

Razpoka / v času

skupinska razstava

Iskra Beličanska, Neva Bilač, Vesna Čadež, Andreja Čeligoj, Jurij Dobrila,
Boštjan Kavčič, Marjeta Medved, Metka Pepelnak, Jurij Pfeifer, Nataša Ribič,
Mojca Sekulič Fo, Saba Skaberne, Katja Smerdu, Brina Torkar Križaj



Društvo likovnih umetnikov Ljubljana

Razpoka v času

Od kod prihajamo? Kdo smo? Kam gremo? Leta 1897 je francoski slikar Paul Gauguin na Tahitiju naslikal veličastno podobo, kjer je izrazil predvsem svoj boj za človeško eksistenco. V tem boju in tudi iskanju prvobitnosti, prvinskosti tako v človeku, kot tudi v naravi sami, je emigriral na Tahiti iz rodne Francije in tam, v domovanju nesprijenega duha, ustvaril dela, cikel, ki predstavlja sam vrh njegovega ustvarjalnega genija.

Današnji čas- neustavljiv, hitrejši kot kdajkoli, brezbrizen, ko se dotika posameznika, družbe, sveta. Kam potuje naša misel v tem času, kam se bo zatekla, kje je tisti mirni pristan, kjer si bomo lahko končno odpočili naše telo in dušo? Ker današnji čas, ta veliki »izgubljeni danes« ne priznava več individualnega in ponotranjenega, ampak navidezno in materialno, družba umetnosti ne ceni več- umetnik je tako samotar, tudi izobčenec, a vendarle na koncu zgodbe zmagovalec, ker prepozna in najde pravo bistvo življenja v iskanju smisla , ki ga umetnik vedno poišče v svoji ideji. In samo izžarevanje, iskanje in udejanjanje ideje na način umetniškega ustvarjanja je tisto, kar dejansko odreši človeka iz začaranega krogotoka sedanjega časa. Ta čas postavlja zahteve po globalnem, po usmeritvi v točno začrtane smernice. Kaj je tisto, česar si želimo in kaj tisto, kar dejansko delamo, sta dva, pogosto popolnoma ločena pola. Splošen ustvarjalni nemir je mrtev, samo še rahlo utripa v njem življenje. Njegov ritem čuti in misli, ga realizira le še tisti, ki stopa po hodniku umetniške misli. Če se sodobni človek še tako trudi ustvarjati napredek v smislu vrednote, mu to v svetu kjer, kot je spregovoril že Thomas Moore (in spet smo tam- ali pa se od tam še nismo uspeli vrniti?) v svoji Utopiji; »vsi vse merijo z denarjem«, nikakor ne more uspeti. Človek je tako ujet v brezbriznost in v zlo ustroja tega sveta. Se znamo še dotakniti človeka, z besedo, s sliko, skulpturo? Ali umetnik zna, ali še zmore spregovoriti množici o svetu, o tistem kar ga bremeni, a hkrati s tem poraja nove

ideje, misli? Kaj je interpretacija tega časa? Razpoka v času je pravzaprav tisto zatočišče, kamor se zateka, kjer se napaja in ohranja umetnikova misel, ločena od zunanjega sveta, od velikega očeta, vladarja Kapitalizma, vendar še kako povezana z vsemi problemi vsakdanjika, da lahko kritično, skozi idejo in njeno realizacijo pripelje do odrešitve. Ta odrešitev je odrešitev umetnika samega, s postavljenim projektom, z izpostavljenim delom najrazličnejših poetik in vsebin, pa tudi odrešitev za gledalca. Razpoke v času so tako misli, intervencije sodobnega umetnika, ki je v tem trenutku pravzaprav edini odrešitelj, edini, ki pozna odgovor na vprašanje ali je današnji človek res tako imenovani homo sapiens in kaj njegovo misel dejansko še vodi. Če bomo postavili umetnost nazaj tja, kjer je njeno mesto, če ji bomo znali prisluhniti in jo videti ter se z njeno pomočjo spremeniti »od znotraj«, bomo lahko spregledali in v tisti znameniti luči na koncu videli boljši svet.

V temi Razpoka v času so avtorji ustvarjali svoje lastne pripovedi v jeziku, ki je njim lasten in ga skušajo posredovati posamezniku in družbi z namenom, da slednjo osvobodijo omejenega sistema. Razpoka v času je tisti prostor, kamor se skrije še neizrečeno in v katerem najdemo pozabljeno in je »umišljen« izven trenutno izdelanega globalnega sistema. Moramo za renesanso družbe poiskati Moorovo Utopijo, Peter Panovo deželo Nije ali zmoremo to osmisлити na Zemlji?

Odgovori...kakšni bodo odgovori, kdo vse jih bo iskal, dajal, izrekal? Kdo se bo skozi svojo likovno govorico najbolj približal kontekstu odtujenosti človeka v družbi, svetu? Čakam na odgovore...kot sodnik na svoje spise, da jih razprem in izluščim...tiste, ki kot daleč pred časom spregovorijo:« Srečen sem, da sem ušel tej čudni črni magiji...»

Razpoka v času je tako dvoplastna ideja, ki na eni strani sočasno odpira vprašanja o kaosu in o pobegu iz zapletenega urejenega nereda, a hkrati vabi v svoja zatočišča, na drugi strani pa vse življenjska moč, ki podira in lomi, da ohranja vitalizem, da diha in živi, da se lahko razvija naprej. Zato so tokrat izbrani avtorji, ki posegajo in kopljejo v to rano, v razpoko časa in prostora z eno ali drugo idejo, so na eni strani realni in na drugi sanjavi, iz vseh pa vre ustvarjalna energija, odgovori, ki se tako kar sami ponujajo gledalcu, ki želi vedeti in videti...luč na koncu.

Iskra Beličanska s sliko Sanjači pravzaprav hodi po tisti strani razpoke sodobnega časa, ki ga z lahkotnostjo in optimizmom preveva čista misel o sreči, o tem, da smo in tudi o tem, da lahko sanjamo. In če zmoremo slednje, je to-stranost lahko vedra. In tako živimo za vsak nov dan, ki nam ga ponuja ta svet in se od časa do časa dvignemo nad oblake, da pogledamo navzdol v kaos in sanjamo še naprej, dokler Zemlje ne zakrijejo oblaki in je nad nami samo še jasno nebo. In tam skušamo živeti. Na oblakih sreče.

»...V sliki me zanima dinamika in ritem, ki naredi sliko gibljivo, kot film. Biti nad oblaki je simbolika, ki nagovarja gledalca sanjariti, kar je pot do odpiranja kreativnosti in iskanja...«

Ko slikarka **Neva Bilač** izpostavi figuro, ki na ves glas, a brez njega, nemo in zamolčano kriči v sfero brez pravega utripa, brez učinka, nas opominja na vse bolj izgubljenega človeka v tem svetu, ko si sam v celi množici ljudi, ko skušaš opozoriti in so tu, ljudje, brezbrizno tavajoči za svojim lastnim egom in ti nisi slišan. In tako je s teboj, z menoj, z njo in njim in z vsemi nami v odnosu do družbe, ki žre in spodjeda in mi sami počasi otopimo in vsak krik je nem.

»...Nič ne vidim, nič ne slišim... Totalni komunikacijski šum... Družbene strukture se trgajo, za napake ni pri-

merne osebne in tudi ne kazenske odgovornosti. Totalni sistemski šum. Samo danes...kajti jutri bo prav gotovo drugače.«

Nasprotno pa slikarka **Vesna Čadež** svoje sprehajalce postavlja v nam znano, urbano okolje, napolnjeno z dobrim in slabim, kjer posamezniki iščejo svojo izgubljeno notranjost in so zato kot neke usihajoče sence, ki tavajo po prostoru in kolebajo o svoji vrnitvi iz idilične pokrajine v sivo mestno realnost.. Vsebina je vzeta iz avtoričine notranjosti, iz razmišljanj in pogledov, ki jih srečuje vsak dan v mestnem vrvežu, v katerega je tudi sama vpletena in iz katerega ji pomaga pobegniti pogled ali pa le spomin na naravo.

»...Gre za sprehajalce, ki iščejo svojo usihajočo notranjo bit, harmonijo, povezanost z naravo in se spreminjajo v transparentna, fluidna bitja v iskanju svoje esence in eksistence v sodobnem času.«

Ženske hitijo, delo ilustratorke in oblikovalke mlajše generacije **Andreje Čeligoj**, nam govori zgodbo sodobne ženske, ki se zaradi soočanj z nenehno novimi situacijami, odgovornostmi in preprekami v hitrem ritmu življenja sunkovito premika preko, da lahko in zmore izpolniti vse, kar ji je naloženo. Ovire na poti avtorica zaznamuje s slikanjem odprtin, razpok, ki so kaotično razpršene po celotni površini.

»...Tekstura v ozadju je pretekli čas (levo) ali opravlki, ki so opravljeni - pred seboj pa novi dogodki.«

V brezmejnem traku, ki valovi vase, v svojo notranjost, **Jurij Dobrila** raziskuje izginjajoče prostore. Surova sila mehko krivi material, da nastaja, se ustvarja prostor, brez meje, kot naj bi bil svet in človek brez meje, osredotočen iti naprej, raziskovati nesluteno. A Maluma je morda le žalostna zgodba o koncu neke dobe ali pa le Mal-uma in tega se bojim.

»...Zvonovi, včasih pa le nežni zvoki trianglera, vsaj za kratek čas preglasijo zvok ulice, globoko donečo, srh zbujajočo tišino ugaslih industrijskih dvoran ali letovišč izven sezone. Enak je smisel mojega likovnega dela. Je le igra življenja in svetlobe, ki ima svojo melodijo.«

S prvobitnimi kamnitimi skulpturami, Organizmi, **Boštjana**

Kavčiča, se srečujemo že desetletje. Njegovi organizmi so tako rekoč avtorjeva pre-vpraševanja o rušenju tega, kar živimo, o izjemno intenzivnem izginevanju časa, ki ga avtor skuša rešiti sebi v prid, tako da deluje v prastvar, v kamen, iz katerega vznikajo organizmi, kot opozorila, da se morda moramo vrniti na začetek vsega, da bi se lahko kasneje vrnili v prostor, izpraznjen vseh balastnih vsebin, v votel, na novo zgrajen prostor, k prvobitni energiji.

» ORG XIII predstavlja prehod in je neomejen na spodaj in zgoraj. Je sonce, svetloba in tema, je naša galaksija...«

“Dekle nosi vodo žejnim in ostaja zakrita-numinozna... naj pri tem ostane.” Tako svoje delo komentira **Brina Torkar Križaj**, ki se v zadnjem času dotika vzhodnjaškega slikarstva, tako po vsebinski plati kot tudi likovno, kjer uporablja tehniko slikanja na svilo z živahnim koloritom in mehko posejanimi ornamentami. Slikarka se naslovne teme loteva z zanosom in optimizmom, značilnim za še nekatere umetnike, ki nas ne skušajo opozarjati na to, kar živimo, ampak nas s svojimi deli dvigajo na krila umetnosti od koder je pogled vedno bolj jasen.

Hladno in toplo, dvojnost barvne skale je umetnikova resničnost. Umetnik kot topel pol in družba, hladna, brezbrizna. Osebna izpoved, ki se giblje na meji realnega in podzvestnega, ki dojema stvarnost, jo samoumevno sprejema in skuša v novi preobleki, posredovati naprej vsem tistim, ki jim ni dano spregledati. **Marjeta Medved** skozi občutljivo zapisano zgodbo spregovori o svoji izkušnji in nam »pustim ti / ali pa ne / pustim si / da prideš do mene / pa ne za dolgo...« za trenutek dopusti pogled v iskanje izgubljenega časa, v razpoko, v poslednje zatočišče, ki je dano le ustvarjalcu.

Razbij in sestavi, Solve et Coagula je cikel del, ki zaznamuje zadnje obdobje slikarke **Metke Pepelnak**. Svet, ki je poln odpadkov, je lahko razbit in ponovno sestavljen v novo formo, v estetsko in krhko tvarino, ki diha nov, svež in očiščen čas. Morda nam avtorica s svojim načinom ustvarjanja nalaga, pokaže na obči cikel prižiganja in ugašanja, na preteklo, ki ostro zaznamuje sedanje. Morda pa je Solve et Coagula samo nasvet družbi. Vrniti se h koreninam, da se ponovno predramimo.

»Slika Merz I., oblikovana iz recikliranih računov, kot objekt se zrašča v okolje in postaja del tega prostora....

Stvaritev vsebuje odtis zamrznjenih informacij, ki so prisotne v času nastajanja in s svojim informacijskim poljem »sevajo« v prostor.«

Fashion No.5 **Jurija Pfeiferja** se dotika izjemno aktualne teme, teme vseh generacij- samopodobe. Vse, kar vidim je in kar je pod gladino, nima pravega pomena, me samo slepi , obremenjuje. Sem to kar vidiš, suho, uvelo bitje brez notranjega žara, a za oči kritika sem tukaj in viden. Zato, ker se nihče ne sprašuje o globini in nas zadovoljuje že sam pogled na površino.

»Zadovoljstvo telesa se obrača v zunanjo bleščečo, sintetično podobo, postaja artikel, odsev občudovanja, a v svoji notranjosti raztrgan, trpeč in brez lastne kože.«

Kdo ima koga za norca je vprašanje, ki si ga v tem zmedenem vsakdanu, prepredenim z bombardiranjem s slabimi novicami postavlja marsikdo. Kje pravzaprav živimo in kdo izmed tistih, ki premikajo svet, sledi temačnemu obrazu, ki je nihče, a hkrati vidi povsod. **Nataša Ribič** tokrat ne prodaja sanj, ampak skozi zgodbo Čarovnika iz Oza spregovori o sebi, a preveva jo strah, da bo morda sčasoma, ko se zasitimo z vsem balastom, ki ga proizvedemo, konec tudi njenih sanj.

»...Stojimo nekje na idilični, z opojnimi maki posejani zeleni travi. Obuti smo v rdeče čevlje, kot deklica iz zgodbe o čarovniku iz Oza, katere želja je, da se vrne domov, obkroženi s kemijo, ki nam pomaga živeti in nas hkrati pelje v nevzdržni življenjski tok, ki mu kmalu ne bomo več kos...«

V svoji sintezi Odiseje 2001 in Orwellovskega 1984 skuša **Mojca Sekulič Fo** pokazati na prazvor slabega principa in zla, ki je tukaj med nami. Kje je človeštvo zašlo, da se vse bolj oddaljuje od vseh velikih vrednot, od živenga? V danes se je naselil Veliki brat, videc, ki vidi in sliši vse; veliki brat, sistem, ki je nad nami in kateremu služijo izbrani. Nekdo je popolnoma nenamerno izpusstil iz Aladinove svetilke napačnega duha, ki danes seje temo. Avtorica nam z jasno modrino neba nad prasketom kaže boljši čas, a morda bomo morali zanj začeti od samega začetka.

»...vendar je še mogoče, da Odiseja 2001 premakne

obelisk na pravo mesto.... In se Orwell ne rodi z Velikim bratom za čelom. In je Aladin le prijazen duh.«

Saba Skaberne se obrača k razpoki, v svoje zatočišče, v idejo in razmislek, v jedro. Ko razplasti ali razpolovi celoto, kaže razvoj, skuša razvozlati preteklost in nas sili, da se tako kot njene drobne oblike povežemo s seboj, da vase in skozi lino svoje biti pogledamo naše lastne prehojene poti. In potem stopimo odločno z očmi dobrega kritika korak naprej.

»Jedrnato...Razrez take krogle nam nudi pogled v »nje-no« preteklost, nastanek.... hotela sem zajeti preteklost, sedanjost in prihodnost.....Istočasno sem hotela z naslovom sporočiti, da je sedaj čas za premislek, za golo resnico, kratko in jedrnato....«

Kiparka **Katja Smerdu** na razpoko v času odgovarja s pomenljivim naslovom dela; Zadnja večerja. Na eni strani iščoč resnico ali odgovor v krščanski motiviki, če sklepamo po naslovu, ali pa raje v sekvenci filmskega traku ameriškega filma Sedem, v kolikor nam pogled zapre avtoričino delo samo.. Angažirana umetnica, ki s svojo likovno govorico sprašuje katero realnost v resnici živimo. Zdi se ,da smo samo kot amebe, nemi in gluhi za vse resnice in vrednote, votle figure brez misli, ki samo jemljejo in goltajo. In kako bomo preživeli svojo zgodbo je pravzaprav odvisno od nas samih, od naše želje po globini ali pa samo površini, po želji o biti ali tudi živeti, po skrbi zase ali tudi za drugega, po načelu skromnosti ali pohlepa. Kot protiutež nastopa idila matere z otrokom kot opomin na to, kje lahko poiščemo luč iz obstoječega kaosa.

»Je veliko v resnici malo? Je manj v resnici več? Vsak naj prevzame odgovornost za lastno odločitev...«

Saša Bučan

A Crack in Time

Where do we come from? Who are we? Where are we going? In 1897 the French painter Paul Gauguin created a majestic painting in Tahiti which portrayed his fight for human existence. In his struggling search of the primordial in humans and in nature, he emigrated from his native France to Tahiti. In this abode of the untainted spirit he created a cycle of works which represent the peak of his creative genius.

The present-day is unstoppable, faster than ever and indifferent towards the individual, society and the world. Where can our thought roam at a time like this, where can it find refuge, where is that safe haven where we can finally rest our body and mind? Because the present time, this

great “Lost Today”, does not acknowledge the individual and the intimate; instead it favours the superficial and the material. Society no longer appreciates art, and the artist has become a loner even an outcast. However, when the story ends he is the winner who through his ideas finds and recognises the true meaning of life. This very emanation, this search and the realisation of an idea by means of artistic creation is the cure which rescues a man from the mesmerised circle of the present time; a time which demands globalisation and subordination to precisely-set trends. The things we wish for and the things we are actually doing are often set at opposite poles. Creative passion is almost dead, life just barely pulsating in it. Its rhythm is felt, understood and realised only by those who weave through the corridor of an artistic idea. No matter how hard a modern man strives to create improvement in the sense of value, he cannot succeed, because as Thomas Moore already said in his “Utopia” (and here we are again – or maybe we just hadn’t come back yet?), everybody measures everything against money. So a person is trapped in the reckless and evil frame of this world. Are we still capable of reaching out to someone with a

word, a painting or sculpture? Is the artist still able to do so? Can he talk to the crowded world about his burdens in a way that leads to new ideas and thoughts? What is the interpretation of this time? The crack in time is the place where the artist’s thought finds shelter and inspiration. It is also isolation from the outside world and its big father and ruler Capitalism. Nonetheless the thought stays connected

to the problems of everyday life so that an idea and its realisation can in its critical way, bring salvation. The artist is liberated when a project is being accomplished; then its various poetries and contents are a salvation to the viewer. Cracks in Time are therefore thoughts and interventions by a contemporary artist who at this moment is the sole saviour. Only he can answer whether modern man is still a Homo Sapiens, only he can define the guidelines of his thought. If we reposition art back to where it belongs, if we learn how to listen and observe it and with its help change ourselves “on the inside” then our eyes will open and in that remarkable light at the end we shall see a better world.

Through their unique language our artists have created their own stories responding to the theme “A Crack in Time”. They try to convey these ideas to individuals and society hoping to free them from the narrow-minded system. A crack in time is that particular place where the unspoken hides and the long forgotten is being found; a place envisaged outside the current global system. Must

we search for Moore's Utopia or look for Peter Pan's Neverland for a Renaissance of our society, or are we capable of creating it here on Earth? Answers..... What will they be, who will look for them or provide them? Whose artistic language will best embrace the context of an alienated individual in our society and in the world? I am waiting for the answers... like a judge waiting for his files; I will open them and extractthe ones who speak ahead of time: "I am fortunate for having escaped this weird black magic...."

A Crack in Time is a twofold idea. On the one hand it raises questions about chaos and the flight from its complex yet tidy disorder which simultaneously offers shelter. On the other hand it is about the life force which demolishes and breaks in order to maintain its vitality, its breath and spirit to keep evolving. So here we have chosen artists whose ideas reach and dig into this wound, this crack in time. They are realists but also dreamers. All of them are bursting with creative energy and answers, offering themselves to the spectator who wants to know and see.....the light at the end.

In her painting »The Dreamers« **Iskra Beličanska** weaves her way along the happy side of the crack of our modern times and spreads pure thoughts of happiness with ease and optimism. She evokes the notion that we exist, that we can also have dreams and, if we are capable of the latter, this part can be cheerful. In this way we live for each new day which the world offers and from time to time we ascend above the clouds to look down on the chaos. We keep on dreaming until the clouds obscure the Earth and there's nothing but the clear skies above us. We try to abide there, on the clouds of happiness.

"....I get intrigued by the dynamics and the rhythm in a painting which give it mobility like in a film. To be above the clouds is a symbol which evinces daydreaming in a viewer and this is the path to creativity and searching...."

When the painter **Neva Bilač** exposes a screaming figure who shouts hard yet voiceless, mute and inhibited in to a sphere but without a real beat or impact, she tries to remind us of the increasingly bewildered individual in this world in which you are alone in a crowd. When you try to draw people's attention they just wander carelessly by

following their own selfish ends and you are not heard. And this is what happens to you, to me, to her and to him and to all of us in relation to our society. It eats us and undermines us until we slowly get numb and each cry is mute.

"....I see nothing, I hear nothing....A complete communication breakdown.....The social structures are falling apart, there is no adequate personal and criminal responsibility. A total systemic interference. Only today.....because tomorrow will certainly be different."

The painter **Vesna Čadež** places her walkers in a familiar urban environment filled with both good and bad and where the individuals seem like withered shadows as they search for their lost inner lives. They roam the space reluctant to return from the idyllic countryside to the grey city reality. This subject arose from the artist's inner self, her ponderings and the looks which she encounters daily in the city's bustle where she is entangled too. Only nature, or just the thought of it, helps her escape from this.

"....It is about walkers who search for their withering inner selves, the harmony, and a bond with nature. In the search for their essence and existence in these modern times they are transforming into transparent, fluid beings."

»Women in Haste« is the work of **Andreja Čeligoj**, an illustrator and designer of the younger generation. It tells the story of a contemporary woman who is always facing new situations, responsibilities and obstacles in the fast tempo of life, she moves frantically across the surface in order to fulfil all the tasks she is burdened with. The artist marks these obstacles by painting gaps and cracks which are scattered in a chaotic way throughout the surface of the image.

".....The texture in the background represents the past (on the left) or the accomplished errands. In front of her are the new events."

In the endless strip that curls inwards back to its interior **Jurij Dobrila** explores vanishing spaces. A raw force gently bends the material so that it creates a boundless space - just like the world and its people should

be; boundless and focused on moving forward in the exploration of the undreamed. However "Maluma" might be only a sad story at the end of an era or just Mal-uma (little sense) which I fear.

"....Bells or at times just the tender sound of a triangle may for a while drown the tumult of the street, the deeply resounding and shuddering silence of abandoned industrial halls or summer resorts out of season. This is the meaning of my art-work, just a game of life and light with a melody of its own."

»Organisms«, the primeval-looking stone sculptures of **Boštjan Kavčič**, have been familiar to us for about a decade now. These organisms are the artist's response to the subversion of our lives and the alarming disappearance of an epoch which the artist is trying to save for his own good by working in the primordial material - stone from whence his organisms appear like warnings telling us that we should maybe go back to the beginning of time in order to be able to return to a place cleared of all detritus, into a void, a newly built space and a primal energy.

"....ORG XIII presents a passage and is limitless below and above. It is the Sun, the light and darkness; it is our galaxy."

"...The girl carries water to the thirsty, she remains veiled - numinous.....let's leave it at that." This is what **Brina Torkar Križaj** says about her work. Recently she has been inspired by Eastern painting, by both its contents and technique. She practices painting on silk, using bright colouring and softly scattered ornaments. Like a few other artists, she has embraced the given theme with zeal and optimism, not trying to point out the kind of lives we are living but instead lifting us on the wings of art from whence the view is always clearer.

Cold and warm, the duality of the colour spectrum is the artist's reality. Here, she herself represents the warm end of the scale whilst society is the cold and indifferent one. This is a personal affirmation which moves on the borderline between the real and the subconscious. It perceives reality, accepts it as self-evident and conveys it in a new form to those to whom it is not given to see.

Through this delicately expressed story **Marjeta Medved** speaks of her experience and allows us (... "I let you / or maybe I don't / let myself / that you come to me / but not for long....") to take a brief glimpse of the search for lost time, the crack, the ultimate shelter only granted to the artist.

Dissolve and coagulate, Solve et Coagula is the most recent cycle of works by the painter **Metka Pepelnak**. The waste-filled world can be broken down and assembled into a new form, an aesthetic and fragile substance which is breathing a new, fresh and purified time. Perhaps through her creative method the artist points out for us the universal cycle of kindling and extinguishing the light - of the past which so severely marks the present. Maybe her Solve et Coagula is just advice to society to return to its roots in order to awaken again.

"...The painting Merz I. designed from recycled bills grows into the surroundings like an object and becomes part of this place....this creation contains an imprint of frozen information which is present at the time of creation and is "radiating" into the space through their informational field."

Jurij Pfeifer's Fashion No. 5 touches on a very topical theme, the universal and timeless subject of self-image. All I see exists. What is below the surface has no real meaning, it only blinds and burdens me. I am what you see - a dull, withered being without an inner glow, but to the eyes of a critic I am here and visible. All this is because we are satisfied by just looking at the surface and no one questions its depth.

"...The bodily pleasure turns into an outwardly glamorous synthetic image. It becomes merchandise, a reflection of praise, but on the inside it is torn, wretched and skinless."

Who's fooling who? - a question posed by many in our bewildered everyday life overwhelmed by a bombardment of bad news. Where are we living? Who among the world's movers and shakers follows the obscure face that is no-one and yet is seen everywhere. **Nataša Ribič** is not selling dreams this time. Through the story of "The Wizard of Oz" she speaks of herself. However, she fears that maybe, in time, when we get saturated by all the

useless things we produce her dreams will be over too.

“... We stand somewhere on an idyllic green lawn sprinkled with fragrant poppies. Like the girl from the Wizard of Oz, whose wish was to return home, we are wearing red shoes. All around us is chemistry that helps us to live and at the same time leads us to an unbearable pace of life, which we won't be able to cope with much longer.”

In her synthesis of “2001 A Space Odyssey” and Orwell’s “1984” **Mojca Sekulič Fo** aims to point out the original source of the bad aspect and the evil which is present here among us. When did humankind take the wrong turn so that it keeps moving away from all the great values, from life itself? Big Brother dominates today, the observer who sees and hears everything - Big Brother, the system which is above us and which the chosen ones serve. Quite unintentionally, someone has let the wrong genie out of Aladdin's lamp, the one who spreads darkness. With clear blue skies above a primeval world the artist points to better times, but maybe we will have to start from the very beginning again.

“...there is still a chance that “2001 A Space Odyssey” moves the obelisk to the right place..... that Orwell isn't born with Big Brother in his mind and that Aladdin is just a good genie.”

Saba Skaberne turns to the crack, to her shelter, her idea and musing, to the core. When she breaks down the layers or cuts the whole into halves this is progress. She tries to decode the past and forces us to relate to ourselves, just like her small forms do. Through a loop-hole into our innermost self we can observe paths that we have travelled. And then with the eyes of a good judge we step resolutely forward.

“...Tersely....Cutting up such a sphere offers a look into “its” past and origin.....I wanted to embrace the past, the present and the future.....At the same time the title suggests that now is the time for reflection, for the naked truth, short and terse....”

The sculptor **Katja Smerdu** refers to the crack in time with the meaningful title of her work, “The Last Supper”. According to this title the artist might be seeking her truth

or answer in the Christian iconography, however looking at her work her inspiration may equally have been a sequence from the American feature film “Seven”. As a socially engaged artist she raises the following question through her artistic language, “Which reality are we actually living?” It seems we are like amoebas, dumb and deaf to all truths and values, hollow figures without thought who only take and devour. It depends on ourselves how we spend our lives, whether we seek the profound or the shallow. Do we wish just to exist or to live fully, do we care for ourselves or for others as well, is our principle frugality or greed? Also present is the idyll of a mother and child which acts as a counterpoint, a reminder where we can find a light in the existing chaos.

“Is much actually little? Are fewer truths more? Everybody must take responsibility for their own decisions...”

Text, Saša Bučan
Translation, Nina Zelenko



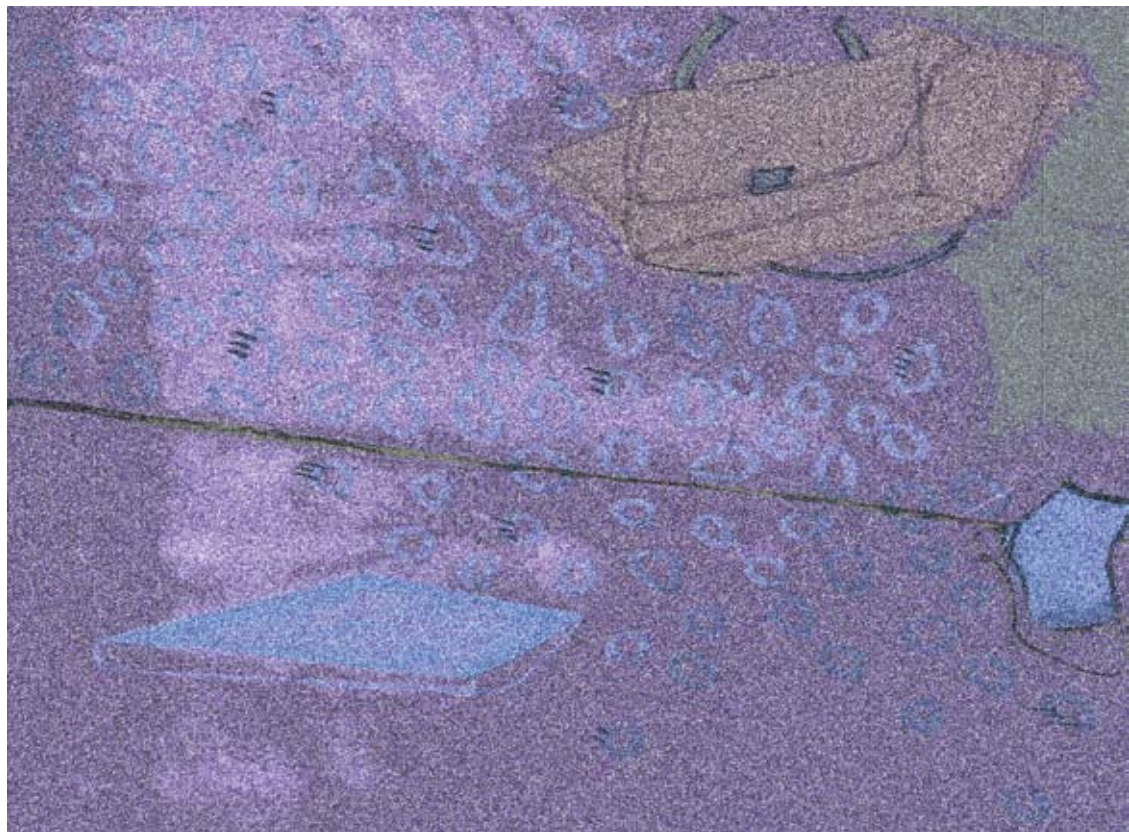
Iskra Beličanska
Sanjači, 2012, olje na platnu, 100 x 120 cm



Neva Bilač
Komunikacijski in sistemski šum, 2012, mešana tehnika, 30 x 90 cm



Vesna Čadež
Urbana hektičnost- Sprehajalci, 2011, mešana tehnika / platno, 40 x 50 cm



Andreja Čeligoj
Ženske hitijo, 2012, risba, 18,5 x 25 cm



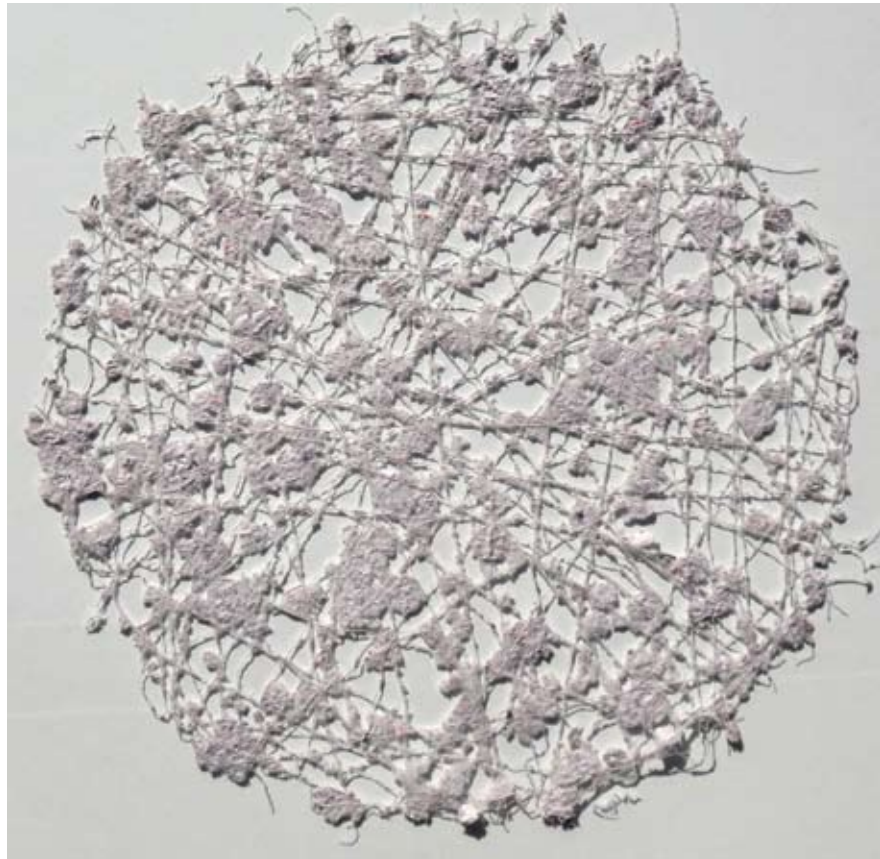
Jurij Dobrila
Maluma, umetna vlakna, mehka prostorska konstrukcija, 72 x 78 x 67 cm



Boštjan Kavčič
Org XIII, 2010, apnenec Lipica, 64 x 64x 64 cm



Marjeta Medved
Umetnikova realnost, 2012, mešana tehnika / platno, 60 x 80 cm



Metka Pepelnak
iz cikla Solve et Coagula, Merz, 2012, reciklirani računi, bombažne niti, 70 x 70 cm



Jurij Pfeifer
Fashion No.5, 2011, akril / platno, 100 x 100 cm



Nataša Ribič
Kdo ima koga za norca?, 2012, olje na potiskano blago, 40 x 80 cm/diptih



Mojca Sekulič Fo
Odiseja 2001 in leto 84, vsem vse neznano, 2012, akril, mešana tehnika, 15 x 90 cm



Saba Skaberne
iz cikla Jedrnato, 2011, močno polstenje



Katja Smerdu
Zadnja večerja, 2011, kovinska mreža, les, žica, 110 x 163 cm + 27 x 27 x 14 cm



Brina Torkar Križaj
Vode, 2008, akril na svilo, 130 x 90 cm

Biografije / Biographies

Boštjan Kavčič

- rojen 1973 v Šempetru pri Gorici
- mladost preživel v Tolminu, srednjo elektrotehnično šolo obiskoval v Novi Gorici
- po odsluženem vojaškem roku leta 1997 diplomiral iz bančništva in financ na EPF v Mariboru
- 1998 sprejet na ALU v Ljubljani
- 2001 prejel univerzitetno Prešernovo nagrado za kiparstvo
- 2003 diplomiral iz kiparstva na ALU v Ljubljani (prof. Lujo Vodopivec)
- 2007 magistriral z delom Digitalna video skulptura znotraj trgovskih središč na podiplomskem študiju videa in novih medijev na ALUO (prof. Srečo Dragan).

Jurij Pfeifer

- rojen 1955, samostojni kulturni delavec
- 1987 na Akademiji likovnih umetnosti v Ljubljani v razredu prof. Gustava Gnamuša
- deluje na področju otroške ilustracije (knjige, otroške revije, stripi), grafičnega (gledališki plakati, publikacije) in industrijskega oblikovanja (pohištva za Lesno industrijo Idrija, avdio komponente Stylos)
- likovni urednik revije Glasbena mladina

Marjeta Medved

- rojena 15.2.1982 v Ljubljani
- 2009 diplomirala na Akademiji za likovno umetnost in oblikovanje v Ljubljani , smer kiparstvo pri prof. Juriju Smoletu
- članica Društva slovenskih likovnih umetnikov Ljubljana

Katja Smerdu

- rojena 1980 v Kopru
- zaključuje magisterij kiparstva z naslovon “Roka in duša” pri red.prof. Matjažu Počivavšku in prof.Dr. Igorju Škamperletu na Akademiji za likovno umetnost

in oblikovanje v Ljubljani

- 2008 diplomira na Akademiji za likovno umetnost in oblikovanje v Ljubljani iz kiparstva, z naslovom Sculptura Scripta pri doc. Alenu Ožboltu.
- 2007 obiskuje Akademijo Brera v Milanu (IT), program Erasmus.
- 2005 obiskuje delavnico pri kiparki Mojci Smerdu
- 2003 se vpiše v program kiparstva na Akademiji za likovno umetnost in oblikovanje v Ljubljani.
- 2000 se vpiše v Maturitetni program na Gimnaziji Piran, kjer leta 2001 maturira.

Jurij Dobrila

- 1958 rojen v Ljubljani
- 1978 končal Šolo za oblikovanje v Ljubljani na Oddelku za industrijsko oblikovanje
- 1978-80 sodelavec Inštituta za industrijsko oblikovanje v Ljubljani
- 1978-84 študiral na Fakulteti za arhitekturo in Fakulteti za naravoslovje in tehnologijo v Ljubljani na oddelku za Tekstilno tehnologijo, kjer je leta 1984 diplomiral
- 1985-88 sodelavec kiparskih projektov ateljeja kiparja Tomaža Kolariča in kiparja Slavka Tihca
- 1985 samostojni kulturni delavec
- 1992 kreativni direktor Ardi d.o.o. – podjetje za oblikovanje in tržno komuniciranje
- 2005 podpredsednik Društva oblikovalcev Slovenije
- 2008 predsednik Društva likovnih umetnikov Ljubljana

Nataša Ribič

- rojena leta 1963 v Ljubljani
- 1988 diplomirala na Akademiji za likovno umetnost v Ljubljani, v razredu prof. Bernika
- 1991 končala podiplomski študij slikarstva pri prof. Gustavu Gnamušu
- 1991-93 podiplomski študij grafike pri prof. Branku Suhyu
- v domovini in tujini se je predstavila na več kot dvajsetih samostojnih in več kot tridesetih pomembnejših skupinskih razstavah

- njena dela so uvrščena v več domačih in tujih likovnih zbirk, med drugim v zbirko dunajske Albertine
- živi in ustvarja v Ljubljani

Brina Torkar Križaj

- rojena 8. marca 1978 na Jesenicah
- zaključila Srednjo šolo za oblikovanje in fotografijo v Ljubljani, smer grafični oblikovalec
- 2002 Akademija za likovno umetnost in oblikovanje, smer slikarstvo pri profesorju Emeriku Bernardu
- 2005 sem tri mesece študirala na National College of Art and Design v Dublinu na Irskem
- četrti letnik sem zaključila leta 2006 pri prof. Hermanu Gvardjančiču
- diplomirala sem septembra 2007, na temo Slika kot prostor izmenjave piktoralnih in sodobnih reprodukcij-
jskih postopkov, pod mentorstvom doc. prof. Sergej Kapusa
- nadaljujem podiplomski študij na ALUO, smer slikarstvo na temo “Slika kot prostor interdisciplinarnega raziskovanja”.
- poučujem slikanje in risanje skupine in posameznike

Vesna Čadež

- 1976 rojena v Ljubljani
- 2004 diplomirala iz slikarstva pri prof. Zmagu Jeraju na Akademiji za likovno umetnost in oblikovanje v Ljubljani
- *2008 magistrirala z delom Zunanji dražljaji, ki napolnjujejo prostor slike na podiplomskem študiju slikarstva pri prof. Metki Krašovec na ALUO*

Metka Pepelnak

- prof. likovne umetnosti
- 2002 zaključila študij likovne umetnosti na Pedagoški fakulteti v Ljubljani
- diplomirala je iz slikarstva pri akademskem slikarju Zdenku Huzjanu in akademskem grafiku Črtomirju Frelihu
- deluje kot samostojna kulturna ustvarjalka na področju

oblikovanja, slikarstva in grafike. imela je več samostojnih in skupinskih razstav.

- svoja dela je avtorica do sedaj razstavljala že v Avstriji, na Hrvaškem, v Italiji, Nemčiji, Lichtensteinu, Avstraliji in v Parizu v Franciji, kjer se je tudi študijsko izpopolnjevala

Iskra Beličanska

- rojena 1976 v Skopju
- od leta 2004 živi in dela v Ljubljani
- magistrirala pa je na nacionalni akademiji za likovno umetnost v Sofiji, kjer se je specializirala za slikarstvo
- sodelovala je na številnih skupinskih razstavah, delavnicah, festivalih ter umetniških rezidencah, med drugim v Sloveniji, Makedoniji, Indoneziji, Bolgariji in na Hrvaškem

Saba Skaberne

- rojena leta 1962 v Ljubljani
- 1981 se vpiše na kiparski oddelek Akademije za likovno umetnost v Ljubljani
- 1986 diplomira pri profesorju Slavku Tihcu
- po diplomi študijsko - individualno potovanje po Zahodni Afriki
- od leta 1987 deluje kot svobodna umetnica in je član društva slovenskih likovnih umetnikov.
- do sedaj je imela 37 samostojnih razstav in sodelovala na več kot 40. skupinskih razstavah in projektih.
- v letih med 1995 in 2000 je aktivno sodelovala v neodvisni kiparski skupini Voda&Kipi.
- ukvarjala se je tudi z izdelavo gledaliških kostumov in rekvizitov, oblikovanjem naslovnic zgoščenk
- deluje tudi kot vodja umetniških delavnic in likovni pedagog na šoli za uporabno umetnost Famul Stuart.
- med 2003 in 2008 je živela in ustvarjala v Perthu v Zahodni Avstraliji
- od leta 2008 živi in ustvarja v Sloveniji

Andreja Čeligoj

- predstavnica mlade generacije oblikovalcev in ilustra-

torjev v Sloveniji

- diplomirala je na Akademiji za likovno umetnost v Ljubljani
- magistrirala na oddelku za vizualne komunikacije.
- zadnje leto šolanja je preživela na UIAH na oddelku za nove medije in grafično oblikovanje na Finskem v Helsinkih.
- posveča se izobraževanju mladih.
- je ustanoviteljica in direktorica privatne šole art:tečaji, ki pripravlja mlade na sprejemne izpite na likovnih fakultetah in gimnazijah (oblikovanje, arhitektura, moda...).
- trenutno dela doktorat iz vizualne kulture.

Mojca Sekuilč Fo

- rodi se v Ljubljani
- na Fakulteti za arhitekturo je diplomirala iz smeri oblikovanje
- izpopolnjevala se je na različnih tečajih s področja umetnosti
- na Filozofski fakulteti je opravila pedagoško andragoške izpite
- ukvarjala se je arhitekturo, arhitekturno vizualizacijo in oblikovanjem pohištva,
- zadnja leta se posveča predvsem slikarstvu in ilustraciji ter grafičnemu oblikovanju
- Leta 2008 je od tovarne Lenzing iz Avstrije dobila povabilo k poslovnemu sodelovanju.
- sodelovala je na več kakor 30 skupinskih in samostojnih razstavah v Sloveniji in v tujini.

Neva Bilač

- na Fakulteti za organizacijske vede si leta 1992 pridobi naziv magistrice organizacijskih znanosti.
- Leta 2001 in 2003 sodeluje v mednarodni šoli slikanja na Bledu pri prof. Jožetu Ciuhi
- vpis na Visoko šolo za risanje in slikanje v Ljubljani in diploma pri prof. Darku Slavcu. Istega leta sem projekt diplomske naloge predstavila v Moderni galeriji Ljubljana (Vsak človek je kustos-2007)

- v Narodni galeriji Ljubljana sem se več let strokovno izpopolnjevala na področju grafike globokega tiska pod mentorstvom prof. Bojana Kovačiča ter l. 2009 sodelovala na skupinski razstavi grafik v Narodni galeriji Ljubljana (izbor dr. Andrej Smrekar).
- leta 2011je magistrirala na ALUO Ljubljana pri prof. Zmagu Lenàrdiču in dr. Jožefu Muhoviču na temo Slika kot del in celota

Iskra Beličanska

- Born in 1976 in Skopje.
- Since 2004 she has lived and worked in Ljubljana.
- She took her Master's Degree at the National Academy for Fine Arts in Sophia, where sh specialised in painting.
- She participated in numerous group exhibitions, workshops, festivals and art residencies in Slovenia, Macedonia, Indonesia, Bulgaria and Croatia.

Neva Bilač

- In 1992 she took her Master's Degree in organizational sciences from the Faculty of Organizational Sciences.
- In 2001 and 2003 she participated at the international school of painting in Bled tutored by Prof Jože Ciuha.
- She entered the College for Drawing and Painting in Ljubljana and graduated under Prof Darko Slavec. In the same year she presented her diploma work as a project in the Modern Gallery in Ljubljana (Every Person is a Curator, 2007).
- For several years she trained in intaglio printing with mentor Prof Bojan Kovačič at the National Gallery in Ljubljana and in 2009 she participated in a group exhibition of print at the National Gallery (Selection by dr. Andrej Smrekar).
- In 2011 she took a Master's degree at the Academy of Fine Arts and Design in Ljubljana with Prof Zmago Lenardič and Dr Jožef Muhovič on the theme Painting as a fragment and a unit.

Vesna Čadež

- Born in Ljubljana in 1976.
- In 2004 she graduated in painting from the Academy of Fine Arts and Design in Ljubljana with prof. Zmago Jeraj.
- 2008 she received her Master's Degree in painting under prof. Metka Krašovec at the Academy of Fine arts and Design with the work External stimulations which fill the space of the painting.

Andreja Čeligoj

- Is a representative of the new generation of designers and illustrators in Slovenia.
- She graduated from the Academy of Fine arts and Design in Ljubljana.
- She received her Master's degree from the department of visual communications.
- She spent the last year of her studies at the UIAH at the department for new media and graphic design in Helsinki, Finland.
- She dedicates herself to the education of young people.
- She is the founder and manager of the private school Art:tečaji which trains young people for entrance examinations to art faculties and schools (design, architecture, fashion...)
- Currently she is working on her Ph.D. in visual culture.

Jurij Dobrila

- 1958 born in Ljubljana.
- 1978 Graduated from the School for Design in Ljubljana at the department for industrial design.
- 1978-80 collaborator at the Institute for Industrial Design in Ljubljana.
- 1978-84 studied at the Faculty of Architecture and the Faculty of Science and Technology in the textile department where he graduated in 1984.
- 1985-88 collaborated at sculpture projects in the studio of sculptors Tomaž Kolarič and Slavko Tihec.
- 1985 registered as a freelance artist.
- 1992 became the creative manager of Ardi d.o.o. A firm for design and marketing.
- 2005 became the vice-president of the Designer's Society of Slovenia.
- 2008 became the president of The Fine Artist's Society of Ljubljana.

Boštjan Kavčič

- Born in 1973 in Šempeter near Gorica.
- Spent his youth in Tolmin and trained at the School

for Electro technic in Nova Gorica. After completing his military service in 1997 he graduated in banking and finance at the EPF in Maribor.

- 1998 started his training at the Academy of Fine Arts in Ljubljana.
- 2001 is awarded the student's Prešeren prize for sculpture.
- 2003 graduated in sculpture at the Academy of Fine Arts in Ljubljana. (Prof Lujo Vodopivec)
- 2007 received his Master's degree at the Academy of Fine Arts in Ljubljana with the work Digital Video Sculpture in Shopping Centres. (Prof Srečo Dragan)

Brina Torkar Križaj

- Born on 7th March 1978 in Jesenice.
- She completed studies at the School for Design and Photography in Ljubljana, department for graphic design.
- 2002 – Academy of Fine Arts and Design, department of painting, mentor Prof Emerik Bernard.
- 2005 she trained for three months at the National College of Art and Design in Dublin, Ireland.
- 2006 she finished the last year of studies with Prof Herman Gvardjančič.
- In September 2007 she graduated with the theme Painting as a place of exchange of pictorial and contemporary reproduction processes with mentor Prof Sergej Kapus.
- Currently she is continuing with her postgraduate studies at the Academy of Fine Arts and Design in the department of painting with the theme; "Painting as a space of interdisciplinary research".
- She teaches painting and drawing for groups and individually.

Marjeta Medved

- Born on 15th February 1982 in Ljubljana.
- She graduated in 2009 from the Academy of Fine Arts and Design in Ljubljana, in the department for sculpture with mentor Prof Jurij Smole.

- She is a member of the Fine Artist's Society of Ljubljana.

Metka Pepelnak

- Professor of fine arts.
- In 2002 she completed her studies at the Faculty of Education in Ljubljana.
- She graduated in painting with two mentors, the painter Prof Zdenko Huzjan and the printmaker Prof Črtomir Frelih.
- She works as a freelance artist in the fields of design, painting and printmaking and has participated in several personal and group exhibitions.
- As of now she has exhibited her work in Austria, Croatia, Italy, Germany, Lichtenstein, Australia and in Paris where she has continued her training.

Jurij Pfeifer

- Born in 1955 and is a freelance artist.
- In 1987 he trained at the Academy of Fine Arts in Ljubljana in the class of Prof Gustav Gnamuš.
- He works in the fields of children's illustration (books, children's magazines, comics), graphic design (theatre posters, publications) and industrial design (furniture for Lesna industrija Idrija, audio components).
- He is the arts editor of the magazine Glasbena mladina.

Nataša Ribič

- Born in 1963 in Ljubljana.
- She graduated in 1988 from the Academy of Fine Arts in Ljubljana in the class of Prof Bernik.
- In 1991 she completed her postgraduate study of painting with Prof Gustav Gnamuš.
- From 1991-93 she completed postgraduate studies in printmaking with Prof Branko Suhy.
- She has participated in over twenty personal and more than thirty group exhibitions in Slovenia and abroad
- Her work has been included in several Slovene and

- foreign art collections, including Albertina in Vienna.
- She lives and works in Ljubljana.

Mojca Sekulič Fo

- Born in Ljubljana.
- She graduated in design from The Faculty of Architecture.
- She continued her training in several art courses.
- At the Faculty of Arts she passed the exams in pedagogics and andragogy.
- She was engaged in architecture, architectural visualization and furniture design.
- In recent years she has mainly been involved in painting, illustration and graphic design.
- In 2008 she was invited to collaborate with the Lenzing Company in Austria.
- She has participated in over thirty group and personal exhibitions in Slovenia and abroad.

Saba Skaberne

- Born in 1962 in Ljubljana.
- In 1981 she commenced sculpture studies at the Academy of Fine Arts in Ljubljana.
- In 1986 she graduated with Professor Slavko Tihec.
- After graduation she embarked on an individual study trip to West Africa.
- Since 1987 she has worked as a freelance artist and is also a member of the Fine Artist's Society of Ljubljana.
- As of now she has had 37 personal exhibitions and has participated in over 40 group exhibitions and projects.
- Between 1995 and 2000 she was an active member of the independent sculptural group Water & Sculpture.
- She was also involved in costume and prop-making for the theatre and in designing covers for CD's.
- She also works as a mentor at art workshops and as arts teacher at the Famul Stuart School for Design.
- Between 2003 and 2008 she lived and worked in

Perth, West Australia.

- Since 2008 she lives and works in Slovenia

Katja Smerdu

- Born in 1980 in Koper.
- 2000 she commenced a secondary-school graduation course and graduated in 2001.
- 2003 studied sculpture at the Academy of Fine Arts and Design in Ljubljana.
- 2005 trained in the workshop of sculptor Mojca Smerdu
- 2007 trained at the Brera Academy in Milan, Italy on the Erasmus programme.
- 2008 graduated in sculpture from the Academy of Fine Arts and Design in Ljubljana with the work Sculptura Scripta under Prof Alen Ožbolt.
- Currently she is finishing her Master's degree in sculpture with a project entitled "Hand and Soul" with Professors Matjaž Počivavšek and Dr Igor Škamperle at the the Academy of Fine Arts and Design in Ljubljana.

KATALOG CATALOGUE

Izdajatelj	Društvo likovnih umetnikov Ljubljana, Komenskega 8, 1000 Ljubljana
Zanj	Jurij Dobrila
Organizacija razstave	Svetlana Jakimovska Rodić
Kustosinja	Saša Bučan
Besedilo	Saša Bučan
Lektoriranje in prevod v angleščino	Nina Zelenko
Oblikovanje vabila in zloženke	Ardi d.o.o.
Priprava in tisk	R-Tisk
Naklada	300 izvodov

Ljubljana, Slovenija 2012

Trajanje razstave: 18.10. - 10.11.2012

www.facebook.com/pages/Ljubljana-Fine-Artists-Society/190595070994726

Razstavo so omogočili



Mestna občina
Ljubljana

REPUBLIKA SLOVENIJA
MINISTRSTVO ZA IZOBRAŽEVANJE,
ZNANOST, KULTURO IN ŠPORT



