

IMPRESSIONS +386.
CONTEMPORARY
SLOVENIAN ART



hablarenarte: **ingráfica**



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Slovenia has an old tradition in graphic arts, in fact Ljubljana Academy of Fine Arts was one of the first schools that introduced printmaking as a study tendency after World War 2 in Europe. Ljubljana introduced first global graphic art Biennial in 1955, and after that the "Ljubljana School of Graphic Art" was formed as one of the strongest positions in Slovene modern art.

It may be that graphic art, because of its specific formal and conceptual properties, is much more involved than other art forms with the social field of the visual, which comprises the everyday processes of observation. The fact that graphic art is able to be widely disseminated and have an impact in several places at the same time makes it part of the social reality, which it actively helps to shape and in which it creates, along with other forms of visual communication, specific social attitudes. In Slovenia, graphic art is currently in a position where it has no need of interpretation, decoding, adoration, or demystification; it needs only a space in which it can look with all clarity and present its desires.

The artist has faced the interesting question, even the challenge, of how

to reproduce his or her unique artwork and make it available in multiple copies. For artists who still work faithfully in traditional printmaking techniques, this question, it would seem, is primarily a technical one; their response to it is based on the particular nature of the individual graphic technique and the demands of the art market. But as we know, practically every impression of the matrix is of equal significance in that the communicative potential and importance of the message increase throughout the edition. Every impression presents a challenge, for in the process of printing there can occur inexplicable and unexpected "technical" mistakes that open up possible new directions and artistic expressions. In this sense, the process of making multiple copies of a work can be understood also as research of the medium and its properties, which constantly change with the number and reach of the published copies. Such research is a form of artistic fascination with exploration, accident, experiment, and conscious repetition. In the perfection of the impression one finds both technical refinement and an authenticity of message. And so contemporary graphic art today faces a dilemma.



Should it confine itself to "limited" editions and "perfect" impressions, thus satisfying the criteria of an underdeveloped market and staying faithful to the properties of a given technique, or should it surrender itself to formal inconsistency, to the message and meaning of the content, as it extends its reach through the wide distribution of impressions, thus also increasing the power of the third look. In either case, we can speak of diversity in the approaches and understanding of graphic art today and of two legitimate creative principles that co-exist and pull artists now in one direction, now in the other.

The explicit autopoetics of artists whose graphic art investigations focus on developing the medium and searching for aesthetic solutions that best correspond to their artistic impulses and ideas in no way lag behind the kind of projects that today dominate the contemporary art world, which, though not as flawless aesthetically, are conceptually and thematically interesting. There can be no doubt that, in both cases, artists are aware that graphic art is an expressly contextual, as well as conceptual, medium. By investigating formal aesthetic properties, artists do not renounce content,

which is often a surprising commentary on interesting personal experiences that are transformed through art into universally meaningful images. Projects we are choosing for the show are based on reproducibility, creating tension in how we view the present age in which our society is working. Artists have the understanding of graphic art in its broadest sense – as a tool for drawing attention to the state of reality or as means for achieving change. They consciously reproduce and disseminate the content of their work and in doing so amplify its impact. Therefore outlook of such selection can result in all kind of forms starting from traditional printmaking, contemporary methods of reproduction, artist's books, artist's newspapers and magazines, projects outside the gallery, mass-media projects and so on. The matrix and the print have been understood differently in different contexts; this instability and diversity in reception have become their true and actual state of being.

Breda Skrjanec
MGLC Counsellor and responsible of
The Study Room and Collection

LIST OF ARTISTS

Stripburger

Vesna Drnovšek

Tanja Lazetić

Tomaž Tomažin

Sašo Sedlaček

Svetlana Jakimovska Rodić

Mladen Stropnik, Katja Skušek, Nataša Skušek

Petra Varl

Marija Mojca Pungerčar

STRIPBURGER

www.stripburger.org

In the year 1992 the first issue of the magazine Stripburger was published. What compelled the forefathers of Stripburger to start a magazine was the lack of a comic magazine in Slovenia. To this very day it remains the one and only comic magazine in the country of Slovenia. Because of the small local production, explorative tendencies of the editors and the inescapable bind between local production and global trends, the magazine was publishing comics by foreign as much as local artists.

The editorial visited numerous festivals, book fairs and galleries and succeeded in erousing the attention of the international public. In January 2001 the magazine won an award at the International Festival of Comic Art in Angouleme in the category for the best fanzine.

Big attention was also given to special editions of the magazine, namely Stripburek, Comics from the Other Europe, anthology of Eastern European comics and the newest book to come out of the Stripburger kitchen - Honey Talks, - comics inspired by painted beehive panels.



Stripburger in Motion, animated film, 30 min, 2010 / collage of 8 animated comic books, posters

VESNA DRNOVŠEK

www.vesna-drnovsek.net

Born in 1973.
In 1997 graduated in the department of painting at the Academy of Fine Arts in Ljubljana.
In 2001 completed Master's program in printmaking.

SOLO EXHIBITIONS

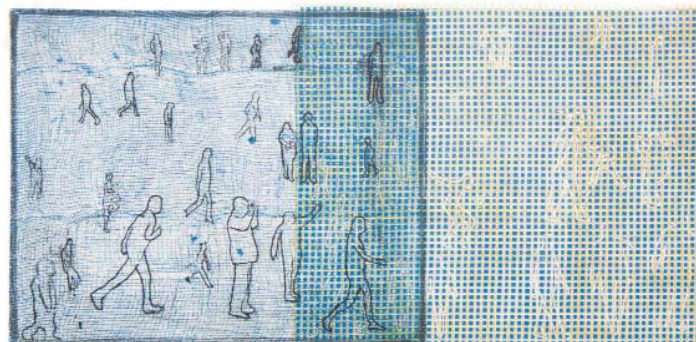
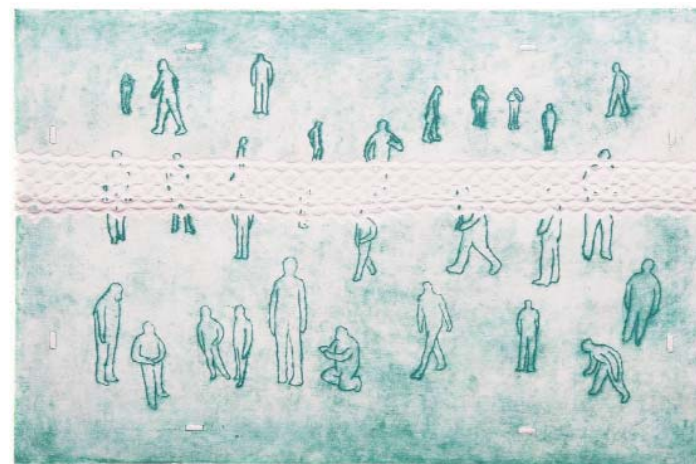
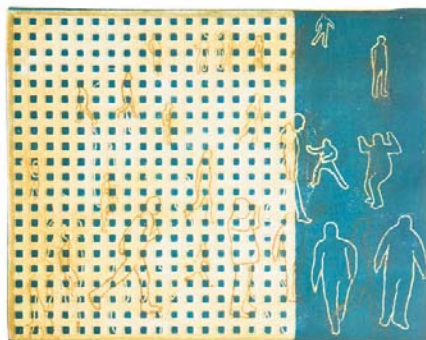
2011: Galerija ZDSLU, Ljubljana
2009: Veliko sonce in gugalnica, Šivčeva hiša, Radovljica
2009: Sence / Shadows, Galerija Murska Sobota, Murska Sobota
2008: Galerija KUD France Prešeren, Ljubljana

GROUP EXHIBITIONS

2011: Grafika je ženskega spola / It's a woman's world of graphic, Galerija Rika Debenjaka, Kanal in Kulturni dom Bovec, Bovec
2010: Prehojena pot - Majski salon, Koroška galerija likovnih umetnosti, Slovenj Gradec
2009: Matrica: nestabilna realnost / The Matrix: An Unstable reality, 28. grafični bienale / the 28th biennial of graphic arts, MGLC, Ljubljana



Shadow, 2011, monotype, 49 x 31 cm
Sans mots, 2011, color gravure, stencil, 49 x 33 cm
Strangers, 2011, gravure, relief print, 26 x 33 cm



Border, 2011, color gravure, relief print, 40 x 59 cm
Passage, 2011, color gravure, relief print, 52 x 33 cm
Stargate, 2011, color linocut, relief print, 40 x 49 cm

TANJA LAZETIĆ

www2.arnes.si/~tlazet/

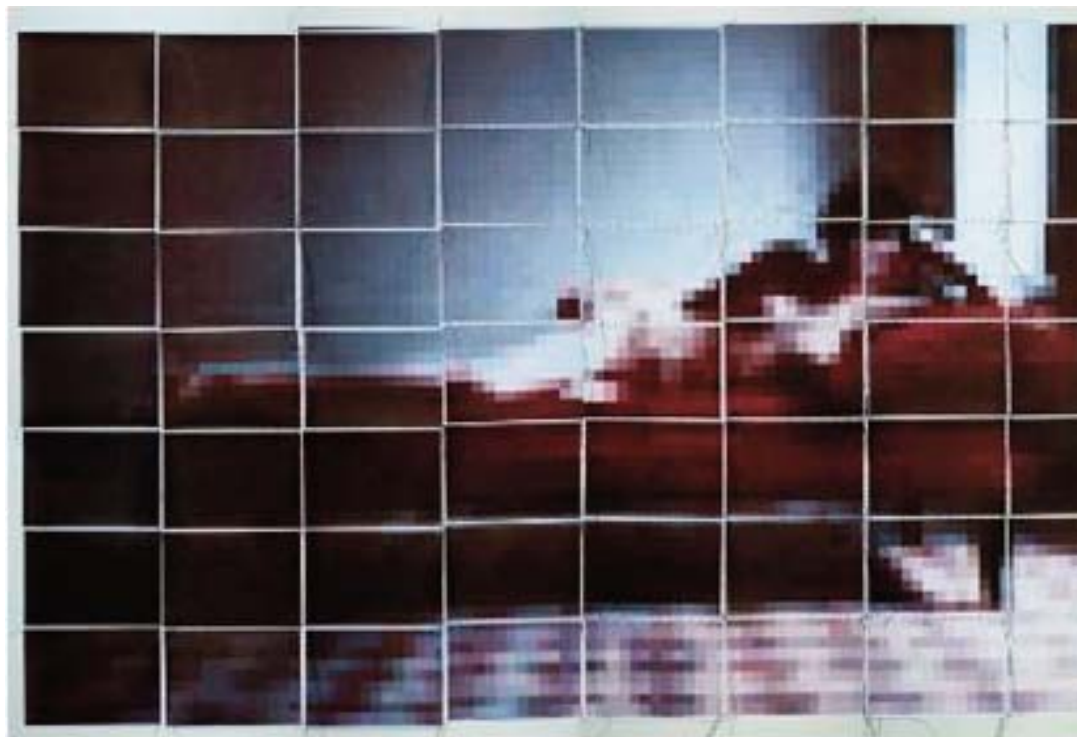
Born in Ljubljana, Slovenia, in 1967. Studies at School of Architecture, University of Ljubljana. In 1999 he works in New York by grant of Ministry of Culture of the Republic Slovenia and SCCA-Ljubljana; in 2001 in Austria by a grant of Kulturkontakt, Vienna; in 2005 in Berlin by a grant of Ministry of Culture of the Republic Slovenia.

SOLO EXHIBITIONS

2010: The Migrants, P74 Gallery, Ljubljana
2006: Dialogue in the Kitchen, Volume I, P74 Gallery, Ljubljana
2005: The Rustling of Our Native Forests (with Dejan Habicht), P74 Gallery, Ljubljana
2004: Ljubljana from Road, Museum of Modern Art-Information Centre, Ljubljana

GROUP EXHIBITIONS

2012: Hidden Publics, Emil Filla Gallery, Ústí nad Labem, (Czech Republic), Curators: Andrea Domesle, Walter Seidl
2012: 20 for 15, P74 Gallery, Ljubljana, Curator: Tadej Pogačar
2011: The Artist's Book in Slovenia 1966 – 2010, Digital Gallery Univerze South Bank, London, Curator: Tadej Pogačar
2011: Photoobjects, Simulaker Gallery, Novo mesto (Slovenia), Curator: Jan Babnik
2011: Follow-ed (after Hokusai), P74 Gallery, Ljubljana, Winchester Gallery, Winchester, Arnofini Gallery, Bristol, Curators: Michalis Pichler, Tom Sowden
2011: Hidden Publics, Skuc Gallery, Ljubljana



We make ourselves with stories, 2011,
patchwork of digital prints, 282 x 147 cm

TOMAŽ TOMAŽIN

www.tomazin.org

Tomaž Tomažin graduated in sculpture at the Fine Art Academy in Ljubljana (2000), where he finished also postgraduate study in new media and sculpture (2004).

SELECTED EXHIBITIONS

2009: Moscow Biennial: Situations, (curator: Elizabeth Grady), Moscow, Russia
2009: International Graphic Biennial, (Curator: Bozidar Zrinski), Jakopičevo Exhibition, Ljubljana, Slovenia
2008: Gallery P74, Obviously, it's not obvious / GIFT, Ljubljana, Slovenia
2008: Beloved Slovenians ... Gallery Velenje, Slovenia
2008: Museum Road, Museum of Modern Art, Ljubljana, Slovenia
2008: A third view: the diversity of graphics today, the International Centre of Graphic Arts (MGLC), Ljubljana, Slovenia
2008: Due Sponda un Mare, Cultural Festival of the Adriatic Sea, Castello Svevo, Termoli, Italy
2008: Gallery and Gallery P74 Capsules Who is it? I am he, Ljubljana, Slovenia, (solo)
2008: Ganes Pratt, Slovenian video art since 2000, Ljubljana, Slovenia,
2007: out of my head, Art Salon Celje, Celje, Slovenia, (solo)
2007: Tales from Inner Space Gallery Oel-Früh, Hamburg, Germany (solo)



Bodybuilder, 2008, photography in lightbox,
130,7 x 26,7 x 8,5 cm
Our Army, 2008, video 4 min

SAŠO SEDLAČEK

www.sasosedlacek.com

Born in 1974 in Ljubljana, Slovenia. He studied and graduated in Sculpture at Academy of Fine Arts, Ljubljana. He obtained a special mention in the VIDA 11 AWARD, Fundacion Telefonica, Madrid, in 2008.

SOLO EXHIBITIONS

2009: Origami Space Race, Eurocenter, Ljubljana, Slovenia
2009: "Manifest", Slovenian parliament, Ljubljana, Slovenia
2008: "Ö-U Immobilien", Secession, Vienna, Austria
2008: "Beggar 1.0 on vacation", Siva Zona Gallery, Korcula, Croatia
2008: Lost Territories, Mala Gallery, Ljubljana, Slovenia

GROUP EXHIBITIONS

2009: "Earth and above", Mejan Labs, Stockholm, Sweden
2009: "Arzenal depo", Studio Viba film, Ljubljana, Slovenia
2009: "Territoria 4, The great leap", Centro per l'arte contemporanea Luigi Pecci, Prato, Italy
2009: "Value point-Siemens_artlab, Hilger contemporary, Vienna Austria
2009: "Public turbulence", ISOLA Art Center, Milano, Italy
2009: "2nd Katowice biennial", Katowice, Poland
2009: "Coded cultures<, Museumsquartir (MUMOK, Freiraum), Dunaj, Austria
2009: "Land of human rights: Being responsible for resources", Rotor gallery, Graz, Austria



Globe Heaters & World Chart after Buckminster Fuller, 2010, objects, digital print installation, dimensions variable

SVETLANA JAKIMOVSKA RODIĆ

<http://www.rhiz.eu/person-18034-nl.html>

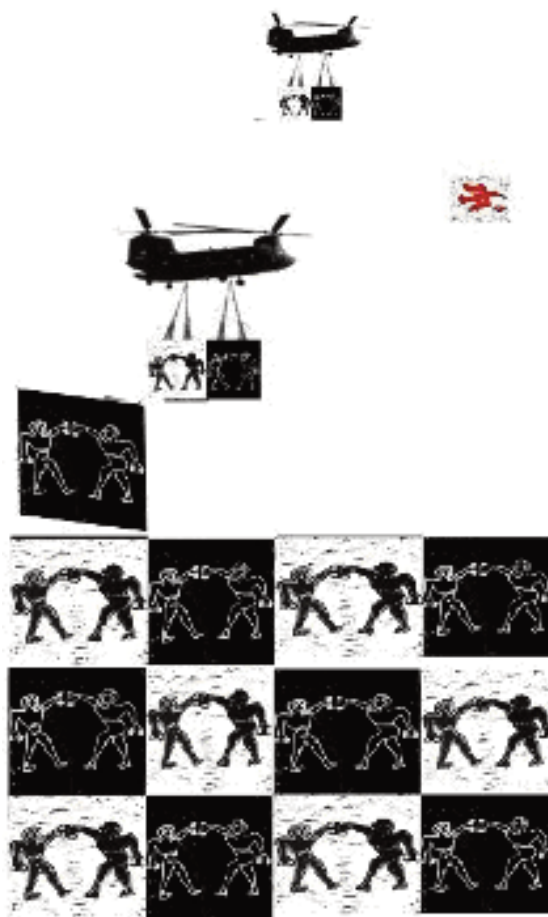
Svetlana Jakimovska - Rodić was born in 1965 in Kumanovo. She graduated from the Faculty of Arts in Skopje, R Macedonia, in 1990, and had her postgraduate studies in Graphic Arts at the Art Academy in Ljubljana (1992). She has been a member of the Association of Artists as of 1992, and as of 1994 she has had the status of an independent artist accredited by the Ministry of Culture of the Republic of Slovenia. Works and lives in Ljubljana.

SOLO EXHIBITIONS

2004: Skopje City Museum Gallery, Skopje, Macedonia
Art Gallery, Kumanovo, Macedonia
2001: Meduza Gallery, Koper, Slovenia
2000: Lamut's Art Salon, Kostanjevica na Krki, Slovenia
1999: Celje Art Salon, Celje, Slovenia

GROUP EXHIBITIONS

2001: May Salon, Jakopi~ Gallery, Ljubljana, Slovenia
2000: May Salon, Jakopi~ Gallery, Ljubljana, Slovenia
2000: 3rd International Triennial of Graphic Arts, Bitola, Macedonia
1996: 4th Biennial of Slovene Graphic Arts - Ototec, Novo mesto, Slovenia



History Curtain, collage of linocuts on curtain, 300 x 140 cm each
(installation from the ceiling-varies depending on space)

MLADEN STROPNIK, KATJA SKUŠEK, NATAŠA SKUŠEK

www.solaprosticas.com/prizlatemstegnu

The Golden Thigh group are Nataša Skušek, Katja Skušek, Mladen Stropnik.

With their project The Golden Thigh, the art trio explores in a gourmet manner the dimensions of nourishment, particularly the obsessions to do with food. This topic is the main theme of their joint activity. Exhibited are their products evolving from culture of eating- results of workshops and selection of videos.

SELECTED EXHIBITIONS

2010: Free project, experimental
Tresure experience

2010 / 09: The Golden Thigh, Koroška Gallery of Fine Arts Slovenj Gradec, Maja Škerbot - curator

2009: The Golden Thigh 2, Gallery KAPSULA, Maja Škerbot - curator

2008: The Golden Thigh 1, Gallery KAPSULA, Maja Škerbot - curator

2006: Performance, JUKE-BOX, Gallery MEDIA-NOX, Katja and Nataša Skušek, Urša Perko, Mladen Stropnik

2004: Video performance, Swedish Kitchen, Barje swamp landscape, Nataša in Katja Skušek, Mladen Stropnik

2004: Performance, Habibi, Gallery MEDIA-NOX, Nataša in Katja Skušek, Mladen Stropnik



The Golden Thigh, 2001-2012

PETRA VARL

www.petravarl.com

Petra Varl was born in 1965 in Ljubljana, Slovenia. In 1997 she obtained a Master's degree in Fine Arts from the Academy of Fine Arts and Design in Ljubljana. Petra Varl works as a visual artist in the media of drawing, graphic arts, painting, illustration and installations. She lives and works in Ljubljana and Maribor.

SOLO EXHIBITIONS

2010: "Paintings, Prints, Drawings", Gallery of The Faculty of Philosophy, Maribor, Slovenia
2010: "Drawings", UGM, Maribor Gallery of Fine Arts, Maribor
2010: "Signs", Kibla, Maribor
2009: "Very Simple Drawings", Novi Hram Gallery, Sarajevo
2009: "I Love Susak", Atelier 513 Gallery, Susak, Croatia

GROUP EXHIBITIONS

2011: "Contemporary Art from Slovenia", European Central Bank, Frankfurt am Main
2011: "Migitacije", Sokolski dom, Škofja Loka, Slovenia
2010: "Heimat/Domovina", MMKK, Museum Moderner Kunst Kaernten, Klagenfurt, Austria
2010: "Crtež u Sloveniji/Drawing in Slovenia", Museum of Contemporary Art, Zagreb, Croatia
2010: "The Family", Susak Expo 2010, Susak, Croatia
2010: "From the UGM Collection", New Works, UGM Gallery of Fine Arts, Maribor, Slovenija
2010: "10. Biennial Of Miniature Art Gornji Milanovac", The Modern Galler Gornji Milanovac, Srbija



The book of serigraphs, 2010, artist book and wall drawing

MARIJA MOJCA PUNGERČAR

www.3via.org/mojca

Born in Novo Mesto, Slovenia. Artist based in Ljubljana, Slovenia. A former fashion designer (1983–1987), she holds a BFA in painting from the Academy of Fine Arts in Ljubljana (1989) and an MFA in new genres from the San Francisco Art Institute (2001). Since 2004 she is the founding member of the Trivia Art (KUD Trivia). Mortality Table is an art project in the form of a thematic chocolate bar

SOLO EXHIBITIONS

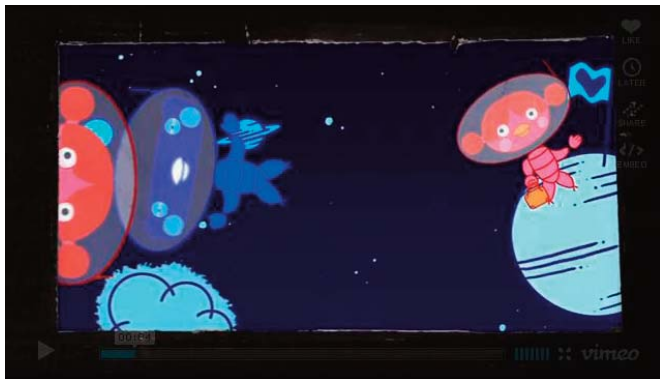
2010: How Has Art History Changed, Project Room of the Center for Contemporary Arts SCCA-Ljubljana, Ljubljana, Slovenia
2009: Mortality Table, art action, the sites: City of Women International Festival of Contemporary Arts, The Festival for 3th Life Period, Festival DokMa, Azil Bookstore, Gallery Alkatraz

GROUP EXHIBITIONS

2011: The Present and Presence, Museum of Contemporary Art Metelkova (MSUM), Ljubljana, Slovenia
2010: Sculpture Today, Galerija sodobnih umetnosti Celje, Celje, Slovenia
2010: Word for Word Without Words, Mestna galerija, Ljubljana, Slovenia
2010: Feminist Art in Slovenia, P74 Gallery, Ljubljana, Slovenia
2010: (Un)powerful, Delavski dom Trbovlje, Trbovlje, Slovenia
2010: Female Artist - the Art of Survival, Project Room SCCA, Ljubljana, Slovenia
2010: re: ex-post, Critical Knowledge and the Post-Yugoslavian Condition, Open Space, Vienna



Mortality Table, 2009
<http://www.3via.org/index.php?htm=tablice/index>



Contact:

Javier Martín-Jiménez
Ingráfica
Asociación Hablar enArte
C/ Atocha, 91 - 1º ext. dcha.
28012 Madrid
jmartinj@ingrafica.org
javier@hablarenarte.com
T. 0034 913080049
M.0034 606711022