both plants and animals, from phantasmagoric donkeys to sick ducks, from apathetic lizards to other fantastical creatures, which are typical of Jakše's painting. It is worth recalling the Northern Renaissance master of the grotesque Hieronymus Bosch (circa 1450–1516), whose art has remained a mystery to this day and still stirs our imagination, even five hundred years later, as we look for meaning and origin of his mysterious, morally questionable images. Bosch portrayed demons, half-animals and even machines, which should, as a counterpoint to the abundance of evil possessed by mankind, evoke fear and confusion. Today, this would be called moralizing, but this clearly not what Jakše is doing. Quite the contrary. If anything, Marko Jakše is a harbinger of an overlooked world, a dream world, where the primary objective is to survive instinctively – and that is distinctly different (because it is based on a natural law) from any kind of religious ethics, or pretentious morals, and therefore any kind of similarity to Bosch ends here. Hieronymus Bosch was simply an inspiration to the 20th century surrealist movement, and by the same token, Jakše's world, full of visions and distorted figures, with visuality entrusted to the subconscious, maintains a dimension of timelessness. His third work, *White Spoon* (2018), was created especially for the occasion of this exhibition and is dedicated to Krašovec, his former professor. The painting reveals a landscape with two figures. In the foreground, there is a female figure on the left side, wearing a black scarf and holding a white spoon in her right hand, sitting next to a place setting in Prussian blue, waiting for the second figure, whom we see approaching from a distance. The place setting has realistically painted fruits, beetroot, potato, apple, pomegranate, and some fish. The fish is a symbol of Christianity, in the iconography of Indo-European peoples it represents a symbol of fertility and also, wisdom. The place setting in the painting also features bread, some cake and a couple of knives, whose vertical positioning in the very foreground of the painting makes them stick out, evoking a sense of discomfort and piercing our eyes. The apple and the bread are Christian symbols as well, while the pomegranate is an erotic symbol. The painted landscape shows early spring, with patches of grass and soil protruding out of the snow, while in the background the bottom of the hills are covered in mist. The painting is special inasmuch as we are able to recognize, in the figure coming from a distance, Marko Jakše's silhouette, approaching the female character, the phantasm of Metka Krašovec, who waits for him patiently, as she sits on the carpet with a white spoon in her hands. Jakše stays true to his technique to this day, painting exclusively in oil paints. Most definitely he is the first to stand alongside his former professor, a merit supported by the fact that he was the Prešeren Fund Award winner in 2015. As different as they may be in terms of their expressive techniques and the motifs used, both Krašovec and Jakše create their own, highly individual and mystical worlds, to unlock a passage to the unconscious, which can only be reached through commitment, dedication, and effort.

Marko Jakše
Ošpice / *Measles*, 2006
olje na platnu / oil on canvas
zasebna zbirka / private collection
200 x 200 cm



JURIJ KALAN

Jurij Kalan (1961) je likovno zelo prepoznaven slikar, ki ga že od vsega začetka najbolj privlači figuralka, kateri ostaja konstantno zvest. Njegovi motivi so zlahka ‚kalanovsko‘ prepoznavni portreti sorodnikov, prijateljev in znancev, v katerih zna odlično upodobiti tudi karakterne značilnosti portretirancev, saj slika izključno ljudi, ki jih dobro pozna. Upodobljeni so v vsakdanjem okolju, pri vsakodnevnih opravilih ali zabavi, gledanju televizije, pogosto tudi s hišnimi ljubljenci, največkrat s psi, ki simbolizirajo zvestobo, brezpogojno ljubezen in zaščito, ter vnašajo dodatno dimenzijo v liričnost Kalanove umetnosti. Portretiranci so običajno naslikani nekoliko disproporcionalno, kakor skozi neko nevidno konkavno fotografsko lečo, s čimer doseže iluzijo povečanih likov, ki kakor da bi nastali s pomočjo fotoaparata, a so v resnici oljna platna. Upodobljenci se zaradi poudarjene bližine gledalcu tako približajo, da vzbujajo občutek fizične prisotnosti v prostoru. Kalanove slike generirajo napetost pričakovanja, ali in kdaj se bodo naslikani akterji premaknili, proti nam morebiti sprožili roko, ali pa preprosto odkorakali iz slike. Prvinskega pomena sta mu družina in slikarstvo: oboje tudi spretno prepleta. Kalan nadgrajuje ta efekt domačnosti s trenutki rutine, ki jih upodablja tako, da se gledalec lahko poistoveti z motivi. Je zelo pozoren opazovalec, tako družine kot prijateljev, prostorov in pokrajin, v katerih se giblje in biva. Ozadje slik polni z detajli, ki jih gledalec ne pričakuje. Tako nas presenetijo podrobno naslikani običajni predmeti, kot so vedra, umazane krpe ali krožniki z ostanki hrane in kozarci. Vsak predmet je naslikan prepričljivo, kakor da gre za leitmotiv, ki naj opazovalcu ohranja pozornost, da nobenega ne spregleda, pri čemer ni izjema niti ponavljajoča se vzorčasta preproga, ki jo Kalan ob predstavitvah zaprtih prostorov pogosto uporabi. Na razstavi so tudi njegove lesene rezbarije, imenovane *Kipci*, ki kljub svoji nekoliko gotski obarvanosti delujejo že skoraj kot karikature. V svoji togosti so komične, hkrati pa spominjajo na afriške ritualne maske, zato jim ta notranja nedorečenost z deplisanostjo nekega obredja le še poudarja vrednost. Ni naključje, da je večina študentov Metke Krašovec odličnih figuralkov, saj je kot profesorica konstantno poudarjala pomen risbe in predvsem figure; nenazadnje je na Akademiji kar nekaj časa poučevala mali akt. Tudi Jurij Kalan ni izjema in ostaja slikar, ki figuro obvlada do popolnosti, kar se kaže tudi v njegovih transformacijah le-te: da bi jo deformiral, jo mora slikar vsekakor najprej poznati.

Jurij Kalan (1961) paints with an instantly recognizable style and has been drawn and faithful to figurative art since the very beginning. The distinct manner of depicting relatives, friends and acquaintances often reveals a portrayal of their characters, as he paints only people whom he knows well. They are portrayed in everyday environments, performing routine tasks or having fun, watching television, often accompanied by pets, most often dogs as symbols of loyalty and unconditional love, which bring an added dimension to the lyricism of Kalan's art. The persons portrayed are usually painted slightly disproportionately, as if viewed through some invisible concave-shaped photographic lens, through which Kalan achieves the illusion of magnification, with the figures appearing almost as photographed, while they are in fact painted in oil. The seeming proximity to the viewer thus creates a sense of physical presence. Kalan's paintings are charged with the excitement of expectation about whether and when the painted characters are going to move, perhaps stretch out an arm towards us, or simply walk out of the picture frame. Kalan is primarily driven by his family and his artistic work, and is skillful at intertwining the two. He elaborates this effect of familiarity by incorporating routine moments, which are depicted in such a way to make the viewer identify with them. He is a careful observer of his family, friends, and the places in which he moves and lives. The backgrounds in his paintings are filled with unexpected details, ordinary objects painted with incredible detail, such as buckets, dirty mops, or plates with leftovers and glasses. Every object is painted persuasively, like a leitmotif used to keep the viewer's attention, so that none of these objects will escape their eyes; the recurring patterned carpet appearing in many of his representations of indoor spaces is no exception. The exhibition also includes his wood carvings, titled simplistically *Painted sculptures*, which, in spite of their rather "gothic" character, act almost as caricatures. Comical in their rigidity, they are reminiscent of African ritual masks, and this inner "indefiniteness", the misappropriated portrayal of some kind of ritual, only adds to their value. It is no coincidence that most of Metka Krašovec's students are excellent figurative artists, because she constantly emphasized the significance of drawing and especially the importance of the figure, and taught the subject of miniature nudes at the Academy. Jurij Kalan is no exception to that; he remains a painter who has mastered figurative art to perfection, which is reflected in his transformations of the figure: in order to deform it, the figure must first be very well known to the artist.





Duo / Duo
olje na platnu / oil on canvas
135 x 110 cm



Kipci / Statuettes, 2016–2017
pobarvan les / colored wood
100 x 350 x 30 cm



Slovenija - Anglija / Slovenia - England, 2016
olje na platnu / oil on canvas
260 x 100 cm



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GIGO DE BREA

Gigo de Brea (1963) je prepoznaven v svoji izključno oljni slikarski tehniki. Naslikane domišljajske pokrajine so zelo ekspresivne, z dodanimi pastoznimi nanosi barv dobijo njegova platna podobo prave razburkane pokrajine. Barva, ki je nanesena v debelih plasteh, ustvarja fizično valovitost reliefa ter občutek prostorsкости. Gre za čustveno doživete neurbane pokrajine, v katerih umetnik usklajuje vsebino in formo, s katerima portretira njemu lastno psihološko sliko. Tudi delo *Vulkani (družina)* predstavlja v sliki personificirano krajino, ki je izrazito vitalna, razgibana, barvno pisana, naslikana v vsej svoji kompleksnosti, in simbolizira družinsko topografijo. Umetnika zagotovo lahko označimo kot krajinarja, pri čemer njegove pokrajine niso niti historične niti topografsko dokumentarne, temveč so brezčasne, so notranje psihološke podobe apokaliptičnega umetnika, ki se odmika od socialnih in tudi galerijskih prostorov. Njegov karakter je dualistično prisotno-odsoten, kakršne so nenazadnje tudi njegove krajine, ki so romantične, tako rekoč odmaknjene od sveta, v sebi pa nosijo močan in skrivnosten ton, zato jih tudi umetnik sam imenuje planetarne pokrajine. Krajina je namreč del spiritualnosti, je kreativna zmes simbolov, naravnih elementov, fantastike. Gre za primarni strah pred močmi narave, ki jih krajina medsebojno poveže v umetniško celoto in vzpostavi red ter harmonijo. Krajina je v modernem pogledu postala nadomestek za človeško dramo in nadaljuje, če ne celo nadomešča človeško dimenzijo. Ko govorimo o krajinarstvu, govorimo o resničnosti narave kot take, o objektivnem pogledu umetnika na dogodek, umeščen v – četudi fantazijsko – pokrajino. Resničnost narave v de Breovem pomenu je pokrajina kot čustvena resnica narave, ki s tem postaja subjekt. V krajinarstvu je bistveno to, da združuje naravo in človeka v nasprotujoč si odnos: človek je povsem odvisen od narave, a si jo je vendarle toliko priredil, da ji je zavlada. Krajina brez opazovalca ostane samo še, paradoksalno, čista narava, tisto, česar tudi v resnici že zdavnaj več ni.

Gigo de Brea (1963) is known for his exclusively oil-based painting technique. The depicted fantasy landscapes are highly expressive, the additional pasty layers of color in his canvases create the effect of a genuine tumultuous landscape, executed in thick layers of paint to create a physical waviness of the relief and the effect of spaciousness. These are emotionally experienced non-urban landscapes, in which the artist harmonizes content and form, to 'portray' his own psychological image. *Volcanoes (family)* is another painting depicting a personified landscape, which is distinctly vital, dynamic, variegated in color, painted in all its complexity, and symbolizes a family topography. Without any doubt, Gigo de Brea can be labeled as a landscape painter, whereby his landscapes are neither historical nor topographically documentaristic, but timeless. They are inner, psychological images by an apocalyptic artist who moves away from social, and even gallery spaces. His character is dualistic, present-and-absent, as are his romantic landscapes, which are virtually secluded from the world, bearing a powerful and mysterious tone to them, which is why de Brea himself refers to them as planetary landscapes. The landscape is in the domain of spirituality; a creative blend of symbols, natural elements and fantasy. It is about the primal fear of the forces of nature, which are portrayed to form an artistic whole, restoring order and harmony. From a modern perspective, the landscape has become a surrogate for human drama, as it continues, if not replaces, the human dimension. When we speak about landscape art, we are referring to the reality of nature as such, to an artist's objective perspective of an event in an – albeit fantastical – landscape. The reality of nature in de Brea's world is the landscape as nature's emotional truth, which thereby becomes a subject. The essential thing about landscape art is that it combines nature and man into a antonymic relationship: man is completely dependent on nature, yet he has managed to manipulate nature to the point where he becomes its ruler. A landscape without an observer becomes, paradoxically, pure nature – that, which in reality has been long gone.

Planetarne pokrajine / *Planetary Landscapes*, 2016
olje na platnu / *oil on canvas*
210 x 130 cm

(desno / *right*: Mojca Oblak, Saša Bezjak)



MARIJ VRENKO

Marij Vrenko (1963) je pri Metki Krašovec leta 1989 najprej diplomiral iz slikarstva, po diplomi je opravil še študij restavratorstva in leta 1995 (tudi pod njenim mentorstvom) zaključil še slikarsko specialko. Na ljubljanski Akademiji je Vrenko kratek čas predaval tudi tehnologijo slikarstva. Študij slikarstva ter restavratorstva mu je omogočil, da se lahko slikarstvu posveča tudi znanstveno. Na razstavi sta njegovi zgodnji deli, *Hodužnik (Vijolice)* in *Dve levi*, ki sta nastali kot diptih, čeprav sta danes obe sliki v ločenih zasebnih zbirkah, kar govori o tem, da delujeta tudi vsaka zase in neodvisno. Gre za upodobitev človeških udov, rok in nog. Slika *Hodužnik (Vijolice)* (1999) prikazuje motiv leve roke trikrat, enkrat je ovita v delavsko rokavico in stisnjena v pest, drugič v pesti stiska rastlino, nekakšen bonsai, pomanjšano drevo, na skrajni desni pa ji manjkajo „odsekani“ prsti. Slika je izdelana v močnem rumenkastem tonu, ki deluje kontrastno z Vrenkovim drugim razstavljenim delom, naslovljenim *Dve levi* (1998), ki na rdečem ozadju upodablja zeleni supergi, obe desni, ter ležeče prekrizani goli nogi, ki sta tudi obe desni. Motiv je torej obakrat preprost vsakdanji detajl, ki ga pa Vrenko spretno transformira v simbol. Roka v pesti simbolno označuje tudi nemoč taiste pesti, medtem ko narobe prekrizani nogi, ki sta za povrh še obe desni, ponazarjata lenobo in ležernost. Vrenkovi predmeti so enostavni in direktni, še močnejše pa zaživijo s samim načinom slikanja, saj na slikah pušča močne sledi barve, ki je ponekod izrazito gosta, spet na drugem mestu redkejša, pri čemer pa ne gre za pastozne nanose. Vrenko pri slikanju modelira z barvo, nanos obvladuje predvsem z jakostjo gostote. Njegovo slikarstvo nas mimogrede spomni na fresko, saj tudi njegova platna delujejo kakor barvan gost omet v panoramskem okvirju. Gre torej za sodobno tihožitje, postavljeno v kontekst znaka, ki naj nekaj sporoča. Na Vrenkovih slikah so ločeno upodobljeni detajli človeka, na primer roka, noga, glava, oči, ki jih dopolnjujejo na pogled povsem banalni predmeti, kot so rokavice, čevlji, skodelice, sadeži, in podobno. Prav ti detajli ustvarjajo zanimive zamenjave vlog, hkrati pa omogočajo Vrenku tudi specifične prostorske postavitve, ki delujejo kot krajine. Te „nadrealistične krajine“ so, tudi zaradi izbora izrazitih barv, igrive, optimistične, predvsem pa izražajo duhovitost umetnika, ki skozi izdelano slikarsko govorico njegovi domišljiji dovoljuje prosto pot. Kljub temu, da sta razstavljeni deli iz konca devetdesetih let, sta izrazito reprezentativni, saj je slikarska manira Marija Vrenka še danes enaka, le barvna lestvica se je nekoliko umirila. Tudi Vrenko si je vedno drznil svobodno izbrati motiv in ga postaviti v povsem drugo vlogo, na popolnoma sebi lasten način.

Dve levi / Two Lefts, 1998
 olje na platnu / oil on canvas
 zasebna zbirka / private collection
 56 x 156 cm

Hodužnik (Vijolice) / Hodužnik (Violets), 1999
 olje na platnu / oil on canvas
 likovna zbirka Factor banke / Factor Bank collection
 52 x 151,5 cm



Marij Vrenko (1963) graduated from the class of Metka Krašovec in 1989, then obtained a degree in art conservation and restoration, and later, in 1995 (also mentored by Krašovec), specialized in painting at the Academy of Fine Arts in Ljubljana. For a short time, he was a lecturer in technology of painting. Studying both painting and restoration made it possible for him to approach his art in a scientific manner. Two of his early works are displayed in the exhibition, *Hodužnik (Violets)* and *Two Lefts*, which were originally created as a diptych, although today they form part of two different private collections, which testifies to the fact that they are both able to stand independently. Both images depict human limbs, hands and feet. *Hodužnik (Violets)* (1999) shows the motif of the left hand three times: in the first, the hand is wearing a work glove, the middle one is clenching a plant that looks like a bonsai or a miniaturized tree, while the one on the far right side is missing fingers, as if they had been severed from the hand. The work is painted in a heavy yellowish hue, in contrast to his other work in the exhibition, *Two Lefts* (1998), painted in strong red tones and depicting a pair of green sneakers, both right ones, and two nude crossed legs, also both right ones. The motif in both cases is a simple, everyday detail, which Vrenko skillfully transforms into a symbol. The clenched fist represents powerlessness, while the two right legs crossed in an impossible way symbolically stand for laziness and casualness. Vrenko's objects are simple and direct, and become even more alive through the way in which they are painted: paintings contain heavy traces of paint, which in some places is markedly thick, and in others much thinner, but never in pasty layers. Vrenko applies paint as a form of modeling, regulating the layers especially by monitoring the intensity of thickness. His works are often reminiscent of frescoes, with the canvases creating the impression of a colorful, thick stucco inside a panoramic frame. They are contemporary still lifes, functioning as symbols. His images separately depict human body details, such as hands, feet, a head or a pair of eyes, complemented by seemingly banal objects, such as gloves, shoes, cups, fruits, and so on. However, it is precisely these details that create interesting role swaps, and at the same time allow for specific spatial arrangements of the elements, which act as landscapes. These "surrealist" landscapes are, owing especially to the choice of full-toned colors, playful and optimistic, but above all they are an expression of the artist's sense of humor, as he allows his imagination to run free by means of a highly elaborate visual language. Although both exhibited works are from the end of the 1990s, they are highly representative, seen as Marij Vrenko's painting manner remains unchanged to this day, only with a slightly toned-down color scale. Vrenko has always dared to choose his motifs freely and has always placed them in an entirely new role, in an entirely individualistic manner.

DUŠAN FIŠER

Dušan Fišer (1962) prav tako sodi v prvo generacijo študentov Metke Krašovec; diplomiral je leta 1989 in nato nadaljeval slikarsko specialko pri profesorju Emeriku Bernardu. Fišer je, za razliko od vrstnikov, stopil v popolnoma drugačen likovni svet, poglobil se je v svet optičnih iluzij in z njimi povezanih umetnosti. Njegove slike delujejo kot senzorične prevare, podobe, katerih ideologija se skriva v primarnih podobah kvadrata. Na trimetrskem platnu je posebej za *Prisotnosti* ustvaril delo z naslovom *Deep Black II* (2018), kjer je iluzija podvajanja svetlobe v temo tako močna, da nastane prava 'črna luknja', ki vzbuja občutek globine, v katero bi lahko vstopili, če ne bi delovala skorajda grozeče, kakor mavzolej, ki vase srka ne le življenje, temveč tudi svetlobo. Ker je tudi celotna soba, v kateri je delo razstavljeno, črna, je s tem občutek iluzornega prostora še močnejši. Fišer izziva gledalca z optičnim zavajanjem, s katerim slika v resnici postane vhod v 'drug' prostor, pred katerim se, soočen z vprašanjem o konkretnosti prostora, znajde opazovalec.

Deep Black iz leta 2015 je pravokotne oblike, ki se na sredini zaključuje v trikotnik zgoraj in spodaj: gre pravzaprav za dva trikotnika, postavljena diametralno, ki ležita na nasprotnih krajših istega premera in tvorita šestkotnik v obliki paralelograma. V geometričnem obdobju so Grki začeli uporabljati na soncu sušeno opeko, zato so hiše postale pravokotne, podaljšani del pa so uporabljali za čaščenje bogov. Zanimivo je, da se optična iluzija tega dela povsem razlikuje od prejšnjega: tokrat nas slika ne posrka vase, ampak iz-stopi od črne stenske podlage kot sakralni objekt. Delo z naslovom *Kripta* (2016) je tudi v obliki paralelograma; tokrat gre za še bolj direktno asociacijo mnogovrstnosti sakralnega obredja, saj so bili v starokrščanskem času kriptam podobni prostori namenjeni tudi shranjevanju relikvij ter pokopu cerkvenih dostojanstvenikov, tudi svetnikov. Fišer je v svoji generaciji morda res edini op-art umetnik, zagotovo pa je v njegovih delih viden vpliv profesorice Krašovčeve: njene rdeče slike interierjev, ki vsebinsko določajo tako personifikacijo predmetov kot tudi prostora, so tehnično naslikani le z odtenki rdečega akrila, optično pa so v slogu pravega svetlobnega *chiaroscuro* vrhunsko dovršeni.

Dušan Fišer (1962) also belongs to the first generation of Metka Krašovec's students; he graduated in 1989 and later specialized in painting with Professor Emerik Bernard. Unlike his contemporaries, Fišer embarked on a distinctly different visual journey, immersing himself in the realm of art related to optical illusions. His paintings act as sensory deceptions, images whose ideology hides in elemental images of quadratic shapes. On a three-meter long canvas, he created the work *Deep Black II* (2018) especially for the occasion of *Presences*. In it, the illusion of replicating light into dark is so powerful that it generates a veritable "black hole", which creates a sense of depth, into which one could enter if it did not appear almost threatening, like a mausoleum absorbing not just life, but light as well. Even the room in which the work is showcased is black, and that only adds to the feeling of an illusory space. Fišer challenges the viewer through optical deceptions, by means of which the painting really becomes a passage to the "other" space, in front of which the viewer finds himself, faced with a question about concreteness of space.

Deep Black from 2015 is rectangular in shape, ending in a triangle on the top and at the bottom; these are two diametrically positioned triangles lying on opposite endpoints of the same diameter, forming a parallelogram-shaped hexagon. In the Geometric age, Greeks began using sun dried clay bricks in architecture, which means that the houses would become rectangular in shape, with the extended parts serving as places of worship. It is interesting to see that in Fišer's work from 2015, the optical illusion is very much different from the one in his other exhibited work: this time, the painting does not absorb us, but rather "exits" the black wall background as a sacral object. *Crypt* (2016) is also shaped as a parallelogram, in this case, it is an even more direct association to the multifariousness of sacral rites, since in early Christian times crypt-like spaces served as a place where they kept their relics, and buried church dignitaries, including saints. Perhaps Fišer is the only Op artist of his generation, however, the influence of Metka Krašovec is clearly seen in his works: her red interiors, which define, in terms of content, the personification of both objects and space, are technically painted using only red acrylic, while optically (in the style of genuine *chiaroscuro*), they are executed to perfection.





Dušan Fišer
Kripta / *Crypt*, 2016
akril na platnu / *acrylic on canvas*
285 x 145 cm



Dušan Fišer
Globoka črnina / *Deep black*, 2015
akril na platnu / *acrylic on canvas*
285 x 145 cm



MOJCA ZLOKARNIK

Poleg Fišerja v „črni sobi“ razstavlja tudi umetnica Mojca Zlokarnik (1969), ki sodi v nekoliko mlajšo generacijo in ki predstavlja svojo zadnjo serijo slik iz opusa *Nemo govorjenje* (2016–2017). Namen umetnice je naslikati rdečo in modro sliko tako, da nobena izmed izbranih dodatnih barv ne prevlada celote, hkrati pa dominira le ena: modra ali rdeča. S tem poustvarja barvno vzdušje in gradi dinamiko prevladujočih barv, ki oblikujejo prostore v globino, rekli bi celo v prostor barve. Razstavljene geometrijsko abstraktne slike v modrih in rdečih odtenkih v sobi s črno podlago dobijo še dodaten optični efekt. Z barvo se umetnica povsem poistoveti, jo popolnoma ponotranji. Slike se najprej loti z valjčkom, s katerim že po zvoku prepozna, ali je nanesa dovolj barvne podlage. Njene slike zato delujejo kot printi, sicer pa tudi uporablja barve, namenjene offset tisku, ki jih meša s slikarskimi, s čimer se ji odpira cela paleta novih barvnih odtenkov. V sliki skuša z barvo doseči efekt grafičnega lista. Ukvarja se z raziskovanjem procesov nastanka slikarskega dela, predvsem razmerij med grafiko in sliko, katerih razlika se pri Mojci Zlokarnik skorajda zabriše. Gre za teorijo komplementarnih in suplementarnih barvnih odtenkov, ki raziskuje, kako določena barva deluje v kontrastu z drugo. Pri njenem slikarstvu je najpomembnejši kontrast kvantitete, torej količina barvnega nanosa na platno. Delovanje neke barve v družbi drugih barv je odvisno od več dejavnikov: od intenzivnosti, svetlosti in površine, ki jo barva zavzema v primerjavi z drugimi barvami. Barvni milimetri so pomembni kot vzdušje ali sporočilo. Barvo je treba živeti, pravi Zlokarnikova, saj barva ustvarja dialog, ki ga ne moreš razumeti, temveč ga moraš občutiti.

Mojca Zlokarnik (1969), somewhat younger than Fišer, is also presented in the “black room”, with her most recent series of paintings from the opus *Silent Talking* (2016–2017). The artist’s aim is to paint a red and blue painting in such a way that none of the selected additional colors dominates the whole, and the same time only one, red or blue, prevails. In this way, she recreates a color atmosphere by constructing a dynamic of dominant colors, which add depth to the dimension of space. The exhibited geometrical, abstract paintings in blue and red hues against a black background are thus given an additional optical effect. The artist becomes completely identified with color and fully internalizes it. The first tool she uses is a roller, the sound of which helps her recognize whether she has applied enough background color. This is why her paintings appear as prints, and partly also because she uses offset paints, and mixes them with classic paints, to open up an entirely new palette of color hues. She attempts to achieve, through analogy, the effect of a graphic sheet by means of paint. She explores the processes behind the creation of an art work, especially the relations between graphics and painting, the line between which is almost blurred. This happens according to the theory of complementary and supplementary color schemes, which explains how certain colors are perceived in contrast with others. In Zlokarnik’s paintings, the most important is the quantity contrast, i.e., the amount of color applied to the surface. The effect of a certain color when it is accompanied by other colors depends on a number of factors: the intensity, the brightness, and the surface covered by one color in comparison to others. Color millimeters are significant to the atmosphere and the message of the work. Colors have to be lived, says the artist, because they create a dialog that one needs to feel, rather than understand.

Mojca Zlokarnik
Iz cikla *Nemo govorjenje* / *From the series Silent Speaking*, 2016
akril na platnu / *acrylic on canvas*
70 x 100 cm

Dušan Fišer
Globoka črnina II / *Deep black II*, 2018
akril na platnu / *acrylic on canvas*
295 x 390 cm

ALEKSIJ KOBAL

Aleksij Kobal (1962) ni bil samo študent Metke Krašovec, temveč je postal tudi njen osebni prijatelj. Pri mentorici je opravil slikarsko specialko (1993), kar pomeni, da je z njo stopil v kontakt takrat, ko je sam bil že zrel umetnik. Med izbranimi študenti ga morda tudi zato najbolj povezujejo s slikarstvom Metke Krašovec. Zanimivo pa je, da so njegova slikarska tehnika, materiali in motivi popolnoma drugačni. Slika izključno z oljnimi barvami, za razliko od Krašovčeve, ki je velika platna slikala le z akrilnimi barvami. Pri slikanju Kobal uporablja sodobno 3D tehnologijo, kar pomeni, da neko podobo ali objekt obdela v treh dimenzijah in ga nato naslika v ponavljajoči se podobi. Slika *Melanholija* (2017) je iz serije *Barvna stran teme* in pomeni svojevrsten *hommage* znani Dürerjevi *Melanholiji*, o kateri se umetnostni zgodovinarji še danes pričajo, kaj da naj bi naslikano v resnici simboliziralo. Pri Dürerjevi *Melanholiji I* (1514) gre za melanholičnost umetnika, ki ne zmore doseči absolutne lepote, saj je le-ta znana (in dosegljiva) samo Bogu. Umetnik za razliko od njega ne more razširiti svojega razmisleka onkraj omejitev prostora in fizičnega sveta, zato mu tudi absolutna lepota ostaja skrita: lahko se ji zgolj približuje. Hermetično zaprta ponovitev, ki vznika skozi čas, je prazna, je prepričan Kobal, ki skuša to tudi vizualizirati v svoji različici *Melanholije*. Na sliki prepoznamo „računalniško“ obdelan Dürerjev polieder, v matematični teoriji poimenovan trikotni trapezedron, na katerega odrezanem (trikotnem) robu so naslikane ciprese, ki se ponavljajoče oddaljujejo nad oblaki. Ciprese so značilne tudi za slikarstvo Metke Krašovec: nikakor ne pomenijo pokopaliških dreves, temveč predstavljajo Mediteran, blago podnebje in prostrana obzorja. Primerjalno bi lahko rekli, da tudi Aleksij Kobal slika fantazmagorični svet; to gotovo dokazuje tudi njegova druga slika, naslovljena *Topologija Zlatoroga 1* (2016) (glej str. 121), ki nosi že v naslovu simboliko slovenstva. Mračno obzidje, ki spominja na zapor, deluje neresnično, nelagodno in grozeče. Slika je slikarjeva podoba raja; strma, previsna stena, ki ji ni videti konca, zid sega preko oblakov, ki pa jih vendarle prebija svetloba, simbol upanja. Ogromen zid se verjetno nikjer ne zaključi. Predstavlja ograjo, ki simbolno zagotavlja civilizacijsko varnost, a v enakem smislu taisto civilizacijo tudi omejuje, zavira, ali nas preprosto dela neumne. Slike iz Kobalovega zadnjega cikla so naslikane s strastjo pravega renesančnega slikarja; so zmes zgodovinskega spomina na metafizično mesto in sodobnih virtualnih prostorov digitalne civilizacije. Umetnik je zelo subtilen, študiozen, privlači ga veliko stvari, vedno pa se odziva na aktualni čas. Danes ga privlači predvsem problem migracij.

Aleksij Kobal (1962) was not only Metka Krašovec's student, but eventually became her close friend as well. She was his mentor during specialization (1993), which suggests that by the time they met, he had already developed into a mature artist. Perhaps this is the reason why out of all participating artists, he is the one most associated with the painting style of Metka Krašovec. What is interesting is that his painting technique, and the materials and motifs in his works, are quite different than those of his former mentor. He paints exclusively in oil paints, unlike Krašovec, who only used acrylic paints for her large-size canvases. Kobal employs contemporary 3D technology in his works, which means processing a certain image or object in three dimensions, and then painting it as a recurring image. *Melancholy* (2017) belongs to the series *The Colored Side of Darkness*, and is a sort of homage to the well-known Dürer's work bearing the same title, the symbolism of which seems to baffle art historians to this day. Dürer's *Melancholy I* (1514) is about the artist's melancholy, who is unable to achieve absolute beauty, because it is only known (and attainable) to God. Unlike God, the artist cannot extend their reflections beyond the constraints of physical space, that is why absolute beauty remains hidden to them, and they can only approach it. A hermetically closed repetition, which emerges through time, is empty according to Kobal, and that is what he attempts to visualize in his version of *Melancholy*. The painting reveals a "computer-processed" Dürer's polyhedron (known in mathematics as the triangular trapezohedron), with painted cypress trees on its triangular-shaped edges, repetitiously moving away, far above the clouds. Cypress trees are also typically found in Krašovec's works: by no means they should be interpreted as cemetery trees, but rather as representing the Mediterranean, its mild climate and vast horizons. In comparison, we could say that Kobal, too, paints a phantasmagoric world, this is definitely supported by his second exhibited work, *Topology of the Golden Horn 1* (2016) (see page 121), which implies a symbol of Sloveneness already in the title. The gloomy walls, reminiscent of a prison, appear unreal, discomforting, and menacing. The work is a depiction of the painter's vision of paradise; a steep, overhanging rock that seems to have no end, the walls stretching high above the clouds, protruded by light as a symbol of hope. The massive walls appear to extend into infinity. They represent a barrier, which symbolically ensures safety, but at the same time hinders civilization, inhibits it, or simply, stultifies us. Paintings from Kobal's most recent cycle are painted with the passion of a true Renaissance artist; they are a blend incorporating a historical memory of the metaphysical city and contemporary virtual spaces of digital civilization. Aleksij Kobal is a subtle and studious artist, who is drawn to a number of interests, always in response to the current issues of our time, recently especially migrations.





Melanholija / Melancholy, 2017
olje na platnu / oil on canvas
150 x 300 cm

ZVONKA T SIMČIČ

Zvonka T Simčič (1963) je vizualna umetnica, ki je pri Metki Krašovec opravila specialko iz slikarstva, ukvarja pa se predvsem s fotografijo, videom in performansom, posega pa tudi na področje intermedije. Vsebinsko se osredotoča na projekte družbenega raziskovanja; je ena tistih umetnic, ki zelo neposredno prepleta življenje in umetnost. „Za kakršen koli vizualni izraz je osnova risba, je pogosto poudarjala profesorica, nenazadnje to velja tudi za performans“, se spominja umetnica. Simčičeva je na otvoritvi razstave Prisotnosti izvedla performans, naslovljen *Tišina neba za Metko Krašovec*. Umetnica je delo po lastnih besedah napisala za tiste, ki so blizu prehodu v „drugo življenje“, s čimer se je na ganljiv način dotaknila tistega, česar si nihče v resnici ne upa izreči. Na razstavi sta bila predstavljena dva videa Simčičeve, pripadajoča isti seriji, povezana v ponavljajočo se zanko ter predvajana na platnu v posebni sobi. Vizualna mistika videa s kalejdoskopskimi prelivi dovoljuje gledalcu pomirjujočo potopitev vanje, če je le pripravljen prepustiti se umirjeni meditaciji, ki ga prostor omogoča. Video deluje kot živa slika, brez zvoka in brez linearne zgodbe. Video sta tudi prepletena tako, da konca enega in začetka drugega ni zaznati, s čimer izpričujeta dejstvo, da (tokrat) ni pomembna zgodba, ampak slika. Vsebinsko videa navdihuje narava. Z deli profesorice imata, kot pravi umetnica, prave jungovske arhetipske povezave. Metke Krašovec se spominja kot učiteljice, ki je vedno predavala iz pozicije realnega sveta, češ umetnik naj ostaja kritičen; najprej do sebe, nato še do sveta izven njega. Zvonka T Simčič je sicer že iz osemdesetih let 20. stoletja znana predvsem kot družbeno-kritična umetnica, njena umetniška dela se dotikajo seksualne emancipacije, močno povezane z lastnimi izkušnjami domačega socialnega prostora. Med odmevnejšimi projekti je performans *Lezbični poljub* (2000), ki ga je umetnica tudi večkrat ponovila. Projekt *DOULAS „ad utero, ab ovo“* (2007) je bil še intimnejši: umetnica se je kot samska ženska umetno oplodila in postala mati samohranilka, s čimer je želela opozoriti na družbeni, torej slovenski, mačehovski odnos do umetne oploditve ter na nezavidljiv položaj samskih žensk, ki se odločijo za materinstvo. Družinski zakonik v Sloveniji namreč dovoljuje otroka le poročenim ali v partnerski zvezi živečim parom. Projekt je nadaljevala tudi po rojstvu sina in izpostavila vlogo matere samohranilke v odnosu do države. Projekt *Nove alegorije* (2008, 2009) in video *Tiha moč/Sledi* (2012) slovenski družbi sporočata, da umetnica opozarja na diskriminatorni izid referendumov o Družinskem zakoniku (2000 in 2012), na katerem so bile zavrnjene pravice otrok iz vseh svobodnejših oblik družin. Umetnica tako na aktivistično-umetniški način na ogled postavlja lastnega otroka Adama, sebe pa v položaju samozaposlene v kulturi, prekarne delavke, v vlogi matere samohranilke, ki se sooča s številnimi eksistencialnimi težavami. Z dokumentarnim videom je skupaj z avtoricama Marino Gržinič in Aino Šmid ovekovečila tudi obsežen projekt *Razmerja/25 let ŠKUC-LL*, ki govori o 25. obletnici ljubljanske lezbične sekcije in o feministični in transpolni poziciji v kontekstu politike, ekonomije, kulture, umetnosti in pravno-institucionalnega vidika.

Zvonka T Simčič (1963) is a visual artist who specialized in painting under the mentorship of Metka Krašovec, while today she deals mainly with photography, video art and performance, and the so-called intermedia arts. In terms of content, she focuses on social research projects, and is an artist who intertwines her personal life and art in a very straightforward manner. “Drawing is the basis for any kind of visual expression, Professor Krašovec used to say. In the end, this also applies to performance art,” she recalls her mentor. At the opening ceremony of *Presences*, Zvonka T Simčič conducted a performance entitled *Silence of the Sky for Metka Krašovec*. It was conceived, according to her own words, for all those close to the “other side”. This was a very touching way of tackling something that no one else really dares to say out loud. Two video works from the same series were presented at the exhibition, connected into a repetitious loop and shown on a large screen. The visual mysticism of the video with its kaleidoscopic, iridescent colors allows the viewer to become immersed in the work, if only they are ready for a serene meditation made possible by the space. The video acts as a live painting, without sound and without a linear plot. The two works are interlaced in such a way, that the end of one and the start of the other cannot be discerned, which supports the fact that (this time) it is not about the story, but about the image. The content of the video is inspired by nature. According to the artist, she shares veritable Jungian – archetypal – connections with her professor Metka Krašovec, whom she remembers as a teacher, who always delivered her lectures from the position of the real world, i.e., let the artist remain critical, first of themselves, and eventually of the world around them. Zvonka T Simčič has been known mostly as a socially critical artist ever since the 1980s, her works touching upon sexual emancipation, which she strongly relates to her own experience from the social reality she herself has lived. Among her most visible projects were the *Lesbian Kiss* performance (2000), repeated several times, and the even more intimate *DOULAS “ad utero, ab ovo”* (2007), in which she underwent artificial insemination and became a single mother, with the aim of bringing attention to the controversial attitude of the society (the Slovene society) towards assisted reproduction, and to the difficult situation of women, who decide to become single mothers. The Family Code in Slovenia, namely, only allows married couples or partners to have a child. The project was continued even after the birth of her son, as she emphasized the role of single mothers in relation to the state. The project *New Allegories* (2008, 2009) and the video *Silent Power/Traces* (2012) warn the Slovene society about the discriminatory outcome of the referendum about the Family Code (2000 and 2012), in which the rights of children from all liberal types of families were denied. The artist thus exposes her own son Adam to the audience in an activist-artistic manner. Having the position of a precarious worker and freelance artist, Simčič encounters numerous existential problems in her role as a single mother. With another documentary video work, co-authored by Martina Gržinič and Aina Šmid, she immortalized the extensive project *Relationships/25 Years of the Lesbian Group ŠKUC-LL*, on the 25th anniversary of the Ljubljana-based LGBT society and the feminist and transgender positions in the context of politics, economy, culture, art, and from the legal and institutional perspective.



Partita No. 1: *Minus LABES tempus moderato*
Manj grobi, posredovani čas, 2015
video, 2:15 min

Partita No. 3: *Minus LABES tempus moderato*
Manj grobi, posredovani čas, 2015
video, 6:00 min

MILAN GOLOB

Milan Golob (1963) je diplomiral iz fizike, študiral umetnostno zgodovino ter leta 1993 pri Metki Krašovec diplomiral iz slikarstva. Milan je študiozni umetnik, ki je najprej slikar, ukvarja pa se tudi z videom ter prostorskimi instalacijami. Njegovo slikovno polje je vedno v enakem, malem formatu. Njegov slikarski opus zajema izredno veliko količino enakih kvadratnih formatov manjših dimenzij. Podoba je abstraktna, a zelo preiščena udejanjena: na prvi pogled so si dela med seboj podobna, podrobnejši (ali daljši) pogled pa razkrije, da se vse slike med seboj barvno in tudi pozicijsko zelo razlikujejo. Navadno jih umetnik sestavi v večjo kvadratno sliko, kar kompleksnost strukture le še poudari. Slikarski pristop umetnika je izrazito mističen, saj mora po njegovem mnenju slikarstvo korespondirati z duhom vesolja; biti mora torej izven tukaj-in-zdaj, onkraj realnega časa, in hkrati v njem. Na razstavi *Prisotnosti* predstavi samo eno, načrtno izbrano delo iz leta 2015, poimenovano *Ingrid Kahr (1964–2012)*. Slike naslavlja po nagrobnikih, ki jih najde v različnih mestih in vaseh. Imena ljudi, ki so zapisana kot naslovi slik, so na nek način duhovno vplivala na umetnika. Rad se sprehodi po starih pokopališčih, ki izžarevajo posebne občutke: za nekoga zastrašujoče, spet drugemu pa pokopališča predstavljajo mesto svetosti, tišine in spokojnosti. Pravi, da nosijo pokopališča za nekaj sto let spominov. S projektom je pričel leta 2002 in v prvem letu naslikal 58 slik, v naslednjem letu je produkcijo podvojil in vsako leto naslikal 40 do 100 del, kar skupno v šestnajstih letih nanese preko tisoč del, natančneje 1025 slik. Čaka ga še 5491 naslovov. Trenutno zadnja na seznamu je slika *Metka Krašovec (1941–2018)*.

Milan Golob (1963) graduated in physics, studied art history and graduated in painting in 1993 under the mentorship of Metka Krašovec. He is a studious artist, who is first and foremost a painter, but also deals with video art and space installations. His pictorial field is always in the same, small-sized format. His painting oeuvre contains a huge number of equal, quadratic formats of smaller dimensions. The image is abstract, yet well thought-out in terms of execution: at first sight, the works appear similar to one another, yet a more detailed (or longer) look reveals that all the paintings differ from one another in terms of color and positioning of elements. Usually the artist assembles them into a larger rectangular-shaped piece, which only adds to the complexity of structure. Golob's painting approach is very mystical; in his opinion, paintings should correspond to the "universal spirit", they must be beyond the here and now, beyond real time, and at the same time, a part of it. Only one selected work from 2015 is presented in *Presences*, entitled *Ingrid Kahr (1964–2012)*. He titles his works after epitaphs found in various cities and villages. The names of people who died, written as painting titles, have affected the artist spiritually. He likes taking walks in old cemeteries, which emanate something special, to some people it's scary, and to others cemeteries are places of holiness, quiet, and serenity. As the artist puts it, cemeteries carry hundreds of years of memories. The project started in 2002, with Golob creating 58 paintings in the first year, and then increasing the number of works each following year, creating between 40 and 100 pieces annually, which adds to a total of over one thousand works (more specifically, 1.025 paintings) over the course of sixteen years. He has 5.491 titles still waiting. Currently the last on this list is *Metka Krašovec (1941–2018)*.

Ingrid Kahr (1964–2012), 2015
olja in akril na platnu / oil and acrylic on canvas
36 x 36 cm





NATALIJA ŠERUGA GOLOB

Mistika navdihuje tudi umetnico Natalijo Šeruga Golob (1971), ženo Milana Goloba, ki je bila, enako kot njen mož, že v času študija nagrajena s študentsko Prešernovo nagrado. Natalijini motivi so silhuete ljudi ali krajine, ki so temačne, delujejo gotško in so kot vibracija osebe v slikarskem izrazu. Motive slik nadgrajuje še z nenavadnimi okvirji, ki so navadno ukrivljeni, s čimer navkljub trdoti platna dela ohranjajo mehko in prosojnost, kar izpostavi grozljivost mističnega. S takšnim nosilcem želi umetnica dodatno vzbuditi asociacije na staro, pravadno, arhaično; izvorno prav zaradi srednjeveške mistike njene slike delujejo brezčasno. Vsebinsko izhodišče slik je misteriozna življenjska zgodba starih civilizacij. Slika je popolna beseda, pravi umetnica. Na razstavi *Prisotnosti* predstavlja opus slik *Cinis Cinereum*, poimenovan po starih zgodovinskih mestih: Mezopotamija: Akkad, Jordanija: Beidha, Sumerija: Uruk in kasneje Babilon. Z Milanom živita pravzaprav sorodne svetove, oba namreč povezujeta življenje z mistiko, se naslanjata na alkimistično filozofijo oziroma njeno dvojno naravo, teoretično in praktično. Teorija govori, da je alkimija nastala kot poskus dokazovanja uporabnosti načel misticizma v fizičnem, stvarnem svetu ter skuša praktično usklajevati fizične in transcendentalne alkimistične teorije in različna nasprotujoča dejstva, ki se razvijajo v korist vsakega. Likovno umetnica ohranja subtilnost, navdano z mističnim in skrivnostnim vzdušjem, v katerem se prepletata misel o življenju in smrti, o minljivosti in krhkosti lepote sveta, ki jih ponazarja s prosojnostjo, iz katere se luščijo človeške figure ali zgolj slutnje le-teh, zavite v sence, arhitekturni ambientni in spokojne pokrajine. Poleg slikanja z akrilnimi barvami dela dodatno posipa s pepelom in različnimi pigmenti ali zemljo. Slikanje Nataliji Šeruga Golob pomeni ritual, most med realnim in transcendentnim; umetnica pravi, da na slikah tako ustvarja minulo v sedanjosti.

Cinis Cinereum - Akkad, 2014
akril na platnu / acrylic on canvas
67 x 78 cm

Cinis Cinereum - Uruk, 2014
akril na platnu / acrylic on canvas
125 x 160 cm

Cinis Cinereum - Beidha, 2014
akril na platnu / acrylic on canvas
173 x 105 cm

Solutio Perfecta - Palazzo Ducale, 2016
akril na platnu / acrylic on canvas
73 x 90 cm

Equally inspired by mysticism is Natalija Šeruga Golob (1971), Milan Golob's spouse, who was a receiver of the Prešeren Award for Students during her time at the Academy, just like her husband. Natalija's motifs are silhouettes of people or landscapes that are gloomy, gothic in appearance, they are something like a personal vibration in visual expression. The painting motifs are enhanced through the use of unconventional frames, usually curved, maintaining a softness and translucency in spite of the hardness of canvas, which altogether emphasizes the dreadfulness of the mystical. With the use of such a medium, the artist wants to further evoke associations to the old, the ancient, the archaic; it is this kind of medieval mysteriousness that makes her works appear timeless. In terms of content, the starting point of her paintings is the mysterious life story of ancient civilizations. An image is a perfect word, says the artist. In *Presences*, she presents her cycle of works *Cinis Cinereum*, named after old, historical cities: Mesopotamia – Akkad, Jordan – Beidha, Sumer – Uruk and later, Babylon. Natalija and Milan Golob actually live in kindred worlds, both associate life with mysticism, leaning on alchemist philosophy, that is, its dual nature, theoretical and practical. According to theories, alchemy was created as an attempt at proving the usefulness of principles from mysticism in the physical, material world. Alchemy aims to bring together in practice the physical and transcendental alchemist theories and various controversial facts to the benefit of all. In terms of visual language, the artist maintains a subtlety inspired by a mystical and esoteric atmosphere, in which thoughts of life and death are intertwined, thoughts about the transience and fragility of this world's beauty, thoughts, which she illustrates through a translucency from which human figures, or premonitions of human figures emerge, wrapped in shadows, and architectural ambiances, and tranquil landscapes. Apart from painting with acrylic colors, the artist adds ashes and various pigments or soil to the surface. To Natalija Šeruga Golob, painting is a ritual, a bridge between the real and the transcendental, in her own words, this is her way of recreating the past in the present.

PETRA VARL

Petra Varl (1965) deluje na področju risbe, ki pa je tako dovršena, da deluje kot slika. Pomembni sta vsebina in likovnost. Petra Varl je diplomirala in magistrirala iz slikarstva, poleg risbe se ukvarja še z grafiko, ilustracijo, prostorskimi postavitvami ter oblikovanjem. V Mariboru je umetnica v času Evropske prestolnice kulture leta 2012 postavila svoje prometne znake, na katerih so bili simbolno upodobljeni poljubi in objemi. Varlova risba konstantno raziskuje, drobne skice povečuje v slike in slike v stenske poslikave. Na razstavi je prisotna z zadnjim opusom, naslovljenim *Drevesa* (2016–2017), ki so naslikana s tušem na papir v različnih formatih. Ena risba – eno drevo; le-to je z natančno, premišljeno stilizirano risbo izvedeno v vsej svoji veličini in prepoznavnosti. S stilizacijo se risba motiva spremeni v znak, ornament ali simbol. Kljub temu, da gre za stilizirano risbo, je drevo Petre Varl ne le stilsko prepoznavno, ampak lahko po deblu in krošnji razpoznamo tudi vrsto drevesa. S stilizacijo risba dobi svojo likovno kvaliteto: cipresa Petre Varl je izvedena z enako preciznostjo kakor so denimo zelene ciprese Metke Krašovec na eni njenih najbolj prepoznavnih slik *Semiramidini vrtovi* (2003). Gre za eno glavnih likovnih veščin, s katero oblikujemo izraznost likovnih del, stilizirana risba odraža osebni risarski ali slikarski stil. Njena risba izžareva tako močan karakterni naboj, da lahko avtorstvo brez težav prepoznamo. V modernem slikarstvu so stilizirane risbe lahko osnova prečiščene likovne govorice, ki je figurativna, a se izogiba posnemanju. *Drevesa* Petre Varl so upodobljena kot protagonisti, predvsem gre za raziskavo risbe v sliki. Pomembna je tudi podlaga in papir je pri nekaterih drevesih tudi zložen; poleg krošnje in debla je naslikana tudi senca drevesa, ki drevo postavi v prostor. Ker so risbe tudi obešene tako, da so od stene odmaknjene za nekaj centimetrov, dobi opazovalec občutek, da lebdi. S tem umetnica vzpostavlja večplastni diskurz načinov pogleda, dožemanja in tudi razumevanja likovnih podob. Petra Varl sicer z risbo pogosto povezuje tudi narativnost, a v tokratnem opusu se temu spretno izogne in narativnost kompenzira s prostorsko postavitvijo preprosto tako, da drevesu upodobi še senco. Podobe dreves nikoli niso identične, temveč je vsaka drugačna, unikatna in posebna.

Petra Varl (1965) works with drawing, however, her drawings are perfected to the level of resembling paintings. The essence of her works lies in their content, and painterliness. Petra Varl has a post-graduate degree in painting, and apart from drawing deals with graphic art, illustration, spatial installations and design. During the year when Maribor was European Capital of Culture, we got to know this artist through her artistic traffic signs, which symbolically depicted kisses and hugs. Petra Varl constantly explores drawing, magnifying little sketches into paintings, and paintings into murals. In the exhibition, she is presented with her most recent body of work entitled *Trees* (2016-2017), painted in ink on paper in different formats. One drawing – one tree, executed in all its glory and highly recognizable, achieved by means of accurate and carefully stylized drawing. Through stylization, the drawing of a motif changes into a sign, an ornament, or a symbol. However, in spite of the fact that they are stylized drawings, Petra Varl's trees are not just recognizable stylistically: the species can be discerned from the way she draws tree trunks and treetops. Stylization bestows drawings with a fine art quality: Varl's cypress tree is executed with the same precision as for example the green cypress trees in Metka Krašovec's *Gardens of Semiramis* (2003). Stylization is an important skill in the fine arts, it is used to shape the expressiveness of visual works; a stylized drawing reflects an artist's personal drawing or painting style, a trait typical of Petra Varl. Her drawings are so heavily charged with her personal character, that her authorship is easily apparent. In modern painting, stylized drawings can be the basis for a refined visual language that is figurative but avoids imitation. Varl's *Trees* are depicted as protagonists; most of her work is about exploring 'the drawing in painting'. In some of the trees, the paper is folded, in addition to the treetop and the trunk, the tree's shadow is also drawn, which places the tree inside the space. Because Varl's drawings are also mounted a few centimeters away from the walls, the viewer gets the impression that they are floating. By means of this the artist establishes a multifaceted discourse of the ways of observing, perceiving and interpreting visual images. Her drawings often also incorporate a strong narrative aspect, however, in the presented opus she skillfully avoids this, compensating for the narrative by means of spatial installation, simply by drawing a shadow to the trees. Her images of trees are never identical, each one is different, unique, and special.

Drevesa / Trees, 2016–2017
tuš na papir / Chinese ink on paper
46 x 13 cm, 40 x 28 cm, 210 x 47 cm,
70 x 40 cm, 30 x 16 cm, 50 x 30 cm, 20 x 14 cm





Art Title
Artist
Year
Medium
Dimensions
Price
Availability



MOJCA OBLAK

Mojca Oblak (1965) je poleg študija slikarstva in grafike doštudirala še filozofijo na ljubljanski Filozofski fakulteti. Deluje na področju oblikovanja in združuje umetnost in obrt. Več let je živela v Angliji, kjer se je bolje spoznala z gibanjem za umetnost in obrt (Arts and Crafts Movement), katerega glavni akter je bil William Morris (1834–1896). Oblakova se naslanja na *prerafaelita* oziroma na umetnost preraphaelitske bratovščine, ki je pomenila umetniško družino slikarjev, pesnikov in kritikov, ustanovljeno leta 1848 in ki je izmed vseh britanskih umetniških pojavov tistega obdobja še danes najširše znana in cenjena. Prerafaeliti so (po angleškem kritiku Johnu Ruskinu) zavračali mehanski pristop k umetnosti in skušali posnemati preprostost in iskrenost del italijanskih umetnikov iz časa pred Rafaelom (1483–1520). Verjeli so, da so klasične pozicije in elegantne Rafaelove kompozicije vplivale predvsem na akademsko učenje umetnosti in jo s tem tudi zamejile, zato so bili v navzkrižju z angleško Kraljevo akademijo umetnosti, katere ustanovitelj je bil Joshua Reynolds. V romantiki sta bili bistvo umetniškega gibanja narava in romanca, Mojca Oblak pa se je že pred leti odločila, da ustvari svoj umetniški prostor, v katerem se ves čas odvijajo dialogi med njenimi deli in deli preraphaelitov. Na *Prisotnostih* razstavljeno umetniško delo je triptih, ki se nanaša na pesem angleškega dvornega pesnika viktorijanske dobe Alfreda L. Tennysona (1809–1892) *Gospa z gradu Shalott (Lady of Shalott)*. Govori o dami, ki živi v gradu in nikoli ne sme pogledati skozi okno – pogled skozi okno bi pomenil njeno smrt. Svet okoli sebe lahko opazuje samo s pomočjo ogledala, svoj pogled oziroma svojo predstavo sveta pa oblikuje v vezenino. Nekoč le pogleda skozi okno, vendar preden umre, izveze še svoje ime. Triptih Mojce Oblak ima naslove *Ideja kode*, *Koda* in *Embrio*. *Ideja kode* je velika rumena slika, ki je uokvirjena v baročni okvir, zaščiten s steklom in predstavlja ogledalo grajske gospe, s katerim je opazovala svet. Abstraktna rumena slika, izdelana v akvarelu, je megleno zabrisana, romantično razgibana podoba sončnega zahoda, ki nakazuje zgolj daljne odseve sončne krajine. Drugi del je v nekoliko manjšem, a še vedno enako pompozem okvirju: gre za vezenino, ki je pravzaprav *Koda* triptiha, v kateri leži mnogo besed in stavkov. *Koda* je umetnica vezla devet mesecev, da bi nato iz preostalih vrvi in s šivanko nastal še zadnji del triptiha, *Embrio*. Triptih tako deluje kot proces: če ideja kode predstavlja zunanji, nedosegljivi svet, se le-ta lahko materializira le s kodnim zapisom, ki omogoči embrionalni napredek. Gre za zelo čutno umetnico, za katero je značilna čista metaforičnost v izvedbi, ki pa, v neki romantični maniri, zmeraj učinkuje zelo estetsko.

Apart from painting and graphic arts, Mojca Oblak (1965) earned a degree in philosophy from the Faculty of Arts in Ljubljana. She is active in the field of design, where she combines art and craftsmanship. For a number of years, she lived in England, where she became better acquainted with the Arts and Crafts Movement, whose main driving force was William Morris (1834–1896). Oblak is inspired by the Pre-Raphaelites, the art of the Pre-Raphaelite Brotherhood, a group of painters, poets and art critics, founded in 1848, and still the best known and most highly appreciated out of all British art movements of that era. The Pre-Raphaelites (according to English art critic John Ruskin) rejected a mechanistic approach to art and tried to imitate the simplicity and sincerity of the works of Italian artists from the time before Raphael (1483–1520). Its members believed the Classical poses and elegant compositions of Raphael in particular had been a corrupting influence on the academic teaching of art. In particular, the group objected to the influence of Sir Joshua Reynolds, founder of the English Royal Academy of Arts. Romanticism was all about nature and romance, and Mojca Oblak has decided years ago to create her own artistic space, in which her works and the works of the Pre-Raphaelites are constantly in dialog. Her work, exhibited in *Presences*, is a triptych relating to a poem by Victorian poet Alfred L. Tennyson (1809–1892), *Lady of Shalott*. It tells the story of a young noble woman imprisoned in a tower who can only watch the outside world through a mirror, lest she be cursed. Her view, or better yet, her idea of the world takes on the form of an embroidery. One day, she decides to look through the window directly, and before dying, she embroiders her name on the fabric. The triptych parts are named *Idea of a Code*, *Code* and *Embryo*. *Idea of a Code* is a large yellow painting in a glass-protected Baroque-style frame, representing the noble woman's mirror. The abstract painting in watercolors is a hazily blurred, romantically dynamic image of a sunset, with a hint of faraway reflections of a sunlit horizon. The second part is set in a smaller, though equally pompous frame: it is an embroidery, which is really the triptych's *Code*, in which many words and sentences can be found. The *Code* was embroidered by the artist over a period of nine months, in order to create the last part of the triptych (*Embryo*) from the remaining threads. Thus, the triptych acts as a process: if the idea of code represents the external, unattainable world, the latter can only become materialized through a 'code encryption', which enables the evolution of the embryo. Mojca Oblak is a very sensitive artist whose executions are often purely metaphorical, but – in some romantic manner – they always have a highly esthetic effect.

Ideja kode / Idea of a Code, 2012
akril na platno / acrylic on canvas
100 x 100 cm

Koda / Code, 2013
vezenje na platno / embroidery on canvas
100 x 100 cm

Embrio / Embryo, 2013
30 x 40 cm



IRENA ROMIH

K5, 2016
57 x 63 cm

K4, 2016
56 x 56 cm

K2, 2015
50 x 50,5 cm

K3, 2016
49 x 52,5 cm

akril na forex / acrylic on forex

Irena Romih (1965), ki je pri Metki Krašovec med leti 1994 in 1996 opravila specialko, se posveča slikarstvu, ilustraciji, oblikovanju in animaciji. Slika tudi freske na moker omet. Takoj po diplomi je bila zaposlena kot oblikovalka v Steklarni Rogaška, kjer je za oblikovanje embalaže za steklene izdelke prejela kar nekaj nagrad. Na razstavi se predstavlja z majhnimi slikarskimi instalacijami, ki horizontalno tvorijo sliko. Osnova je plošča forex kot nosilec, ki je tako natančno poslikana, da deluje kot digitalni natis. Gre predvsem za vzbujanje optične prevare; umetnica se z veliko natančnostjo ukvarja z debelino podlage in z raziskovanjem njene taktilnosti, saj je ta nosilec navadno tudi likovni element slike. Naslovi slik na razstavi, K1, K2, K3 in K4, so le simbolični; gre za iskanje med-prostorov v sliki, ki je v resnici razstavljena, narezana na trakove in pobarvana z akrilnimi nanosi. Romihova znova in znova prehaja v različne slikarske medije, s katerimi eksperimentira. Iluzija z uporabo materialov in tehnik, ki končni rezultat delajo drugačen od pričakovanega, nas preseneti, saj minimalizem in geometrične abstrakcije delujejo kot

vabe, ki še dodatno prispevajo k viziji avtoričine kreativnosti – slika, pravi Romihova, je past za oči. Izhodišče ji predstavljajo robovi formata, ki nato narekujejo notranjo geometrično delitev slikovnega polja. Znotraj tega polja išče formo in značaj formata, pa tudi meje podobe, da se ujamejo z mejami slikovnega polja. Za umetnico so značilni majhni formati, za katere uporablja tradicionalne postopke slikanja in arhaične tehnike, vendar na povsem nov, sodoben način, saj rezultat deluje kot dizajnirana podoba. Slike Irene Romih s tem postanejo objekti: njihova funkcija je izključno estetska. V kolikor gledamo njeno podobo kot sliko, je ta abstraktna, v kolikor pa se zavedamo, da je slika sestavljena iz ozkih vertikalnih trakov, prostorsko pozicioniranih z natančnimi razmaki med njimi in tudi od stene, postane ta abstrakcija opredmetena.



Irena Romih (1965) specialized in painting under the mentorship of Metka Krašovec between 1994 and 1996. Today, she is an active artist in the fields of painting, illustration, design, and animation. One of her favorite techniques is frescoes on wet plaster. Immediately after her graduation, she began working at Rogaška Glassworks, winning several awards as a packaging designer. In *Presences*, she is presented with small-size painting installations that make up a horizontal painting. The basis for the work is a Forex panel, which is painted in such incredible detail, that it creates the illusion of a digital print. It is an optical illusion; with unbelievable accuracy, the artist focuses on the thickness of the base and explores its tactile character; this medium usually also acts as a central visual element to the painting. The titles of the works in the exhibition are merely symbolic: K1, K2, K3 and K4; the idea behind them is the search for interspaces in the painting, which is indeed disassembled, cut into stripes and colored in acrylic layers. Irena Romih constantly experiments with different kinds of painting media. Illusion by means of materials and techniques,

that produce an end result different from what was expected, surprises us: the minimalism and geometric abstractions act as bait and only add to this author's creative vision – as she puts it herself, the painting is a trap for the eyes. The starting point are the format's edges, which dictate the internal geometrical division of the pictorial field. Within this field, she looks for form and character of the format, and also for the boundaries of the image, so that they become aligned with the boundaries of the format. Romih typically uses small formats, traditional painting processes, and archaic techniques, but presents them in an entirely new, contemporary fashion, with the result appearing as a designed image. In this way, her paintings become objects, the function of which is purely esthetic. If we view her images as paintings, these would be called abstract, but if we realize that the works consist of individual narrow, vertically placed stripes, positioned with exact spacing between themselves and also in relation to the walls, this abstraction becomes tangible.



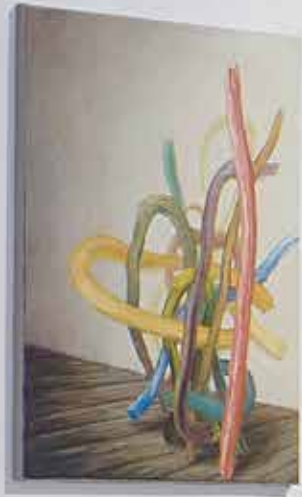


ANDREJ BRUMEN ČOP

Andrej Brumen Čop (1967) je šele na ljubljanski Akademiji pričel svobodno uresničevati svoje poslanstvo, saj se je, kot pravi, s selitvijo v prestolnico končno osvobodil lokalnega malomeščanskega mišljenja. Njegov slikarski opus obsega različne teme, izstopajo pa dela, prežeta z osebno tematiko, kot je boleča izkušnja odraščanja v omejujočem okolju. Motivika mrčesa, podobno kot motivika homoseksualnosti, opozarja na odnos družbe do nečesa, kar le-ta pojmuje kot nadležno, obskurno in ogrožajoče. Čop slika insekte v podobah ljudi, rečemo lahko, da jih personificira, ko ljudi tudi primerja z insekti. Kritičen pogled na aktualne probleme manjšine in stiske posameznika slikar podaja bodisi subtilno občuteno bodisi dramatično brutalno. *Nevesta*, ki jo predstavlja na *Prisotnostih*, upodablja zelo subtilno moško figuro s krilci na zatilju in v baletnem krilu, za katero se zdi, da na sliki kar pleše. Slika je izdelana s posebno tehniko akvarela na platnu, ki se sprti suši in umetnika pravzaprav prisili v slepo slikanje ali slikanje po spominu, saj je akvarel sicer seveda tehnika za papir. Zato dodaja še različne pigmente, bolonjsko kredo in škrob. Figura Andreja Brumna Čopa na sliki je torej prelepa nevesta, pol moški in pol insekt, estetsko pa deluje zelo nežno in zaradi akvarelne barve tudi živo. Slikana skorajda s prosojnim nanosom, *Nevesta* deluje zelo krhko in minljivo, kot da bi motiv pred našimi očmi bledel. Andrej Brumen Čop nikoli ne slika po opazovanju, navadno njegovi motivi vznikajo v nezavednem spominu. Najpomembnejša je melodija barv, forma pa se oblikuje sama, terapevtsko, s spoznavanjem samega sebe. Poleg barve je pomembna tudi svetloba. Slikanje le s pigmenti in klejem je zanj najpristnejše in najlepše, a vendarle je sliko potrebno tehnično dodelati. Ponavadi slika majhne akvarele; v kolikor se odloči, da je motiv povedal dovolj, ga pa naslika na velik format. Od leta 2009 predava risbo in slikarstvo na Pedagoški fakulteti v Ljubljani, ukvarja pa se tudi z ilustracijo.

It was only at the Academy of Fine Arts in Ljubljana that Andrej Brumen Čop (1967) began to freely fulfill his life mission, after having moved, according to his own account, to the capital to finally become freed of the small-town mentality of his home town. His painting oeuvre addresses various topics, what stands out are the works pervaded with personal themes, such as the painful experience of growing up in a restrictive environment. Motifs of insects and homosexual motifs warn about the society's attitude towards anything it regards as annoying, obscure, or threatening. Čop paints images of people as insects, he personifies insects through comparison with persons. His critical view of current issues affecting minorities, as well as hardships of the individual, is depicted either with emotion and subtlety, or with dramatic brutality. The *Bride*, showcased as part of *Presences*, portrays a very subtle male figure with winglets on the back part of the neck, wearing a ballerina skirt. The figure appears to be moving in the painting, as if dancing. The painting was created using a special technique of watercolors on canvas. Since this type of paint dries instantly, as watercolors are ordinarily used on paper, the artist is, so to speak, forced to paint blindly, to paint from memory. For this reason, Čop adds various pigments, Bologna chalk, and starch. The figure in Čop's painting is a beautiful bride, half man and half insect, in terms of esthetic, it appears very gentle, and even alive because of the use of watercolors. Painted in almost translucent layers, The *Bride* appears fragile and ephemeral, as though the motif was fading right in front of our eyes. Andrej Brumen Čop never paints from observation, his motifs surface from the unconscious memory. The most important aspect of his works is the melody of colors, while the form takes on a shape of its own, as if therapeutically, through getting to know himself. Light is also of key importance in his works. Painting only with pigments and glue is what Čop considers as the most genuine and most beautiful form of painting, however, the paintings also need to be technically perfected. Usually he paints watercolors in small-size formats, however, when he decides that a motif has "said enough", he paints it on a large format. Since 2009, Andrej Brumen Čop has been teaching drawing and painting at the Faculty of Education in Ljubljana, and is also active as an illustrator.

Nevesta / Bride, 2011
škrob, bolonjska kredo in akvarelne barve na platnu
220 x 200 cm





ROBERT LOZAR

Robert Lozar (1967) je pri Metki Krašovec leta 1993 diplomiral, leto pred tem je dobil tudi študentsko Prešernovo nagrado za likovne presežke na Akademiji. Je tudi pisec strokovnih besedil o umetnosti, po realistično usmerjenih ciklih pa se v zadnjih letih izraža predvsem z abstrakcijo, zanimata ga motiv slike v sliki in vstop v prostorskost podobe. Lozar slika izključno z oljem na platnu, na razstavi *Prisotnosti* se predstavlja s tremi deli iz zadnjega opusa, naslovljenega *Ikebana*, nastalega med leti 2014 do 2018. Lozar uporablja lazurne nanose, ki povzročijo bleščanje slike ter barvni preplet živih barv. Tehnično bi lahko morda njegovo slikarstvo celo povezali z baročnim, vendar pa je vsebina popolnoma sodobna, celo abstraktna. Lozar zase pravi, da je sicer prepoznaven krajinar, ki vedno doda kakšno figuro, na *Prisotnostih* pa se predstavlja z abstraktnimi slikami *Prostor v prostoru*, kjer v kotu stoji nekakšna abstraktna vaza ali ikebana, z naslovi del, kot so *Bilboa*, *Jutri ti bom povedal* ali *1500 km*. Z igranjem s prostorom skuša vzpostaviti ironijo, da slike ne potrebujejo več gledalca, sploh ko vanje postavi še figure. S tem ustvari še dodatno prostorskost in tako spodnese prostor opazovalcu. Ta obsedenost s prostorom ter plastenje prostorskih planov navsezadnje omogočata Lozarjev dialog med slikarsko dimenzijo in iluzijo tretje dimenzije. V iluzionističnem, mimetičnem prostoru postavlja slikarske skulpture. Kreativni proces je uspešen, ko te pri ustvarjanju odpelje nekam drugam, ne tja, kamor si si zamislil, da želiš priti; pri tem pa je potrebno paziti, da te ne zavede v neko maniro, pravi umetnik. Slike gleda (in tudi ustvarja) kot celote, jih postavlja v abstrahiran prostor ter tako kreira anahronizme. Zanima ga predvsem prostor med iluzijo in površino slike. Ni razlike med abstraktnim in realističnim prostorom: oba sta nenazadnje mimetična in s tem nedosegljiva.

Robert Lozar (1967) graduated from the class of Metka Krašovec in 1993, and won the Prešeren Award for Students one year earlier, for his outstanding achievements at the Academy. Today he works as a writer of critical texts on art. After his realistic cycles, he has been expressing himself over the past few years mainly through abstract art, with a focus on the motif of 'painting within a painting' and entering the space of the image. Lozar paints exclusively in oil on canvas, and is presented in *Presences* with three works from his most recent opus, entitled *Ikebana*, created between 2014 and 2018. He employs Lazure layers, which cause the paintings to shine, creating an intense intertwinement of vibrant colors. From a technical perspective, his painting could perhaps be related to the Baroque, however, the content is purely contemporary, even abstract. Lozar generally labels himself as a landscape painter who likes to add figures to the works, while in *Presences*, he is presented with abstract paintings *Space Within a Space*, with some kind of an abstract vase or ikebana in the corner, and the works *Bilboa*, *I Will tell You Tomorrow*, and *1500 km*. By playing with the exhibition space he attempts to create a sense of irony, as if the paintings do not require an observer any more, especially after he places figures inside them. He thus adds to the effect of space, and deprives the viewer of the space. This obsession with space and the layering of spatial planes ultimately allow for Lozar's dialog between the painting dimension and the illusion of a third dimension. In an illusionistic, mimetic space, he erects "painting" sculptures. As he puts it himself, the creative process is successful, if you are taken by that process to somewhere else, not to where you thought you wanted to go; however, one needs to be careful not to be carried away in a certain manner. Robert Lozar sees (and creates) paintings as wholes, placing them in an abstract space and thus creating anachronisms. He is especially interested in the space between the illusion and the surface of a painting. There is no difference between the abstract and the real space, in the end, they are both mimetic and therefore unattainable.

Jutri ti bom povedal / I Will Tell You Tomorrow, 2014
olje na platnu / oil on canvas
80 x 70 cm

Biloba, 2018
olje na platnu / oil on canvas
170 x 210 cm

1500 km, 2014
olje na platnu / oil on canvas
120 x 90 cm

(desno / right: Viktor Bernik)

MARIJA FLEGAR

Marija Flegar (1968) je pri Metki Krašovec opravila magisterij iz slikarstva. Gre za zelo ženstveno, čustveno in nežno slikarko, ki je takšna tudi po naravi. Slike na razstavi spadajo v umetničino zrelo fazo. Biti ženska v sliki je njena prepoznavna identiteta. V slikarinem opusu prevladujejo motivi cvetic, tudi krajin in avtoportretov. Njena razstavljena cvetlična tihožitja so naslikana na svilo, poslikana z akrilnimi barvami. Slike so skorajda prosojne, tako kot denimo upodobljeni cvetni listi, ki ob pravi svetlobi kar zacvetijo. Dela so pokončna, v razmerju 180 x 60 cm, na okvir je napet nežen tekstil, na katerem so z akvarelnimi in akrilnimi barvami naslikani raznoliki cvetovi, največkrat vrtnice, lokvanji ali tudi drevesna veja pozimi. Ker je slikarka tudi pesnica, na sliki pogosto zasledimo tudi kak zapis, zelo subtilna pa je tudi pri izboru barv v navezavi s cvetico. Največkrat je to nežno roza ali zeleno rumena, včasih še zlata barva, zato slike delujejo kot dekorativni vzorci. To uporabi tudi na „tekstilnih“ slikah, kjer slikarsko platno nadomesti s tkanino ali čipko, napeto na slikarski podokvir. Slike, ki spominjajo na japonske paravane, z materialom, formo in slogom poudarjajo dekorativnost in čutnost, po drugi strani se pa avtorica spogleduje s tradicijo pop-arta, ki je večkrat na meji med umetnostjo in kičem. Te podobe nas ponesejo v ambiente eksotičnih palač, dišečih slaščičarn in ljubko opremljenih dekliških spalnic. Naslikane cvetice spominjajo na rože iz porcelana ali sladkorne mase, dragocene vezene ali potiskano blago ter razkrivajo avtoričine sanjske svetove, njeno poetično občutljivost, krhkost in milino.

Marija Flegar (1968) earned her post-graduate degree in painting studying under Metka Krašovec. Marija Mica Flegar is very feminine, emotional and sensitive both as an artist and as a person. Being a woman in painting is her recognizable identity. The paintings exhibited in *Presences* belong to the mature stage of her oeuvre, which is generally dominated by floral motifs, and also landscapes and self-portraits. The still lifes in the exhibition are painted in acrylics on translucent silk, which makes the flower petals appear to be blossoming, when the lighting is right. The works (180 x 60 cm) are vertical, with a soft fabric stretched over the frame, and images of various blossoming flowers, most often roses and water lilies, but also the occasional tree branch in winter, painted in acrylics and watercolors. Flegar is also a poet, and her paintings often contain an inscription; she is also very subtle in selecting the colors for her flowers, most frequently it is soft pink or green-yellow and sometimes gold, which is why the paintings appear as decorative patterns. In her so called 'textile paintings', she replaces the canvas with a transparent fabric, or lace, stretched over the painting frame. The art works resemble Japanese screen panels; their decorative nature, sensuality and femininity are emphasized by the choice of materials, forms and styles, though on the other hand, the artist flirts with the tradition of pop art, which is often on the borderline between art and kitsch. Flegar's images create an atmosphere of exotic palaces, sweet-smelling pastry shops, or super-cute girls' bedrooms. The painted blossoms are reminiscent of porcelain or fondant flowers, precious embroideries or printed fabric, and reveal the artist's dream worlds, her poetic sensitivity, fragility, and grace.

Zimsko jezero / *Winter Lake*, 2016
akril na tekstilu / *acrylic on textile*
180 cm x 60 cm

Sadovnjak spomladi - Izola 2013
Spring Orchard - Izola 2013, 2013
olje na tekstilu / *oil on textile*
170 cm x 61 cm

Je t'aime, 2014
olje na tkanini / *oil on textile*
180 cm x 60 cm



KATARINA TOMAN KRACINA

Katarina Toman Kracina (1968) je zaposlena v ljubljanskem Mestnem muzeju, kjer vodi restavratorski oddelek. Atelje ima ob reki Nadiži, kjer ustvarja cela družina, in je poročena s kiparjem Damjanom Kracino. Na razstavi se predstavlja z deli iz dveh ciklov. Prvi je cikel *Sedem dni mlade mamice* ali *Mini7days*, kjer je oblačila ustvarila tudi iz keramike. Drugi je opus *Mala veselja*, to so s prsti ustvarjene majhne skulpture, ki ponazarjajo vsakodnevna opravila, lenarjenje ali igro. Skulpture, postavljene v kvadratne okvirje, dobijo funkcijo objektov, ki razstavljeni skupaj tvorijo instalacijo. V opusu *Mini7days* je umetnica zajela preplet vsakdanje življenjske eksistence ženske, ki je mati, pri drugem opusu pa ta vizualni preplet razširi na vso družino. Njeno umetniško ustvarjanje dejansko izhaja in je tudi zelo povezano z restavratorstvom, iz katerega je magistrirala. Restavratorstvo seveda zahteva drugačen pristop (in odnos) do umetnine, ki je tistemu, ki jo restavrira, bistven: umetnik ostane kreativen, da poustvari predmet čim bližje temu, kakšen je bil nekoč. V tej odločitvi se mora velikokrat popolnoma sam odločiti, kako bo pristopil k restavriranju ali bo nekaj le konserviral. Katarina Toman Kracina zato ustvarja zelo intimne vsebine, predvsem izdeluje majhne slike ali male plastike, ki so sproščeno razgibane in predvsem ljubke. Videti so kakor figurice iz porcelana, le da gre za glinene figurine, upodobljene pri vsakdanjih sodobnih opravilih. Predvsem pa imajo humorno vsebino, kot recimo figurica ženske, ki stoji pred prepolno omaro in zrcalom, sama pa je še vedno v spodnjicah: vsakdanji stereotipni problem vsake ženske, tako ironičen, da je postal že tradicionalen. Umetniško ustvarjanje Katarine Toman Kracina se razširja na več medijev, od slike do kipa in videa, čeprav umetnica meni, da ni bistven medij, temveč vsebina, ki zmeraj prevlada. Sama v svoji umetnosti združuje vse, kar jo navdušuje: družino, slikarstvo, kiparstvo, restavratorstvo in ročno delo.

Katarina Toman Kracina (1968) works at the City Museum of Ljubljana as head of the restoration department. She is married to sculptor Damjan Kracina; the whole family works in their studio in the Nadiža river valley. In the exhibition, she is presented with works from two cycles. The first is *Seven Days of Being a Young Mommy* or *Mini7Days*, in which some of the clothing is made from ceramics. The second is *Little Pleasures*, which are tiny hand-made sculptures created during everyday tasks, or while playing or doing nothing. The sculptures are placed into little rectangular frames and thus given the function of objects, which make up this artistic installation. In *Mini7Days*, the artist captured the everyday existence of a young woman and mother, while in the second cycle, this visual interpretation is extended onto the whole family. Her artistic creation actually derives from, and is tightly linked to, restoration, in which she has a master's degree. Restoration requires a different approach (and attitude) towards works of art, and that is crucial to the person behind the restoration work. The artist remains creative in order to recreate the object and come as close as possible to its original form. Often, this requires them to make an entirely independent decision of how to approach the restoration process, or perhaps merely conserve the object. Katarina Toman Kracina creates very intimate objects, little paintings or plastic art objects, relaxingly dynamic and, above all, charming. They look like porcelain figurines, except they are really made of clay, and are often charged with humor, such as the figurine of a woman in her underwear standing in front of an overfilled closet and a mirror – a routine stereotypical problem of every woman, so ironic, that it became traditional. The artistic endeavors of Katarina Toman Kracina extend across several media, although the artist herself feels that in the creation of an art work, the medium is not of the essence, but rather the content, which always prevails. In her own art, she brings together all the things that she is passionate for: her family, painting, sculpting, restoration work and handicrafts.



Na levi strani / on the left side:

Iz serije Mini seven days: torek, sreda, petek
From the series Mini seven days: Tuesday, Wednesday, Friday, 2004
akril na platnu / acrylic on canvas
50 x 35 cm

Desna stran, zgoraj, od leve proti desni
Right side, upper row from left to right:

Spim / *I am sleeping*, 2018
24,5 x 24,5 x 6 cm

Sanje / *Dreams*, 2018
24,5 x 24,5 x 6 cm

Slepa miška / *Blind Mouse*, 2018
mešana tehnika / *mixed media*
20 x 20 x 6 cm

Nič za oblečt / *Nothing to wear*, 2018
24,5 x 24,5 x 6 cm

Midva 2 / *The two of us 2*, 2018
20 x 20 x 6 cm

Midva 1 / *The two of us 1*, 2018
24,5 x 24,5 x 6 cm

Strah pred višino / *Fear of Heights*, 2018
mešana tehnika / *mixed media*
20 x 20 x 6 cm

Top model / *Top model*, 2016
15 x 15 x 6 cm

Desna stran, spodaj, od leve proti desni
Right side, bottom row from left to right:

V rožicah / *Tipsy*, 2018
24,5 x 24,5 x 6 cm

A bova tudi glavo umila?
Shall We Wash the Head as Well? 2018
24,5 x 24,5 x 6 cm

Lej mami: letim! / *Look Mummy, I'm Flying!* 2017
10 x 10 x 10 cm

Doma telovadim / *Working Out at Home*, 2018
24,5 x 24,5 x 6 cm

Črno beli par / *Black-and-White Couple*, 2015
redukcijsko in navadno žganje
reduction and regular firing
7 x 46 x 30 cm

Spim sama / *I Sleep Alone*, 2018
20 x 20 x 6 cm

Pa obrat v levo ... / *And a Turn to the Left...*
20 x 20 x 6 cm





SAŠA BEZJAK

Saša Bezjak (1971) se ukvarja s procesom razvoja risbe, tiste prvinske, primitivne risbe, ki deluje tako, kakor da bi jo naslikal otrok, kar pa seveda ni res. Bezjakova z risbo vzpostavlja celoten študijski proces; gre za preplet življenja, risanja, otrok, frustracij in uživanja. Bezjakovo zanima risba predšolskega otroka. Ko je namreč zaključila Akademijo, je kmalu zatem prevzela tudi vlogo matere in žene, ki ni imela ne časa in ne možnosti za slikanje, saj je bila brez ateljeja. Tako je namesto uporabe velikih platen, začela izkoriščati izrazno moč risbe, saj slike zahtevajo čas, medtem ko je risba hitra. Risba je eden najtežjih slikarskih elementov, kakor je poudarjala tudi Metka Krašovec. Bezjakova se je (in se pravzaprav še vedno) urila v risbi, da bi počasi in z zanesljivimi koraki iz malih formatov risb začela prehajati tudi na velike formate, nato pa je začela risbo kombinirati še z vezenino. Proces razvoja risbe s šivanjem, ki je prav tako ročno delo, Saša Bezjak ohranja na nivoju umetnosti, ne obrti. Gre za intimne osebne izpovedi, ki jih nadgrajuje še z motivi spolnega akta ali kakšnimi drugimi osebnimi zgodbami. Združuje kolaborativne likovne prakse in je kot slikarka najmočnejša prav v osnovnem, primarnem mediju, torej v risbi, izdelani *ad hoc*, v eni (popolni) potezi. Njen slikarski ustvarjalni diapazon sega vse do jamskih risb, ki pomenijo zgolj slikovni zapis. Ta prvinskost ustvarjanja ter poziv „nazaj k risbi“ pri umetniških upodobitvah Saše Bezjak kaže na to, da je navkljub naturalistični/primitivni/primarni tehniki v njenih risbah mogoče zaznati močan čustveni naboj, revolucijo emocij, ki se, tehniki navkljub, nezadržno širijo onkraj površine upodobljene linijske risbe. Njena dela zaznavajo življenje kot dekadentno, trpeče: slišimo krik, začutimo poželenje, dojemamo žalost, strast, ljubezen, materinskost. Risbe Saše Bezjak imajo predvsem čustveni naboj doživljanja ženske. In če so čustva primitivna, saj nam zgolj razum preprečuje, da ne „postanemo preveč primarni“, lahko paralele potegnemo zagotovo še z risbami Metke Krašovec iz osemdesetih: tudi te so izrazito čustvene, čutne in polne emocionalnega, primarnega naboja.

Saša Bezjak (1971) deals with the process of the evolution of drawing, that primal, “primitive” drawing, which often appears child-made, although this is not so. Through drawings, Saša Bezjak explores the entire study process behind it. Her works are a combination of life, drawing, having children, being frustrated, and having a good time. She is interested in drawings made by preschool children: after graduating from the Academy of Fine Arts and Design, she soon took on the role of mother and wife, who had neither time nor possibility to paint, as she had no studio. Thus, instead of using large-size canvases to paint, she began drawing on the expressive power of drawing, since painting takes time, while drawings are more quick-paced. Generally, drawing is one of the most difficult elements in painting, and this is something that was always emphasized by Metka Krašovec. Saša Bezjak was trained in drawing (and continues to learn to this day), in order to slowly but surely move from small formats onto larger ones, and later added embroideries to her drawings. She keeps the process of developing a drawing by means of sewing (embroidery) at the level of art rather than craftsmanship. Her works are intimate, personal lyrical accounts, elaborated through sexual motifs or other types of personal stories. She combines collaborative visual practices and is at her best precisely in this basic, primary medium: an *ad hoc* drawing, created in a single (perfect) stroke. Her creative scope stretches all the way to cave paintings, which are simple pictorial representations. The primal nature of her creations, the “return to the drawing” appeal in the artistic depictions of Saša Bezjak, points to the fact that in spite of the naturalist/primitive/primary techniques used in her works, they carry a powerful emotional charge, a genuine revolution of emotions, which spread, regardless of the technique, beyond the surface occupied by her linear drawings. Through her works, life is interpreted as decadent, suffering: we can hear the scream, feel the desire, perceive the sadness, passion, love, even motherhood. Above all, her works are imbued with a typically female emotional intensity. Emotions are primitive, and reason keeps us from becoming “too primal”; this can be related to Metka Krašovec’s drawings from the eighties: they, too, are distinctly emotional, even sensual, and full of that fervent, primordial charge.

Sicoevo srce / *Sicoe's Heart*, 2009
akril na platnu / *acrylic on canvas*
170 x 178 cm

(levo / left: Mojca Oblak)

Nosečka in kačji pastir
The Pregnant Lady and the Dragonfly, 2009
akril na platnu / *acrylic on canvas*
128 x 180 cm









Saša Bezjak
Maski / Masks, 2015
vezenje in akrilna barva na zavesi, izvedba vezenja Marija Bezjak in šivanje Pavla Hedl
embroidery and acrylic on curtain fabric, embroidery by Marija Bezjak; sewing by Pavla Hedl
160 x 300 cm

VIKTOR BERNIK

Viktor Bernik (1971) je prejemnik Jakopičevega priznanja 2018. Njegov oče Stane Bernik (1938) je umetnostni zgodovinar in likovni kritik, ki je od leta 1985 učil na ljubljanski Akademiji za likovno umetnost. Viktor Bernik v svojem umetniškem polju poleg slikarstva raziskuje performans, video, instalacijo in druge zvrsti umetnosti ter izvaja projekte na javnih, zasebnih in tudi na socialnih omrežjih. Pripravlja razstave, ki so sočasno v dveh, med seboj digitalno povezanih galerijah. Predvsem pa se osredotoča na raziskovanje prostora: zanimajo ga simulacije prehoda umetniškega dela, torej slike, od njenega historičnega nosilca, okvirja, do sodobnega digitalnega ekrana. Prišlo je do eksplozije vizualnega. Danes imajo umetniki na voljo na stotine oblik in na stotine tehnik. Ta poplava vizualnih podob bi lahko pripeljala do razvrednotenja slike. Proces proizvodnje postaja pomembnejši od samega proizvoda, pomembnejši od slike. Tehnične preobrazbe in širitve so spremenile tudi tradicionalno slikarstvo. To zdaj uporablja tudi stroje in tehnične medije, kot sta fotografija, televizija, računalnik. Bernika zanima, kako se v teh sodobnih medijih udejanja podoba, kako se (in če se) z uporabo novih medijev in vključenostjo oziroma interaktivnostjo gledalca razširja. Gledalca sicer zapeljuje s svojo vizualnostjo, toda tisto, kar zapeljuje, ni likovnost, lastna slikarstvu, ampak gledalčevo predznanje. Na razstavi se predstavlja s slikarsko instalacijo, postavitvijo *Zelene slike* in *DSCN2285 (Panorama)*, ki je pravzaprav označba za JPG fotografijo, kar ta tudi je, nato pa je povečana in kaširana na platno ter predstavljena kot slika. Umetnik dodaja še fotokolaže, kaširane na male slikarske formate, ki jih zloži kar po tleh. Bernika zanimajo likovne smeri od ruske avantgarde in abstrakcije do zanimanja za prostor. S kolegi slikarji in kiparji so raziskovali še performans, video, instalacijo in druge zvrsti umetnosti ter pripravljali prve javne projekte. Njegova generacija mladih slikarjev je dokazala, da slikarstvo sodi tudi v sodobni čas, njihova dela pa so zaznamovale predvsem spremembe, ki jih je prinesla digitalizacija podobe.

Viktor Bernik (1971) is the receiver of the Rihard Jakopič special mention award for 2018. His father Stane Bernik (1938) is an art historian and art critic, who has lectured at the Academy of Fine Arts and Design in Ljubljana since 1985. Apart from painting, Bernik explores performance art, video art, installation art, as well other art genres, and implements projects in public, private and social networks. He organizes exhibitions, which occur simultaneously in two digitally connected galleries. Through his work, he focuses especially on the exploration of space: he is interested in simulations of the transition of an art work, i.e., a painting, from its historical carrier, the frame, to the contemporary digital screen. Today, in the explosion of visuals, artists have hundreds of forms and hundreds of techniques to choose from. This overflow of visual images could be leading to a depreciative stand towards painting. The production process is becoming more important than the product itself, more important than painting. Technological transformations and expansions have affected traditional painting as well, it now uses machines and hi-tech media such as photography, television, computers. Viktor Bernik is interested in how images are manifested in these contemporary media, whether (and if) they become expanded through the use of new media, or through the inclusion of the viewer (i.e., interactivity). In *Presences*, Viktor Bernik showcases his painting installations, *Green Paintings* and *DSCN2285 (Panorama)*, the latter is in fact a label for a JPG photograph, which it originally was. The photograph was then magnified in the paper-mache-on-canvas technique, and presented as a painting. The artist also adds photo collages in paper mache, these are small-size formats, simply positioned on the floor of the gallery space. Viktor Bernik's interests are in fine art movements, from the Russian avant-garde and abstraction, to explorations of space. With his fellow painters and sculptors they explored performance, video, installation art and other genres, and organized the first public projects. Bernik's generation of young painters has proven that painting does belong to modern times; their works were marked especially by the changes brought about by the digitalization of the image.

DSCN2285 (Panorama) / DSCN2285 (Cityscape)
akril in kolaž na platnu / acrylic and collage on canvas
110 x 135 cm

To je narava / *This is Nature*, 2015
polietilen na platnu / polyethylene on canvas
6 slik, različnih velikosti / 6 paintings, various sizes
1 x 10 x 10 cm, 2 x 15 x 15 cm, 1 x 20 x 20 cm, 2 x 25 x 25 cm

Zelena slika / *Green painting*, 2011
akril in kolaž na platnu / acrylic and collage on canvas
170 x 130 cm





ARJAN PREGI

K že omenjeni mladi generaciji sodi tudi Arjan Pregl (1973) se s svojimi raznolikim slikarskimi cikli vedno veže na obdobja umetnostne zgodovine, ki so povezana z močjo in vladavino ustvarjanja podob. Slika je historično navadno govorila o neki temi, sočasno tudi o politični (denarni) moči naročnika ter ga postavljala v družbeno hierarhijo. V renesansi je bila podoba še močno vezana na politično vlogo, danes pa je iz različnih razlogov – glavni je zagotovo čisto tehnološki, povezan s fotografijo in z novimi mediji, ko se uporaba množično razširja – podoba povsem demokratizirana, vsak jo lahko naredi ter razpošlje po medmrežju. Podoba vedno govori tudi o aktualnem času, vezana je na družbo, v kateri je nastala. S podobo se prodajajo izdelki, od pralnega praška pa vse do predsednika republike. Tako Pregl za motive jemlje vsakdanje medijske podobe in računalniške simbole, ki jih na platno naslika z oljem, na način „fotošopiranja“. Ves čas se sprašuje o smiselnosti slikarstva v današnjem času. Gre predvsem za to, da se pri slikah Arjana Pregla gledalec zmeraj sprašuje, kaj je pravzaprav slika: ali je sodobna umetnost samo še zavajanje, kakšna bo prihodnost slikarstva, zakaj danes slikar sploh še slika in ali ni nemara nastopila že smrt slikarstva? Vizualni jezik podobe je univerzalen; Pregl kot literat se konceptualno spušča predvsem v anahronizme, ko pravi, da slikarstvo uporablja kot medij, s katerim poskuša razlagati družbo in družbene pojave, velikokrat na ironičen ali satiričen način. Pogosto se norčuje iz družbene stvarnosti in vloge umetnosti v njej. Na razstavi sta dve zgodnji abstrakciji na velikih dvometrskih platnih, naslovljeni *Konstrukt* in *Bom še malo razmisli!*, obe iz leta 2002. Sta barvno prepoznavni, uporabljene so močne barve, opazni pa so že začetki računalniških podob, ki so upodobljeni abstraktno. Ne glede na to nam zgolj naslova ne povesta veliko. Zdi se, da nas le še bolj držita v napetosti in nas oplajata z vprašanji, kaj želi umetnik z njima povedati. Umetnik s sliko razmišlja in jo prevaja v vizualno abstraktno podobo.

One of the members of this young generation is Arjan Pregl (1973), whose diverse painting cycles are always related to periods from the history of art, marked by the power and reign of image creation. Historically, paintings have always referred to a certain subject, and at the same time they testified to the political (financial) status of the person who commissioned the painting, placing them on a spot on the social ladder. In the Renaissance, the image was still closely connected to the political role, while in the modern age, for a number of reasons (the main one being purely technological, related to the emergence of technology and today's mass availability of photography and new media), the image has become democratized. The democratization of the image means that anyone can produce an image, and distribute it on the internet. The image also always speaks to the current times, its significance is related to the society, in which it was created. Images sell all kinds of products, from washing powders to state presidents. As motifs, Pregl uses media images and computer symbols, which he paints in the oil on canvas technique, in a "Photoshop" manner. With Arjan Pregl's paintings, the viewer constantly wonders about what a painting actually is: is contemporary art nothing but misleading? What does the future hold in store for the art of painting? Why do painters even paint today? Is painting dead? The visual language of an image is universal; Pregl employs painting as a medium for interpreting the society and its phenomena, often in an ironic or satirical way. He often mocks social reality and the role of art in it. In the exhibition, two of his early abstract works appear on large, two-meter canvases, entitled *Construct* and *I'll Give It Some Thought*, both from 2002. The use of full-bodied colors makes both pieces recognizable, and the traces of computerized images, used here in a very abstract manner, can already be noticed in these works. Even though both works come with a title, there is not much we can make out from those titles. It seems they only keep us in suspense, wondering about what the artist intended with them. Pregl uses paintings as a means of reflection, and translates them into visual abstract images.

Bom še malo razmisli! / I Will Think About It Some More, 2002
olje na platnu / oil on canvas
200 x 250 cm

MITJA FICKO

Mitja Ficko (1973) je leta 2002 magistriral iz slikarstva. V nekem intervjuju pove, da se je za magistririj pri Metki Krašovec odločil preprosto zato, ker je hotel najti svoj lasten avtonomni izraz, saj so ostali profesorji na Akademiji bili znani po tem, da študentom niso dopuščali svojskosti. Ficku je pomembno, kakšno je stanje zavesti slike, čimbolj je ta fizična, krajši čas ta zaobjema, pravi. Motive obravnava na način, kako jim odvzeti materialnost, da bi jih lahko naredili karseda brezčasne ali celo izvenčasne. Po diplomi se je usmeril predvsem v vsebino, a da ta ne bi bila zgolj pripovedna in preveč enoplastna, ga je zanimalo, kako torej to vsebino preplesti v slikarsko formo. Ponavadi se slike loti tako, da vsebino potaplja v likovnost, s čimer slika dobi popolnoma mistično podlago. Ficko vstopa v vsakdanje prizore in jih s pomočjo barvnih efektov in osebnostnih doživljanj potencira v določeno smer. S tem se ne odmika od vsebine, a pri tem sam ugotavlja, da se konstantno vrača k enakim motivom, ki navadno predstavljajo življenje kot čudenje. Najsibo to naslikan ogenj ali votlina ali gozd, Fickove slike vedno ohranjajo odprtost in zračnost. Slika *Tunel* nas vabi, da vstopimo vanjo. Nastala je v sklopu opusa del, ki jih je umetnik poimenoval *Nazaj v votlino*, nanašajo se pa na to, da umetnik ne išče odgovorov v svetu okrog sebe, temveč slika iz intuitivnosti lastne notrine. Opus *Nazaj v votlino* upodablja drugačen, hkraten in istočasno tudi celosten čas, s čimer dela ohranjajo aktualnost. S tem želi povedati tudi to, da mora biti slika vedno aktualna, da postane brezčasna. Ficko motive odstira s svetlobo in v množici išče posameznosti; iz globine gozda osvetljuje nekaj, kar je morebiti celo onkraj naravnega in zato še toliko bolj mistificirano. In dokler je to nekaj v temi, ga je pač treba osvetliti. Potrebno je pogledati dovolj od blizu in dovoliti gozdnim sencam, da nas posrkajo. Potem bomo prej razumeli, da je onkraj teme zmeraj dovolj prostora – tudi za upanje, resnico ali lepoto. Mitja Ficko je simbolist, v predanosti, sporočilnosti likovnih del, v vizionarskem občutku za pojem lepote ter v vztrajnem iskanju tistega, česar na prvi pogled ni videti: povezanost nepovezanega, lepota ne-lepega ter pomembnost svetlobe za življenje bivajočega.

Polnočna šola / *Midnight School*, 2012–16
olje na platnu / *oil on canvas*
200 x 160 cm

Tunel / *Tunnel*, 2015
olje na platnu / *oil on canvas*
200 x 165 cm

Mitja Ficko (1973) earned a master's degree in painting in 2002. In an interview he once said that the reason for choosing Metka Krašovec as a mentor was simply finding his own, autonomous expression as an artist, because most other professors from the Academy were known for not allowing students to freely express their individuality. Ficko believes the state of consciousness is important in a painting, the more physical the painting, the shorter the time it captures. He looks to strip his motifs of their materiality, in order to make them become timeless, or even beyond time. After graduating, he was devoted especially to the content (i.e., the subject matter) in his works. In order for this content not to become too narrative or too one-sided, he searched for a balance between content and form. His approach to painting is about immersing content into the visual character of the work, whereby the painting is endowed with a purely mystical background. Ficko enters into scenes from everyday life, and employs color effects and personal experiences to potentiate them towards a certain direction. In doing so, he does not move away from the content, although he himself realizes that he is constantly returning to the same motifs, which usually represent life as wonderment. Whether the painted motif is fire, a cave, or a forest, Ficko's paintings always maintain a sense of openness and airiness. The work *Tunnel* invites us to step inside it. It was created as part of a series of works entitled *Back to the Cave*, which refer to the idea that an artist does not look for answers in the world that surrounds him, but paints from the intuitiveness of his own interior. *Back to the Cave* conveys a different, simultaneous and at the same time comprehensive sense of time, whereby it maintains its topicality. Ficko reveals his motifs by means of light as he searches for individualities in the crowd; from the depths of the forest he sheds light on something that may even be beyond natural, and is thus even more mystified. And until that 'something' is in the dark, it simply needs to be brought to light. We need to take a closer look and allow the shadows of the forest to absorb us. This will make it easier for us to understand that there is always enough space beyond darkness – even space for hope, truth, and beauty. Mitja Ficko is a symbolist, in his commitment, in the messages conveyed through his works, in his visionary sense of beauty, and in his search of that something, which is not always apparent at first sight – connections between seemingly unrelated ideas, the beauty of the non-beautiful, and the significance of light for life and being.





ANJA JERČIČ JAKOB

Anja Jerčič Jakob (1975) je prepoznavna slikarka motivov dreves, drevesnih listov, gozda, deteljic in nasploh narave, ki jo slika na realističen način, pri čemer je podlaga lahko platno ali pa leseno poleno, loteva se pa tudi drugačnih podlag, kjer je njena slika dekorirana na primer na klavirju ali omari. Pri tem uporablja jajčno tehniko, ki je izredno precizna in omogoča poudarjanje detajlov, s čimer deluje celo kot ročno delo. Njena dela so monumentalna, uporabljena tehnika je akvarel na platno, naslikana drevesa pa so postavljena v perspektivo gledalca, ki jih vidi (in dojema) kot velike detajle, dominirajoče v slikovnem polju s kombinacijo atmosferske in iluzionistične perspektive. Njeno slikarstvo bi uvrstili v monumentalizirani intimizem, samosvoj beg pred resničnostjo in umikanje v laboratorijsko-delavniško-ateljejski prostor, kjer ustvarja v izolaciji. Pritegujejo jo možnosti, ki jih ponuja slikarstvo v docela obrtniškem smislu: raziskovanje starih tradicionalnih tehnik – med njimi je na primer v domači kuhinji pripravljena jajčna tempera, vznemirja jo preizkušanje novih orodij, predvsem ročnih in različno širokih lopatic in čopičev. Svoje navdušenje nad predmeti iz trgovine s slikarskimi orodji razlaga na svež, osveščen in samokritičen način kot vdor porabništva v svoje delo, saj se zaveda, da smo v sodobni kulturi navdušeni predvsem nad svobodno izbiro in bogastvom možnosti, ki jih ponujajo različni predmeti, četudi jih potem doma ne uporabljamo. Slikarkina dela vzbujajo vtis natančne, skrbno pretehtane in vnaprej zamišljene zasnove. So poenotene kompozicije, pri katerih je figura – rastlina, postavljena centralno, pred ozadje kot osvobojen in s tem povzdignjen predmet. Slikarsko prizorišče je opredeljeno kot oder za predstavo z rastlino v glavni vlogi. Velikokrat njena umetniška dela delujejo kot herbarij na predmetu ali poveličana rastlina, ki velikokrat deluje kot dekorativna slika. Anja Jerčič Jakob ne sledi modnim trendom, temveč odkriva svoj trend, ki jo opredeljuje kot minimalistično slikarko narave.

Anja Jerčič Jakob (1975) is known for her motifs of trees, tree leaves, clovers, forests, and nature in general. Her approach to painting is a realistic one, surfaces she uses include canvases and wooden tree logs, but also other, often demanding surfaces, for example, her paintings decorated onto the surface of a piano or a closet. Her preferred technique is the egg tempera, which is extremely precise and enables the accentuation of details, and sometimes creates the effect of a handiwork. Other works are executed in acrylic on canvas, the painted trees placed to match the perspective of the viewer, who sees (and perceives) them as large details dominating the pictorial field with a combination of an atmospheric and illusionistic perspective. The art of Anja Jerčič Jakob could be labeled as monumentalized intimism, a solitary escape from reality, a retreat to the safety of her lab/workshop/studio, where she creates in isolation. She is drawn by the possibilities offered by painting as craftsmanship, which includes the exploration of old, traditional techniques (egg tempera made in her own kitchen), as well as trying out new tools (mostly hand tools and not machines), such as different width spatulas and brushes. She expresses her enthusiasm for new products found at the art supplies shop in a lively, informed and self-critical manner, as the "intrusion of consumerism into her work", realizing that in the modern age and culture, we are excited about having the freedom of choice and an abundance of possibilities offered to us by various products, even though we do not use them afterwards. Her works reveal that they are based on detailed, carefully thought-out and well-planned concepts. They are unified compositions, in which the figure (the plant) occupies a central position, standing out in front of the background as a liberated and thus elevated object. The painting field is defined as a stage for a show in which the plant plays the starring role. Often, her works act as a herbarium on top of an object, or a glorified plant appearing as a decorative painting. Anja Jerčič Jakob does not follow fashion trends, but rather sets a trend of her own, which defines her as a minimalist painter of nature.

Anja Jerčič Jakob
Gozd II / *Forest II*, 2007
jajčna tempera, olje na platnu / *egg tempera, oil on canvas*
140 x 200 cm

Plevel / *Weeds*, 2010
jajčna tempera in olje na les / *egg tempera and oil on wood*
7 objektov 20 x 10 x 10 cm

(levo / *left*: Arjan Pregl)





BOŠTJAN MESAREC

Boštjan Mesarec (1974–1996) se je v dvaindvajsetem letu starosti pri igri podvodnega hokeja smrtno ponesrečil, a je svojo mladost karseda polno izkoristil, saj je bil strasten slikarski garač: „Brezverec sem in življenje mi pomeni vse, kar imam. Niti minute ga ne bi želel prespati ...“, je zapisal v svojem eseju, objavljenem leta 1996 v Likovnih besedah, *Moj slikarski credo – razmišljanja ob prvih zametkih trdnjšega koncepta*, v katerem umetnik izpostavlja vprašanja o smrti in večnosti. V zapisu tečejo umetnikove misli o človeku brez vere, ki ne verjame v posmrtnost, ali, kot pravi: „... kar je prej živelo, za vekomaj otrpne v ‚mrtvosti‘, se ustavi sredi gibanja in počasi kot kup razpadajoče ‚hrane‘ izgine v Nič.“ Mesarec v eseju govori o sublimni lepoti in obsedenosti ter vznemirjenosti umetnikov ob slikanju smrti. „Življenje je Trenutek v času. Je Dogodek, podoben hipnemu utrinku zvezde ... Možnosti življenja so skrivnostne in nenapovedane. Človekovo bivanje predstavlja način njegove prisotnosti v njih. Poti je veliko ... In življenje je zmeraj to ‚neznano‘, morda veliko bolj, kot si upamo želeli o prostoru njegove smrti.“ V nadaljevanju teče umetnikov dialog s Končnostjo, v katerem opisuje, kako zmanjšati propadanje umetniških del. Mesarec je na nek način „izumil“ balzamiranje slik s pomočjo voščene tehnike, tako da je najprej impregniral platno, s čimer predvidoma podlaga ohranja svojo trdnost in omogoča boljšo obstojnost in tudi drugačen karakter barv. Izkaže se, da je prisotnost večnosti, kar dokončano umetniško delo gotovo je, le trenutna in da je njeno trajanje povezano s trajnostjo medija. Kot še zapiše: „Je materializacija nekega splošno-človeškega, večnega hrepenenja po Večnem.“ Osredotoči se tudi na slikovno polje, za katerega pravi, da je kot prostor možnosti uresničevanja umetnikovega izraza, likovno najintimnejše razkritje, soočenje in prevod realnega v lasten likovni prostor, tudi ena najtežjih nalog umetnikove eksistence. Slikarjeva zavezanost slikovnemu polju je, za razliko od gledalčeve, veliko bolj tesna in usodna. Izbrani deli na razstavi sta bili nagrajeni s študentsko Prešernovo nagrado in nazorno kažeta, da je umetnik spoštoval površino platna, na katerega je nanašal barvo ter da je do slikarskega platna imel prav poseben odnos, predvsem pa se je zavedal, da je kvaliteta podlage in nanosa tudi porok za obstojnost in trajnost slike.

Boštjan Mesarec (1974–1996) was fatally injured at twenty-two years of age during a game of underwater hockey. He lived his short life to the fullest, also as a passionate and extremely hardworking painter: “I am a disbeliever and my life means everything to me, it is all that I have. I wouldn’t want to sleep through a minute of it...” he writes in his essay, published in 1996 in *Art Words magazine*, entitled *My artistic credo – reflections on the origins of a solid concept*, which deals with questions of death and eternity. The writing provides an account of the artist’s thoughts about a man with no faith, who does not believe in afterlife, or, as he put it: “...what lived before, forever freezes in ‘deadness’, it stops while in motion and slowly, like a pile of decomposing ‘food’, disappears into Nothing.” In his essay, Mesarec discussed subliminal beauty and the obsession and thrill of artists when depicting death. “Life is a Moment in time. It is an Event, similar to the blink of a star... The possibilities of life are mysterious and unpredicted. Man’s existence is a way for him to be present in them. The ways are many... And life is always this ‘unknown’, perhaps much more, than we would dare hope its place of death would be.” The text also presents the artist’s dialog with Finality, in which he describes how to decrease the degradation of art works. In a way, Mesarec “invented” the embalment of paintings using a wax technique, by first impregnating the canvas, through which the surface would retain its firmness and allows for a better resistance of colors, and also imbues them with a different quality. It turns out that the presence of eternity – which a finished work of art undoubtedly is – is only momentary, and that its duration is related to the durability of the medium. He added further: “It is a materialization of some common human perpetual yearning for the Eternal.” Regarding the pictorial field, Mesarec believed it to be the space of possible realizations of an artist’s expression, visually the most intimate revelation, confrontation and translation of the real into a proper visual space, and one of the hardest tasks in an artist’s existence. A painter’s commitment to the pictorial field is, unlike the viewer’s, much more tense and fateful. The selected works in the exhibition won the Prešeren Student Award, they clearly illustrate his respect for the painting surface and show that he had a very specific attitude towards the canvas, realizing that the quality of the surface and of the layers is what guarantees the durability and lastingness of a painting.

Brigita I / *Brigita I*, 1995
(Prešernova nagrada na ALUO)
(Prešeren Award for Students, ALUO, Ljubljana)
olje na platnu / oil on canvas
160 x 200 cm

Brez naslova / *Untitled*, 1995
(Prešernova nagrada na ALUO)
(Prešeren Award for Students, ALUO, Ljubljana)
olje na platnu / oil on canvas
200 x 160 cm







Prihodnost ni več to, kar je bila / *The Future Is Not What It Used To Be*, 2017
poliptih, olje na platnu in objekt olje na lesu / *polyptych, oil on canvas
and object oil on wood*
13 x (50 x 50 cm), (50 x 50 x 50 cm)

Pobeg od veleuma - Pobeg od gospodarja uma / *Escape from the Mindmaster*, 2017
olje na platnu / *oil on canvas*

Pot do Anne A. / *Road to Anna A.*, 2015
akril na platnu / *acrylic on canvas*

Ruska dialektika / *Russian Dialectics*, 2015
olje na les in platno, mešana tehnika / *oil on wood and canvas, mixed media*
150 x 200 x 50 cm

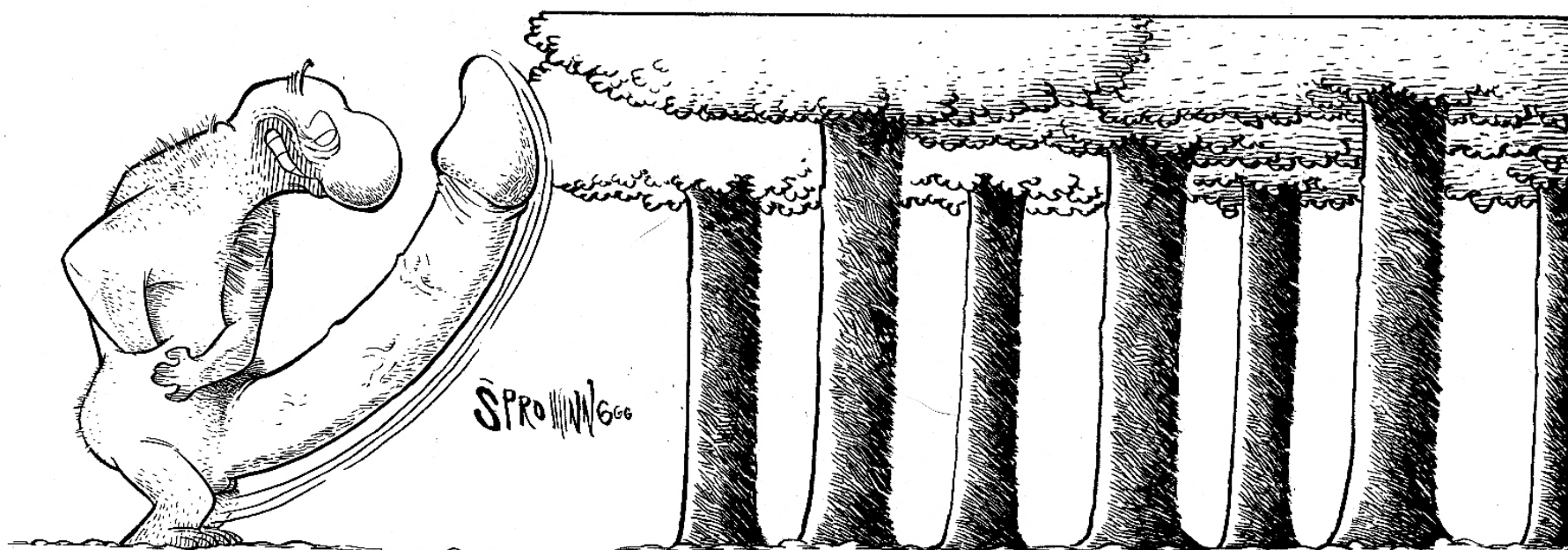
SEBASTIJAN VOJVODA

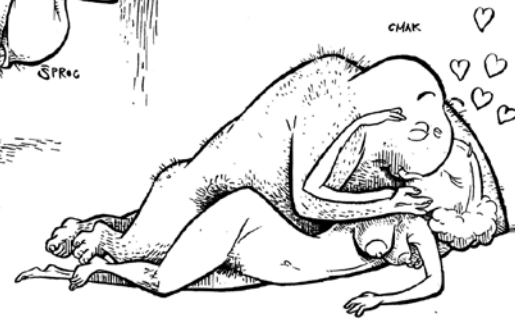
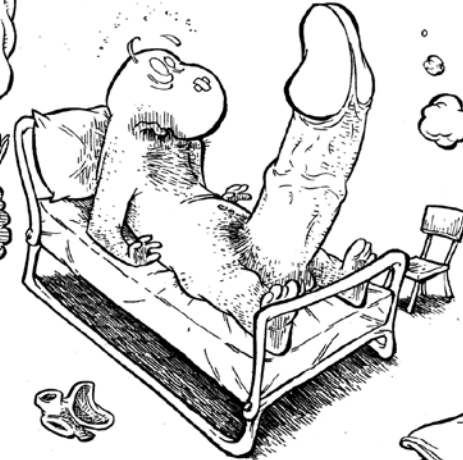
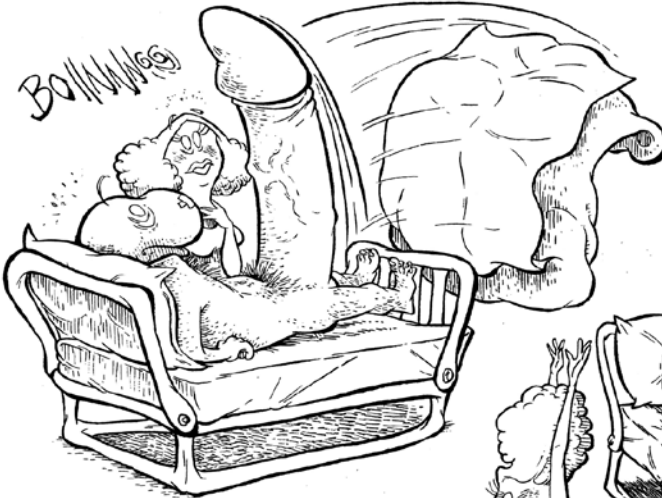
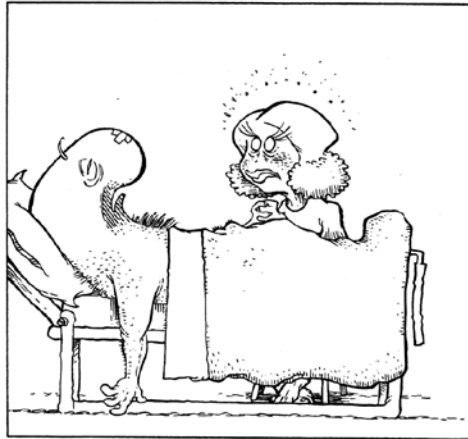
Sebastijan Vojvoda (1976) je edini hrvaški umetnik, ki je iz slikarstva diplomiral skupaj z zadnjo generacijo študentov Metke Krašovec. Deluje kot slikar in tudi kritik ter galerist v Poreču. Na razstavi predstavlja ambientalno postavitev z instalacijo v prostoru. Naslikana kvadratna platna v velikosti 50 x 50 centimetrov, poslikana v oljni in akvarelni barvi, kažejo vpliv abstraktnega geometrijskega slikarstva, najbolj se naslanja na ruski konstruktivizem in Malevicha, a vendarle gre pri Vojvodi za drugačen pristop h geometrijski umetnosti. Odreka se denimo transcendenci, ki je podlaga za konstruktiviste. Že renesančna ideologija raziskuje vzporedni razvoj in preplet geometrijskih vzorcev s figurativno risbo, pri čemer se umetnikovo navdušenje nad geometrijo kaže v vizualizacijah, ki spominjajo na arhitekturo čipov, s čimer umetnik opozarja, da prihodnost ni to, kar bi lahko bila. Vizualizira majhne, razbite ideologije vojn. Njegovi predniki namreč izhajajo tako iz nacistične kot tudi partizanske strani, pri čemer je ta narativnost nadomeščena z ideologijo barv kot konflikt ideoloških sistemov, predvsem to predstavljata rdeča in črna, barvi revolucije, fašizma, konfliktov zgodovine. Vojvoda je nosilec avtorskega izraza, ne estetike, referira tudi na Neue Slowenische Kunst. Konstruktivizem ambienta je *hommage* in hkrati satira. V prostoru so slike, postavljene *in situ*, upoštevajoč razstavní prostor. Vsaka slika lahko deluje kot celota ali pa se povezuje z ostalimi. Vojvoda simbolizira tudi kontinente: Amerika predstavlja pretok idej, a posledično tudi razvoj kapitalizma in fašizma, kar smemo mirno trditi tudi za Evropo, kontingent razvitih držav, ki tonejo proti nestrpnosti. Družina v konfliktu ideologije pomeni umetnikovo osebno mitologijo. Če gledalec pozorno opazuje sliko za sliko in jih poveže v celostno postavitev medsebojnih kompozicij, lahko opazi poenostavljene in zreducirane ideologije, ki imajo močan konotativni pomen. Umetnik posega v znakovno semantiko kot pragmatik, ki išče razmerja med znaki in njihovimi interpreti. Gre za razmerja vseh psiholoških, bioloških in socioloških fenomenov, ki so navzoči pri delovanju znakov. Sintaktična pravila določajo znakovna razmerja med nosilci znakov, semantična pravila nosilce znakov povezujejo z drugimi predmeti. Katero koli pravilo, ki je v rabi, deluje kot vrsta vedenja, in zato pragmatizem ostaja prisoten prav v vseh pravilih.

Sebastijan Vojvoda (1976) is the only Croatian artist who graduated as a member of the last generation of Metka Krašovec's students. Today, he is an active painter, art critic and gallerist in Poreč. In the exhibition, he presents an ambient spatial art installation. Rectangular-shape canvases (50 x 50 cm in size) painted in oil paints and watercolors demonstrate the influence of geometric abstraction painting, especially Russian constructivism and Malevich, however, it is clear that Vojvoda employs a different approach to geometric art. He denies, for example, the idea of transcendence, which is the basis for constructivists. The Renaissance ideology already explored the parallel development and coalescence of geometric patterns with figurative drawing. Vojvoda's enthusiasm for geometry is expressed through visualizations that are reminiscent of the architecture of circuit elements, by means of which the artist warns about the future not being what it could be. He visualizes little smashed ideologies of war. His relatives, namely, come from both the Nazi and the partisan sides, whereby in Vojvoda's art this narrative is replaced by an ideology of colors representing a conflict of ideological systems. The colors are most often red and black, colors of revolution, Fascism and historical conflicts. Vojvoda's work is about authorial expression, not esthetics, and he often also refers to Neue Slowenische Kunst. The already mentioned ambient constructivism is an *hommage* and satire at the same time. The *in situ* paintings in the exhibition space show respect to the nature of the venue. Each of them can either work as a whole, or it can be related to the others. Vojvoda also symbolizes continents: America stands for the flow of ideas, and also for the emergence of capitalism and Fascism, which can also be said about Europe, the contingent of developed countries, which is sinking towards intolerance. In a conflict of ideologies, family stands for the artist's personal mythology. If the viewer carefully observes painting after painting, and connects them into a comprehensive installation of mutual compositions, he may notice the simplified and reduced ideologies, which have a powerful connotative meaning. The artist enters semiotics as a pragmatist in search of the relations of signs to interpreters. The idea refers to the relations between all psychological, biological and sociological phenomena which occur in the functioning of signs. Syntactic rules define relations between signs in formal structures, semantic rules define relations between signs and the things to which they refer, and pragmatic rules define the relation of signs to interpreters.

IZAR LUNAČEK

Izar Lunaček (1979) je doktor filozofije in primerjalne književnosti, ki je na ljubljanski Akademiji diplomiral še iz slikarstva in je tudi prejemnik številnih nagrad za ilustracijo. Umetnik je znan kot avtor prvega slovenskega spletnega stripa *Paradise Misplaced* (2009–2011) ter prvega slovenskega avtorskega stripa, objavljenega pri veliki ameriški založbi, *Animal noir* (v prevodu *Kosmati krimič*), ki ga je ustvaril skupaj z Nejcem Jurnom in je leta 2017 izšel pri ameriški založbi IDW, v slovenščini pa pri Cankarjevi založbi. Deluje na področju ilustracije in stripa, kjer se v likovno pripovedni zgodbi ponavadi zrcali človeška družba in vse njene hibe. Kot filozof se dotika predvsem življenjskih resnic, ki jih tudi satirično naslika. V stripu si lahko privoščiš povedati bolj drzne reči; tudi zaradi smešnih risbic, ki vse skupaj spremljajo, stvar ne bo tako ogrožajoča, kot če bi bil to del filma ali knjige ali stand-upa, kjer besede govori človek iz mesa in krvi, nekje pove Lunaček. Pomembnost striparja je tudi v prepoznavni slikarski potezi, v in s katero se stripar udomači, njegova slikarska poteza je utečena in je ne popravlja, je pravzaprav rutinska. Strip navadno najprej nariše s svinčnikom, nato ga obriše še z nalivnim peresom in po potrebi dodela še digitalno, kjer ga obarva, v kolikor se odloči, da ne bo črno-bel. Strip *The Dick* je metaforična zgodba moškega s prevelikim ego-tripom, saj meni, da bo le z ogromnim penisom zadovoljno živel, a ugotovi, da je tako življenje (pre)naporno. Strip ni opremljen s tekstom, kakor je sicer v navadi, a je vizualna zgodba narativna sama po sebi. Na *Prisotnostih* se predstavi še z malim vrtnim palčkom Poldetom, perverzno vseh vrtnim palčkom, izdelanim iz gipsa, ki ima rdečo kapo, oblečen je v rumeno majico in ima spuščene modre hlače, da ponosno razkazuje svoj penis. Sveto in smešno, meni Lunaček, sta si precej bližje, kot si to predstavljamo danes, ko ju dojemamo kot diametralno nasprotna pojma in kjer naj bi smešno vladalo domeni, v kateri ni nič svetega, sveto pa področju, kjer se smejati zares ni primerno.





The Dick, 2003
strip / comic book





Izar Lunaček (1979) has a PhD in philosophy and comparative literature, a degree in painting from the Academy of Fine Arts and Design in Ljubljana, and has won numerous awards for his illustrations. He is known as the author of the first Slovene internet comic, *Paradise Misplaced* (2009–2011), as well as the author of the first Slovene comic to be published by a major American publishing house, *Animal Noir*, which he created together with Nejc Jurn, and which was released in 2017 by IDW Publishing, and in Slovenia by *Cankarjeva založba*. He has been publishing comics and doing illustration work with visual narratives through which the human society and all its faults are reflected. As a philosopher he meditates on life truths, and is able to transform them into satirical visuals. Lunaček says somewhere that comics today allow you to say much more daring things; the funny drawings that accompany the text will make it all seem less threatening than if it was a part of a movie or book or even a stand-up show, where a man of flesh and blood speaks the words in front of an audience. The quality of a comic book author lies in his painting stroke, which becomes familiar and natural to him, it does not require corrections, and is basically a routine move. Lunaček usually first draws his comics with a pencil, then contours them with a fountain pen and, if necessary, manipulates them digitally, and finally adds color – unless they are in black-and-white. *The Dick* is a metaphorical story of a man with an oversized ego-trip, which he himself has instilled believing that he can only be happy with a huge penis, although he soon realizes that kind of life can be (too) tiring. The comic has no text, as is usually the case, but the visual story is narrative enough in itself. In *Presences*, he also presents his garden gnome, a perversely likeable garden gnome made in plaster, with a yellow shirt and his blue pants dropped to the floor, so that he can proudly show off his penis. The sacred and the comical, in Lunaček's eyes, are much closer than we believe today, perceiving them as polar opposites, where the comical is supposedly restricted to a domain where nothing is sacred, and the sacred to a sphere where laughing is really inappropriate.

Izar Lunaček
Polde, 2003
pobarvan kipec iz gipsa / colored plaster statuette
42 x 27 x 30 cm

(desno / right: Maja Kastelic)

ROK PREDIN

Tudi slikar Rok Predin (1980) se je našel v narativnem svetu ilustracij, pri čemer velja poudariti, da so njegove ilustracije digitalne in s tem povsem drugačne od klasičnih. Predin namreč združi razmerje med videom in animacijo v nek nov digitalni medij, ki dandanes še išče svoje pravo mesto v vizualni umetnosti. Digitalna animacija hoče izgledati tako, kakor da je v celoti narejena s človeško roko, podobno kakor je videti lutka, a s to razliko, da medij ni papir, platno ali kakršnakoli fizična podlaga, temveč je rezultat viden na ekranu. Animacija ima, podobno kakor nekoč fotografija, enak problem, saj skozi slikarski medij v bistvu deluje kot digitalna produkcija. Proces razvoja je tako tehnološki, iz česar lahko izpeljemo tudi očitek, da je bila fotografija vse preveč primerjana s slikarstvom, medtem ko gre preprosto za docela drugačen pristop, tehniko in medij. Dandanes, po več kakor sto letih od nastanka fotografije, to ne velja več. Digitalna vizualna 3D produkcija pomeni digitalni jezik, ki je breztelesen, nima lastnega vizualnega telesa, v katerem bi fluidno počival, zato je ne biva v nosilcu, temveč je predvajan na ekranu, s čimer se digitalna podoba tudi zares dogodi. Kot pravi Predin, je to digitalno podobo potrebno še ustaviti, jo ujeti v trenutku prístnosti, da deluje tudi kot analogna. Razstavljeni digitalni natisi so odtisnjeni na fotografski papir, a ne gre za hiperrealizem, čeprav deluje tako. Predinov digitalni print zaustavlja – izolira podobo nekega filma; gre za realni prostor, v tem primeru za delavsko naselje, kjer je umetnik odraščal, kar zlahka prepoznamo

v podobi avtomobila Yugo. Gre za utelešenje podob, brez nostalgije: so le forme, nastale zaradi dovolj velike časovne distance, ki je zelo pomembna za dojetje in sprejemanje umetniškega dela. Iskrenost je tudi ena veličin in odličnosti umetnine. Umetnik je prepričan, da so za umetniško delo ključne podobe današnjega sveta, seveda pa sta dovoljeni tudi sanjavnost in fantazija. Predin meni, da je pomemben predvsem način, kako spraviti običajne, vsakodnevne, celo grde podobe v sliko, da bo ta spregovorila v svojem brezčasju. Zanimiva je tudi umetnikova predstavitev digitalnega printa, ki je ubežal fotografski podobi. Dela je predstavil v obliki tondov, ki so uokvirjeni v črne kvadrate. Vizualno tako delujejo kot pogled snajperista ali pogled z daljnogledom ali mikroskopom. Vizualni pogled je sploščen, predstavlja past za oko in senzacijo majhnosti, z namenom, da se gledalec umetnini čimbolj približa.



Kiosk / *Kiosk*, 2018
digitalni natis / *digital print*
25 cm x 25 cm (okvir / *frame* 50 x 50 cm)



Smetišče / *Dump Site*, 2018
digitalni natis / *digital print*
25 cm x 25 cm (okvir / *frame* 50 x 50 cm)

Rok Predin (1980), formally a painter, has also found his true vocation in the narrative world of illustrations, this time digital, which makes them radically different, naturally, from the classic, traditional, hand-drawn illustrations. Predin is able to balance the proportion between video and animation into a kind of new digital medium, which is still looking for its rightful place in visual arts today. Digital animation has to appear like it has been hand-made entirely, almost as handcrafted puppets coming to life – except that the medium here is not paper, canvas or any kind of physical surface, but rather, the result is visible on-screen. Animation as an art form is facing, just like once photography, the issue of basically appearing as a form of digital production rather than a proper art form (through the eyes of the painting medium). The process of its evolution is thus a technological one. This kind of logic could be the basis of a “reproach” to the historical comparison of photography to painting, when it is really a matter of two completely different approaches, techniques, media. Today, well over a hundred years after the invention of photography, this kind of misconception is gone. Visual 3D digital production of the modern age refers to a digital language, which is disembodied, it has no proper visual body, in which it would rest fluidly, hence it does not reside in the physical carrier, but is displayed on a screen, and it is there where the digital image really becomes manifest. According to the artist, however, this digital image still needs to be “stopped”, captured in that

genuine moment, in that moment of authenticity, so that it can also act as “analog”. The exhibited digital prints are printed on photographic paper, yet this is not about hyperrealism, although it may appear so. Predin’s digital prints suspend – they isolate a still image from a realistic space, in this case a scene from a housing development where the artist grew up, a vivid reminder of that period is the emblematic car known as the “Yugo”. It is about the embodiment of images, any kind of nostalgia is non-existent here: the images are simply forms created because of a big enough time distance, which is crucial in perceiving and understanding a work of art. Sincerity is also what makes an art work truly great. Predin believes that art works must draw upon images from the world of today, but of course, dreaminess and fantasy are also allowed. In his view, it is about a way of getting ordinary, everyday, even ugly images turned into a picture, which will be able to speak in its timelessness. The presentation of Predin’s digital prints is another interesting aspect: they are black square framed tondi, visually appearing almost as a sniper’s view or a look through the binoculars or a microscope. The visual perspective is flattened, a trap for the eyes, a sensation of miniature, aimed at making the viewer come as close as possible to the art work.



Babica / *Grandmother*, 2018
digitalni natis / *digital print*
25 cm x 25 cm (okvir / *frame* 50 x 50 cm)



Nova vas 2, 2018
digitalni natis / *digital print*
25 cm x 25 cm (okvir / *frame* 50 x 50 cm)





Rok Predin
video animacije / *video animations*
Znotraj / *Inside*, 1.30 min
Enominutne sanje / *One-Minute Dream*, 1.15 min
Edinstven(a) / *One of a kind*, 3.40 min
POK, 3.40 min
Umetnik / *The Arist*, 0.59 min
Primer / *The Case*, 2.55 min

MAJA KASTELIC

Maja Kastelic (1981) spada v zadnjo generacijo diplomantov Metke Krašovec. Risba Maje Kastelic je natančna in zelo osebna, njen umetniški razvoj pa seže od figuracije do abstrakcije in teorije. „Pri risbi je pomembna konstantna vaja“, pravi umetnica, ki se je našla prav v ilustraciji. „Ko odkriješ nekaj, kar zares ljubiš, je to nekaj najlepšega in se je tega treba držati.“ Ilustracija ji pomeni vrnitev k bistvu, k sebi, in čeprav gre pri ilustraciji za različne forme, sama ne ločuje med njimi, saj meni, da gre za osebno izpovedne zgodbe, ki se na tak ali drugačen način transformirajo v risane podobe. Na ljubljanski likovni Akademiji sta bila slikarstvo in ilustracija nekoč ločena predmeta, kar je verjetno tudi razlog, da imamo v slovenski umetnostni zgodovini izredno močno tradicijo ilustratorjev, ki cveti že od Hinka Smrekarja (1883–1942). Maja Kastelic se ukvarja z likovno ilustracijo, ki je za razliko od klasične nekoliko drugačna: gre namreč za drugačno tehniko slikanja, saj je slikar navadno bolj likovno občutljiv, medtem ko je ilustrator bolj podrejen narativnosti, čeprav lahko ilustracija spregovori tudi sama zase. Ilustrirana knjiga se prav s pomočjo slike, pripete k besedilu, spreminja v docela drugačno doživetje, in ki lahko pogosto celo prevladuje. Likovna ilustracija prevaja besedilo v likovni jezik, istočasno pa se mora kvalitetna ilustracija predstavljati tudi kot vrhunska umetnina sama zase. V sodobni književnosti in od pojava svetovnega spleta naprej postaja ilustracija kot umetniška forma še bolj praktična in uporabna, saj ne le da opremlja besedilo z umetniško dekoracijo, temveč tekst tudi dodatno razširja in osvetljuje, kar je v modernem svetu, ki postaja vse bolj kompleksen in temelji prav na vizualni podobi, tako rekoč nuja. Na *Prisotnostih* so razstavljena dela iz avtorske otroške slikanice za lutkovno gledališče *Deček in hiša*, ki je brez besedila. Po ilustracijah Maje Kastelic so v Lutkovnem gledališču Maribor izdelali tudi lutke ter na oder postavili predstavo, katere zgodba gre nekako takole: zjutraj jo v šolo po zelo temni ulici mahne mali svetlolasi deček. Na vratih ene od hiš opazi črnega muca, ki se hitro izmuzne v notranjost. A deček mu sledi najprej po hodniku, potem po stopnišču, skozi sobane, polne baročnih lestencev, slik in knjig, nato se vzpne še po enem stopnišču in še višje in višje, dokler povsem na vrhu ne zagleda deklice, ki prepogiba risbice v papirnata letala. Skupaj jih spustita z balkona, da poletijo visoko nad mestom, nad katerim se takrat že dani. To je okvir zgodbe, za katero je očitno, da ni linearno, ampak sporadično narativna, ker ne vsebuje sugestivnega teksta, ki bi omejeval dožemanje. Prav to je zanimivost slikanic: ker so sestavljene le iz ilustracij, dovoljujejo tudi različne razlage oziroma videnja. Vsak bralec si jih lahko razlaga drugače, saj lahko zaradi številnih naslikanih detajlov zgodba vedno zavije v neko novo smer. Ilustracije so naslikane ročno v tehniki akvarela, pripovedno in vizualno so zelo bogate, Maja Kastelic pa z izjemnim občutkom za prostor, ki nas popelje v iluzijo realnega, izstopa iz okvirov konformistične narativnosti, kar dokazuje tudi priznanje Hinka Smrekarja, ki ga je na bienalu ilustracije prejela leta 2017.

Maja Kastelic (1981) belongs to the last generation of Metka Krašovec's students. Her drawing art is accurate and highly personal, her artistic scope ranging between figurative art, abstraction, and theory. "With drawing it is really important to practice constantly," says the artist, who found herself in the medium of illustration. "When you discover something you truly love, it is the greatest feeling, and you need to stick to it." Illustration to her is a means of returning to the essence, to herself, and although illustration implies many forms, she does not distinctly perceive the differences between them, but believes that they are always personal, lyrical stories that become transformed in one way or another into drawn images. At the Academy, painting and illustration used to be separate subjects, which is probably part of the reason why Slovene art history has a very strong tradition of illustrators that has been blooming since the time of Hinko Smrekar (1883–1942). Maja Kastelic deals with fine art illustration, which is slightly different from the classic type: they employ different techniques, painters are usually more visually sensitive, while illustrators rely on the narrative, enabling illustration to speak for itself. Illustrated books come alive precisely because there is an image accompanying the text, and often dominating over what is written. Fine art illustration translates the written text into a painterly language, which also has to function on its own, as an independent work of art. In contemporary literature, especially with the emergence of the internet, the use of illustration as an art form is also on the increase; not only does illustration adorn a text with an artistic decoration, but sheds additional light on the text and extends it, which in today's complex world so dependent on visual images, is a necessity. *Presences* showcases Kastelic's illustrations from the original children's picture book *Deček in hiša (A Boy and a House)*, a wordless book designed for the puppet theater. Based on the illustrations, the Maribor Puppet Theater designed puppets for a show about a little fair-haired boy. On his way to school one morning he sees a black cat, which he follows down a hallway, up a staircase, through a couple of rooms with Baroque chandeliers, paintings, books, all the way to the top of the building. There, he finds a little girl folding paper airplanes and together, they fly them from the rooftop and watch them soar high above the city. The non-linear narrative of the story benefits from the lack of text, which would restrict the interpretation. This is an important advantage of wordless picture books: because they contain only illustrations, they allow for different interpretations of the story. Each "reader" can make sense of them in their own way, the rich details offer many possible visions of the story behind the pictures. The illustrations are painted exclusively in watercolors. Maja Kastelic's exceptional sense of space in her works creates an illusion of reality for us, as her illustrations exit the frame of conventional narrative. The outstanding quality of her work was confirmed by the Hinko Smrekar Award, which she received at the Slovene Biennial of Illustration in 2017.

Deček in Hiša (brezbesedna slikanica)
A Boy and a House (silent book), 2014
Lutka iz predstave Deček in Hiša:
deček, deklica in muca
last: Lutkovno gledališče Maribor
35 x 14 x 18 cm



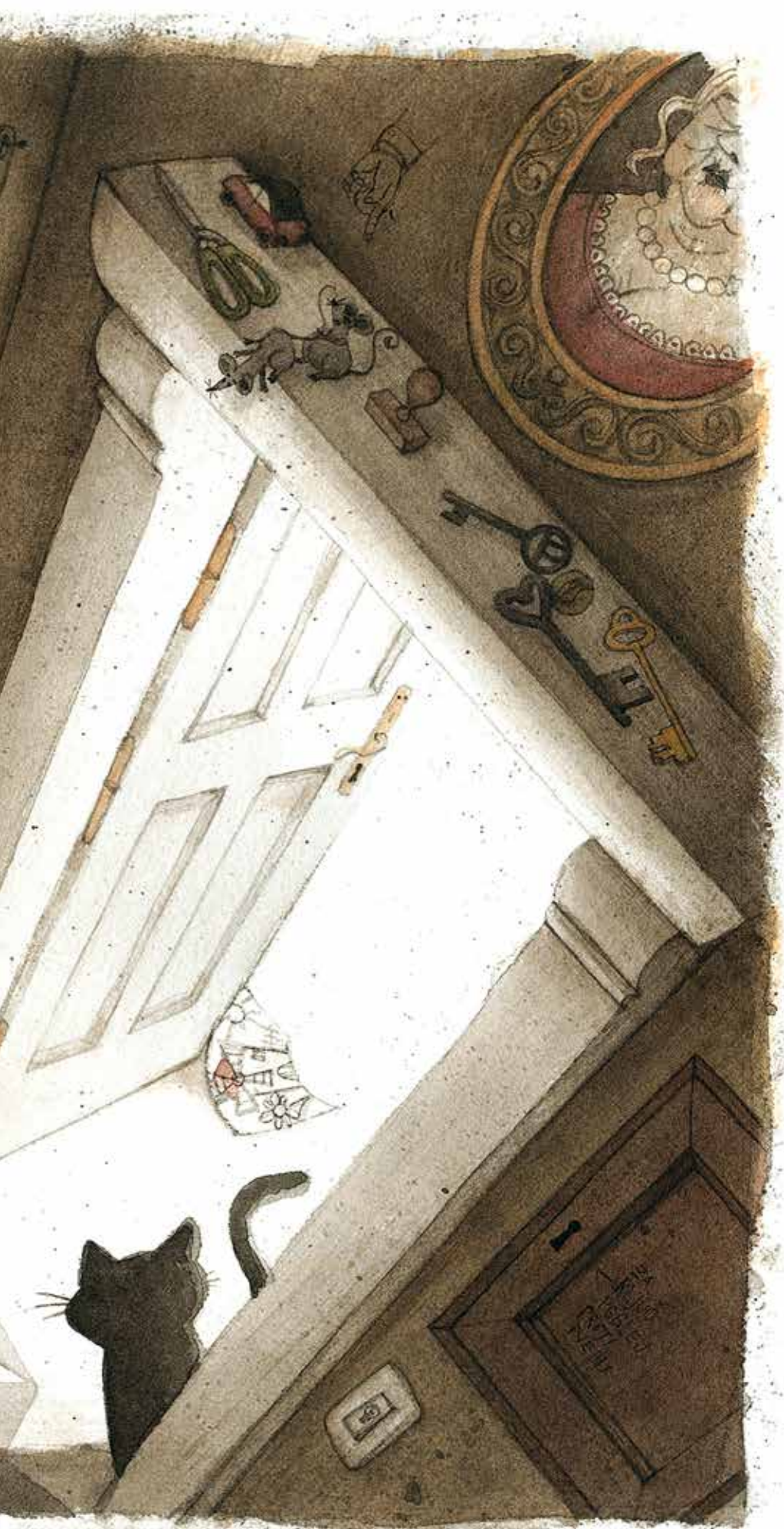


U NIVELU
U NIVELU

Hloje
2 4 29 30 1 2 3 4
5 6 7 8 9 10 11
12 13 14 15 16 17 18
19 20 21 22 23 24
25 26 27 28 29 30 31
32 33 34 35 36 37
38 39 40 41 42 43
44 45 46 47 48 49 50
51 52 53 54 55 56
57 58 59 60 61 62
63 64 65 66 67 68
69 70 71 72 73 74
75 76 77 78 79 80
81 82 83 84 85 86
87 88 89 90 91 92
93 94 95 96 97 98
99 100

Yumije
16 17 18 19 20 21
22 23 24 25 26 27
28 29 30 31 32 33
34 35 36 37 38 39
40 41 42 43 44 45
46 47 48 49 50 51
52 53 54 55 56 57
58 59 60 61 62 63
64 65 66 67 68 69
70 71 72 73 74 75
76 77 78 79 80 81
82 83 84 85 86 87
88 89 90 91 92 93
94 95 96 97 98 99
100





Maja Kastelic
Deček in Hiša (brezbesedna slikanica) / *A Boy and a House (silent book)*, 2014
akvarel na papirju / *acrylic on canvas*
24,5 x 38 cm



BARBARA JURKOVŠEK

V zadnjo generacijo študentov Metke Krašovec sodi tudi ilustratorka Barbara Jurkovšek (1981), ki raziskuje področje znanstvene ilustracije. Njene umetnine so dozorevale ob soočanju kiča, znanosti in umetnosti s sociološko, psihološko in širšo družbeno problematiko. So neke vrste dnevniški zapisi in refleksije na aktualno dogajanje v svetu, ki jih sproti zapisuje včasih tudi na cenene, že uporabljene vreče iz jute. Formalno in vsebinsko se slike navezujejo na tradicijo pop arta, vendar na način, ki pogosto spominja na znanstveno ilustracijo, s katero se umetnica ukvarja že od začetka profesionalne slikarske poti. Ilustracija leposlovnih tekstov namreč prevaja zgodbo in emocionalni naboj te zgodbe v sliko, pri čemer gre zmeraj za osebno interpretacijo ilustratorja. Kakovost ilustracije je nemara prav v subjektivni interpretaciji, ki je vidna skozi razpon kreativnosti in domišljije avtorja in njegovim načinom upodabljanja. Znanstvena ali poljudnoznanstvena ilustracija pa lahko dosledno odslika in selekcionirano predstavi podobe, razgradi ali sestavi objekte in organizme, lahko prikaže pogled, ki fotografiji in očesu ni dosegljiv, ali pa podobam dodaja podatke, ki jih obravnava besedilo. Barbara Jurkovšek se s svojimi ilustracijami dotika razmerij med ljubeznijo in smrtjo, med smrtjo in življenjem ter med začetkom in koncem, kar pove direktno z naslovi, kot sta na *Prisotnostih* razstavljena *Loved to death* (Ljubljen/a do smrti) in *Immortal* (Nesmrtno). Jurkovškova je zavezana figuralni podobi: poudarjena osrednja figura je groteskna, naslikana z živimi in kontrastnimi barvnimi kombinacijami, ki naredi na gledalca še močnejši, celo srhljiv, vtis. Jurkovškova s svojimi deli poseže v jedro sodobne družbe, ki že dolgo presega etične meje dostojnega in dovoljenega. Človek si je v imenu znanosti prilastil pravico do transformacije in podreditve živih bitij na planetu, hkrati pa je prav s tem postal žrtev. Čeprav so med razstavljenimi deli živalski liki, so protagonisti celotnega dogajanja vendarle ljudje, ki so se samooklicali za superiorno biološko vrsto. Identična vez, torej povezava umetnosti in znanosti, ki zaznamuje ustvarjanje Barbare Jurkovšek, se je spletla že v renesansi, in dokazuje močno tradicijo tovrstnega načina likovnega izražanja. Avtorica v novejši seriji vključuje vse več elementov iz naravoslovja: biologije, zoologije, patologije, paleontologije in evolucije. Protagonisti evolucije so v njenih delih ljudje, živali in plastične figurice, pri čemer je izrazita ironija vedno usmerjena predvsem na človekovo željo po nesmrtnosti.

Another artist who studied in the last generation of Metka Krašovec's students is Barbara Jurkovšek (1981). With a focus on scientific illustration, her art works have matured at the intersection of kitsch, science and art with sociological, psychological and broader social issues of our time. Her works are a kind of journal entries, reflections on current events and situations, written down on inexpensive, often used bags made from jute. In terms of form and content, the paintings refer to the tradition of pop art, but in a way that is often reminiscent of scientific illustration, which has been the focus of Jurkovšek's professional career since the beginning. Book illustrations translate a story, and that story's emotional charge, into a picture. The result is always the illustrator's personal interpretation, a subjective vision, which testifies to the quality of the work through the scope of the author's creativity and imagination. Scientific illustration, on the other hand, is able to depict images with consistency, to visually assemble or disassemble objects and organisms, to display a view that cannot be captured by photography or the naked eye, and to provide additional information to the text. Barbara Jurkovšek's illustrations touch upon relations between love and death, between death and life, and between beginning and end, and this is reflected directly in the titles: *Loved to Death* and *Immortal*. She is committed to the figure, with the emphasized central figure in her works appearing as grotesque, painted in full-bodied contrasting color combinations that leave an even stronger, eerie impression on the viewer. Her works are a commentary on the modern society at its core, which has long been overstepping the boundaries of what is decent and allowed. In the name of science, man has assumed the right to manipulate and subordinate other living creatures on the planet, yet has fallen victim to his own doing at the same time. Although there are animal characters in Jurkovšek's works, the protagonists are people, the self-proclaimed superior biological species. That same kind of link between art and science, which is exhibited in the works of Barbara Jurkovšek, was typical already in the Renaissance period, and testifies to the powerful and long-standing tradition of this kind of visual expression. In her more recent series, Jurkovšek includes even more elements from the domain of natural sciences, biology, zoology, pathology, paleontology, etc. Protagonists in her works appear as people, animals or plastic figurines, depicting especially the irony of man's desire for immortality.

Nesmrtno 1 / *Immortal 1*, 2013
akril na juti / *acrylic on jute*
110 x 55 cm

Ljubljen(a) do smrti št. 1-3 / *Loved to death No. 1-3*, 2013
akril na juti / *acrylic on jute*
110 x 55 cm

Nesmrtno 2 / *Immortal 2*, 2013
akril na juti / *acrylic on jute*
110 x 55 cm



KARMEN BAJEC

Tudi Karmen Bajec (1981) je slikarka iz zadnje generacije študentov Metke Krašovec, ki prav tako zatrjuje, da pristnost slikarstva izhaja iz risbe. Rdeča nit njenega slikarstva je najprej realizem, ki ga nadgrajujejo abstraktne podobe. Gre za naslikane vertikalne barvne pasove, ki so še bolj izrazito poudarjeni, saj so upodobljeni na vertikalnem formatu različnih dimenzij. Umetnica izhaja iz pogleda ptičje oziroma letalske perspektive, ki povzroči, da se pokrajina pod nami spremeni v barvne črte, ki so tako oddaljene od našega vidnega polja, da zaznamo naravo le še kot barvno geometrijsko abstrakcijo, ki se razlikuje glede na geografsko površino, letni čas in tudi del dneva. Vidna je skozi svetlobne nianse optike pogleda: glede na to, ali letimo nad gozdno, zemeljsko ali morsko pokrajino, se spreminja tudi barvna paleta in postaja vse bolj raznolika. Umetnica pravi, da njena zasnova slik izhaja iz arhetipskih simbolov človeškega in živalskega življenja, ki jih dopolnjujejo abstraktni utrinki iz narave, s čimer raziskuje njeno geometrijsko zasnovo. Simboli, ki se pojavljajo zaradi iluzije barvnih pasov, se prelevijo v nove oblike in se tako preobraženi dotikajo nezavednega dela uma. Sprašuje se, kako sprejemamo sliko skozi fiziologijo čutil: ali obstaja za videnim tudi kaj, kar je nevidno in kako deluje to na naše občutke med ogledovanjem umetniškega dela. Izhodiščno vprašanje Karmen Bajec je, ali zmoremo z zavestnim umom prodreti v popolno uganko slike ali je potrebno na neki točki zavestni um ukiniti, da lahko umetniško delo izkusimo v celoti. Prenos vsebine v likovno področje ji narekuje, da obstoj, razumevanje in percepcijo človeških zaznav izrazi z izbranimi elementi, kot so lik, figura, geometrija in svetlobno valovanje v izbrani tonski lestvici. Gledalcu se ob ogledovanju slik razkrivajo preobražene podobe iz narave, ki kljub abstraktni izvedbi ozavestijo njihov obstoj. To ponazarjajo tudi naslovi razstavljenih del, kot so *Krave na paši*, *Ptice v letu* in *Črički, kobilice in skakači*.

Karmen Bajec (1981) believes that the authenticity of painting relies on drawing. The common thread in her works is realism, which is elaborated by abstract images. The painted vertical color stripes are additionally accentuated by the vertically oriented formats of various dimensions. The artist's starting point is the bird's-eye view, a perspective that causes the natural landscape seen from above to appear as a mere colorful geometric abstraction, its shapes and colors eventually depending on the geographical position, season of the year, part of the day, etc. According to Karmen Bajec, the concept for her work derives from archetypal, human and animal symbols, elaborated through abstract moments from the natural world, which she employs to explore nature's geometrical character. Symbols created through the illusion of color stripes mould into new shapes, their transformations appealing to our subconscious. The artist wonders how we perceive a painting in terms of the physiology of our senses: is there anything beyond the seen, something, which is invisible, and, how does affect our emotions and our perception, as we observe the art work? Karmen Bajec essentially addresses the question of whether it is possible to resolve the enigma of a painting using only the conscious mind, or does it have to be "shut down" at a certain point, in order to truly and fully experience the art work? When transferring her ideas into the visual domain, Karmen Bajec wishes to express her own understanding and interpretation of human perception through the use of geometric shapes, figures and light undulations on selected color scales. The viewer's personal experience becomes enhanced through the observation of these transformed, now abstract images of nature, entitled *Cows on Pasture*, *Birds in Flight*, and *Crickets, Grasshoppers and Springtails*.

Ptice v letu / Birds in Flight, 2015
olje na platnu / oil on canvas
79 x 94 cm

Krave na paši, 2015
olje na platnu / oil on canvas
73 x 92 cm

Črički, skakači in kobilice, 2015
olje na platnu / oil on canvas
56 x 71 cm

(desno / right: Marija Flegar)





MATIC SONNENWALD

Matic Sonnenwald (1981) se ukvarja s slikarstvom, oblikovanjem, fotografijo in deluje tudi na področju instalacije in sodobnih materialov: njegova slika je objekt. Bil je prejemnik študentske Prešernove nagrade, na razstavi pa se predstavi s svetlobno instalacijo *Blue death* (Modra smrt), objektom v obliki romba, sestavljenim iz različnih materialov, ki imajo svetlobno konotacijo v aluminijasti podlagi, ločeni z mavričnim trakom in z neonskimi lučmi, ki odbijajo hladno svetlobo kovine. Razstavljeno umetniško delo, naslovljeno *Linč*, postane objekt, sestavljen iz različnih materialov: epoksi, krzno, les, filc in teniška žogica. Zmešnjava materialov kot asociacija na linč, simbolizira krvav boj in brutalnost. Še v devetnajstem stoletju so javno obesili temnopolttega „obsojenca“, ki je obdeloval zemljišče belopoltega gospodarja, če ni pokrtil najema z deležem žetve. Sonnenwald deluje na meji med pop, trash in street artom, v njegovih delih je čutiti izražanje individualnih intenc znotraj vrtinca sodobnega časa, kar dokazuje tudi z digitalnim printom, ki ga je naslovil *Pimpledon*. Vsi trije objekti so nenavadno izrezanih oblik, mešanica materialov in motivov, ki so medsebojno povezani v likovno sporočilo, to pa je zaradi velikosti samih del še bolj poudarjeno. Dojemanje sporočilnosti je prepleteno in prikrito, izraža pa se v nenavadni, samosvoji sodobni likovnosti, ki po izrazu skrajno individualizirane izpovedi tudi s pomočjo sodobne tehnologije dosega fascinantne vizualne forme.

Matic Sonnenwald (1981) is a painter, designer and photographer, and receiver of the Prešeren Student Award. He works in the field of installation art; his works are objects, marked by the use of contemporary materials. The light installation *Blue Death* is a rhombus-shaped object made from various materials, with neon lights reflecting from the aluminum surface, divided by an iridescent band. The second work in the exhibition, *Lynch*, is also an object consisting of several different materials including epoxy, fur, wood, felt, and a tennis ball. This mishmash of materials signifies brutality, a bloody struggle; even in the nineteenth century, people of color were publically hanged if they did not cover their rent with a portion of the crop. Sonnenwald acts on the border between pop art, trash art and street art, his works expressing individualistic intentions from within the whirlwind of modern times, as demonstrated in his work *Pimpledon*. All three objects shown in the exhibition are cut out into unusual forms, a mélange of materials and motifs combined into a visual message, which is further emphasized by their size. The ideas in Sonnenwald's works are expressed covertly, through an unusual, highly individualistic contemporary visual language. Distinctly lyrical, and based in part on contemporary technology, the works appear as truly fascinating visual forms.

Pimpledon, 2013
digitalni natis na forex / digital print on forex
250 x 150 cm

Modra smrt / Blue death, 2013
svetlobna instalacija / light installation
140 x 160 cm

Linč / Lynching, 2018
epoksi, krzno, les, filc / epoxy, fur, wood, felt
100 x 170 cm



ŽIVA ŽITNIK

Živa Žitnik (1981) se predstavlja s prepoznavnimi portreti prijateljev in znancev. Na razstavi so recimo upodobljeni Matic Sonnenwald, Rok Predin, vključen je tudi umetničin avtoportret. Portreti nastajajo po predlogi fotografskih podob in predstavljajo avtoričino kontinuirano raziskovanje človeškega obraza, ki je prisoten v njenih slikah že od vsega začetka. Njene slikarske poteze sledijo anatomskim značilnostim posameznikov: gre za trenutne izraze trpkosti z zazrtimi očmi v pogled opazovalca. Pogled je ogledalo duše, ki opazuje. Portretiranci so poimenovani le z imeni: Rok, Matic, Živa in tako naprej. Za izražanje svojega občutenja likovnega sveta si Žitnikova podobe obrazov izposoja iz vsakdanjega življenja, tiste, ki jih dobro pozna in jih nato obravnava na način, ki omogoča večplastno opazovanje (tudi branje) slike. Gledalec se sicer lahko zadovolji le z obrazno podobo, a če hoče, ga slika lahko pelje tudi precej dlje. Ozadja slik so skorajda nepomembna, enobarvna in ne določajo prostora, v katerega je vkomponiran portret, saj so slikani v zadosti velikem formatu, ki umetnici omogoča praktično izginotje

prostora. Obrazne karakteristike so naslikane v ekspresionistični maniri z močnimi barvami v modrih, vijoličnih in tudi rdečih odtenkih. Če izpeljemo primerjavo med portreti njene mentorice Metke Krašovec in njenimi portreti, bi rekli, da gre za povsem drugačen stil uporabe slikarske tehnike in tudi načina izvedbe. Ni toliko pomembna vsebinskost portreta: skupna obema je mističnost obrazov, ki direktno zrejo v gledalca, in če je le-ta dovolj dojemljiv, se zave, da pravzaprav podobe sploh ne gledajo njega, temveč pogledujejo onkraj opazovalca, v neznano. Ta zamišljeni pogled je vabljivo skrivnosten, celo nekoliko subtilno zastrašujoč, saj omogoča zanimivo komunikacijo med umetnikom, portretirancem in gledalcem, in zdi se, kakor da bi umetnica želela opozoriti na določeno osebno karakteristiko posameznika ali pa jih zaznamovati s svojimi čutnimi potezami, ki jih je doživela ob ogledovanju njihovih obrazov in ji predstavljajo njihovo ponotranjenost.



Živa Žitnik (1981) is presented with portraits of her friends and acquaintances; Presences showcase Matic Sonnenwald and Rok Predin's portraits, as well as Žitnik's self-portrait. Made after photographic images, the works are an expression of the artist's continuous exploration of the human face, which has been present in her paintings since the beginning of her career. Her brush stroke follows the anatomical characteristics of each portrayed individual. The look in their eyes mirrors their souls. All the portraits are titled after the first name of the person depicted in them: Rok, Matic, Živa, etc. In order to express her own artistic experience of the world around her, Žitnik borrows the faces of people she knows well, and depicts them in a way that allows for a multifaceted observation and interpretation of the works. The viewer can settle for "just" looking at the skillfully portrayed faces, or let themselves be taken much further by the paintings. The monochrome backgrounds in the works are not that important; they do not define the space into which the portraits are incorporated, since they are painted in large

enough formats, which allow for the space around them to virtually disappear. The facial characteristics are painted in an expressionist manner using full-toned hues of blue, purple and red. In comparing Žitnik's portraits to those of her mentor Metka Krašovec, we see that they employ entirely different styles, painting techniques, and *modi operandi*. What they do have in common is a mysticism pervading the faces that gaze directly at the viewer, however, a susceptible observer will soon find that the looks are not directed at them, but beyond them, into the unknown. The contemplative gazes are invitingly secretive, even subtly disturbing. They enable an interesting communication between the artist, the portrayed person and the viewer, as Žitnik portrays their facial features, representing their character traits as a whole, in a unique, distinctly individual manner.

Peter, 2010
Živa (Avtoportret / Self-portrait), 2009
Nataša, 2010
Matic, 2010
Rok, 2007
Natan, 2011
olje in akril na papir / oil and acrylic on paper
70 x 100 cm



Metka Krašovec
Brez naslova / *Untitled*
sitotisk / screen printing, 1982

My Boy Has Red Socks
sitotisk / screen printing, 1982

MY BOY HAS RED SOCKS



EA 1976/80

EA 1976/80

METKA KRAŠOVEC

O skupinski razstavi *Prisotnosti* lahko v katalog zagotovo zapišemo, da predstavlja danes najbolj vidne sodobne slovenske umetnike. Subtilna oseba zraven likovne raznolikosti, ki jo je zmeraj izpostavljala mentorica in profesorica Metka Krašovec, zagotovo opazi, da je večini skupna predvsem slikarska mistika, ki jo vsak umetnik ali umetnica reprezentira po svoje. Razstava, ki jo je Metka Krašovec pomagala oblikovati, saj je sama izbrala sodelujoče bivše študente in študentke in tudi predlagala preliminarne izbor svojih del, predvsem izjemnih risb in ogromnih akrilnih kolažev, najobširneje sicer predstavlja umetnico in profesorico, ki se je uveljavila konec šestdesetih let. Bila je prva v skupini mladih slovenskih slikarjev, ki jih je slovenska likovna kritika poimenovala „ekspresivni figuralki“. S skromnim, a dovolj reprezentativnim pregledom bogatega slikarskega opusa vidimo, da se vsako obdobje, vsak opus, vsaka bodoča serija ali celota po nekem določenem času na nek način tudi opazno zaključijo in izčrpa, kot je povedala Metka Krašovec. Najstarejše razstavljene slike so iz sedemdesetih, opus je poimenovan *Rdeče slike*, ki so posebne zaradi močne rdeče barve in slikarskega načina apliciranja akrilne tehnike na velika platna, ki deluje zelo ilustrativno in prav to je posebnost vseh njenih slik, izdelanih v velikih formatih. S to akrilno tehniko in načinom slikanja vrh doseže v opusu obrazov iz serije *Prisotnosti* iz devetdesetih let, s katerim je, kot spet pravi umetnica, presešla samo sebe, saj kasneje takih slik ni mogla več ponoviti. Oddaljeni in skrivnostni ženski obrazi, umeščeni na nevtralnemu modro tonirano ozadje so otipljivi, gledalca nagovarjajo neposredno. Vseprevzemajoča dvojnost čutnega in duhovnega, bližine in oddaljenosti, prisotnega in odsotnega je tukaj zato, da gledalca aktivira in ga drži v pozornosti.

Razstavljene so tudi njene vmesne faze iz obdobja, ko umetnica ni slikala velikih platen. V osemdesetih je nastala serija tako imenovanih nadzorovanih risb v tehniki tuš na papirju. Risbe so narejene *ad-hoc*, brez razlage, nekatere (ne pa vse) so opremljene še s pomenljivimi napisi, denimo *Cruel Woman* ali *My Boy Has Red Socks*. Pred temi nadrealističnimi risbami so nastali še kolaži. Sestavljene slike na papirju, naslikane z akrilom, predstavljajo arhaične podobe, kakor sta *Sfinga* ali *Kelih*. Risbe so velikih dimenzij, na njih so upodobljene človeške figure, ki lebdiijo v breztežnostnem prostoru in upodabljajo občutljive poetične zapise, figuralne arhetipe, krajinske vizije in tudi mitološko ter feministično simboliko. Naslikane so v drugačni slikarski maniri, a prav tako z močno poudarjeno risbo, kar je značilnost vseh njenih del.

V enem njenih zadnjih ciklov se večkrat pojavi otroška figura, deklica, ki stoji pred mediteransko navdihnjeno krajino ter nepremično zre v gledalca, kot vidimo na slikah *Pot v ogledalo* in *Žrtvovanje*. Deklica je Klara Šalamun, vnukinja njenega moža, pokojnega pesnika Tomaža Šalamuna, ki ji je Krašovec posvetila eno zadnjih slikarskih serij.

Zadnji razstavljen opus je slikarčin dnevnik: majhne risbe, pritrjene na kappa plošče z dodanimi kratkimi verzmi pesnikov. Ta nova dela, ki so doživela vrhunski epilog v umetniški knjigi *Nox portentis grvida* (Galerija Eqrna, 2013), so majhne, odlične umetnine, za katere je najprej nastala podoba kot razodetje ali razsvetljenje globokih, eksistencialnih vsebin, nato pa je avtorica zanje poiskala ustrezne pesniške verzice. S podobo komunicirajo verzice pesnikov in pesnic, ki so Metki Krašovec najbolj blizu, med njimi Fernando Pessoa, César Vallejo, Janez od Križa, Emily Dickinson in pevka in avtorica besedil Amy Winehouse.

Metka Krašovec je kot ženska orala ledino v slovenskem slikarstvu. Morda je tudi iz tega razloga bolje razumela svoje študente in njihov razvoj kot njeni moški kolegi. Nikoli ni delala razlik med spoloma, zraven tega je izrazito dobro vedela, da je potrebno mlademu umetniku dopustiti njemu lasten in samostojen razvoj. Brezpogojno je verjela, da je lahko dober umetnik ali umetnica vsak, ki zadosti preprostemu pogoju in se povsem posveti umetnosti, tudi na račun nekega privatnega življenja, ki za umetnika, v kakršnega verjame Metka Krašovec, niti ne obstaja. Sama je v svojem umetniškem razvoju posegala v različne tehnike in motive, a povezovalno nit v obliki mysticizma in raziskovanja človekove notrine je vseeno mogoče opaziti. Zato se toliko bolj izmika umestitvi v eno samo obdobje; skozi slikarski (in človeški) razvoj konstantno prestopa mejo med neoklasicizmom in simbolizmom, ki se ves čas tudi prepletata, pojavljata in izginjata.

To se zrcali tudi v množici pisane družine umetnikov in umetnic, predstavljenih na razstavi *Prisotnosti*. Gre za prvo razstavo v slovenski slikarski zgodovini, kjer se predstavljajo hkrati profesorica in njeni (nekdanji) študenti, ki na ogled postavlja pravo polifonijo sodobnih umetnin, saj je tudi zaradi številčnosti sodelujočih avtorjev, danes prepoznanih umetnikov, skupinska razstava izrazito razvejana in vsebinsko ter formativno osvobajajoča. Metka Krašovec ni imela potomcev; njeni otroci so njene slike in vsi njeni študentje. Sicer na razstavi niso predstavljeni vsi študentje, ki jih je učila, temveč gre za izbor, selektivno predlagan s strani profesorice. Osnovno vodilo izbora je umetniški talent in predvsem kreativni

svobodnjaški duh, ki umetniku v nastajanju omogoča razvoj onkraj akademizma in formalizma ter širino obzorja, ki jo neprestano poganja ustvarjalno likovno-umetniško počelo. Seveda je bila profesorica do študentov kritična, saj je prepoznavala slikarsko lepoto predvsem v psihološkem smislu, tudi kot bolečino, žalost ali sram, in prav ta estetska bolečina je tista, ki je za nas opazovalce zmeraj zanimiva in vedno znova prenese kritiko časa. Zato je zapuščina Metke Krašovec dosegla tudi bistvo umetnosti, ki v sebi nosi kategorijo brezčasnosti.

Odprtje razstave se je zgodilo 20. aprila 2018 v razstavišču KIBLA Portal v Mariboru. Metka Krašovec nas je tiho zapustila štiri dni po odprtju. Prisotnost je za kratek trenutek prepustila mesto odsotnosti, ki naj se poslej vsakič znova napolni s spominom, pričujočim katalogom, zapuščino ter predvsem zahvalo, da smo smeli prisostvovati rojstvu Večnosti.

It is safe to say that the group exhibition *Presences* is a showcasing of the most visible Slovene contemporary artists. Apart from the mere diversity of fine art, which had always been emphasized by mentor and Professor Metka Krašovec, a subtle observer will have sensed an air of mysticism pervading most of the exhibited works, which is represented by each of the artists in their own way. Most extensively, of course, the art show presents the works of Krašovec herself, who was involved directly in the preparation of the exhibition, having selected the participating artists (her former students) and suggesting a preliminary selection of her own works, which included her magnificent drawings and huge collages in acrylic. Krašovec established herself as a painter in the late 1960s and was the first of a group of young Slovene artists to be labeled as “expressive figurals”. *Presences* features a modest, yet representative overview of Krašovec’s prolific oeuvre, which shows how each period, each series or cycle of her creations, comes to an end and becomes exhausted in a way, as the late Professor said herself. The oldest exhibited paintings are from the seventies and belong to the cycle *Red Paintings*. The use of full-bodied colors and the masterful painterly way of applying acrylics onto large-size canvases have a powerful visual effect. Her technique in acrylic and her manner of painting reach a peak in the series *Presences* from the 1990s, which, according to the artist, was when she outdid herself, and was later never able to create works quite like those. The distant and mysterious female faces, set against a neutral, blue-toned background appear tangible and address the viewer directly. The all-embracing duality of the sensual and the spiritual, of closeness and distance, of the present and the absent, is there to activate the observer and hold their attention.

The art show also presents the stages in Krašovec’s artistic period, when she was not using large-sized canvases. In the 1980s, a series of so-called “uncontrolled” drawings in ink on paper was created. The drawings are made *ad hoc*, without an explanation, and some (not all) include inscriptions, such as *Cruel Woman*, or *My Boy Has Red Socks*. Before these surrealist drawings, collages such as the *Sphinx*, or the *Chalice* were created; these compositions on paper painted in acrylics represent archaic images: human figures floating in zero gravity space in these large drawings depict soft, poetic conceptions, figurative archetypes, landscape visions, and mythological and feminist symbols. They are painted in a different painting manner, but still emphasize the drawing, which is characteristic of all of Krašovec’s works.

In one of her last cycles there is a recurring figure of a child, a little girl standing in front of Mediterranean-inspired landscapes, gazing steadily at the viewer, for example in *Way into the Mirror*, and in *Sacrifice*. The girl in the paintings is Klara Šalamun, the granddaughter of the late poet and Krašovec’s husband Tomaž Šalamun, to whom Krašovec dedicated one of her last painting series.

The exhibition further presents Krašovec’s “painter’s journal”: a series of small-sized drawings attached to kappa panels and inscribed with short poetry verses. The works, published in *Nox Portentis Gravida* (Equrna Gallery, 2013), are little masterpieces of art, for which visual images were created first, as a form of revelation or illumination based upon a profound insight into the human existence, and only later the poetry verses were added. In this way, the images communicate with excerpts from the works of poets and authors that inspired Metka Krašovec the most, among them Fernando Pessoa, César Vallejo, John of the Cross, Emily Dickinson, and singer and songwriter Amy Winehouse.

Metka Krašovec broke new ground as a female painter in the realm of Slovene visual arts. Perhaps that is part of the reason why she understood her students and their development as artists better than her male colleagues. She never succumbed to any form of gender bias, realizing that any young artist needs to be allowed an autonomous, independent course of development. She had unmitigated faith that anyone can become a good artist if they fulfill one simple condition, to be committed entirely to art, even at the expense of their private lives, which for the kind of artist Metka Krašovec believes in, is virtually inexistent. During her career as an artist, she herself had tested and mastered a number of various techniques and motifs, but a common thread of mysticism and exploring the human character can be noticed throughout her oeuvre. It is therefore so much harder to pinpoint her as belonging to a single genre; through her development as a painter (and as a person) she constantly crossed the border between neoclassicism and symbolism, which are continually interlacing, appearing and disappearing in her works.

All of this is reflected by the illustrious group of artists, presented in the exhibition *Presences*. The art show was the first in Slovenia’s painting history to present at the same time the works of an academy professor and her students, showcasing a veritable polyphony of contemporary art works, which make up – if just for the number of participating authors, now accomplished artists – this incredibly diverse exhibition, liberating in terms of both form and con-

tent. Metka Krašovec did not have children of her own; her children were her paintings and all of her students. Those presented in the exhibition were selected by Krašovec herself, based on their artistic talent and, above all, their creative and free spirit, which allows an artist to progress beyond the constraints of academism and formalism and broaden the horizon of their artistic creativity. The professor was, naturally, critical of her students, and recognized the beauty of their painting especially in the psychological sense, often as pain, sadness or shame, but in the end, it is precisely this “esthetic pain” that draws us in as observers and always endures the criticism of time. This is why Metka Krašovec’s legacy embodies the essence of art and can be categorized as timeless.

The opening ceremony of *Presences* took place on the 20th of April 2018 in Maribor’s KIBLA Portal. Metka Krašovec silently left us four days after the opening. For a brief moment, *Presences* were taken over by her absence; an absence to be filled time and time again with the memory of Metka Krašovec, through this catalog, through her artistic legacy, and through our gratitude for being allowed to witness the birth of Eternity.

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Metka Krašovec
Tišina (Postelja in nočna omarica)
Silence (Bed and Nightstand), 6. 1. 1972
akrilna tempera na platnu / acrylic tempera on canvas
last avtorice / collection of the artist
175 x 140 cm

Soba (Vrata, miza, stol)
Room (Door, Table, Chair), 30. 3. 1973
akrilna tempera na platnu / acrylic tempera on canvas
last Narodne galerije Slovenije / National Gallery of Slovenia
178 x 140 cm





SLIKARKINE VEZI Z AKADEMIJO

Nadja Zgonik

O Metki Krašovec, nekdanji profesorski kolegici na ljubljanski Akademiji za likovno umetnost in oblikovanje, želim pisati brez klišejev, ki jih spodbudijo čustveno nabiti trenutki, kot je bilo njeno letošnje prezgodnje slovo. Rada bi jo ujela v zrcalno čisto sliko, tako, kot je značilna za slikarstvo njenega zrelega obdobja, ki se začne s slikarskim ciklom *Prisotnosti*. Ta je intoniral razstavo, na kateri se predstavlja slikarka in profesorica z vsemi svojimi generacijami študentk in študentov. S to sliko se bom poskusila približati tistemu delu njene življenja, ki je bilo poleg ustvarjanja drugi najpomembnejši element njenega življenja, to je poučevanje. Enaintrideset let, od leta 1977 do 2008, je teklo v prostorih Akademije na Erjavčevi cesti. Z njimi je bilo povezano v življenjskem raztežaju med učiti se in poučevati, med identitetama študentke in profesorice slikarstva. O študentki iz šestdesetih let, ki se je v sedemdesetih vrnila na akademijo poučevati slikarstvo in je tam ostala tri desetletja, z izbrušenim likovnim jezikom govorijo fotografije kolega iz študijskih in potem profesorskih let – slikarja, risarja, grafika in cenjenega fotografa Zmaga Jeraja. Na njih poleg Metke Krašovec in včasih njega v zrcalu spoznamo tudi predstavnice generacije iz podiplomskega slikarskega ateljeja leta 1966, Mišo Pengov, Mileno Usenik in Dunjo Zupan.

Zrcalo ima pomembno mesto v slikarstvu Metke Krašovec. S svojo gladko in lesketajočo se površino je hkrati metafora za njene slike in pomenljiv ikografski detajl, ki omogoči, da se v enovito figuralno resničnost vpiše zrcalni drobci od drugod. S tem v podobi povzroči vznemirjenje. Eno od zrcal, ki si ga je postavila sama, je njena avtobiografija *Ogledalo, čas*, ki je izšla v monografiji o njenem delu leta 1994. Pisanje v njej nas očara z elementarno preprostostjo uvida v zapletene življenjske okoliščine odraščanja, odločanja za poklic in prikazom vzvodov, ki so jo oblikovali kot slikarko in pedagoginjo.

Šestdeseta leta so se zanjo na akademiji začela in končala. Leta 1960 se je vpisala na študij slikarstva, ki ga je pri profesorju Gabrijelu Stupici leta 1964 zaključila z diplomom, leta 1966 pa še z diplomom na slikarski specialki, kot je bil takrat imenovan podiplomski študij. Leta 1970 je zaključila še podiplomski študij grafike pri profesorju Riku Debenjaku. Vmes je bil enoletni študij slikarstva in grafike v ZDA na Ohio University. Akademijo je zapustila le za kratek čas sedmih let, saj se je že leta 1977 vrnila, tokrat kot docentka za risanje in slikarstvo, prva ženska na takem položaju. Do takrat je bila za njo še dodatna izkušnja enoletne specializacije iz grafike v Londonu na Royal College of Art. Poučevanja se je lotila z zavestjo, navajam njene besede, »da nobena inštitucija ne more narediti umetnika, lahko ga le opremi z znanji in mu le odpre horizont«.¹

Vsakodnevna pot od doma v akademijski atelje v dopoldanskih urah, med Dalmatinovo in Erjavčevo, se je ponavljala enaintrideset let. Včasih peš, še pogosteje pa s kolesom, saj ji njena umirjena nestrpnost ni dopuščala, da bi izgubljala čas. (Življenje v korakih se ji je odvijalo prepočasi, v njeni ezoterični pojavi je bilo nekaj, zaradi česar se je zdelo, da bi bila zanjo ustrezna le hit-



Študenta na podiplomskem študiju, Metka Krašovec in v ozadju Zmag Jeraj v akademiskem ateljeju, 1965
Post-graduate students, Metka Krašovec and Zmag Jeraj in the background of the Academy studio, 1965

rost svetlobe.) Čas je z isto posvetitvijo delila na čas za ustvarjanje in čas za pedagoško delo (pa tudi čas za prijatelje, čeprav deprivilegiran po statusu v primerjavi s prvima dvema, je bil vedno zelo pomemben). Ob upokojitvi novembra 2008 je v intervjuju dejala, da je zdaj prišel čas, da začne poučevati samo sebe.²

Podobno kot se od leta 1986 dalje srečujejo obrazi na njenih slikah, na komaj dotikajoč se način, se je sama srečevala s študenti. Mednje je hodila tako, da je v njih zbujala voljo po zlitju s samimi seboj, a v nenehnem soočanju in spodbujanju tega s svojo prisotnostjo. Odmaknjenost njenega priljubljenega profesorja Gabrijela Stupice je bila tudi njen model posvečanja pedagoškemu delu. To je bilo hkrati popolnoma prežarjeno z usmerjenostjo k posameznemu študentu, a nikoli dušeče in usmerjevalno. Zanjo so bila značilna posvetitev in premišljevanja o vsakem od posameznikov, za nikogar se ji ni zdelo, da zanjo ali zanj ne obstaja slikarsko upanje. Njena aristokratskost je študentom pomagala dozorevati, saj je s svojo odmaknjenostjo prikazovala, da je na slikarski poti vsak sam – in je samosvojost nekaj, o čemer se umetnik ne more spraševati, temveč jo mora s polnim bitjem živeti. Nekoč je zapisala, da so ji pomagali razumeti kreativni proces Stupice, Klee in zen,³ zato lahko eno od načel azijske filozofije, pustiti stvarjem rasti, ne da bi si jih lastili, gojiti jih, pa jim ne gospodovati,⁴ razumemo tudi kot vodilo njenega odnosa do poučevanja.

1. Metka Krašovec, *Ogledalo, čas*. V: Metka Krašovec, Ljubljana 1994, str. 114.

2. P. G., Poslovila se je Metka Krašovec, eno ključnih imen slovenskega slikarstva, www.rtvsl.si, obj. 24. 4. 2018 (21. 6. 2018).

3. Metka Krašovec, *Ogledalo, čas*. V: Metka Krašovec, Ljubljana 1994, str. 127.

4. *Klasiki daoizma* (prev. Maja Milčinski), Slovenska matica, Ljubljana 1992, str. 66.

THE PAINTER'S TIES TO THE ACADEMY

Nadja Zgonik

When writing about Metka Krašovec, my former colleague professor at the Academy of Fine Arts and Design in Ljubljana, I wish to do so without clichés triggered by emotionally charged moments, such as her untimely passing earlier this year. I want to capture her inside a crystal clear image, like the ones typical of the works from her mature period, which began with her cycle *Prisotnosti* (*Presences*). The latter has set the tone for the exhibition in which the artist and professor was presented alongside her students of all generations. By way of this portrayal, I will attempt to close in on the part of her career that was, apart from artistic creation, the second most important aspect of her life – teaching. Metka Krašovec was a lecturer at the Academy on Erjavčeva Street in Ljubljana for thirty-one years, from 1977 to 2008; for three decades that stretched between learning and teaching, between the identity of a student and that of a professor. A testimony to the young student from the sixties, who returned to the Academy in the seventies to teach painting, and stayed there for three decades, is provided through the skilled visual language of a series of photographs taken by painter, drawer, graphic artist and acclaimed photographer Zmago Jeraj, her fellow student and later academic colleague. Apart from Metka Krašovec and occasionally Jeraj himself, these photographs also capture representatives from the generation of painters who completed post-graduate studies at the Academy's painting studio after 1966, Miša Pengov, Milena Usenik and Dunja Zupan.

The mirror occupies a prominent place in the painting of Metka Krašovec. Its smooth, glistening surface stands both as a metaphor for her works and as



V akademiskem ateljeju, 1966, foto: Zmago Jeraj
At the Academy studio, 1966, photo: Zmago Jeraj

a telling iconographic detail, which makes it possible for mirrored fragments from elsewhere to become inscribed into the consistent figurative reality created by the artist. This charges the images with excitement. One of the mirrors she has placed in front of herself is her autobiography *Ogledalo, čas* (*Mirror of time*), published in 1994 as part of a monograph on her work. Her writing enchants with a fundamental simplicity of an insight into complex circumstances of growing up, choosing a profession, and illustrating the influences that shaped her as a painter and teacher.

For Metka Krašovec, the sixties began and ended at the Academy. Enrolling in 1960 to study painting, she graduated in 1964 under the mentorship of Professor Gabrijel Stupica, and in 1966 completed her post-graduate courses, which were known as specialist studies back then. In 1970, she obtained her second post-graduate degree in graphic arts, under Professor Riko Debenjak. In the meantime, she spent a year advancing her studies of painting and graphic arts at the Ohio University in the USA. It was only for a brief period of seven years that she then parted with the Academy, returning in 1977 to become the first female with the title of Assistant Professor at that institution, lecturing in painting and drawing. By that time, she had gained additional experience also from a year's specialization course in graphic arts at the Royal College of Art in London. She approached her teaching practice knowingly, and, as she put it herself, knew that "institutions do not generate artists, they can only provide them with knowledge and broaden their horizons".¹

Every morning for thirty-one years she would take the same road from her home to the studio at the Academy, between Dalmatinova and Erjavčeva Street. Sometimes she walked, but most often she would ride her bicycle, as her easygoing restlessness never allowed her to lose any time. (Life by steps was going too slow for her; there was something about her esoteric appearance, which made it seem that only the speed of light would be fast enough for her.) Equally dedicated to each, she divided her time between creative work and teaching (indeed, making time for her friends, though less of it in comparison to her two vocations, was also always very important to her). Upon her retirement in November 2008, she said in an interview that it was now time to start teaching herself.²

In a similar way as the faces in her paintings after 1986 meet each other, almost impalpably, she approached her students. She walked among them in such a way as to inspire in them the will to 'become one' with themselves, yet she constantly confronted and stimulated that idea inside them through her own presence. The detachment she observed in her favorite professor Gabrijel Stupica, later served as a model for her own pedagogic approach. This was always charged with full dedication to the individual student, but never smothering or directional. Metka Krašovec was all about devotion and reflecting about the person; she never considered anyone to be a lost cause in terms of painting. Her aristocratic demeanor helped students mature, as her reservedness demonstrated that an artist is always alone – and that individuality is something, which should not be questioned by the artist, but embraced to the fullest. She once wrote that there were three influences that helped her understand the creative process: Gabrijel Stupica, Paul Klee, and Zen,³ and this is why one of the principles of Eastern philosophy, generating without owning and letting grow without managing,⁴ can be understood as a guiding principle in her teaching.

1. Metka Krašovec, *Ogledalo, čas*. In: Metka Krašovec, Ljubljana 1994, p. 114.

2. P. G., Poslovila se je Metka Krašovec, eno ključnih imen slovenskega slikarstva, www.rtvsl.si, published 24. 4. 2018 (21. 6. 2018).

3. Metka Krašovec, *Ogledalo, čas*. In: Metka Krašovec, Ljubljana 1994, p. 127.

4. *Klasiki daoizma* (translated by Maja Milčinski), Slovenska matica, Ljubljana 1992, p. 66.



Korektura profesorja Gabrijela Stupice, 1966, foto: Zmago Jeraj
Corrections by Professor Gabrijel Stupica, 1966, photo: Zmago Jeraj

Poudarjala je pomen risbe, ki da je, kot je zapisala, »v slikarstvu ključnega pomena. Slikar z njo misli, analizira, konceptualizira, vstopa v prostor slikovnega polja in v tridimenzionalni prostor. Zato podpiram analitično risbo,« je nadaljevala, »ki, če je natančna v svoji misli, nujno vsebuje tudi osebni rokopis in senzibilnost umetnika in ni podvržena maniri ali posnemanju vzorov.«⁵

Na akademiji je bila osamljena, a ne na način, da bi jo njeni moški kolegi izključevali, temveč da je vseh enaintrideset let ostala edina profesorica, ki je poučevala v slikarskih ateljejih. Njene slike so kot sestopanje iz kaosa birokratskih opravil, v katere – priznajmo – se nikoli ni pustila prav zaplesti.

Na razstavi, ki ima naslov po enem ključnih slikarskih ciklov iz njenega opusa *Prisotnosti*, se znameniti obrazi iz te serije iz druge polovice osemdesetih in z začetka devetdesetih let 20. stoletja družijo s slikami enaintridesetih študentov in študentov. Na razstavi, ki jo je sprožila pobuda ene od njih, Saše Bezjak, srečamo študentke in študente od prvih dveh generacij iz zgodnjih osemdesetih let, med njimi so Aleksij Kobal, Dušan Fišer, Jurij Kalan, Mojca Oblak, Petra Varl, do generacije, vpisane v prvi letnik 1988/89, ki je bila najbolj njena (med njimi Mojca Zlokarnik, Andrej Brumen Čop, Milan Golob, Robert Lozar in drugi), sledijo Saša Bezjak, Mitja Ficko, Arjan Pregl, Karmen Bajec do zadnje generacije z Rokom Predinom, Maticem Sonnenwaldom, Živo Žitnik in Majo Kastelic. Na razstavi smo zaznali medgeneracijsko sozvočje in skladnost, ki ju ne beremo na površini, ju pa prepoznamo iz sintaktičnih in strukturnih elementov. Nepričakovana usklajenost različnih generacij njenih študentk in študentov se razteza od impulzivne iz 80. let do magične iz 90. let in figuralne in risarske po letu 2000. Razmišljanja in sporočila s slik profesorice in njenih nekdanjih študentk in študentov se prenašajo naprej, saj se izročilo drugače kot blagovna dobrina nikoli ne izčrpa. Zdaj vidimo, da je blago načelo poučevanja, ki je bilo vodilo Metke Krašovec, nekaj, kar s fizičnimi koordinatami bivanja nima nobenega opravka.

5. Metka Krašovec, *Moj pedagoški credo*. V: Petdeset let Akademije za likovno umetnost, Ljubljana 1995, str. 95.



Po zaključenem obhodu po ateljejih ob koncu študijskega leta, 1. 6. 2001, foto: Zmago Jeraj
After completing a round of visits to the studios at the end of the school year, 1. 6. 2001, photo: Zmago Jeraj

She emphasized the significance of drawing, according to her drawing was "essential to painting. A painter uses drawing to reflect, analyze, conceptualize, enter the space of the pictorial field and the three-dimensional space. This is why I support analytical drawing," she continued, "which, when precise in its deliberation, necessarily contains an artist's personal handwriting and their sensibility, and is never subject to any kind of manner or imitation."⁵

Her years at the Academy were solitary, however, not by way of being excluded by her male colleagues, but rather in the sense that for thirty-one years she has remained the only female professor to teach in the Academy's painting studios. Her paintings are like a descent from the chaos of bureaucratic routines, in which – admittedly – she never really let herself get involved.

In the exhibition, titled after one of the central painting cycles from her oeuvre *Prisotnosti* (*Presences*), the famous faces from this series dating back to the second half of the 1980s and the early 1990s, are lined up with artworks by thirty-one students. The exhibition, which was set into motion at the initiative of one of them, Saša Bezjak, features students from the first two generations (early 1980s), among them Aleksij Kobal, Dušan Fišer, Jurij Kalan, Mojca Oblak and Petra Varl, to the generation that was closest to her (enrolling in 1988/89, among them Mojca Zlokarnik, Andrej Brumen Čop, Milan Golob, Robert Lozar and others), followed by Saša Bezjak, Mitja Ficko, Arjan Pregl and Karmen Bajec, up to the last generation with Rok Predin, Matic Sonnenwald, Živa Žitnik and Maja Kastelic. The art show echoed with intergenerational harmony and unison, which cannot be made out on the surface, but are recognized from the syntactical and structural elements. The unexpected harmonization of students of different generations stretches between the impulsiveness of the 1980s and the magic of the 1990s, up to figurative art and drawing from the period after the year 2000. Messages and reflections inspired by the works of Professor Krašovec and her former students are passed on: tradition, unlike material goods, can never be fully exhausted. We now see that the gentle approach to teaching, which has served as a guideline to Metka Krašovec, is something that has nothing to do with physical facts of existence.

5. Metka Krašovec, *Moj pedagoški credo*. In: Petdeset let Akademije za likovno umetnost, Ljubljana 1995, p. 95.



Metka Krašovec
For Julijan and Tomaž (Za Julijana in Tomaža), 1982
akril na papirju / acrylic on paper
last Narodne galerije Slovenije / National Gallery of Slovenia
210 x 200 cm



Metka Krašovec
Prisotnosti VIII / *Presences VIII*, 1988
akril na platnu / *acrylic on canvas*
zbirka RIKO / *RIKO collection*
145 x 180 cm



Metka Krašovec
Prehod / *Passage*, 4. 9. 1992
akril na platnu / *acrylic on canvas*
last avtorice / *collection of the artist*
145 x 160 cm



Metka Krašovec
Odsev / *Reflection*, 28. 7. 1993
akril na platnu / *acrylic on canvas*
last Narodne galerije Slovenije
National Gallery of Slovenia
145 x 160 cm



MENTORJI IN ŠTUDENTJE

Tisa Neža Herlec

Zdi se, da ima vsaka slikarska generacija študentov in študentk ALUO svoje specifične in načine delovanja, ki jih vzpostavijo med seboj. Odražajo se v naših delih ter naši vpetosti v širši svet umetnosti izven akademije, v našem mišljenju, doživljanju umetnosti, angažmaju, interesu ...

Pri tem nas v veliki meri zaznamuje to, kdo je naš profesor oziroma mentor. Človek, s katerim smo dobro seznanjeni, in nas uvede v širši razmislek v kontekstu našega študija, bodoče kariere. Pomen mentorja je ogromen. Včasih slišimo zgodbe o nekdanjih strogih in nepopustljivih profesorjih z akademije, o generacijah, ki so bile prisiljene v neprostoovoljno posnemanje mentorjevega stila, o psihičnem naporu študija, ne-svobodi, kateri so bili podrejeni in kateri so se upirali, da so si lahko izborili prostor lastnega izraza ...

Danes na akademiji večinoma ni več tako. Po uvodnem letu ali dveh stroge akademske ateljejske prakse so nam dane proste roke. Akademija po starem modelu se kar naenkrat preobrazi v liberalen evropski *art-school* in študentje smo postavljeni pred prvega izmed mnogih ključnih izzivov v naših umetniških karierah – ugotoviti moramo, kaj nas zanima. Ne zgolj žanrsko ali tematsko, tudi izbira medija nam je popolnoma prepuščena. V vsej pestrosti izbire in opcijah, ki jih kar naenkrat opazimo v lastnih interesih, se mlada umetnica hitro zmede in izgubi, zbegano tava med potenciali, ne da bi uresničila, zagrabila kakšnega izmed njih in ga pretvorila v konkretno delo. Ujeti ravno pravo nit interesa, ki bi te peljala dlje, ni lahka reč. Zdi se, da je ravno tukaj najpomembnejša vloga mentorja v vsem poteku študija. Mentorja/mentorice, ki senzibilno zazna stisko in zmedo, ki jo doživljamo študentje. Osebe, ki zna prisluhniti, vzpostaviti varno in kreativno okolje, v katerem študentje rastemo in razvijamo svoje potenciale, in hkrati v nas prepozna naše kvalitete, nas spodbuja, usmerja in podpira.

Ob pogovoru zdajšnjih študentov na ALUO z bivšimi študenti in študentkami profesorice Metke Krašovec, 1. junija 2018, v razstavišču KIBLA PORTAL, v Mariboru, smo ob branju citatov profesorčinih zapisov in spominjanju na njo kot mentorico in osebnost, poudarili ravno to. Rahločutnost, senzibilnost do študentov in interes za delo, ki ga je profesorica opravljala več kot 30 let, je bil izjemen. Njeni študentje so govorili o tem, kako so se s profesorico lahko tudi lahkotno pogovarjali, kako jim je svetovala, v njih vedno našla svetle točke in kvalitete, seveda v razmerju do tega, koliko interesa, zagnanosti in želje po raziskovanju in napredovanju so študentje pokazali do svojega ateljejskega dela. Označili so jo kot odlično mentorico, ki se je v času večinsko moške profesorske sestave borila za kredibilnost lastne pozicije in se še posebej zavzemala za študentke, se z njimi pogovarjala o mestu ženske v kontekstu umetnostnega sveta, in jih opolnomočevala. Osebni pristop do vsakega posameznega študenta in študentke ji je omogočal, da je razumela posameznike in njihove specifične, se prilagajala vsakemu izmed njih, hkrati pa je zahtevala odzivnost in razmišljanje z lastno glavo. Dobili smo občutek, da je bila Metka Krašovec profesorica, kakršno bi si želeli tudi mi. Angažirana, odprta in progresivna.

Na Akademiji za likovno umetnost in oblikovanje v Ljubljani je vest o smrti slikarke in profesorice Metke Krašovec pretresla vsakogar, ki se je zavedel, da stopa po hodnikih, kjer je nekdanj odmeval tudi njen korak. V okviru predmeta Teorija smo s študenti 3. letnika slikarstva, kiparstva, grafike, videa in oblikovanja vizualnih komunikacij, nekaj seminarskih ur posvetili prebiranju njenega dnevniškega zapisa, ki je študirajočim prinesel znanje o Metki Krašovec, predvsem pa jim pokazal, da so bila nekatera vprašanja, ki si jih zastavljajo, že zastavljena in jim ponudil enega od možnih načinov njihovega razreševanja. Ob pripravah na pogovor ob razstavi v KIBLA PORTALU in njegovi izvedbi je tako nastal tudi zapis študentke slikarstva Tise Neže Herlec, ki beleži spomin na minuli dogodek.



V sodelovanju z ALUO UL smo v petek, 1. junija 2018, pripravili pogovor z razstavljalci in aktualno generacijo študirajočih na Akademiji za likovno umetnost in oblikovanje Univerze v Ljubljani.

Foto / photo: Dijana Božič, foto arhiv KIBLA / KIBLA photo archive

doc. dr. Petja Grafenauer

MENTORS AND STUDENTS

Tisa Neža Herlec

It appears that every generation of painters from the ALUO has their own specifics. Everyone has a unique modus operandi, which serves as the basis for establishing relationships between them. These various approaches are reflected in our artworks and in our involvement with the art world beyond the scope of the Academy; in the way we think, in the way we experience art, in our commitments and in our interests...

Professors, or mentors, play a major role in shaping us in this respect. These are people that encourage us to consider our studies and our future careers from a broader perspective. The impact a mentor can have on a student is enormous. Sometimes we hear stories about strict and unrelenting former Academy professors, about generations that imitated their mentor's style perforce, about the psychological strain of the studies, about the non-freedom some of the students were subjected to, and which they stood up against, in order to be able to fight for a place where their own artistic voice could be heard ...

For the most part, things run differently at the Academy today. After an initial year or two of strict academic studio practice, we are given free reigns. The academy under the old model has transformed, swiftly, into a liberal, European-style art school and we, the students, are now faced with the first of many key challenges in our artistic careers – finding out what interests us the most. Not only in terms of genres or subject matter, we are given complete freedom in choosing the medium of our expression as well. With the wide diversity of choice and all the options that emerge suddenly from the scope of our interests, the young artist quickly gets baffled and lost, wandering around in between potentials, without realizing or grasping one and turning it into a concrete piece of work. To pull just the right thread of interest, one that will lead you forward, is not an easy thing to do. It seems that it is precisely at this point in the course of the entire study that the role of a mentor is the most important; the role of a person who is able to recognize, with sensitivity, the distress and confusion experienced by us, students. A person that knows how to listen, how to provide a safe and creative environment, in which we as students can grow and develop our potentials, and at the same time recognizes us for our qualities, encourages us, gives us direction, and supports us.

During the discussion between current students of the ALUO and those that studied there formerly under Professor Metka Krašovec, on the 1st of June 2018 in Maribor's KIBLA PORTAL, as we read through the professor's notes and reminisced about her as a mentor and as a persona, we have emphasized precisely that. The sensibility and sensitivity towards her students, and the level of interest in the work she has performed for more than 30 years, were immense. Her students talked about how it was easy to just have a casual conversation with her, about how she advised them and always found some quality in their work, a silver lining – depending, of course, on the interest, drive and desire to explore and move forward, as demonstrated by the students through their work. She has been described as an excellent mentor, who fought for the credibility of her own position in a time when most faculty members were male, and stood up especially for female students, discussing with them the position of women in the art world context, and empowering them. A personal approach to each student enabled her to understand the individual person and their specifics and adapt to every one of them, yet at the same time she insisted on responsiveness and independent thinking. It all made us think that Metka Krašovec was the kind of professor we would have liked to have as well. Committed, open-minded and progressive.

At the Academy of Fine Arts and Design in Ljubljana (ALUO) the news of the passing of painter and Professor Metka Krašovec has shaken anyone who realized they were walking down the same hallways that used to echo with her footsteps. As part of the subject 'Theory', students of the 3rd year of painting, sculpture, graphic arts, video and visual communications design have spent some seminar hours reading her journey entries, which brought the students some knowledge about their teacher, but mostly they revealed that some of the questions they have been asking themselves, have already been posed, and offered a possible way of resolving them. In preparation for the interview as part the exhibition at KIBLA PORTAL in Maribor, one of the late Professor's students, Tisa Neža Herlec, created the following record in memory of recent events.

doc. dr. Petja Grafenauer



A discussion with artists – former students of Metka Krašovec – and current-generation students, organized in collaboration with the Academy of Fine Arts and Design, University of Ljubljana, on Friday, 1 June 2018.



O PROFESORICI METKI KRAŠOVEC

Mojca Zlokarnik

Metka se je na korekturah vedno veliko smejala, včasih celo našim risbam. Vendar vselej z iskrenim čudenjem in na način, da ji res ni bilo mogoče zameriti. V prvem letniku smo imeli na steni reprodukcije portretov od evropskih starih mojstrov do japonskih grafik ... Tako je legitimirala demokratičnost umetniškega izraza in svetovljanstvo. Legitimirala pa je tudi lepoto. Ne le v slikarstvu, tudi osebno. Na korekture je hodila urejena in nadišavljena ... tako je izražala tudi spoštovanje do nas in naših naporov. Negirala pa je tudi prepričanje, da mora biti umetnik zane-marjen. Bila je široko razgledana in to je pričakovala tudi od nas. Risanje ni površno povzemanje videza, risanje je odraz mišljenja in razumevanja forme. Črta odlično zabeleži, kdaj je v njej konzervirana misel in izraz in kdaj gre zgolj za prazno mahanje. Včasih so potrebni tektonski premiki v mišljenju, da bi neka risba oziroma likovno delo zaživelo, bilo prepričljivo in v sebi nosilo emocijo in duha, ki ju avtor zasleduje. Metka se je tega še kako zavedala, zavedala pa se je tudi, da smo študenti različni, da so naša izhodišča in osebnostne strukture unikatni. Zato jo je zanimala naša osebnost. Kaj beremo? Katere filme gledamo? Na kakšnih potovanjih smo bili med počitnicami? Kaj si mislimo o aktualnih razstavah? Tako nas je spodbujala k študiju in nam pomagala najti tisto specifično naše. Ko se danes sama srečujem z vlogo profesorice in mentorice, se mi zdi zelo pomembno, da vzpodbujam in da ne zatiram različnosti. Tega sem se naučila od nje. Vsak od nas, njenih študentov, je krenil po svoji, unikatni in neuhojeni poti. Vsakega med nami je zaznamovala na poseben in zelo osebni način, z vsakim je imela drugačno, a tesno vez. Mi smo njena živa dediščina.

Metka Krašovec
Sfinga / Sphinx, 1982
akril na papirju / acrylic on paper
last avtorice / collection of the artist
210 x 300 cm

ABOUT PROFESSOR METKA KRAŠOVEC

When correcting our work in the classroom, Metka always used to laugh a lot; sometimes she would even laugh at our drawings. Yet her laughter was always also accompanied by sincere wonderment, and one could really not hold it against her. In the first year, the walls of our classroom were covered with reproductions of portraits, from the old European masters, to Japanese graphics ... This was her way of legitimizing the democracy of artistic expression, and worldliness. She also legitimized beauty. Not just in painting, but on a personal level as well. She would come to classes dressed neatly and wearing perfume ... this was her way of showing respect for us and our efforts. And, it was also a way of rejecting the idea of the scruffy artist. She was highly sophisticated, and she expected the same of us. Drawing is not a superficial recapitulation of appearance; drawing is a reflection of one's intellect and comprehension of the form. A line in itself testifies brilliantly to whether it contains a conservation of some thought, some expression, or whether it is just an empty stroke. Sometimes it requires a tectonic shift in one's mindset in order for a drawing, or any visual work, to come alive, be persuasive, and be charged with the kind of emotion and spirit that the artist pursues. Metka was very well aware of this, and she was also aware that all of her students were different, that our starting points and personalities were unique. This is why she was interested in our personalities. What do we read? What kind of movies do we like to watch? Where do we spend our holidays? What are our views on currently showing exhibitions? It was in this way that she encouraged us to study, and helped us search for that specific something, which would define us. As I find myself performing the role of teacher and mentor today, I believe it's vitally important to encourage and not suppress diversity. I learned that from her. Each and every one of us, her students, has set out on their own unique and untrodden path. She left her mark on each of us in a specific and very personal way; with each of us she bonded differently, but closely. We are her living legacy.



Metka Krašovec
Kelih / Chalice, 1983
akril na papir / acrylic on paper
last Narodne galerije Slovenije / National Gallery of Slovenia
210 x 300 cm



Mitja Ficko
Križišče / Crossing, 2015
olje na platnu / oil on canvas
200 x 182 cm

IN MEMORIAM

METKA KRAŠOVEC (7. 10. 1949 – 24. 4. 2018)

Sebastijan Vojvoda

Danes (24. aprila 2018) je umrla velika umetnica, nihče mi ne bo oporekal, če rečem, da je bila to največja slovenska slikarka vseh časov ... V preteklih treh letih so umrli trije profesorji z ljubljanske akademije, ki sem jih cenil in imel rad. Odhod Metke Krašovec me je globoko prizadel, četudi je bil po dolgotrajni bolezni pričakovan – odšla je štiri dni za tem, ko se ji je uresničila dolgoletna želja po odprtju skupinske razstave z izbranimi študenti (s tridesetimi na prizorišču KIBLA Portal v Mariboru), ki so študirali pod njenim mentorstvom v času njene dolgoletne pedagoške kariere na Akademiji za likovno umetnost v Ljubljani.

Dogodek me je silovito pretresel, vez med slikarjem in njegovim učiteljem ali mentorjem je namreč vedno nekaj posebnega, saj poleg povezave s slikarsko tradicijo za vsakega slikarja na nek način predstavlja tudi duhovno in formativno iniciacijo. Metka Krašovec je bila študentka velikega Gabrijela Stupice, verjetno največjega slikarja nekdanje skupne države, ki je bil učenec Ljuba Babiča, ta pa se je mojstril pri Menciju Clementu Crnčiču ter Beli Csikosu Sesiji – tudi sam se počutil kot majhen del te dolge slikarske tradicije in zgodovine.

Prvi šolski dan na akademiji se je v Metkinem razredu, prvem letniku slikarstva, oktobra leta 2000, zbralo petnajst študentov. Bil sem ambiciozen, poln navdušenja pred začetkom tega, za kar sem se pripravljaj skoraj leto in pol.

Po daljšem govoru, v katerem je strogo in decidirano povedala, kaj pričakuje od nas, je po imenu poklicala samo mene in pred vsemi svojimi novimi študenti, mojimi bodočimi sošolci, rekla nekaj v tem smislu, kako si domišljam, da nekaj vem o risanju, v resnici pa nimam niti najmanjšega pojma o ničemer. Tako nekako, če povem zelo blago, se sedaj tega spominjam. Tistega leta sem bil najboljši na sprejemnem izpitu za akademijo, dosegel sem največje število točk v preteklih desetih letih, tako so mi povedali na referatu (99 od 100 točk, 90, tj. maksimalno število točk iz risanja, 4 točke sta prinesli zaključni dve leti srednješolskega uspeha in 5 matura), in izmed približno tristo kandidatov je bilo na študij v razredu Metke Krašovec sprejetih nekaj več kot deset študentov. Zame je bil ta sprejemni izpit vprašanje življenja in smrti: po tem, ko sem opustil študij prava v tretjem letniku, sem se odločil, da je slikarstvo edini študij in poslanstvo, ki mu želim slediti.

Od tistega prvega dne sem skozi naslednja štiri leta vsak dan s čudnim občutkom nelagodja in negotovosti, neverujoč več v to, kar počnem in kar sem izbral kot svoj poklic, iskal in se v sebi skušal dokopati do razlogov, zakaj ne opustiti študija. Počutil sem se, kot da me je neizprosno razsula na koščke, kakor to počne terapevt s svojimi pacienti v psihoterapiji ali psihoanalizi – le da me za razliko od dobrega terapevta iz porušenega stanja ni sestavila v novo celoto, temveč je nadaljevala z oranjem po moji risarski samozavesti brez posebnega sočutja do dejstva, da sem bil šele v povojih svojega umetniškega formiranja. Ruska šola najbrž, kdor preživi, bo uspel, tako sem takrat verjel. V naslednjih letih sem s tem polomljenim orodjem znova in znova skušal sestaviti razsute drobce moje samozavesti, in pogorelo hišo zgraditi od začetka.

Po tej klofuti se v prvem letu dolgo nisem uspel sestaviti – zdelo se je, kot da manjka ključni del celote, kot v sanjah, v katerih termite pojedjo vse tramove ostrešja.

Resnično nisem imel občutka, da karkoli vem. Vedel sem samo, da sem prišel poln želje po znanju in učenju. Vem, da od tistega trenutka naprej nisem vedel ničesar več, slikarsko stojalo pred menoj me je vleklo v nietzschejevske

črne luknje nesmisla, medtem ko je risanje študij postalo muka in je v meni zbujalo vse večji odpor. Metka je znala s svojimi komentarji marsikoga pripraviti do joka – vse generacije študentov se je spominjajo po včasih neprizanesljivih, malone brutalnih kritikah in komentarjih. Tudi v preteklosti so padale klofute, se je šušljalo, in redki so se uspeli izogniti njenim neizprosno rafalom.

Najbrž je imela občutek za to, kdo in v kolikšni meri lahko prenaša konfrontacije z njo. Dolgo sem iskal smiseln odgovor na vprašanje, zakaj je to počela, in odkril sem ga šele nedavno, vsaj tako mislim. Zadržal ga bom zase, saj ni univerzalen in se ne more nanašati na nikogar drugega.

Leta 2004, v zadnjem letniku študija, je Metka nominirala mojega sošolca Roka Predina in mene za nagrado, ki jo podeljuje Akademija za likovno umetnost za študentske dosežke – odlikovanje za preživetje v jarkih negotovosti ter na minskih poljih negacij, absurdov in kontradikcij umetnikove izobrazbe. Na koncu je odlikovanje vendarle pripadlo Predinu, s katerim Metka, iz nekega nenavadnega razloga, zadnje leto na akademiji sploh ni hotela govoriti. Nagrada je pripadla zasluženemu, neprimerno bolj nadarjenemu in večjemu slikarju. Sam sem naslednjih nekaj let sovražil slikarstvo, preživel sem jih tavajoč po hodnikih slovenske radiotelevizije, išoč svoje mesto na oddelkih za kamero, scenografijo, pri raznih filmskih projektih, kasneje tudi kot oblikovalec, dokler nisem postal celo vzgojitelj v vzgojnem zavodu (popravnem domu) in se naposled ustalil v svojem rojstnem kraju, kot kustos in vodja galerijskih programov.

Po diplomii nisem slikal leta in leta, v resnici tudi nisem imel kje, atelje je bil zagotovljen samo na akademiji – vse dokler se ob vzpodbudi prijateljev nisem odločil, da vendarle zaključim podiplomski študij na ALU, kamor sem se bil vpisal leta 2006.

Danes izmed nekdanjih petnajstih kolegic in kolegov poleg mene aktivno slikata samo še dva. Predin je v vmesnem času postal mednarodno priznan animator in režiser animiranih filmov, ki je upravičil svoje odlikovanje heroja na Metkini fronti razbite slikarske armade; težko sem jo prenašal in nisem želel diplomirati pri njej, za mentorja sem izbral prof. Jeraja in prof. Vogelnika.

Po golem naključju sem leta 2012 na poziv umetnika Đanina Božiča skupaj s profesorico Krašovec sodeloval na obalni slikarski koloniji. Družili smo se na otoku sv. Nikole, razpravljali o vsem in se spominjali akademije. Bila je blaga, razbremenjena in nežna, malone opravičevala se mi je, govoreč kako grozna profesorica je bila.

Leto dni kasneje sem na pobudo izkušene kustosinje in umetnostne zgodovinarke dr. Jerice Zihlerl organiziral razstavo Metkinih del v poreški galeriji Zuccato. Najbrž mi ni treba posebej poudarjati, da si brez pobude dr. Zihlerlove ne bi nikdar drznil podati se na tako (po mojem mnenju) nor podvig na poti, posejani s skritimi minami.

Tako nekako se je z omenjeno razstavo, eno njenih zadnjih, zaključil ta čuden krog, in moj odnos z Metko obrnil na glavo.

Bila je drugačna – deset let po najinem zadnjem srečanju na akademiji, ko sva se razšla s kopicco neizrečenih zamer z moje strani, o tem, česa vsega me ni naučila in kaj vse sem pričakoval od nje in o vsem tistem, kar je morda tudi sama pričakovala od mene, če si smem domišljati, da ji je bilo resnično mar mojega slikarskega formiranja.

IN MEMORIAM

METKA KRAŠOVEC (7 OCTOBER 1949– 24 APRIL 2018)

Sebastijan Vojvoda

A great artist passed away today (on the 24th of April 2018). I do not think anyone will argue with me if I say she was the greatest Slovene painter of all times... In the past three years, three professors from the Ljubljana art academy have died, all of them were people whom I loved and respected. I was deeply affected by the passing of Metka Krašovec, as expected as it might have been following her long-term illness – she departed four days after one of her longtime desires came true, to inaugurate an art show together with a group of selected students (thirty artists exhibiting at KIBLA Portal in Maribor) who studied under her mentorship during her longstanding pedagogic career at the Academy of Fine Arts in Ljubljana.

I was profoundly shaken by the event, because ties formed between a painter and the person teaching them, or mentoring them, are always something special, something unique, something that represents, apart from a link to the painting traditions of the past, a spiritual and formative initiation to any young, evolving artist. Metka Krašovec was a student of the great Gabrijel Stupica, probably the greatest painter of the former Yugoslavia, who studied under Ljubo Babić, and Babić gained his mastery from Menci Clement Crnčič and Bela Csikos Sesija – even I felt as a small part of this longstanding painting tradition and history.

On the first day of school at the Academy, in October 2000, fifteen students gathered in Metka's first-year painting class. I was ambitious, full of excitement, and all set up for the beginning of something, for which I had been preparing for almost a year and a half.

After a lengthy speech, in which she strictly and decidedly stated what she expected of us, she called me by my name in front of all her freshman year students, my future classmates, saying something along the lines of how I imagine to know something about drawing, but really do have not the slightest clue about anything. This is sort of, putting it very mildly, how I recall those events now. I was the best at the admission test for the academy that year, achieving the highest number of points in the past ten years, so they told me at the department administration office (99 out of 100 points; 90 points for drawing, which is the maximum number of points in this category, 4 points for the final two years of secondary school, and 5 points for high school graduation); out of around three hundred candidates, just over ten were admitted to the study of painting in Metka Krašovec's class. To me, this admission test was a question of life and death: after quitting law school in my third year of studies, I had decided that painting was the only study and the only calling I wished to pursue in my life.

From that first day on, for the next four years, on a daily basis and with a strange feeling of discomfort and insecurity, not believing anymore in what I was doing and what I chose as my occupation, I have searched and tried hard to find reasons inside myself for not quitting. I felt as though she had torn me to pieces mercilessly, just like a therapist does to their patients in psychotherapy or psychoanalysis – the only difference being that, unlike a good therapist, she did not bring the pieces back together into a new whole, but rather she continued to plough through my confidence, without showing any particular compassion for the fact that my artistic formation was still in its infancy. Russian school, I guess, whoever makes it out of here alive, is bound to succeed, that's what I believed back then. During the following years, I have tried again and again to use this broken tool and pick up the shredded pieces of my confidence, and rebuild the burnt down house from scratch.

After this slap in the face it took me a long time to get my act back together – it seemed as though the crucial part of a whole was missing, like I was in a dream in which termites would eat through all the roof trusses.

I honestly did not have the feeling that I knew anything. The only thing I knew was that I had arrived there full of desire for learning and knowledge. I know that from that moment on, I knew nothing at all, the easel in front of me was pulling me into Nietzschean black holes of futility, while drawing studies became a torture and aroused increasing reluctance in me to draw at all. Metka has made a lot of people burst into tears with her comments – all generations of students remember her for her severe, not to say brutal, comments and criticisms. There were whispers about how in the past, others have been smacked in the face as well, and that there were very few of those who managed to avoid her unsparing outbursts.

I suppose she had a sense of who could endure confrontations with her, and to what extent. I have long been searching for a meaningful answer to the question of why she did it, and I only came up with one recently, at least I believe so. I will keep this answer to myself, as it is not universal and cannot refer to anyone other than myself.

In 2004, during my final year of studies, Metka nominated my classmate Rok Predin and myself for an award granted by the Academy of Fine Arts and Design for students' achievements. An order of merit for surviving in the trenches of insecurity, for making it through the minefields of negation, absurd, and contradiction, which are part of an artist's education. The recognition was awarded to Predin in the end, to whom Metka, for some bizarre reason, refused to speak at all during his last year at the Academy. He deserved it as a better, far more talented and skillful painter. As for myself, I spent the next few years hating painting, wandering the hallways of Radio-Television Slovenia, trying to find my place as a cameraman, stage designer, being involved in various film projects, and eventually ending up working at an educational and correctional institution for young people, before I finally moved back and settled down in my home town, as a curator and gallery program manager.

After graduating, I did not paint for years and years; truth be told, I had nowhere to paint, the only space available was the academy's studio – up until I decided, encouraged by some of my friends, that I should complete my post-graduate studies at the Academy after all (I had enrolled in 2006).

Today, out of the group of fifteen classmates, only two are active as painters. In the meantime, Predin has won international acclaim as an animation director, justifying the order of merit for his heroism on Metka's battlefield, with her shattered army of painters, artists. I could barely put up with her, I did not want to graduate with her as a mentor, choosing professors Zmago Jeraj and Borut Vogeljik instead.

It was a sheer coincidence that in 2012, following an invitation by Đanino Božič, professor Krašovec and I have both participated in a seaside art colony. We hung out on the Island of Saint Nicholas, talking about everything, and reminiscing about the times we had spent together at the Academy. Metka was gentle, unburdened and tender, almost apologizing to me, saying what a horrible teacher she had been.

One year later, at the initiative of one experienced curator and art historian, dr. Jerica Zihlerl, I organized an exhibition of Metka's works at the Zuccato Gallery

Kasneje sva si pogosto dopisovala in v času mojega zadnjega obiska Ljubljane pozimi leta 2014, ko mi je bila že povedala, da je bolna, mi je pripravila kosilo kot skrbna mati sinu, čigar povratek s poti je dolgo čakala.

Bilo je bizarno, sedeti v njeni kuhinji in opazovati to neusmiljeno Metko, ki sem jo vedno gledal z distanciranim strahospoštovanjem, kako mi pogreva juho in čufte s pire krompirjem, in zdelo se mi je, da ne spadam tja, med unikatne kose starinskega meščanskega pohištva njene kuhinje in platna Gabrijela Stupice, sede opazujoč njeno podolgovato senco, ki jo je risalo zimsko sonce skozi okna Dalmatinove ulice v Ljubljani.

Saj res, to, da je živela na Dalmatinovi, me je spomnilo – skoraj bi pozabil – na akademiji mi je pogosto govorila, da sem len kot Dalmatinci in da sem pravzaprav Dalmatinec, čeprav je vedela, da nisem, a ji je bilo najbrž v majhno zadovoljstvo, da me na ta način zbada, saj sem bil občutljiv na takšne in podobne primerjave.

Odkar sem po zaključenem izobraževanju pričel delati, sem spoznal mnoge umetnike, toda morda bi razen nje lahko navedel le še enega ali dva, katerih dela se, po mojem skromnem mnenju, izmaknejo vsakršnim kategorijam in katerih umetnost je brezčasna. Profesorica Krašovec je ena izmed takšnih umetnic, morda celo edina. Nič posebnega ne bom povedal, če označim njeno slikarstvo kot brezčasno in večno, izven vseh trendov, ter da pripada vsem zgodovinskim obdobjem, saj predstavlja istočasno odprti izziv antičnim idealom, velikim umetnikom renesanse in mojstrom modernizma. Je hkrati sodobno in arhaično ter na najbolj liričen možen način sintetizira najboljše iz obsežne evropske slikarske tradicije. Metka Krašovec je velika mojstrica risbe, slikarskih površin in zgoščene prisotnosti; njene slike so vibrirajoče žive pojave, ki vračajo pogled. Njene slike odpirajo pogled v onostranstvo in transcendirajo sedanost.

Če postavimo na stran vse njene nepojasnljive postopke, metode, načine, je zame v vsej tej zgodbi najbolj bistveno to, da sem imel kot študent v njenem slikarskem razredu priložnost učiti se od najboljše(ga) v določenem času in določenem prostoru svetovne slikarske zgodovine. Namerno pravim 'najboljšega', ker si jemljem pravico do ekskluzivnosti, in ker v tem smislu Metka presega kategorije moške in ženske umetnosti, tako kot vem, da prekaša po nadarjenosti in neverjetnem znanju svoje moške kolege z akademije. Ob tej priložnosti se ji poslednjič zahvaljujem, saj je vendarle znala odpirati prostor svobode, kajti svoboda je ogromen temen ocean, v katerem je izjemno težko plavati. Hvaležen sem ji, da je bila vsemu navkljub vedno na strani svojih študentov in jih je podpirala v tistih situacijah, ki so za vsakega slikarja najtežje – vanje jih je pogosto tudi sama pahnila. Hvaležen sem ji, četudi sem se le redkokdaj strinjal z njo, razumel, kaj pravzaprav želi, in četudi je bila v svojih zahtevah včasih neizprosna.


Na nek način danes sam zaključujem določen cikel v svojem življenju. Moja slikarska mati je umrla in odšla v Had kot Odisej.

Če bi mi kdo pred dvajsetimi leti, ko sem bil študent slikarstva v razredu Metke Krašovec, dejal, da bom svoji profesorici z akademije odpiral samostojno razstavo v svojem mestu, bi mu najbrž rekel najmanj, da se mu je zmešalo – če bi to isto stvar kdo omenil Metki, ki mi je prvo šolsko uro na akademiji dejala, da sem razvpit nevednež in blefer, bi mu najbrž odgovorila enako.

Zbogom Metka ... spet boš prispela pred nami tja gor, visoko, kjer je zrak mil in čist, pogled pa jasen in bister kot na razglednici ... srečno pot.



Metka Krašovec
Pot v ogledalo / *Way into the Mirror*, 2009
akril na platnu / *acrylic on canvas*
last avtorice / *collection of the artist*
143 x 160 cm



in Poreč, Croatia. I probably do not have to point out particularly that without that push from dr. Zihel, I would never have ventured to take on such a (in my opinion) crazy stunt on a pathway scattered with hidden mines.

That pretty much covers it; the exhibition was one of her last, the strange circle was finally closed, turning my relationship with Metka upside down.

She was different – ten years after we had last met at the Academy, when we parted ways with a pile of untold resentments on my behalf, referring to what she had not taught me and what I had expected of her, and perhaps what she had expected of me, if I may presume that she really did care about my artistic formation.

Later on, we used to write to each other often, and, during my last visit to Ljubljana in the winter of 2014, after she had already told me she was ill, she cooked lunch for me, like a caring mother would to a son, whose return from a journey she had long been awaiting.

It was bizarre, sitting in Metka's kitchen, watching this relentless professor, whom I always used to look at in awe and from a distance, how she was now warming up soup and meatballs and mashed potatoes for me, and never before did I feel more inadequate, between the unique pieces of antique furniture in her kitchen and Gabrijel Stupica's canvases, sitting and observing her elongated shadow, drawn by the winter sun that was shining through the windows of her apartment on Dalmatinova Street in Ljubljana.

Oh, right – I had nearly forgotten – the name of the street that she lived on just reminded me: at the Academy, she would often say to me that I was as lazy as the proverbial Dalmatians, and that I was actually a Dalmatian, even if she knew I was not, but probably it gave her a little satisfaction, teasing me in this way, as I was sensitive to such and similar comparisons.

In all the time since I've finished my education and started working, I have met plenty artists, but beside Metka Krašovec, I could perhaps only name one or two others, whose works, in my humble opinion, elude any kind of categorization, and whose art is timeless. Professor Krašovec is one such artist, perhaps even the only one. It should come as no surprise to mark her painting as timeless and eternal, beyond any kind of trend and belonging to all historical periods, because at the same time it is an open challenge to the ideals of antiquity, to the great renaissance artists, and to the masters of modernism. Her work is both contemporary and archaic at the same time, and it synthesizes the best of the vast European painting tradition in the most lyrical possible way. Metka Krašovec is a great master of drawing, drawing surfaces and intense presence; her paintings are vibrating, living entities that stare right back at you. Her art unveils a view to the other side and transcends the present.

If we put aside all her unexplainable methods, ways, procedures, the really crucial thing about the whole story for me was the fact that as a student in her class I had the chance to learn from the best at a certain time and in a certain space in the world's history of painting. I choose deliberately to say 'the best', taking the liberty to make such an exclusive statement, because Metka, among other things, surpasses a categorization to male and female artists, and because I know she surpasses, in talent as well as in her incredible knowledgeability, her male colleagues from the Academy. On this occasion I want to thank her one last time, because she knew, after all, how to open up a space for freedom, and freedom is a vast and dark ocean, in which it is incredibly hard to swim. I am grateful to her for always taking her students' side, no matter what, and supporting us in those situations that are the toughest for any painter – even though she often pushed us into such situations herself. I am thankful to her, even though I rarely agreed with her or understood what she really wanted, and even though she was sometimes unrelenting in her demands.

In a certain way, I guess I could say that things have come full circle in my life as well. My painting mother has died and went to Hades, like Odysseus.

If someone were to say to me twenty years ago, while I was a student of painting in Metka Krašovec's class, that I would once be inaugurating an exhibition of my professor's works in my home town, I would probably call them crazy at least – if they were to say the same thing to Metka, who told me during my very first lesson at the Academy, that I was a notorious ignoramus and a fake, she would have probably answered the same.

Farewell, Metka... once again, you'll make it before we do, getting high up there, where the air is sweet and tender, and the view is bright and clear, like in a postcard... Godspeed.





levo / left:
Metka Krašovec
tuš na papirju / ink on paper
sitotisk / screen printing, 1982
last avtorice / collection of the artist

desno / right:
Metka Krašovec
risbe iz ciklusa Nox portentis gravida
drawings from Nox portentis gravida cycle
last avtorice / collection of the artist
32 x 24 cm; 30,5 x 23 cm





Aleksij Kobal
Topologija zlatoroga 1 / *Topology of the Goldhorn 1*, 2016
olje na platnu / *oil on canvas*
200 x 240 cm

UMETNICE IN UMETNIKI

ARTISTS



Foto: Miha Benedičič
(foto arhiv / archive ALUO)

Metka Krašovec (1941–2018), slikarka in grafičarka. Metka Krašovec se je rodila leta 1941 v Ljubljani. Po končani klasični gimnaziji je vpisala študij na Akademiji za likovno umetnost v Ljubljani, kjer je leta 1964 diplomirala, nato pa v letu 1966 najprej magistrirala na oddelku za slikarstvo pri profesorju Gabrielu Stupici, leta 1970 pa tudi na oddelku za grafiko pri profesorju Riku Debenjaku. Nadaljnja usposabljanja je nadaljevala v tujini; specializacijo za grafiko je opravila na Univerzi v Ohio in na slovitem londonskem RCA, Royal College of Art.

Leta 1976 se posveti tudi pedagoškemu delu, ko začne kot docentka na ljubljanski akademiji poučevati slikarstvo in risanje, od 1986 kot izredna profesorica, od leta 1991 pa do upokojitve v 2008 je bila redna profesorica.

Leta 1968 pridobi status svobodne umetnice in razstavlja v Sloveniji (Ljubljana, Piran, Celje, Maribor, Slovenj Gradec, Ajdovščina, Radenci, Sežana, Nova Gorica, Koper, Kranj, Postojna, Žalec, Tržič, Velenje, Ribnica, Škofja Loka, Črnomelj in drugih), v številnih mestih po Jugoslaviji (Beograd, Zagreb, Varaždin, Čakovec, Dubrovnik, Split, Novi Sad, Sarajevo, Skopje); ter v Nemčiji, na Švedskem, v Angliji, v Italiji, v Avstriji (Berlin, Köln, Leverkusen, Bonn, Stockholm, London, Milano, Trst, Špeter / San Pietro, Gradec, Rož / Rosseg, Spittal an den Drau), v ZDA (Dallas, Chattanooga, New York, Washington D. C., Brooklyn N.Y.) in v Kanadi (Toronto) na več kot sto samostojnih razstavah.

Na skupinskih razstavah so bila njena dela na ogled v Grčiji, Avstriji, Italiji, Nemčiji, Franciji, Belgiji, na Norveškem, na Danskem, na Finskem, v Španiji, na Portugalskem, v Angliji, na Irskem, v Romuniji, na Madžarskem; oziroma v evropskih mestih: Atene, Bilbao, Bruselj, Budimpešta, Bukarešta, Dublin, Dunaj, Gradec, Celovec, Beljak, Salzburg, Helsinki, Lizbona, London, Madrid, Pariz, Rim, Benetke, Firenze, Berlin, Dusseldorf, Mannheim, Marburg, Kiel, Stockholm, Umea, Bradford, Cambridge, Oxford, Milano, Trst, Messina, Ferrara, Videm/Udine; sicer pa so dela prepotovala svetovne prestolnice in druge kontinente: Egipt (Aleksandrija), Argentina (Buenos Aires), Šri Lanka (Colombo), Sirija (Damask), Peru (Lima), Kenija (Nairobi), Brazilija (Sao Paulo), Južna Koreja (Seul), Gruzija (Tbilisi), Iran (Teheran), Tunizija (Tunis), Malta (Valleta), Madagaskar (Tananarive), Urugvaj (Montevideo) ter ZDA (Chicago, Cleveland, Harlem, Los Angeles, New York, San Francisco).

Leta 2017 je Metka Krašovec prejela tudi prestižno Prešernovo nagrado za živeljsko delo. V utemeljitvi je strokovna komisija zapisala:

„Akademska slikarka in grafičarka Metka Krašovec prejme nagrado za izjemen in prepoznaven slikarski opus, ki je hkrati z njenim grafičnim in risarskim opusom nepogrešljiva sestavina mozaika slovenske likovne umetnosti. Je neusahljivo ustvarjalna umetnica, najpomembnejša slovenska sodobna umetnica, ki ji je slovenska likovna kritika namenila zgodovinsko mesto takoj za Ivano Kobilco.“

Metka Krašovec (1941–2018), painter and graphic artist. Metka Krašovec was born in 1941 in Ljubljana. She finished education at the Ljubljana Lyceum in 1960, and graduated from the Ljubljana Academy of Arts in 1964. In 1966 she completed her specialization in painting with Prof. Gabriel Stupica and four years later in print media with Prof. Riko Debenjak. In the period 1966–1967 she worked as an assistant at the Ohio University in Athens, USA. In the period 1974–1975 she was receiving a British Council scholarship for graphic design studies at the Royal College of Art in London.

In 1976 Krašovec began her work as a teacher and educator, with the position of Assistant Professor for painting and drawing at the Academy of Fine Arts in Ljubljana. As Associate Professor (since 1986) and later Full Professor (since 1991) at the same Academy, she continued to inspire generations of students until her retirement in 2008.

In 1968 she began exhibiting as a freelance artist, with exhibitions in Slovenia (Ljubljana, Piran, Celje, Maribor, Slovenj Gradec, Ajdovščina, Radenci, Sežana, Nova Gorica, Koper, Kranj, Postojna, Žalec, Tržič, Velenje, Ribnica, Škofja Loka, Črnomelj and elsewhere), in numerous cities across Yugoslavia (Belgrade, Zagreb, Varaždin, Čakovec, Dubrovnik, Split, Novi Sad, Sarajevo, Skopje), as well as in Germany, Sweden, the UK, Italy, Austria (Berlin, Cologne, Leverkusen, Bonn, Stockholm, London, Milan, Trieste, San Pietro, Graz, Rosseg, Spittal an den Drau), the USA (Dallas, Chattanooga, New York, Washington D. C., Brooklyn N.Y.) and Canada (Toronto), in more than one hundred solo exhibitions.

As part of group shows, her works have been exhibited in Greece, Austria, Italy, Germany, France, Belgium, Norway, Denmark, Finland, Spain, Portugal, the UK, Ireland, Romania, Hungary, appearing in several European cities, including Athens, Bilbao, Brussels, Budapest, Bucharest, Dublin, Vienna, Graz, Klagenfurt, Villach, Salzburg, Helsinki, Lisbon, London, Madrid, Paris, Rome, Venice, Florence, Berlin, Dusseldorf, Mannheim, Marburg, Kiel, Stockholm, Umea, Bradford, Cambridge, Oxford, Milan, Trieste, Messina, Ferrara and Udine. Her artworks have travelled across world capitals and continents, appearing in art shows in Egypt (Alexandria), Argentina (Buenos Aires), Sri Lanka (Colombo), Syria (Damask), Peru (Lima), Kenya (Nairobi), Brazil (São Paulo), South Korea (Seoul), Georgia (Tbilisi), Iran (Teheran), Tunisia (Tunis), Malta (Valletta), Madagascar (Tananarive), Uruguay (Montevideo) and the USA (Chicago, Cleveland, Harlem, Los Angeles, New York, San Francisco).

In 2017 Krašovec received the prestigious Prešeren Award for lifetime achievement. In the award justification, the expert jury wrote:

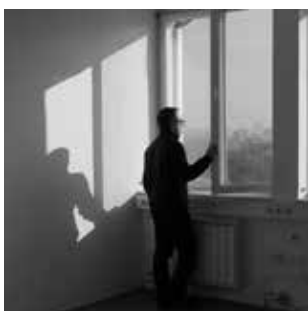
“The award goes to academy-trained painter and graphic artist Metka Krašovec, for her exceptional and highly recognizable painting oeuvre, which, combined with her graphic and drawing opus, is an essential component of the mosaic of Slovene fine arts. She is an inexhaustibly creative artist, the most important Slovene contemporary painter, for whom Slovene art critics have reserved a historic spot right after Ivana Kobilca.”



Foto/photo:
Osebni arhiv/personal archive

Karmen Bajec (1981, Šempeter pri Novi Gorici) je po maturi na Srednji šoli za oblikovanje in fotografijo v Ljubljani, smer modno oblikovanje, vpisala študij slikarstva na Akademiji za likovno umetnost in oblikovanje v Ljubljani pod mentorstvom profesorice Metke Krašovec. Leta 2005 je diplomirala pri profesorici Metki Krašovec ter leta 2010 magistrirala pri profesorjih Bojanu Gorencu in Metki Krašovec. Drugi letnik podiplomskega študija je zaključila na študijski izmenjavi v Talinu v Estoniji. Ukvarja se s pisanjem likovnih kritik, slikarstvom, pedagoško dejavnostjo in ilustracijo. Živi in ustvarja v Starem trgu pri Ložu.

Karmen Bajec (1981, Šempeter near Nova Gorica) attended the Secondary School of Design and Photography in Ljubljana (fashion design) and later studied painting at the Academy of Fine Arts and Design in Ljubljana, from where she graduated under Prof. Metka Krašovec (BA, 2005) and completed her MA degree under Prof. Metka Krašovec and Prof. Bojan Gorenc (2010). She completed the second year of her postgraduate study as an exchange student in Tallinn, Estonia. She is active as an art critic, painter, art teacher and illustrator. She lives and works in Stari trg near Lož.



Foto/photo:
Osebni arhiv/personal archive

Viktor Bernik (1971, Ljubljana) je leta 1998 na Akademiji za likovno umetnost v Ljubljani diplomiral iz slikarstva pri Metki Krašovec in Bojanu Gorencu, pri katerem je opravil še specialko. Študijsko se je izpopolnjeval v Združenih državah Amerike. Med drugim je razstavljal na 5. trienalu sodobne umetnosti in 28. Mednarodnem grafičnem bienalu. Viktor Bernik je prejemnik priznanja Riharda Jakopiča za dosežke na področju sodobne vizualne umetnosti 2018, ki ga podeljuje Zveza društev slovenskih likovnih umetnikov (ZDSLJU). Je samozaposlen v kulturi. Živi in dela v Ljubljani.

Viktor Bernik (1971, Ljubljana) graduated in painting from the Academy of Fine Arts in Ljubljana in 1998, under the mentorship of Metka Krašovec and Bojan Gorenc, and later specialized in painting with Prof. Gorenc. He furthered his studies abroad, in the United States. Among others, he exhibited at the 5th Triennial of Contemporary Art and the 28th Biennial of Graphic Arts in Ljubljana. Bernik is the recipient of the Rihard Jakopič honorable mention for 2018, for his achievements in visual arts. The recognition is awarded by the Slovene Association of Fine Arts Societies (ZDSLJU). He is a self-employed artist who lives and works in Ljubljana.



Foto/photo:
Ivo Borko

Saša Bezjak (1971, Maribor) je diplomirala leta 1999 na Pedagoški fakulteti v Mariboru iz likovne pedagogike pod mentorstvom profesorja kiparstva Darka Golije, leta 2001 pa iz slikarstva na Akademiji za likovno umetnost v Ljubljani pod mentorstvom profesorice Metke Krašovec in profesorice umetnostne zgodovine dr. Nadje Zgonik. Leta 2009 je končala magistrski študij kiparstva pri profesorju Luju Vodopivcu. Od leta 2002 je samozaposlena v kulturi. Leta 2013 ji je Univerza v Mariboru podelila naziv strokovna sodelavka za predmetno področje specialna didaktika. Od leta 2006 živi, dela in ustvarja v Gornji Radgoni.

Saša Bezjak (1971, Maribor) graduated in art pedagogy in 1999 from the Faculty of Education in Maribor under the mentorship of Prof. Darko Golija, and in painting in 2001 from the Academy of Fine Arts in Ljubljana under Prof. Metka Krašovec and Prof. dr. Nadja Zgonik. In 2009, she completed her MA degree in sculpture with Prof. Ljujo Vodopivec. Since 2002, she has been working as a self-employed artist. In 2013, she was awarded the title of Expert Adviser for the subject area of Special Didactics from the University of Maribor. Since 2006, she lives and works in Gornja Radgona.



Foto/photo:
Osebni arhiv/personal archive

Gigo de Brea (1963, Maribor) je diplomiral leta 1987 na Akademiji za likovno umetnost v Ljubljani, smer slikarstvo, pri profesorici Metki Krašovec. Razpet je med Novo Gorico, kjer poučuje likovno vzgojo na srednji ekonomski in trgovski šoli, ter Novelom na Krasu, kjer ima svoj atelje. Pri svojem delu uporablja izključno oljne barve na platnih večjih formatov.

Gigo de Brea (1963, Maribor) graduated in painting in 1987 from the Academy of Fine Arts in Ljubljana, under the mentorship of Prof. Metka Krašovec. He lives and works between Nova Gorica, where he teaches art education at the Secondary School of Economics and Commerce, and Novo in the Karst region, where his studio is located. He paints exclusively in oils, and uses large-format canvases.



Foto/photo:
Petra Žen

Andrej Brumen Čop (1967, Maribor) je leta 1993 diplomiral na Akademiji za likovno umetnost v Ljubljani pri profesorici Metki Krašovec in dve leti kasneje pri njej na isti ustanovi zaključil še slikarsko specialko. Na povabilo galerije Werkstatt Graz je leta 1994 študijsko bival v Gradcu, naslednjega leta pa postal član ZDSLU. 1997. leta je prejel nekajmesečno štipendijo za študij slikarstva na Likovni akademiji v Pragi, leta 2000 delovno štipendijo za bivanje v New Yorku ter 2009 za enomesečno bivanje v Berlinu. Živi in dela v Ljubljani kot docent za slikarstvo na Pedagoški fakulteti (UL PeF). Poleg slikarstva se ukvarja še s knjižno ilustracijo in opremo ter z drugimi eksperimentalnimi oblikami likovnega izraza.

Andrej Brumen Čop (1967, Maribor) graduated in 1993 from the Academy of Fine Arts in Ljubljana, under the mentorship of Prof. Metka Krašovec. Two years later, he completed his painting specialization at the same institute. At the invitation of Werkstatt Gallery, he spent a year studying in Graz in 1994, and later joined the Slovenian Association of Fine Arts Societies (ZDSLU). In 1997 he received a scholarship and spent a few months specializing in painting at the Academy of Fine Arts in Prague. With the support of grants, he also studied in New York in 2000, and for one month in Berlin in 2009. He lives and works in Ljubljana, where he teaches painting as Assistant Professor at the Faculty of Education, University of Ljubljana. Apart from painting, his interests include book illustration, book design, and other experimental forms of visual expression.



Foto/photo:
Osebni arhiv/personal archive

Marija Flegar (1968, Ljubljana) je leta 1999 diplomirala na Akademiji za likovno umetnost v Ljubljani pri profesorju Gustavu Gnamušu in profesorju dr. Jožetu Muhoviču, leta 2002 pa je zaključila magistrski študij pri profesorici Metki Krašovec in profesorici dr. Nadji Zgonik. Živi in dela v Ljubljani. Imela je več samostojnih in skupinskih razstav (galerija Equrna, Institut Jožef Stefan, razstave ZDSLU in DLUL, Bienale akvarela Castra v Ajdovščini).

Marija Flegar (1968, Ljubljana) graduated in 1999 from the Academy of Fine Arts in Ljubljana, under the mentorship of Prof. Gustav Gnamuš and Prof. dr. Jože Muhovič, and completed her MA degree in 2002 under Prof. Metka Krašovec and Prof. dr. Nadja Zgonik. She lives and works in Ljubljana. Her works have been exhibited in several solo and group exhibitions (Equrna Gallery, the Jožef Stefan Institute, exhibitions organized by the Slovenian Association of Fine Arts Societies (ZDSLU) and the Ljubljana Fine Artists Society (DLUL), International Watercolor Biennial, Ajdovščina).



Foto/photo:
Osebni arhiv/personal archive

Mitja Ficko (1973, Murska Sobota) je leta 1999 diplomiral na Akademiji za likovno umetnost v Ljubljani, smer slikarstvo, pri profesorjih Janezu Berniku in Gustavu Gnamušu, leta 2002 pa magistriral pri profesorici Metki Krašovec. Kot samostojni kulturni ustvarjalec deluje od leta 2004. Razstavljal je samostojno in se predstavil na skupinskih razstavah in za svoje delo prejel različne nagrade ter štipendije. Njegova dela so vključena v številne javne in zasebne zbirke. V letu 2004 je prejel nagrado Zlata ptica za likovno umetnost, ki jo prejmejo najvidnejši mlajši umetniki. Od leta 2010 živi in dela na relaciji Mohorje, Ljubljana, Leipzig.

Mitja Ficko (1973, Murska Sobota) graduated in painting in 1999 from the Academy of Fine Arts in Ljubljana, under the mentorship of Prof. Janez Bernik and Prof. Gustav Gnamuš, and completed his MA degree with Prof. Metka Krašovec in 2002. He has been active as a self-employed artist since 2004. Winning several awards and scholarships, his works have been exhibited in solo and group exhibitions and form part of numerous public and private collections. In 2004, Ficko received the Golden Bird Award for visual arts, which is awarded to emerging and promising young artists. He lives and works between Mohorje, Ljubljana, and Leipzig, Germany.



Foto/photo:
Osebni arhiv/personal archive

Dušan Fišer (1962, Ptuj) je študiral na Akademiji za likovno umetnost v Ljubljani in leta 1989 diplomiral pri Metki Krašovec. Leta 1991 je končal študij na slikarski specialki pri profesorju Emeriku Bernardu. Študijsko se je izpopolnjeval v Groeningenu na Nizozemskem. Je član Društva likovnih umetnikov Ljubljana. Živi na Ptujski gori. Razstavlja na številnih samostojnih in skupinskih razstavah. Dušan Fišer je vodja galerije Tovarna umetnosti Majšperk in Galerije Mesta Ptuj. Deluje kot scenograf, profesor, mentor in galerist.

Dušan Fišer (1962, Ptuj) studied at the Academy of Fine Arts in Ljubljana, where he graduated in 1989 under Prof. Metka Krašovec. In 1991 he completed his specialization in painting with Prof. Emerik Bernard. He furthered his studies in Groningen in the Netherlands. He is a member of the Ljubljana Fine Artists Society. He lives in Ptujška gora. His works have been shown in numerous solo and group exhibitions. Dušan Fišer is head of the Art Factory Majšperk and the Ptuj City Gallery. He is active as a stage set designer, professor, mentor and gallerist.



Foto/photo:
Osebni arhiv/personal archive

Milan Golob (1963, Ljubljana) je leta 1987 diplomiral na Oddelku za fiziko Fakultete za matematiko in fiziko (FMF) v Ljubljani. V šolskem letu 1987/88 je študiral umetnostno zgodovino na Filozofski fakulteti v Ljubljani. Od leta 1988 je študiral na Akademiji za likovno umetnost v Ljubljani, kjer je 1993 diplomiral na Oddelku za slikarstvo. Od začetka 1995 do konca leta 2000 je bil odgovorni oz. glavni urednik revije Likovne besede. Razstavlja na samostojnih ter skupinskih razstavah, doma in v tujini. Je dobitnik več priznanj in nagrad, kot so študentska Prešernova nagrada za slikarstvo ALUO (1992), The Pollock-Krasner Foundation Grant – New York (2003), Henkel Art Award – Nominee (2005). Kot svobodnjak živi s svojo ljubo ženo v Radencih, atelje pa ima v Kupšincih.

Milan Golob (1963, Ljubljana) graduated in 1987 from the Department of Physics, Faculty of Mathematics and Physics in Ljubljana. In the following year he studied history of art at the Faculty of Arts (1987/88). However, he soon chose painting, and in 1993 he graduated from the Academy of Fine Arts in Ljubljana. In the 1995–2000 period he was the editor-in-chief of the Likovne besede (Art Words) magazine. His works have been exhibited in solo and group exhibitions home and abroad. He has received several awards and recognitions, among them the Prešeren Award for Students for painting (1992), the Pollock-Krasner Foundation Grant – New York (2003), and a nomination for the Henkel Art Award in Vienna (2005). As a freelance artist he lives and works with his beloved wife in Radenci, while his studio is located in Kupšinci.



Foto/photo:
Osebni arhiv/personal archive

Marko Jakše (1959, Ljubljana) je leta 1987 diplomiral na ljubljanski Akademiji za likovno umetnost in kmalu je opozoril nase s presenetljivimi metaforami evropskih civilizacijskih usedlin, ki jih je zajemal iz človekove podzavesti. Njegova slikarska interpretacija motiva, za nekatere baladna ali melanholična, za marsikatero oko pa izzivalna, vznemirja tudi nepripravljenega opazovalca. Marko Jakše je razstavljal na številnih samostojnih in skupinskih razstavah doma in v tujini, za svoje delo je prejel več domačih in mednarodnih priznanj in nagrad. Je prejemnik najprestižnejše slovenske nagrade Prešernovega sklada 2015 za razstave v zadnjih dveh letih.

Marko Jakše (1959, Ljubljana) graduated in 1987 from the Academy of Fine Arts, Ljubljana, drawing attention to his works shortly after, through his use of ingenious metaphors of European civilization sediments, derived from the repository of the human unconscious. His painterly interpretation of motives, balladic or melancholic to some, and provocative to others, is alluring even to the unsuspecting observer. Marko Jakše's works have been exhibited in numerous solo and group exhibitions home and abroad, winning several national and international awards and recognitions. He is a receiver of the most eminent Slovenian prize – the Prešeren Foundation Award 2015, for his exhibitions over the past two years.



Foto/photo:
Jaka Babnik

Anja Jerčič Jakob (1975, Slovenj Gradec) je odrasčala v Velenju, kjer je obiskovala gimnazijo. Na Akademiji za likovno umetnost v Ljubljani je leta 2000 končala študij slikarstva, leta 2004 magistrski študij grafike, leta 2007 pa še slikarstva. Od leta 2000 je kot ustvarjalka aktivno prisotna v slovenskem in mednarodnem likovnem prostoru. Njena dela so zastopana v številnih javnih zbirkah. Občasno se ukvarja tudi s knjižno ilustracijo za otroke. Od leta 2016 je zaposlena kot docentka za področje slikarstva na Pedagoški fakulteti Univerze v Ljubljani.

Anja Jerčič Jakob (1975, Slovenj Gradec) grew up in Velenje, where she also attended the Velenje Grammar School. She graduated in painting from the Academy of Fine Arts in Ljubljana in 2000. In 2004 she received her MA in graphic prints from the same Academy, and later an MA in painting (2007). She has been active as an artist since 2000, with a strong presence in the Slovene and international art arena. Her works are part of numerous public collections. She occasionally draws illustrations for children's books. She has been employed as Assistant Professor of painting at the Faculty of Education, University of Ljubljana since 2016.



Foto/photo:
Osebni arhiv/personal archive

Barbara Jurkovšek (1981, Ljubljana) je leta 2006 diplomirala na Akademiji za likovno umetnost in oblikovanje v Ljubljani iz slikarstva pri profesorici Metki Krašovec in likovne teorije pri dr. Jožefu Muhoviču. Kasneje se je izpopolnjevala na Accademia di Belle Arti di Lecce v Italiji. Leta 2009 je magistrirala iz slikarstva pri profesorici Metki Krašovec. Za njo je 36 samostojnih in več kot 50 skupinskih razstav in projektov v Sloveniji in tujini. Deluje na področju slikarstva, kiparstva, grafike, kaligrafije in znanstvene ilustracije. V svojem delu se ukvarja z raziskovanjem mej med umetnostjo, znanostjo in kičem. Navdih za svoja dela pogosto črpa iz zoologije, botanike, paleontologije in evolucije sodobnega človeka.

Barbara Jurkovšek (1981, Ljubljana) graduated in 2006 in painting and art theory at the Academy of Fine Arts and Design in Ljubljana, under Professors Metka Krašovec and dr. Jožef Muhovič. Later, she attended advanced studies at the Accademia di Belle Arti di Lecce in Italy. In 2009, she obtained her MA degree in painting with Prof. Krašovec. She has held 36 solo and more than 50 group exhibitions and projects in Slovenia and abroad. She is active in the fields of painting, sculpture, graphics, calligraphy and scientific illustration. Her works explore the boundaries between art, science and kitsch. Her creative process is often inspired by insights from the fields of zoology, botany, paleontology and the evolution of modern man.



Foto/photo:
Lado Štarkl

Jurij Kalan (1961, Kranj) je leta 1990 diplomiral na Akademiji za likovno umetnost v Ljubljani na oddelku za slikarstvo pri profesorici Metki Krašovec. Skupinskih razstav se udeležuje od leta 1984, samostojno se je doslej predstavil približno petnajstkrat. Bil je Groharjev štipendist, prejel je nagrado mesta Kranj, nagrado Majskega salona ter na Slovenskem triennialu satire in humorja bronasti aritas. Kot samostojni umetnik živi in ustvarja v Ljubljani.

Jurij Kalan (1961, Kranj) graduated in painting in 1990 from the Academy of Fine Arts in Ljubljana with Prof. Metka Krašovec. He has participated in numerous group exhibitions since 1984, and has shown his work in around 15 solo exhibitions. He was a receiver of the Grohar Scholarship, the Kranj City Prize, the May Salon Prize, and the Bronze Aritas (2001) at the Slovene Triennial of Satire and Humor. He lives and works in Ljubljana and is active as a freelance artist.



Foto/photo:
Osebni arhiv/personal archive

Maja Kastelic (1981, Novo mesto) je študirala slikarstvo na Akademiji za likovno umetnost in oblikovanje v Ljubljani pri profesorici Metki Krašovec (2000–2004), zaključila z odliko in izdajo svojega diplomskega dela (*Pravi umetnik*, Raziskovalni Inštitut ALUO 2010), nato pa nadaljevala znanstveni magistrski študij Filozofije in teorije vizualne kulture (FHŠ Koper, 2006–2010). Od leta 2012 deluje na področju ilustracije in avtorske slikarice (*Deček in hiša*, 2015). Za svoje delo je prejela številna priznanja in nagrade. Razstavljala je na izborih v Sloveniji in v tujini, njena dela pa so poleg slovenskih izdaj izšla tudi v tujini. Ilustrira za slovenske in tuje založnike, živi in ustvarja pa v Trebnjem.

Maja Kastelic (1981, Novo mesto) studied painting at the Academy of Fine Arts and Design in Ljubljana (2000–2004), where she graduated summa cum laude under the mentorship of Prof. Metka Krašovec and published her graduation thesis (*Pravi umetnik / The True Artist*, Research Institute of the ALUO). She continued her postgraduate studies in philosophy and theory of visual culture at the Faculty of Humanities in Koper (MA, 2006–2010). She has been working in the field of illustration and picture books since 2012 (*Deček in hiša / A Boy and a House*, 2015). She has received numerous awards in recognition of her work. She has exhibited in selected venues home and abroad, and many of her works have also been published abroad. She illustrates for Slovene and foreign publishing houses, and lives and works in Trebnje.



Foto/photo:
Borut Krajnc

Aleksij Kobal (1962, Ljubljana) je eden najbolj priznanih slovenskih slikarjev srednje generacije. Za likovno udejstvovanje je prejel več priznanj in nagrad, med drugim nagrado Prešernovega sklada za leto 2016. Leta 1986 je diplomiral na Akademiji za likovno umetnost v Ljubljani pri profesorju Janezu Berniku. Podiplomski študij iz slikarstva je zaključil leta 1993 pri profesorici Metki Krašovec. Živi in dela v Ljubljani, kot svobodni umetnik.

Aleksij Kobal (1962, Ljubljana) is one of the most esteemed Slovene painters of the middle generation. His works have won him several awards and recognitions, among them the Prešeren Fund Award in 2016. He graduated in 1986 from the Academy of Fine Arts in Ljubljana with Prof. Janez Bernik. He completed his postgraduate studies in painting in 1993 under the mentorship of Prof. Metka Krašovec. He lives in Ljubljana, working as a freelance artist.



Foto/photo:
Arne Brejc

Robert Lozar (1967, Novo mesto) je diplomiral leta 1993 pri profesorici Metki Krašovec na Akademiji za likovno umetnost v Ljubljani. Leta 1992 je prejel študentsko Prešernovo nagrado Akademije za likovno umetnost v Ljubljani. Od leta 1995 do 2000 je bil odgovorni oz. glavni urednik revije Likovne besede. Od 1994 ima status samozaposlenega na področju kulture. Leta 2006 je prejel delovno študentsko stipendijo Ministrstva za kulturo RS. Atelje ima na Butoraju.

Robert Lozar (1967, Novo mesto) graduated in 1993 under Prof. Metka Krašovec at the Academy of Fine Arts in Ljubljana. In 1992 he received the Prešeren Award for Students (awarded by the Academy). Between 1995 and 2000 he was editor-in-chief of the Likovne besede (Art Words) magazine. He has worked as a self-employed artist since 1994. In 2006 he was granted a scholarship by the Ministry of Culture of the Republic of Slovenia. His studio is located in Butoraj.



Foto/photo:
Osebni arhiv/personal archive

Izar Lunaček (1979, Ljubljana) je slovenski akademski slikar, ki je pri profesorici Metki Krašovec študiral med leti 2001 in 2004, diplomirani komparativist, doktor filozofije, ilustrator in stripar. Svoje stripe je objavljaj v Stripburgerju, Slovenskih novicah, Delu in Mladini ter izdal več stripovskih albumov. Poleg tega riše tudi ilustracije in karikature, ki jih objavlja v različnih časopisih in revijah, ilustriral pa je tudi več knjig, med katerimi so tri prijele Zlato hruško, znak kakovosti otroške in mladinske literature.

Izar Lunaček (1979, Ljubljana) is an academy-trained painter from Slovenia, who studied under the mentorship of Prof. Metka Krašovec between 2001 and 2004. He also graduated in comparative literature and holds a PhD in philosophy from the Faculty of Arts in Ljubljana. He works as an illustrator and comic book artist. His comics were published in Stripburger, Slovenske novice, Delo and Mladina. He published several comic book albums. As an illustrator and caricature artist, his works have appeared in different newspapers and magazines. Three of the many books he has illustrated have received the Golden Pear, the sign of quality for children's books and youth literature in Slovenia.



Foto/photo:
Osebni arhiv/personal archive

Boštjan Mesarec (1974, Maribor – 1996) se je po končani gimnaziji vpisal na Akademijo za likovno umetnost, smer slikarstvo. Njegovo delo je bilo predstavljeno na številnih odmevnih razstavah, tudi v galeriji Equrna. Leta 1995 je prejel študentsko Prešernovo nagrado za slikarstvo. Boštjan Mesarec se je smrtno ponesrečil novembra 1996 med treningom podvodnega hokeja. Do slikarskega platna je imel poseben odnos. Spoštoval je površino, na katero je nanašal barvo. Govoril je, da je treba sliko "balzamirati". Za grundiranje slik v zadnjem obdobju je uporabljal posebno metodo, ki jo je sam razvijal in izpopolnjeval.

Boštjan Mesarec (1974, Maribor – 1996) studied painting at the Academy of Fine Arts in Ljubljana. His works have been exhibited in numerous high-visibility exhibitions, including venues such as the Equrna Gallery from Ljubljana. In 1995 he received the Prešeren Award for Students for painting. Boštjan Mesarec was fatally injured in November, 1996, during an underwater hockey training. He had a special relationship with the painting canvas, always demonstrating the highest respect for the surface, onto which he applied colors. He used to say that paintings need to be "embalmed". In his last period, he used a specific method to prime the canvases before painting, a method he developed and perfected on his own.



Foto/photo:
Osebni arhiv/personal archive

Mojca Oblak (1965, Ljubljana) je leta 1988 končala študij slikarstva na Akademiji za likovno umetnost Univerze v Ljubljani. Po diplomi je nadaljevala s podiplomskim študijem filozofije na Filozofski fakulteti, zatem pa še s specialističnim študijem grafike na Akademiji za likovno umetnost, kjer je leta 1992 pridobila naslov specialistke. Vzporedno s podiplomskim študijem je delovala na Radiu Študent, kjer se je ukvarjala s kritiko kulturnih dogodkov. Od leta 1989 do 1999 je bila tudi članica uredništva umetniške revije M'ArS.

Mojca Oblak (1965, Ljubljana) completed her study of painting in 1988 at the Academy of Fine Arts in Ljubljana. She continued her postgraduate studies in philosophy at the Faculty of Arts, University in Ljubljana, and later specialized in graphic arts, back at the Academy of Fine Arts and Design (receiving her title in 1992). During her specialization years she also worked at the Radio Študent in Ljubljana, providing reviews for various cultural events. Between 1989 and 1999 she was a member of the editorial staff of the M'ArS art magazine.



Foto/photo:
foto arhiv KIBLA
photo archive KIBLA

Rok Predin (1980, Maribor) je mednarodno priznan 3D animator in glasbenik, po izobrazbi pa akademski slikar. V času študija je bil prejemnik študentske Prešernova nagrade, ki jo podeljuje Akademija za likovno umetnost in oblikovanje v Ljubljani. Nekaj let je živel v Londonu, kjer je delal v Trunk Animations. Med njegove najbolj znane izdelke sodijo izdelava animiranega videospota za Rolling Stones ter video animacije, predvajane na Buckinghamsko palačo ob 60. obletnici vladanja kraljice Elizabete.

Rok Predin (1980, Maribor) is an internationally acclaimed 3D animation artist and musician with a MFA in painting. While still a student, he received the Prešeren Award for Students, awarded by the Academy of Fine Arts and Design in Ljubljana. Working as an animation director at Trunk Animations, he spent several years living in London. Among his most famous works are the videos he made for the Rolling Stones, and the live visuals created for the Queen Elizabeth Jubilee at Buckingham Palace.



Foto/photo:
Osebni arhiv/personal archive

Arjan Pregl (1973, Ljubljana) je leta 1998 je diplomiral na Akademiji za likovno umetnost v Ljubljani pod mentorstvom profesorice Metke Krašovec in profesorja Bojana Gorenca. Leta 2001 je na isti akademiji zaključil magistrski študij slikarstva pod mentorstvom profesorja Gorenca. Nato je vpisal magistrski študij grafike in ga pod mentorstvom profesorja Lojzeta Logarja končal leta 2004. Ukvarja se s slikarstvom, grafiko, ilustracijo, oblikovanjem in pisanjem. Živi in dela v Ljubljani. V osemnajstih letih ustvarjanja je imel veliko število samostojnih razstav, sodeloval je na številnih skupinskih razstavah in projektih v Evropi, Ameriki in Aziji.

Arjan Pregl (1973, Ljubljana) graduated in 1998 from the Academy of Fine Arts in Ljubljana under Professors Metka Krašovec and Bojan Gorenc. In 2001 he obtained an MA in fine arts under Prof. Gorenc. Under Prof. Lojze Logar he obtained his second MA in graphics in 2004. Arjan Pregl works in the fields of painting, graphic, illustration, design and writing. He lives and works in Ljubljana. In the eighteen years of his career as an artist he has had numerous solo and group exhibitions, including projects in Europe, America and Asia.



Foto/photo:
Tomaž Lunder

Irena Romih (1965, Celje) je diplomirala na Akademiji za likovno umetnost v Ljubljani pri profesorju Emeriku Bernardu leta 1990. Zaposlena je bila kot oblikovalka v steklarni Rogaška (1990–1994). Oblikovala je tudi embalažo in za to prejela nekaj nagrad. V letih 1994–1996 je nadaljevala študij na specialki pri profesorici Metki Krašovec. Od takrat se kot samozaposlena v kulturi ukvarja s slikarstvom, ilustracijo in animacijo. Zanima jo slika kot objekt, vloga slikovnega nosilca, njegovih robov in uporaba različnih materialov (freska na lehnjaku, enkavstika in jajčna tempera na lesu, akril na frotirju in pleksi steklu). Živi in dela v Ljubljani.

Irena Romih (1965, Celje) graduated from the Academy of Fine Arts in Ljubljana under the mentorship of Prof. Emerik Bernard in 1990. She worked as a designer at Rogaška Glassworks (1990–1994). Her work as a packaging designer has won her several awards. Between 1994 and 1996 she continued her specialist studies under Prof. Krašovec. Since then, she has worked as a self-employed artist in the fields of painting, illustration and animation. She is interested in the painting as an object, the role of the painting carrier and its borders, and the use of different materials (fresco on travertine, encaustic painting and egg tempera on wood, acrylic on terry fabric and plexiglass). She lives and works in Ljubljana.



Foto/photo:
Iztok Zupan

Zvonka T Simčič (1963, Ljubljana) je leta 1994 diplomirala na Akademiji za likovno umetnost v Ljubljani pod mentorstvom profesorja Emerika Bernarda. Leta 1996 je na isti akademiji zaključila podiplomski študij slikarstva pod mentorstvom profesorice Metke Krašovec. Je vizualna umetnica (slikarstvo, video, instalacije, fotografija) in performerka. Svoja dela je predstavila na številnih samostojnih in skupinskih razstavah. Njena dela so svojevrstna zaradi izjemnega spoja poetičnosti in samoizpovednosti na eni ter družbene angažiranosti na drugi strani, kar jih uvršča v sam vrh sodobnih umetniških praks.

Zvonka T Simčič (1963, Ljubljana) graduated from the Academy of Fine Arts in Ljubljana under the mentorship of Prof. Emerik Bernard in 1994. In 1996 she completed her postgraduate studies in painting at the same Academy, under Prof. Metka Krašovec. She is a visual artist (painting, video, installations, photography) and performer. Her works have been presented in numerous solo and group exhibitions. The works of Zvonka T Simčič are highly unique because they convey an extraordinary combination of poetry and lyricism, as well as social commitment on the other side, both of which place them at the very top of contemporary artistic practices.



Foto/photo:
Osebni arhiv/personal archive

Matic Sonnenwald (1981, Murska Sobota) je leta 2000 končal Srednje šolo za oblikovanje in fotografijo v Ljubljani. Leta 2005 je diplomiral iz slikarstva pri profesorici Metki Krašovec na Akademiji za likovno umetnost in oblikovanje v Ljubljani in prejel študentsko Prešernovo nagrado. Leta 2010 je končal magistrski študij slikarstva pri profesorjih Zmagu Jeraju in dr. Tomažu Brejcu. Sodeloval je pri mnogih skupinskih razstavah in projektih doma in v tujini. Živi in ustvarja v Ljubljani.

Matic Sonnenwald (1981, Murska Sobota). In 2000, he completed the Secondary School of Design and Photography, Ljubljana, and in 2005 graduated in painting from the Academy of Fine Arts and Design in Ljubljana, under the mentorship of Prof. Metka Krašovec, receiving the Prešeren Award for Students in that same year. In 2008, he completed his MA degree in painting at the same Academy, under Professors Zmagu Jeraj and dr. Tomaž Brejc. He has participated in numerous group exhibitions and projects home and abroad. He lives and works in Ljubljana.



Foto/photo:
Osebni arhiv/personal archive

Natalija Šeruga Golob (1971, Maribor) je študirala na Akademiji za likovno umetnost v razredu profesorice Metke Krašovec med leti 1992 in 1995. Leta 1999 je diplomirala na oddelku za slikarstvo Akademije za likovno umetnost v Ljubljani, kjer je leta 2003 še magistrirala. Od prve samostojne razstave v celjskem Likovnem salonu (1999) je prisotna v razstavnem programu domačih in tujih galerij in muzejev. Njeno delo je bilo nagrajeno s študentsko Prešernovo nagrado ALUO (1996), s študijskim izpopolnjevanjem v Berlinu 2007, Henkel Art Award – Nominee (2008), delovno štipendijo Ministrstva za kulturo RS (2010). Njena dela najdemo v več umetniških zbirkah. Živi in ustvarja v Radencih.

Natalija Šeruga Golob (1971, Maribor) studied at the Academy of Fine Arts, Ljubljana, between 1992 and 1995. In 1999 she graduated in painting, and later obtained her MA degree in 2003. Ever since her first solo exhibition at the Celje Fine Arts Salon in 1999, she has been continuously present as part of national and foreign museums and galleries' exhibition programs. She was a receiver of the Prešeren Award for Students (1996), pursued advanced studies in Berlin (2007), and was a Henkel Art Award nominee (2008). In 2010 she received a working scholarship from the Ministry of Culture of the Republic of Slovenia. Her works appear in a number of art collections. She lives and works in Radenci.



Foto/photo:
Osebni arhiv/personal archive

Katarina Toman Kracina (1968, Ljubljana) je študirala slikarstvo na Akademiji za likovno umetnost in oblikovanje pri profesorici Metki Krašovec in leta 2004 magistrirala iz restavracije. Ustvarja v različnih tehnikah: slikanje, kiparjenje (mala in miniaturna plastika), video, oblikovanje, šivanje, filcanje, kvačkanje in kombinacija teh tehnik. Zaposlena je v Muzeju in galerijah mesta Ljubljane. Živi, dela in občasno ustvarja v Ljubljani.

Katarina Toman Kracina (1968, Ljubljana) studied painting at the Academy of Fine Arts and Design, Ljubljana, under Prof. Metka Krašovec, completing her MA degree in restoration in 2004. She creates in various techniques: painting, sculpture (small and miniature plastic), video, design, sewing, felting, crochet and combinations of the above). She works at Museums and Galleries of Ljubljana. Katarina Toman Kracina lives, works and occasionally creates in Ljubljana.



Foto/photo:
Jaka Babnik

Petra Varl (1965, Ljubljana) je študirala na Akademiji za likovno umetnost v Ljubljani, kjer je leta 1997 tudi magistrirala. Deluje kot vizualna umetnica na področju risbe, grafike, slikarstva, ilustracije in prostorskih postavitev v galerijah, javnih in privatnih prostorih. Svoja dela je predstavila na številnih samostojnih in skupinskih razstavah. Od leta 2000 je zaposlena na Oddelku za likovno umetnost Pedagoške fakultete Univerze v Mariboru, kjer kot izredna profesorica poučuje risbo in grafiko. Živi in dela v Ljubljani in Mariboru.

Petra Varl (1965, Ljubljana) studied at the Academy of Fine Arts, Ljubljana, obtaining her MA degree in 1997. She is active as a visual artist, creating drawings, graphic art, paintings, illustrations and ambient installations in galleries, as well as public and private spaces. Her works have been presented in numerous solo and group exhibitions. Since 2000, she has been working at the Department of Fine Arts, Faculty of Education, University of Maribor, as Associate Professor for drawing and graphic arts. She lives and works in Ljubljana and Maribor.



Foto/photo:
Osebni arhiv/personal archive

Marij Vrenko (1963, Ljubljana) je leta 1989 diplomiral na Akademiji za likovno umetnost v Ljubljani, kjer je leta 1992 dokončal tudi podiplomski študij restavratorstva, 1993 pa tudi slikarsko specialko pri profesorici Metki Krašovec. V letih od 1991 do 1998 je kot docent predaval tehnologijo slikarstva na Akademiji za likovno umetnost v Ljubljani. Živi in ustvarja v Ljubljani.

Marij Vrenko (1963, Ljubljana) graduated in 1989 from the Academy of Fine Arts, Ljubljana, where he later also obtained his MA in restoration (1992), and finished specialization in painting under Prof. Metka Krašovec in 1993. Between 1991 and 1998 he was Assistant Professor at the same Academy, lecturing in technology of painting. He lives and works in Ljubljana.



Foto/photo:
Osebni arhiv/personal archive

Sebastijan Vojvoda (1976, Pulj) je med leti 2000 in 2004 študiral na Akademiji za likovno umetnost in oblikovanje v Ljubljani na slikarskem oddelku v razredu profesorice Metke Krašovec. Leta 2005 se je študijsko izpopolnjeval na umetniški akademiji v Gothenburgu na Švedskem. Diplomiral je leta 2006 pri profesorjih Zmagu Jeraju in Borutu Vogelniku in magistriral pri profesorju Bojanu Gorencu. Sodeloval je v različnih umetniških projektih kot oblikovalec, fotograf in filmski snemalec. Razstavljal je na več samostojnih in skupinskih razstavah na Hrvaškem in v tujini. Živi in ustvarja v Poreču, kjer je zaposlen kot kustos in vodi likovne dejavnosti v Kulturno izobraževalnem centru.

Sebastijan Vojvoda (1976, Pula). Between 2000 and 2004 he studied at the Department of painting, Academy of Fine Arts, Ljubljana, in the class of Prof. Metka Krašovec. In 2005, he furthered his studies at the art academy in Gothenburg, Sweden. He graduated in 2006 under the mentorship of Prof. Zmagu Jeraj and Prof. Borut Vogelnik, and later completed his MA under Prof. Bojan Gorenc. He has participated in various art projects as a designer, photographer and camera operator. His works have been shown in several solo and group exhibitions in Croatia and abroad. He lives and works in Poreč, Croatia, working as curator and head of fine arts department at the Center for education and culture.



Foto/photo:
Grega Mastnak

Mojca Zlokarnik (1969, Ljubljana) je zaključila dodiplomski (1993) in podiplomski (1995) študij slikarstva pri profesorici Metki Krašovec in magistrirala iz grafike pri profesorju Lojzetu Logarju (1998) na Akademiji za likovno umetnost v Ljubljani. Študijsko se je izpopolnjevala v Pragi, New Yorku, Parizu, Bolgariji, Nemčiji in številnih manj formalnih potovanjih. Od leta 2001 do vključno 2015 je bila glavna in odgovorna urednica revije Likovne besede, zdaj je pomočnica glavne in odgovorne urednice ter članica uredniškega odbora. Je izredna profesorica za področje sodobne umetnosti in ima status samostojne ustvarjalke na področju kulture. Sodelovala je na številnih samostojnih in skupinskih razstavah po svetu. Njena dela so vključena v mnoge umetniške zbirke. Leta 2016 je bila nominirana za nagrado kraljice Sonje Norveške za grafiko.

Mojca Zlokarnik (1969, Ljubljana) graduated from the Academy of Fine Arts in Ljubljana in 1993. She completed her postgraduate studies in painting under Prof. Metka Krašovec (1995) and later specialized in graphic arts under Prof. Lojze Logar in 1998. She attended advanced studies in Prague, New York, Paris, Bulgaria, Germany and during her many less formal journeys. Between 2001 and 2015 she was editor-in-chief of the Likovne besede (Art Words) magazine, where she now acts as assistant to the editor-in-chief and member of the editorial board. She is Associate Professor for the field of contemporary arts, with the status of a self-employed person in the field of culture. She has participated in numerous solo and group exhibitions around the world. Her works are included in many art collections. In 2016, she was nominated for the Norwegian Queen Sonia Print Award.



Foto/photo:
Osebni arhiv/personal archive

Živa Žitnik (1981, Ljubljana) je diplomirala leta 2005 na Akademiji za likovno umetnost in oblikovanje v Ljubljani, smer slikarstvo, pri profesorici Metki Krašovec. Leta 2007 je prejela študentsko Prešernovo nagrado na podiplomskem študiju na Akademiji za likovno umetnost in oblikovanje, leto kasneje pa je magistrirala iz slikarstva na temo »Za masko (avto)portreta«, pri mentorih, profesorih Metki Krašovec in dr. Nadji Zgonik. Razstavljalna je na mnogih skupinskih razstavah v Sloveniji, Italiji, Nemčiji, Angliji in tudi v New Yorku; in samostojno v Ljubljani (2006, 2010, 2011, 2016) in v Londonu (2011, 2012). Živi in ustvarja v Ljubljani.

Živa Žitnik (1981, Ljubljana) graduated in painting in 2005 from the Academy of Fine Arts and Design in Ljubljana, under the mentorship of Prof. Metka Krašovec. In 2007 she received the Prešeren Award for Students, earning her MA degree in painting a year later with her thesis titled Za masko (avto)portreta / Behind the mask of the (self-) portrait, with mentors Prof. Metka Krašovec and dr. Nadja Zgonik. She has exhibited her works in numerous group exhibitions in Slovenia, Italy, Germany, the UK and even New York, and solo exhibitions in Ljubljana (2006, 2010, 2011, 2016) and London (2011, 2012). She lives and works in Ljubljana.

Naslednja stran / next page:
Skupinska fotografija razstavljalcev in umetnikov, posneta na otvoritvi razstave Prisotnosti (Metka Krašovec in njeni nekdanji študentje) 20. 4. 2018 v KIBLA Portalu v Mariboru; od leve proti desni: Group photo of exhibiting artists, taken at the opening ceremony of the exhibition Presences (Metka Krašovec and her former students) on the 20th of April 2018 at KIBLA Portal in Maribor; left to right: Aleksij Kobal, Viktor Bernik, Arjan Pregl, Saša Bezjak, Gigo de Brea, Nina Jeza (kustosinja razstave), Dušan Fišer, Zvonka T Simčič, Milan Golob, Katarina Toman Kracina, Robert Lozar, Mojca Zlokarnik, Andrej Brumen Čop, Irena Romih, Jurij Kalan, Karmen Bajec, Anja Jerčič Jakob, Marija Flegar, Mitja Ficko, Matic Sonnenwald, Rok Predin, Živa Žitnik, Natalija Šeruga Golob (foto / photo: Branimir Ritonja)





UMETNIKI / ARTISTS:

Metka Krašovec
Karmen Bajec
Viktor Bernik
Saša Bezjak
Gigo de Brea
Andrej Brumen Čop
Mitja Ficko
Dušan Fišer
Marija Flegar
Milan Golob
Marko Jakše
Anja Jerčič Jakob
Barbara Jurkovšek
Jurij Kalan
Maja Kastelic
Aleksij Kobal
Robert Lozar
Izar Lunaček
Boštjan Mesarec
Mojca Oblak
Rok Predin
Arjan Pregl
Irena Romih
Zvonka T Simčič
Matic Sonnenwald
Natalija Šeruga Golob
Katarina Toman Kracina
Petra Varl
Sebastijan Vojvoda
Marij Vrenko
Mojca Zlokarnik
Živa Žitnik

PRISOTNOSTI / PRESENCES

Metka Krašovec in izbrani umetniki, ki so študirali pod njenim mentorstvom na Akademiji za likovno umetnost in oblikovanje (UL ALUO) v Ljubljani
Metka Krašovec and artists – former students of the Academy of Fine Arts and Design, Ljubljana

Razstava od 20. aprila do 7. julija 2018
Razstavišče KIBLA PORTAL, Valvasorjeva 40, Maribor
Exhibition 20 April – 7 July 2018
Venue: KIBLA PORTAL, Valvasorjeva 40, Maribor, Slovenia

Kuratorja razstave: Arne Brejc (Galerija Equrna) in Nina Jeza (KID KIBLA)
Curators: Arne Brejc (Equrna Gallery) and Nina Jeza (ACE KIBLA)

Izbor del in umetnikov / *Selection*
Metka Krašovec, Arne Brejc, Nina Jeza

Postavitev razstave / *Exhibition set-up*
Arne Brejc, Nina Jeza, Aleksandra Kostič

Produkcija KID KIBLA / *ACE KIBLA Production*
V sodelovanju z / *Co-production*
Galerija Equrna / *Equrna Gallery*

Vsebinska podpora / *Content support*
Akademija za likovno umetnost in oblikovanje (UL ALUO) v Ljubljani
The Academy of Fine Arts and Design, University of Ljubljana

Partnerji / *Partners*
President, Kommunio
Društvo za sodobno umetnost X-OP / *X-OP Association for Contemporary Art*
Združenje KODA MODRO / *Association for Arts and Audio-Visual Production CODE BLUE*
Artists&Poor's

ZAHVALE / THANKS TO:

Umetnice in umetniki / *Participating artists*
Galerija Equrna / *Equrna Gallery*

Zasebne zbirke / *Private collections of:*

Metka Uršič, Dušan Uršič
Marko Koršič
Arne Brejc
David Rjazancev

Andrej Čeč (IC Dom nepremičnine / *IC Dom real estate*)

Antikvitete Novak / *Novak Antiquities*

Zbirka Riko / *Riko collection;*

DUTB (zbirka Factor banke / *Factor Bank collection*)

Zbirka NLB d. d. / *NLB d. d. collection*

Zbirka Uradnega lista Republike Slovenije

Official Gazette of the Republic of Slovenia collection

Fotografski arhiv Moderne galerije Ljubljana

Digital archives of the Moderna galerija
(Museum of Modern Art)

Arhiv RTV Slovenija / *RTV Slovenija archives*

Okvirji Zevnik (*picture framing*)

Akademija za likovno umetnost in oblikovanje (ALUO UL)

Academy of Fine Arts and Design Ljubljana

Mides International (Nada Jaklič Košir)

Mestna občina Maribor / *Municipality of Maribor*

Ministrstvo za kulturo Republike Slovenije

Ministry of Culture of the Republic of Slovenia

KID KIBLA podpirata Mestna občina Maribor in Ministrstvo za kulturo Republike Slovenije.

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