





MESTNA GALERIJA
NOVA GORICA



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JAVNI
ZAVOD
PTUJ

RISOMANIJA / DRAWMANIA

Risarji in risarke mlajše in srednje generacije / Drawings by Young and Mid-Generation Artists

Suzana Brborović | Milanka Fabjančič | Tina Konec
Mitja Konič | Janja Kosi | Blažka Križan | Erik Mavrič
Miha Perne (Beli sladoled) | Mark Požlep | Lucija Stramec
Matej Stupica | Helena Tahir | Leon Zuodar (Beli sladoled)

Mestna galerija Nova Gorica, 15. 3.-26. 4. 2024

Galerija mesta Ptuj, 24. 9.-10. 11. 2024

O risbi

Risbo obdaja avra magičnosti, saj zmore biti hkrati najpreprostejši neposreden zaris, čačka in visoko intelektualna projekcija umetnikovih zamisli. Njena definicija je povsem enostavna: risba je dvodimenzionalna temna sled na svetli podlagi. Izraža se s črto, ki je jedro umetnosti in je najekonomičnejša od vseh likovnih prvin, risba pa jih z asketskim linearnim zapisom lahko toliko izrazi (obliko, svetlobo, volumen in barvo). Je tudi najabstraktnejši likovni znak, ki je še lahko napolnjen s pomenom. Tako enostavna je, pa hkrati tako pomembna, saj naj bi se umetnost rodila iz črte; Leon Battista Alberti po Kvintiljanu povzema, da naj bi prvi slikarji obrisovali črte okoli senc, ki jih je metalo sonce.

Linearne risarske sledi temnih zapisov na svetlejši podlagi so lahko berljive, zato je risba tudi idealni posrednik v komunikaciji. Na črno-belem kontrastu je utemeljeno besedno sporočanje v vseh jezikih. Vendar risba za razliko od pisave, ki je dogovorjeno sporočanje, sproti ustvarja svoj komunikacijski kod. S tem ko prevaja nevidni svet (umetnikove zamisli, prebliske, pa tudi nesmisle, ki se mu porodijo v glavi) v vidnega, je komunikativna že s samo artikulacijo, saj oblikuje sporočila, jih s tem dela vidna ter posreduje med umetnikom, družbo in kulturo, med eksaktnimi znanostmi in umetnostjo, med teorijo in umetnostjo ter znotraj umetnosti same. Ker povezuje področja in medije, omogoča izmenjavo idej. Hkrati je strogo diskretna in uporabna za zasebno rabo, saj lahko ostaja skrita pred gledalčevimi pogledi v umetnikovem delovnem prostoru, in ker nikoli ne zapusti umetnikovega ateljeja, ni nikoli vidna za oko drugega.

Od renesanse dalje pritiče risbi poseben status. Takrat se je iz servisne in tehnične vloge, ki ji je pripadala do konca srednjega veka – bila je predloga, vzorec, ilustracija ali predpriprava za fesko, ustvarjena neposredno na steno, tablo ali pergament – preobrazila v podobo na papirju kot odraz umetnikovega duha. Postala je povezana z znanostjo, bila je privilegirani prostor tehničnega eksperimenta. Zaradi moči magične transformacije zarisanega na enostavnem dvodimenzionalnem listu in njegovi beli površini v polnoplastično telo v tretji dimenziji se je zdela tudi čarobna. Lorenzo Ghiberti je menil, da je risba temelj vseh umetnosti in povzdignjena v polbožanski status, izenačen kreativni ideji v božji glavi. Tudi za Leonarda *disegno* ni bil le znanost, temveč božje delo. Za ta dva velika renesančna umetnika in raziskovalca je bila risba mati vseh umetnosti in znanosti.

Risba se danes v sodobnem k eklekticizmu nagnjenem času lahko brez težav obnaša kot sinteza vseh preteklih risarskih načinov in predelava vseh zgodovinskih eksperimentov. Je obenem dedinja baročnih konceptov, ki so tej tehniki podelili slikovitost, vanjo vnesli barve in se izražali s plasticiteto, ter modernističnih pridobitev, ko se je zgodil pomemben premik, da je risba začela v velikosti (in pomenu) tekmovali s sliko. Takrat so postali papirji velikih formatov bolj dosegljivi, zgodil se je dvig umetnikove samozavesti. Umetniki so se usmerili v raziskovanje umetniškega procesa in se posvetili specifičnim lastnostim medija vse do zadnjega detajla. Intelektualni status, ki je risbo spremljal od renesanse dalje, je v šestdesetih letih risbo v funkciji koncipiranja in dokumentiranja procesov v konceptualizmu,

minimalizmu, landartu in performansu ustoličil kot tisto zvrst, ki je omogočila obstoj minimalne forme, dominirajoče v tedanji umetnosti. Na ta način se je prek medija risbe ohranila zgodovinska kontinuiteta v likovni umetnosti in se ni pretrgal njen razvoj.

Ko raziskujemo vlogo, ki jo je imel določen medij v razmerju med nekoč in danes, ugotavljamo, da risba v tekmi s časom ne izgublja. Ravno nasprotno. Od sredine devetdesetih let preteklega stoletja se spet vse bolj uveljavlja – doživlja pravi *comeback*. Po eni strani se je njena vloga zelo povečala zaradi razvoja digitalnih likovnih praks, ki so v veliki meri zasedle prostor načrtovalske, arhitekturne, tehnične, znanstvene, pa tudi animatorske in stripovske risbe. Risba na marsikaterem od teh področij od samega začetka nastaja z orodji, kot so tablice in pisala, aplikacije in umetna inteligenca. A za veliko risarskega dela je tudi pri velikih projektih še vedno začetek bel nepopisan list in neposreden prenos misli prek roke z risalom na belino podlage. Prav belina papirja je v današnjem času, napolnjenem z digitalnimi impulzi, pomirjujoča, je azil, prostor miru pred vrvežem podobja in relaksacija pred prisilo sledenja in razbiranja vizualnih učinkov. Je praznina, ki je morda umetnika v modernizmu z zahtevo po originalnosti vznemirjala, zdaj pa ga navdihuje z neskončnim potencialom in vzbuja upanje v odkritje na novo sestavljenih svetov, ki bi bili manj frustrirajoči, kot je obstoječi svet.

0 razstavi

Popularnost risbe je v zadnjem času v vzponu, na kar kaže veliko število razstav, ki ji jih je posvečenih pri nas in po svetu, pa tudi njena enakopravna vključenost v preglede sodobne umetnosti. Priljubljena ni le pri umetnikih, temveč tudi pri gledalcih.

Trinajst risark in risarjev, zbranih na razstavi Risomanija, je predstavnikov umetniške generacije, ki o risbi razmišlja s pozicij »tukaj in zdaj«. Z navdušenjem in predanostjo risbi – nekateri med njimi so si jo izbrali za svoj ekskluzivni medij – nam zelo jasno predstavljajo svoja estetska in družbenoangažirana stališča. Uporabljajo njene raznovrstne možnosti, od pripravljalne do avtonomne, izrazne, slikovite in prostorske risbe, ustvarjajo ilustratorsko, zinovsko, animatorsko in stripovsko risbo ali pa raziskujejo možnosti snovne risbe, ki se izraža v materialnosti izrezank dvodimenzionalnih plasti papirja ali folije. Odzivajo se na aktualne teme, ki nas vznemirjajo v družbi, kulturi in politiki, na vprašanja spola, rase, identitete, okoljskih tem, globalizacije, tehnologije, družbenih krivic. Risba zmore biti vztrajna oznanjevalka večglasnosti sodobne družbe. Tudi s tem, da je po izvedbeni plati neelitističen medij, saj za ustvarjanje ne rabiš dragih

orodij in materialov, uspešno sledi zaželjeni mantri vključevalnosti. Svojo demokratičnost in dostopnost izkazuje tudi v funkciji ulične umetnosti, ko postane z izrabo odprtega javnega prostora umetnost za vse ob vsakem času.

Verjetno je bistvena lastnost, zaradi katere je danes risba tako priljubljena, njena neposrednost. Je tista, ki med vsemi mediji omogoča najhitrejšo zabeležitev misli. Hitra vezljivost misli z zapisom risala, ki ga vodi roka po papirju, omogoča zapis in stimulira impulzivno, neposredno, živahno vrenje idej in njihovo beleženje. Risba s svojo neposrednostjo ne pozna cenzure – lahko se hipno odziva na aktualne teme, ki nas vznemirjajo. Je umetnost, pri kateri nas fascinira tudi sočasnost – sinhronost gledalčevega izkustva z dejanjem kreacije, ki se ujame v časovni zanki sobivanja med ustvarjalnim trenutkom in trenutkom eksistence.

Risba je idealen medij, ki odraža tranzitoričnost sodobnih umetnostnih konceptov, se nenehno preobraža, je dostopna, omogoča, da se z njo osebno izrazimo, da z njo govorimo v trdem realizmu ali pa nam z njo odplava domišljija v fantazijske svetove, v glavnem: z njo se nam nenehno odpira svet svobodne ustvarjalnosti. Risba je najbolj dostopen katalizator za preseganje sodobne odtujenosti, hitro posredovano in sprejeto sporočilo ter teritorij za umik na čistino risarskega lista, ki hkrati, če želimo, omogoča povezovanje z drugimi prostori ustvarjanja. Predvsem pa zlahka nagovarja sodobnega gledalca, ki se zaveda, da se v globinah, ki jih prekrivajo plasti papirja, iskri svet živih misli.

Nadja Zgonik

About drawing

An aura of magic surrounds the art of drawing: it can be the simplest direct depiction, a mere doodle, or a highly intellectual projection of the artist's ideas all at the same time. Its definition is quite simple: a drawing is a two-dimensional dark trace on a contrasting background. It is expressed through the line, a core building block of art and the most economical of all the visual elements, of which a drawing can express so many (shape, light, volume, and colour) through its ascetic linear notation. It is also the most abstract visual sign that can still be imbued with meaning. It is so simple, yet so important, because art is said to be born of the line; Leon Battista Alberti cites Quintilian, who asserted that the first painters traced lines around shadows cast by the sun.

The linear traces of a dark record on a contrasting background are easily legible, making drawing an ideal medium of communication. Black and white contrast is the basis of written communication in all languages. However, unlike writing, which is an agreed form of conveying information, drawing creates its own expressive code on the fly. By translating an invisible world (the artist's ideas, epiphanies, and even the nonsense that arises in their mind) into the visible, it is expressive by its very articulation because it literally shapes messages, making them visible and acting as a transmitter between the artist, society, and culture, between the exact sciences and art, between theory and art, and within art itself. By spanning a range of fields and media, it facilitates the exchange of ideas. At the same time, it can be very discreet and useful for private application, as it can remain hidden from the viewer's gaze in the artist's workspace and, never leaving the artist's studio, never become visible to another's eye.

Since the Renaissance, drawing has enjoyed a special status. Having had a utilitarian and technical role until the end of the Middle Ages – as a template, pattern, illustration, or preparation for a fresco, created directly on a wall, board, or parchment – it was transformed during the Renaissance and image on paper became increasingly understood as a reflection of the artist's spirit. Drawing further began to be adopted by scientists, providing them with a privileged space for technical experimentation. The power of the mystical transfiguration of what was drawn on a simple two-dimensional sheet and its white surface into a full-bodied image in the third dimension also made it seem magical. Lorenzo Ghiberti considered drawing as the foundation of all arts, elevated to a semi-divine status on par with the creative ideas teeming in the mind of God. For Leonardo da Vinci, too, *il disegno* was not just a science but a divine work. For these two great Renaissance artists and explorers, drawing was the mother of all arts and sciences.

In the eclecticism-prone present, drawing can easily act as a synthesis of all past modes of manual art and a reworking of all historical experiments. It is at the same time heir to the Baroque concepts that gave drawing its picturesqueness, introduced colour and expressed itself through plasticity, and to the Modernist advances, when a profound shift took place and drawing began to rival painting in scope (and meaning). It was then that large sheets of paper became more accessible and artists gained confidence in their expression. Works were produced as pure explorations of the artistic process, focusing on the specific qualities of the medium down to the last detail. In the 1960s, the intellectual status that had accompanied drawing since the Renaissance, in its function of conceiving and documenting the processes of conceptualism, minimalism, land art, and performance art, established drawing as a genre that facilitated the existence of the minimal form that dominated art at the time. Through the medium of drawing, historical continuity in fine art was preserved and its development was not interrupted.

As we explore the role that a particular medium has played in the relationship between then and now, we find that drawing has not been losing out over time. On the contrary, since the mid-1990s, it has been

gaining ground again – drawing is experiencing a veritable comeback. On the one hand, its role has been greatly strengthened by the development of digital art practices, which have largely overtaken the spaces of design, architectural, technical, scientific, animated, and comic drawing. In many of these fields, drawing has been produced from the very beginning with tools such as tablets and pencils, apps, and artificial intelligence. But for a lot of drawing work, even on large projects, the direct transfer of thought via manual drawing onto the blankness of the substrate is still the starting point. Indeed, it is the blankness of the paper that is soothing in times saturated with digital impulses; drawing provides an asylum, a place of calm from the teeming of imagery, and of relaxation from the compulsion to follow and unpack visual effects. It is a void that may have troubled artists during the Modernist period, with its incessant demand for originality, but now drawing inspires them with infinite potential and raises their hopes for the discovery of newly composed worlds that are less frustrating than the secular one we inhabit.

About the exhibition

The popularity of drawing has recently been on the ascent, as evident from the large number of exhibitions devoted to it in Slovenia and abroad, as well as from the fact that it is regularly featured in reviews of contemporary art on an equal footing with other art forms. It is popular not only with artists but also with viewers.

The 13 artists featured in the exhibition *Drawmania* are representatives of a generation that thinks about drawing from the perspective of the "here and now". With their enthusiasm and commitment to drawing, which some of them have chosen as their exclusive artistic medium, they present very clearly their aesthetic and socially engaged views. They make use of the medium's diverse possibilities, ranging from preparatory to autonomous, expressive, pictorial, and spatial drawing, creating illustrations, animations, comics and zines, or exploring the possibilities of tangible drawing expressed as it is in the materiality of cutouts of two-dimensional layers of paper or foil. They respond to current issues that trouble us in society, culture, and politics, including issues of gender, race, identity, the environment, globalisation, technology, and social injustice. Drawing can serve as a persistent megaphone for the proclamations of the multiple voices within contemporary society. And by being a non-elitist medium in terms of execution, since it does not require expensive tools and materials to create, it successfully follows the desired mantra of inclusivity. Drawing further demonstrates its democratic and accessible nature in its function as street art, when it becomes a work for all to enjoy at all times by utilising open public space.

Perhaps the essential quality that makes drawing so popular today is its immediacy; it is the fastest recorder of thoughts among all media. The rapid bonding of thoughts with a pencil's gliding, guided by the hand across paper, facilitates and stimulates the impulsive, direct, effervescent bubbling up of ideas and their record. With this immediacy, drawing knows no censorship – it can respond instantly to current issues that excite us. It is also an art that fascinates us through simultaneity – the viewer's experience with the act of creation is synchronous, caught in a temporal loop of coexistence between the creative moment and the moment of existence.

It is an ideal medium that reflects the transitory nature of contemporary artistic concepts; it is constantly transforming, it is accessible, and it allows us to express ourselves personally, to speak with hard realism or let our imagination drift away into fantasy worlds – in short, drawing always opens up a world of free creativity. Drawing is the most accessible catalyst for transcending contemporary alienation; it is a message quickly communicated and accepted, and a territory for retreating to the purity of the drawing sheet, which, if we so desire, at the same time allows us to connect with other spaces of creativity. Above all, it easily speaks to the contemporary viewer, who is aware that in the depths covered by the layers of paper, a world of thought sparkles and gleams.

Nadja Zgonik

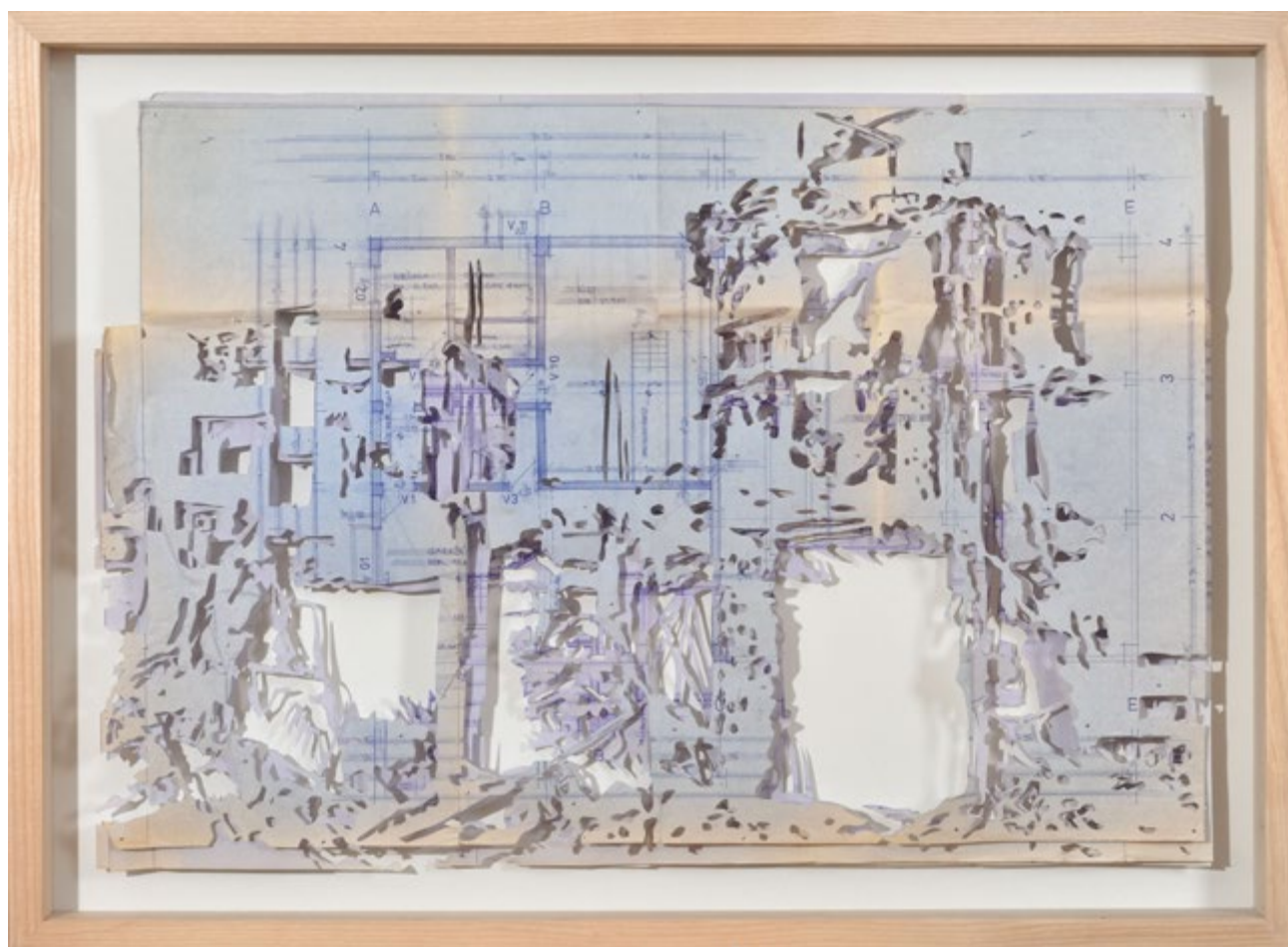
SUZANA BRBOROVIĆ

Zanimanje za arhitekturo narekuje osrednji motiv v delu Suzane Brborović, ki se pri svojem delu pogosto sprašuje, na kakšen način arhitektura govori o razmerjih med posameznikom in družbenim sistemom. Serijo *Bones* zaznamujejo ruševine, ostanki na silo porušenih stavb, ki jih lahko razumemo v kontekstu razpada družbe, vojne in naravnih katastrof. Avtorica z izrezovanjem iz papirja ustvarja praznine, s katerimi izrisuje oblike nedoločljive, prerešete arhitekture. Praznine metaforično ponazarjajo prazen prostor oziroma pomanjkanje prave, resnične vrednosti. Ker od nekoč funkcionalne arhitekture ni ostalo nič uporabnega, pozitivnega, umetnica fizične ostaline ruševin postavlja prav v praznino, v negativen prostor. Papir kot material tudi sicer zaznamuje krhkost, lomljivost in ranljivost, kar se še dodatno sklada z idejo razkrajanja in propadanja. Papirji, ki jih je uporabila za izrezovanje, so nekoč služili kot arhitekturni načrti njenega očeta. Dokumente je že načel zob časa, v čemer je zaznala element destrukcije, ki ga je sama z izrezovanjem še potencirala, sočasno pa tudi reciklirala. Za večji učinek globine in strukture je po barvi soroden si papir razvrščen v tri sloje, pritrjen pa je na bucike, s pomočjo katerih je med papirji ohranjena enakomerna distanca. Ruševine, opuščene svoje prvotne namembnosti, samevajo in spominjajo na dejanje destrukcije ter zapuščenost. Suzana Brborović je motive za serijo *Bones* iskala pri podobah ruševin z Bližnjega vzhoda, a njihova podoba postaja brezčasna v svetu, ko se vojne in naravne nesreče vse pogosteje odvijajo tudi pred našimi vrati in ko si pred njimi ne moremo več zatiskati oči.

T. K.

An interest in architecture determines the central motifs in the work of Suzana Brborović, who often explores how structures in space reflect the relationship between the individual and the surrounding social system. The common theme of the *Bones* series is ruins, the remains of forcibly demolished buildings, which can be understood in the context of war, natural disasters and collapse of society. The artist uses paper cutouts to create voids, which she uses to outline the forms of an unidentifiable, pockmarked architecture. The voids metaphorically represent empty space or the lack of true, real value. Since there is nothing useful or positive left of the once functional architecture, the artist places the physical remains of the ruins straight in the void, in a negative space. Paper as a material is characterised by its fragility, propensity to tearing, and vulnerability, which further underlines the idea of disintegration and decay. The papers she uses for the cutouts were once her father's architectural plans. The documents had already been subjected to the ravages of time, which she identified as an element of destruction that she then intensified by cutting them up, while at the same time recycling them. For a greater effect of depth and structure, sheets of paper similar in colour are arranged in three layers and attached to pins, which help maintain an even distance between the sheets. The ruins, deprived of their original purpose, are lonely and reminiscent of an act of annihilation and abandonment. For *Bones*, Brborović took motifs from images of ravaged cities in the Middle East, but these images become timeless in a world where wars and natural disasters are increasingly taking place on our doorstep and we can no longer turn a blind eye to them.

T. K.



B-9, izrezljan papir, kolaž / cut paper, collage, 2021, 50 cm × 70 cm
Foto / Photo: Marko Tušek



B-10, izrezljan papir, kolaž / cut paper, collage, 2021, 50 cm × 70 cm
Foto / Photo: Marko Tušek

SUZANA BRBOROVIĆ

Leto in kraj rojstva / Year and place of birth

1988 Kranj

Leto diplome na ALUO (ali druga akademija), študijska smer; leto diplome na podiplomski stopnji / Year graduated at ALUO (or other higher education course), course of study; year graduated at postgraduate study ALUO (or other higher education course), course of study

2013 Akademija za likovno umetnost in oblikovanje Univerze v Ljubljani, smer slikarstvo, dodiplomski študij / 2013 Academy of Fine Arts and Design, University of Ljubljana, painting, bachelor's degree

Izpopolnjevanje na drugih evropskih univerzah / Further study at other universities across Europe

2014–2016, Akademija za vizualno umetnost Leipzig (Nemčija), smer slikarstvo, podiplomski študij (Meisterschülerstudium) / 2014 - 2016, Hochschule für Grafik und Buchkunst in Leipzig (Germany), painting, master's degree

Kraj bivanja in ustvarjanja / Place of residence and work

Kranj

Področja delovanja / Working fields

Slikarstvo / Painting

Nagrade / Prizes

2019 Priznanje Riharda Jakopiča
 2019 Priznanje pomembnih umetniških del Akademije za likovno umetnost Univerze v Ljubljani
 2012 Prešernova nagrada Akademije za likovno umetnost in oblikovanje Univerze v Ljubljani
 2011 Prva nagrada, Essl Art Award CEE
 2010 Nagrada za posebne umetniške dosežke Akademije za likovno umetnost in oblikovanje Univerze v Ljubljani

Izbor samostojnih razstav / Selected solo shows (max. 5)

2023 Plans we made (v sodelovanju z Susanno Wurtlitzer), Kunsthalle Darmstadt (Nemčija)
 2023 Observatorij, Mestna galerija Nova Gorica
 2021 This appearance in the air is called a mirage (v sodelovanju s Petrom Cvikom), Galerija Equrna, Ljubljana
 2019 Bones, Kommunalka, Leipzig (Nemčija)
 2018 Break the rules!, Galerija ABTART, Stuttgart (Nemčija)

Izbor skupinskih razstav / Selected group shows (max. 5)

2024 Struktura iluzije, Galerija mesta Ptuj
 2022 Momental-mente, Moderna galerija, Ljubljana
 2022 Vračanje pogleda, Cukrarna, Ljubljana
 2019 Napeta sedanost, Kibla Portal, Maribor
 2019 Čas nedolžnosti, Moderna galerija, Ljubljana

Pomembni projekti / Important projects

MILANKA FABJANČIČ

Milanka Fabjančič, ki deluje na področju ilustracije, oblikovanja in animacije, se na razstavi *Risomanija* predstavlja s štirimi sklopi del, ki vsak zase pripovedujejo zgodbo o nastanku njenega animiranega filma *Hobotnica banana mišmaš* (produkcija ZVVIKS, 2023) in o njegovi tesni povezavi z risbo. Če zgodba animiranega filma v ospredje postavlja ljubezen in prijateljstvo med dvema protagonistkama, govori zgodba o nastajanju kratkega filma še o avtoričini naklonjenosti in veselju do risanja. Animacija Milanke Fabjančič temelji na risbi, ki se med ustvarjalnim procesom preliva iz ene oblike v drugo. Na razstavi tako lahko opazujemo risbe s svinčnikom, ki predstavljajo prvo fazo nastajanja animacije. Na njih so osnovani prizori za film, kot so sobane, posamezni predmeti oziroma sklopi postavitev v prostorih, pojavi se tudi skica za filmski plakat. Opazimo lahko, da so posamezni elementi narisani z različnih zornih kotov, kar je avtorici služilo pri naslednjem koraku, digitalnem risanju. Risba na računalniku predstavlja vmesno stopnjo med prostoročno risbo in končnim filmskim produktom. V tehniki *fine art* tiska je na razstavi reprezentiran izbran kader, na katerem lahko opazujemo, kako so predhodno izrisani elementi zaživeli v barvi in se združili v celoto, s čimer se stopnjuje tudi podajanje zgodbe. Avtoričin smisel za igrivost in humor prideta do izraza tudi s kartonskimi maketami, ki so postavljene neposredno v galerijski prostor. Pri maketah so izbrani filmski kadri natisnjeni na karton in predstavljeni kot prostostoječe forme, ki prikazujejo določen prizor s figurami in predmeti v naravni ali celo povečani velikosti. Maketa ob vstopu v galerijo ujame gledalčev pogled ter ga vztrajno vabi, da se ji približa in si jo podrobneje ogleda, celoto pa zaključi še video napovednik končnega animiranega filma in finalnih gibljivih risanih podob. Razstavljeni dela skušajo obuditi občutja in vzdušje iz filma *Hobotnica banana mišmaš* in ob kombinaciji vseh komponent se obiskovalec z lahkoto potopi v bogat domišljjski in poetičen svet avtorice.

T. K.

Milanka Fabjančič, who works in illustration, design, and animation, is featured in *Drawmania* with four sets of works, each of which tells the story of how her animated short film *The Octopus Banana Hotchpotch* (produced by ZVVIKS, 2023) was created, as well as of its close connection with drawing. Whereas the film focuses on the love and friendship between the two protagonists, the story of the film's production is also about the artist's affection for and joy in drawing. Fabjančič's animation is based on drawing, which flows from one form to another during the creative process. The exhibition features pencil drawings that represent the first stage of the animation process. These are the building blocks for the film scenes, such as rooms, individual objects, or room settings, and a sketch for a film poster. It is clear that the individual elements are drawn from different angles, which served the artist in the next step, namely digital drawing. Drawing on the computer is the intermediate stage between freehand drawing and the final film product. A selected frame is represented in the exhibition in giclee print technique, where we can observe how the previously drawn elements have sprung to life in colour and come together to form a whole, thus accentuating the storytelling. The artist's sense of playfulness and humour is also expressed through cardboard models, which are placed directly in the gallery space. In these models, selected film stills are

printed on cardboard and presented as freestanding forms, depicting a particular scene with life-sized or blown-up figures and objects. The models catch the viewer's eye as they enter the gallery and persistently invite them to come closer and take a more detailed look, and the whole is completed by a video trailer for the final animated film and the final moving images. The exhibition seeks to evoke the feelings and atmosphere of *Octopus Banana Hotchpotch*, and, by combining all the components on display, it easily immerses the visitor in the artist's richly imaginative and poetic world.

T. K.



Borka / Fighter, prizor iz animiranega filma *Hobotnica banana mišmaš* (ZVVIKS) / scene from the animated film *Octopus Banana Hotchpotch* (ZVVIKS), 2023, giclée grafika / giclée print, 70 cm × 100 cm

Foto / Photo: arhiv ZVVIKS



Otroštvo / Childhood, prizor iz animiranega filma *Hobotnica banana mišmaš* (ZVVIKS) / scene from the animated film *Octopus Banana Hotchpotch* (ZVVIKS), 2023, grafika na samostoječem satovju / print on freestanding honeycomb, 300 cm × 300 cm × 200 cm

Foto / Photo: arhiv ZVVIKS

MILANKA FABJANČIČ

Leto in kraj rojstva / Year and place of birth

1981 Ljubljana

Leto diplome na ALUO (ali druga akademija), študijska smer; leto diplome na podiplomski stopnji / Year graduated at ALUO (or other higher education course), course of study; year graduated at postgraduate study ALUO (or other higher education course), course of study

2006 Akademija za likovno umetnost in oblikovanje Univerze v Ljubljani, smer slikarstvo, dodiplomski študij / 2006 Academy of Fine Arts and Design, University of Ljubljana, bachelor's degree, painting

Izpopolnjevanje na drugih evropskih univerzah / Further study at other universities across Europe

Kraj bivanja in ustvarjanja / Place of residence and work

Ljubljana

Področja delovanja / Working fields

Ilustracija, animirani film, poučevanje / Illustration, animation, teaching

Nagrade / Prizes

2023 Najboljša dokumentarna spletna serija, Marseille Web Fest 2023
 2022 Priznanje za kvaliteto likovnih del, Mednarodni festival likovnih umetnosti Kranj
 2021 Nagrada Creative Innovation in Animation, IFFNY, New York
 2019 Nagrada DSAF za najboljšo likovno podobo animiranega filma
 2019 Vesna za najboljši animirani film, Festival slovenskega filma
 2017 Posebna omemba žirije Animateka PRO Pitch
 2005 Priznanje Akademije za likovno umetnost in oblikovanje Univerze v Ljubljani

Izbor samostojnih razstav / Selected solo shows (max. 5)

2023 Hobotnica banana mišmaš, animirani film in ilustracija, Galerija Kresija, Ljubljana
 2023 Iluzionistka, animirani filmi in ilustracije, Galerija Obrat, Maribor
 2017 Mesojedka, ilustracije in grafike, ARTIKO – galerijski prostor, Ljubljana
 2009 Striček in psiček, animirani film in postavljive makete, Bežigrajska galerija 1, Ljubljana

Izbor skupinskih razstav / Selected group shows (max. 5)

2022 Mednarodni festival likovnih umetnosti Kranj, LAYERJEVA HIŠA, Kranj
 2022 Velvet 3, Galerija Račka, Celje
 2017 Bienale slovenske neodvisne ilustracije – Allstars, Ljubljana in druge lokacije
 2016 Stalna razstava o Valentinu Vodniku, Vodnikova domačija, Ljubljana
 2011 III. Bienale slovenske neodvisne ilustracije, Kino Šiška, Ljubljana

Pomembni projekti / Important projects

2024 Animirana serija Pastish, sezona 2
 2023 Avtorski animirani film Hobotnica banana mišmaš
 2022 Animirana serija Pastish, sezona 1
 2019 Avtorski animirani film Liliana

MITJA KONIĆ

Če je bila risba v preteklosti pogosto v podrejenem položaju do drugih vizualnih medijev, še posebej slikarstva, se Mitja Konić dobro zaveda, da lahko tudi z risbo ustvari kompleksna in dovršena likovna dela. V risbi vidi povsem enakovreden potencial preiskovanja lastnega ustvarjanja in možnosti, da v enaki meri kot v svoji vzporedni slikarski praksi izraža in raziskuje samosvojo tipologijo. Bodisi monumentalna bodisi manjša risarska dela avtorju zaradi risbi lastnih specifik narekujejo in predstavljajo nove možne vizualne rešitve, oblike in pomene. Na razstavi *Risomanija* se Konić predstavlja z deli tako manjših kot večjih formatov, ki predstavljajo različne tipološke vzorce, posledično pa tudi motive, ki se v umetnikovem delu ponavljajo. Ne glede na motiviko in vzorce se v delih stalno pojavlja človeška figura ali pa vsaj konotacija nanjo, kar lahko opazujemo tako pri razstavljenih delih z motivi dreves kot tudi pri bolj abstraktnih podobah. Slednje pri gledalcu kljub svoji nerazpoznavnosti zaradi kontrastnih svetlih in temnih ploskvic in njihovih različnih smeri vzbujajo asociacije na različne materiale, kot je kovina ali draperija, dajejo pa tudi občutek gibanja in sočasne nepremičnosti. V njih se kot v kakšnih ambigvitetnih podobah skrivajo antropomorfni detajli, ki nakazujejo na prisotnost človeškega lika. Vzporednice s človeško pojavo avtor vidi tudi v drevesu, pri čemer ga zanimanje za strukturo drevesnega debla vedno znova vodi k iskanju ustvarjalnih možnosti prikazovanja in ustvarjanja iluzije haptičnosti določenega naravnega materiala, polnega detajlov. Krmarjenje med vzorčnostjo, ponavljajočimi se motivi in načinom dela, ki deluje izjemno grafično, umetnik večje izkorišča za gradnjo metafizičnih svetov in ustvarjanje elegičnega vzdušja na svojih delih, s katerimi se dotika vprašanj minljivosti, neizpoljenosti in obstanka v času.

T. K.

In the past, drawing was often subordinated to other visual media, especially painting, but Mitja Konić understands that drawing too can be used to create complex and sophisticated works of art. He sees drawing as having power equal to his parallel painting endeavours in that it allows him to explore his own creativity and express and elaborate his own typology. Regardless of whether the finished products are monumental or small-scale, the specificities inherent to drawing dictate and present the artist with new possible visual solutions, forms, and meanings. *Drawmania* features Konić's works in both small and large formats, representing different typological patterns and, consequently, motifs that recur in his work. Regardless of such corollary motifs and patterns, the human figure, or at least a hint of it, is a mainstay of his, which we can also see in the works with arboreal motifs as well as in the more abstract images on display. The latter, despite their indistinctness, evoke several materials, such as metal or drapery, due to the contrasting light and dark surfaces and their different directions, and they create a sense of simultaneous movement and immobility. Like some blurry images, they contain anthropomorphic details that suggest the presence of a human figure. The artist also sees parallels with the human image in the tree, where his interest in the structure of its trunk repeatedly leads him to search for creative ways of displaying and creating the illusion of tactility of a certain natural material full of details. Navigating between patterning, repetitive motifs, and a modus operandi that comes across as extremely graphic, the artist skilfully builds metaphysical worlds and creates an elegiac atmosphere in his works, which address issues such as transience, a sense of being unfulfilled, and existence in time.

T. K.



Dan / Day, 2019-2020, olje na papirju / oil on paper, 193 cm × 100 cm
Foto: arhiv umetnika / Photo: artist's archive



Brez naslova / No Title, 2015, grafitni in nero svinčnik na papirju /
graphit and nero pencil on paper, 29,7 cm × 21 cm
Foto: arhiv umetnika / Photo: artist's archive

MITJA KONIČ

Leto in kraj rojstva / Year and place of birth

1984 Slovenj Gradec

Leto diplome na ALUO (ali druga akademija), študijska smer; leto diplome na podiplomski stopnji / Year graduated at ALUO (or other higher education course), course of study; year graduated at postgraduate study ALUO (or other higher education course), course of study

2014 Akademija za likovno umetnost Dresden (Nemčija), smer slikarstvo, podiplomski študij (Meisterschülerstudium) / 2014 Hochschule für Bildende Künste Dresden (Germany), master's degree (Meisterschülerstudium), painting
2011 Akademija za likovno umetnost in oblikovanje Univerze v Ljubljani, smer slikarstvo, dodiplomski študij / 2011 Academy of Fine Arts and Design, University of Ljubljana, bachelor's degree, painting

Izpopolnjevanje na drugih evropskih univerzah / Further study at other universities across Europe

2014 Akademija za likovno umetnost Dresden (Nemčija), smer slikarstvo, podiplomski študij (Meisterschülerstudium) / 2014 Hochschule für Bildende Künste Dresden (Germany), master's degree (Meisterschülerstudium), painting

Kraj bivanja in ustvarjanja / Place of residence and work

Velenje

Področja delovanja / Working fields

Slikarstvo, risba / Painting, drawing

Nagrade / Prizes

2023 Priznanje Riharda Jakopiča
2012–2014 Nagrada DAAD, stipendija Zvezne republike Nemčije
2010 Nominacija sklada Vordemberge–Gildewart, Mestna galerija Ljubljana
2008 2. nagrada XIX. kolonije diplomantov Akademije za likovno umetnost, Galerija Velenje

Izbor samostojnih razstav / Selected solo shows (max. 5)

2022 Mentaliteta risbe 2012–2022, Galerija Velenje
2022 Vedno sem si želel belega konja, Galerija Murska Sobota
2020/2021 Amor Fati, Galerija Božidar Jakac, nekdanja samostanska cerkev, Kostanjevica na Krki
2019 Talking to a Little Fate, Execute Project, Dallas (ZDA)
2014 Dreams of Sleepless Nights, Veleposlaništvo Republike Slovenije v Berlinu (Nemčija)

Izbor skupinskih razstav / Selected group shows (max. 5)

2022 Momental-mente, Moderna galerija, Ljubljana
2019 Selection of Greatness, Execute Project, Dallas (ZDA)
2018 Jahresgaben, Kunstverein München (Nemčija)
2016 Papier!, Von Klee bis Baselitz. Klassische Moderne und Gegenwart im Dialog, Thole Rotermund Kunsthandel & 68projects, Galerija Kornfeld, Berlin (Nemčija)
2016 Causality, Galerija Stephanie Kelly, Dresden (Nemčija)

Pomembni projekti / Important projects

JANJA KOSI

Osrednje zanimanje Janje Kosi predstavljajo urbane krajine in različni prostori: industrijski, bivalni, javni ali zasebni. Raziskuje, kako ti vplivajo na bivalno kulturo in na naše življenje ter na kakšen način jo zaznamujejo s svojimi značilnostmi. Zanima jo, kdaj prostori postanejo domači oziroma do kolikšne mere nam ostajajo tuji. Umetnično delo temelji na mapiranju: opazovanju, prehajanju med različnimi prostori, sprehajanju po določenih mestih ali zgolj spominjanju nanje. Risba v njenem delu predstavlja ključni element, med delovnim procesom jo nadgrajuje z raznovrstnimi pristopi, kot so izdelava maket, uporaba svetlobe, plastenje različnih slojev papirja ... S tem Janja Kosi ustvarja subjektivne podobe prostorov, ki zaradi transformacije izgubljajo očitno podobnost z izhodiščnim motivom in postajajo fiktivni. Dela tako pri gledalcih začnejo zbujati asociacije na kraje, ki se jih bodisi spominjajo iz preteklosti bodisi zgolj slutijo, kje bi se umetničine kompozicije lahko nahajale. Tako na delih iz serije *Déjà Vu* gledalec najprej opazi plastenje različnih izrezljanih kosov papirja in ob podrobnejšem pogledu razpozna arhitekturne detajle, kot so ograje, okna, zelenje, različne fasade ... Umetnica z abstrahiranimi elementi nedoločen prostor gledalcu namenoma razodeva postopoma in nikoli ne želi biti preveč neposredna, saj želi gledalčevim asociacijam pustiti prosto pot. Prepletanje in funkcioniranje različnih vlog in uporab risbe se na delih serije *Déjà Vu* še posebej subtilno prepletata. Umetnica med delovnim procesom kombinira tako ročno kot strojno generirano risbo. Strojno izrezljani delci papirja, nekateri prosojni, drugi ne, nekateri potiskani, drugi nepotiskani, so na podlago pritrjeni z bucikami, ki med posameznimi sloji omogočajo distanco, s tem pa Janja Kosi ustvari še bolj lahkotno, sanjavo vzdušje.

T. K.

Janja Kosi's main interest lies in urban landscapes and different spaces: industrial and residential, public and private. She explores how they affect housing culture and our lives, and how they shape them with their characteristics. She is interested in when spaces become familiar or to what extent they remain foreign. The artist's work is based on mapping; observing, transitioning between different spaces, and wandering around certain places or even just remembering them. Drawing is the key element in her work and, in the course of the creative process, Janja Kosi builds upon it with a variety of approaches, such as making models, using light, or layering paper. In doing so, she creates subjective images of spaces that, by way of transformation, lose their obvious similarity to the initial motif and become fictional. The works thus begin to evoke associations with places that viewers either remember from the past or merely suspect where they might be located. In her *Déjà Vu* series, the viewer first notices the layering of various carved pieces of paper and, on closer inspection, recognises architectural details such as fences, windows, greenery, or facades. The artist deliberately reveals the indeterminate space to the viewer gradually with abstracted elements. She never wants to be too direct but lets the viewers' associations run free. The interplay and functioning of the different roles and uses of drawing is particularly subtle in the works in *Déjà Vu*. The artist combines both hand and machine-generated drawing; machine-cut pieces of paper – some translucent, some not, some printed, some unprinted – are attached to the substrate with pins that create a distance between the individual layers, giving the works an even lighter, dreamier atmosphere.

T. K.



Déjà vu I, 2023, mešana tehnika, tisk na prosojnici, fotopapir, papir, bucike / mixed media, print on transparent foil, photographic paper, paper, pins, 21 cm × 31 cm
Foto: arhiv umetnice / Photo: artist's archive



Déjà vu V, 2023, mešana tehnika, tisk na prosojnici, fotopapir, papir, bucike / mixed media, print on transparent foil, photographic paper, paper, pins, 21 cm × 31 cm
Foto: arhiv umetnice / Photo: artist's archive

JANJA KOSI

Leto in kraj rojstva / Year and place of birth

1994 Maribor

Leto diplome na ALUO (ali druga akademija), študijska smer; leto diplome na podiplomski stopnji / Year graduated at ALUO (or other higher education course), course of study; year graduated at postgraduate study ALUO (or other higher education course), course of study

2021 Akademija za likovno umetnost in oblikovanje Univerze v Ljubljani, smer slikarstvo, podiplomski študij / 2021 Academy of Fine Arts and Design, University of Ljubljana, master's degree, painting
2016 Akademija za likovno umetnost in oblikovanje Univerze v Ljubljani, smer slikarstvo, dodiplomski študij / 2016 Academy of Fine Arts and Design, University of Ljubljana, bachelor's degree, painting

Izpopolnjevanje na drugih evropskih univerzah / Further study at other universities across Europe

2018 Akademija za vizualno umetnost Leipzig (Nemčija), Erasmus+ izmenjava
2018 Hochschule für Grafik und Buchkunst, Leipzig (Germany), Erasmus+ exchange

Kraj bivanja in ustvarjanja / Place of residence and work

Ljubljana

Področja delovanja / Working fields

Vizualna umetnost, slikarstvo, ilustracija / Visual arts, painting, illustration

Nagrade / Prizes

2023 Odkupna nagrada, Ex-tempore Piran
2020 Nagrada za nadpovprečno magistrsko delo, Akademija za likovno umetnost in oblikovanje Univerze v Ljubljani
2016 Priznanje za nadpovprečne akademske dosežke, Akademija za likovno umetnost in oblikovanje Univerze v Ljubljani

Izbor samostojnih razstav / Selected solo shows (max. 5)

2023 Od ... do ..., MGLC – Švicarija, Ljubljana
2023 Hiša metuljev, Bežigrajska galerija 1, Ljubljana
2022 Lepidopterarium, ArtKIT – KIBLA, Maribor
2021 Predlog serviranja, R Space, Ljubljana
2019 Darling the roof is leaking, Galerija DLUL, Ljubljana

Izbor skupinskih razstav / Selected group shows (max. 5)

2023 Svetlobe papirja, Bežigrajska galerija II, Ljubljana
2023 IX. Bienale neodvisne ilustracije, Kino Šiška, Ljubljana
2022 Ecoart festival – traceback, Galerija Y, Ljubljana
2021 Art stays – structura, Galerija FO.VI, Kidričevo
2021 EKO 8, Mednarodni triennale umetnost in okolje, UGM – nekdanja tovarna MTT, Maribor

Pomembni projekti / Important projects

Nekaj projektov s področja ilustracije:
2022 Zmečkano srce, avtorica Vesna Ina Črnko, samozaložba, Celje
2021 Šerbaumova opica, avtorica Aleksandra Berberih Slana, Muzej narodne osvoboditve Maribor, Maribor
2020 Mavrična čarovnica – kako je čarovnička dobila svoje ime, avtorica Vesna Ina Črnko, samozaložba, Maribor
2020 animacije za Poletno muzejsko noč
2019 animacije za Poletno muzejsko noč

BLAŽKA KRIŽAN

Ustvarjanje Blažke Križan bi lahko označili za minimalistično in skorajda asketsko, saj umetnica z nenavadnim risalom, skalpelom, v papir osupljivo natančno vrezuje majhne zareze različnih oblik, ki na koncu zaživijo kot bogato zaokrožena celota. Organske, valovite izrezljane linije sestavljajo večje kompozicije, v katere se lovijo pogledi gledalcev. Dela učinkujejo opartovsko, nekatera spominjajo na čipke, spet druga ostajajo povsem abstraktna, a trdili bi lahko, da je bil avtoričin primarni namen ustvariti estetske, eterične podobe. Abstraktne forme zaradi učinka gibanja, valovanja in kroženja nosijo v sebi konotacijo na svet narave. Tudi avtoričin subtilen občutek za ustvarjanje ravnovesja in harmonije je soroden razmerjem in skladnosti, ki jih srečamo v svetu narave. Drugačen in filigransko precizen princip gradnje likovnega dela, ki je blizu kiparskemu odvzemanju materiala, avtorica uporablja za ustvarjanje pasivnih linij, ki jih tvori kontrast med polnim in praznim prostorom. Svetloba, ki prehaja skozi zareze, za risbami ustvarja sence, kar sicer dvodimenzionalnim delom doda učinek prostorski. Zaradi prepletanja risbe in elementov, značilnejših za skulpture, lahko pri Blažki Križan govorimo o prostorskih risbah, saj izkoriščajo tudi prostor za risarsko površino, ki pogosto ostane neuporabljen. Morda bi lahko govorili tudi o afiniteti do raziskovanja prostora onkraj, Križan pa do teh vprašanj pristopa na svež, sodoben način. Na novejših delih opazimo tudi odmik od beline, ko umetnica z akrilnimi barvami obarva zadnjo stran likovnega dela z željo po še večjem prostorskem učinkovanju oziroma poudarjanju razlik med svetlobo in senco.

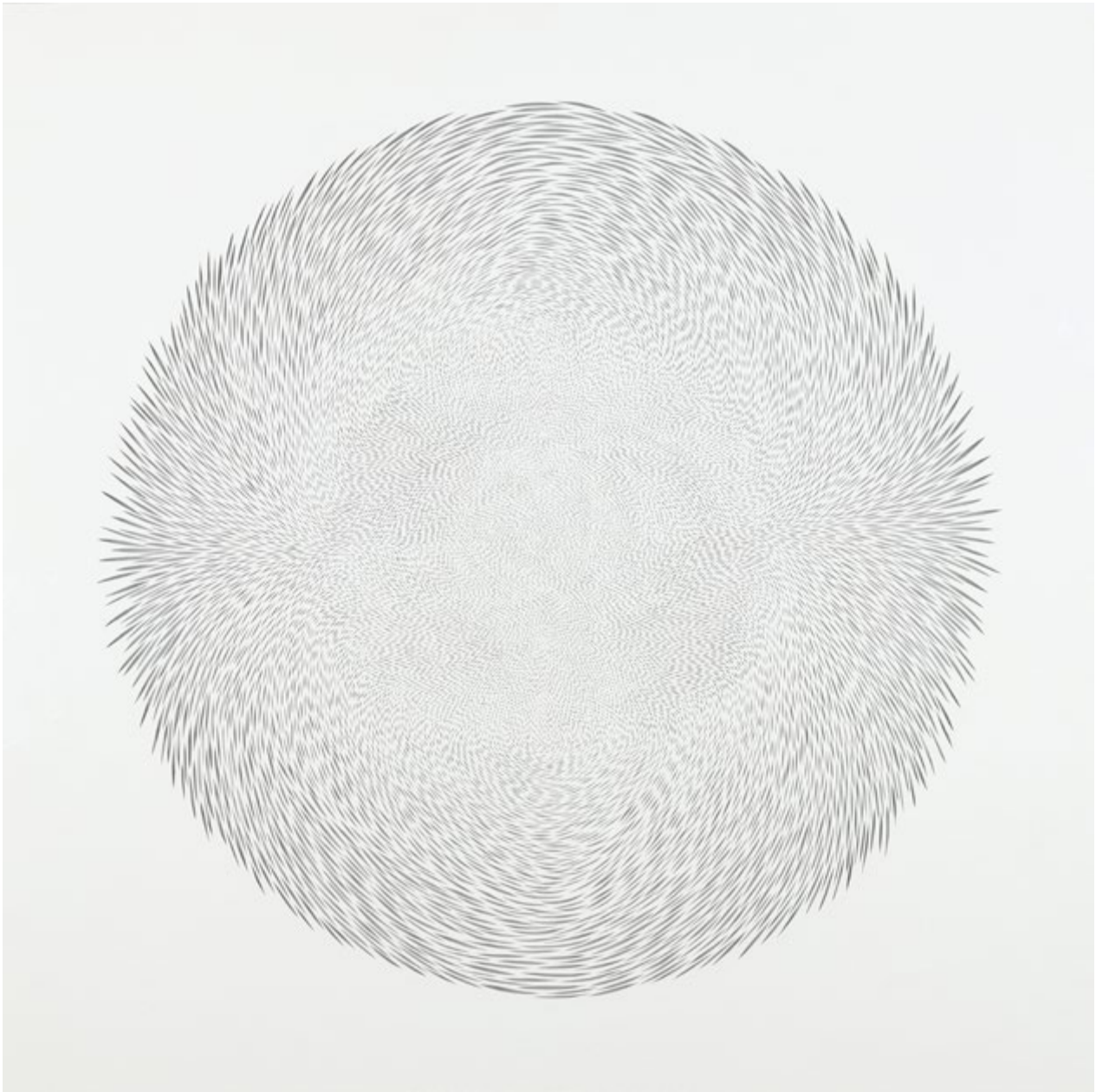
T. K.

Blažka Križan's work can be described as minimalist and almost ascetic. The artist uses an unusual drawing tool, a scalpel, to cut small incisions of various shapes into paper with astonishing precision, which in the end come to life as a rich and rounded work of art. Organic, undulating carved lines form larger compositions that catch the viewers' eye. The works have an op-art effect, some resembling lace, others remaining purely abstract, but it can be argued that the artist's primary intention is to create aesthetic, ethereal images. The abstract forms convey a connotation of the natural world due to the effect of movement, ripples, and circulation. Her subtle sense of creating balance and harmony is akin to the relationships and harmonies found in the natural world. The artist uses a unique and incredibly precise principle in constructing a visual piece – a principle close to how sculptors remove material – to create passive lines formed by the contrast between full and empty space. Light passing through the incisions creates shadows behind the drawings, which adds a spatial effect to the otherwise two-dimensional works. The interplay between drawing and elements more typical of sculpture give Križan's drawings a spatial dimension, as they also make use of the space behind the drawing surface, which often remains unused otherwise. One might even detect an affinity for an exploration of the space beyond, and Križan approaches these questions in a fresh, contemporary way. In her more recent works, we also notice a departure from whiteness, as the artist uses acrylic paints to colour the back side of the artwork in the desire to create an even greater voluminous effect or to accentuate the differences between light and shadow.

T. K.



Krožno VIII / Circular VIII, 2023, rezljan papir in akril / cut paper and acrylic, 92 cm × 92 cm
Foto: arhiv umetnice / Photo: artist's archive



Krožno / Circular, 2016, rezljan papir / cut paper, 94 cm × 94 cm
Foto: arhiv umetnice / Photo: artist's archive

BLAŽKA KRIŽAN

Leto in kraj rojstva / Year and place of birth	1990 Ptuj
Leto diplome na ALUO (ali druga akademija), študijska smer; leto diplome na podiplomski stopnji / Year graduated at ALUO (or other higher education course), course of study; year graduated at postgraduate study ALUO (or other higher education course), course of study	2017 Akademija za likovno umetnost in oblikovanje Univerze v Ljubljani, smer slikarstvo, podiplomski študij / 2017 Academy of Fine Arts and Design, University of Ljubljana, master's degree, painting 2012 Akademija za likovno umetnost in oblikovanje Univerze v Ljubljani, smer slikarstvo, dodiplomski študij / 2012 Academy of Fine Arts and Design, University of Ljubljana, bachelor's degree, painting
Izpopolnjevanje na drugih evropskih univerzah / Further study at other universities across Europe	
Kraj bivanja in ustvarjanja / Place of residence and work	Ptuj
Področja delovanja / Working fields	Slikarstvo / Painting
Nagrade / Prizes	2023 Priznanje na 12. Mednarodnem festivalu likovnih umetnosti Kranj 2022 Nagrada mladi, Ex-tempore Piran 2020 Nagrada Društva likovnih umetnikov Maribor 2018 Prešernova nagrada Akademije za likovno umetnost in oblikovanje Univerze v Ljubljani 2018 Listina Primavera, DLUM
Izbor samostojnih razstav / Selected solo shows (max. 5)	2023 V prepletu oblik, Bežigradska galerija 1, Ljubljana 2023 Sprehod med sencami, Galerija Herman Pečarič Piran, Piran 2022 Prehajanja, DLUM, Maribor 2018 Pogled skozi, Kino Šiška / Kamera, Ljubljana
Izbor skupinskih razstav / Selected group shows (max. 5)	2023 Svetlobe papirja, Slike in objekti, Bežigradska galerija 2, Ljubljana 2023 12. Mednarodni festival likovnih umetnosti Kranj, Gorenjski muzej, Kranj 2023 Hand made 2.0 / Ročno delo 2.0, Galerija mesta Ptuj, Ptuj 2022 Majski salon ZDSLJU 2022 Modra črta, Od renesanse do novih medijev, KIBLA portal, Maribor
Pomembni projekti / Important projects	

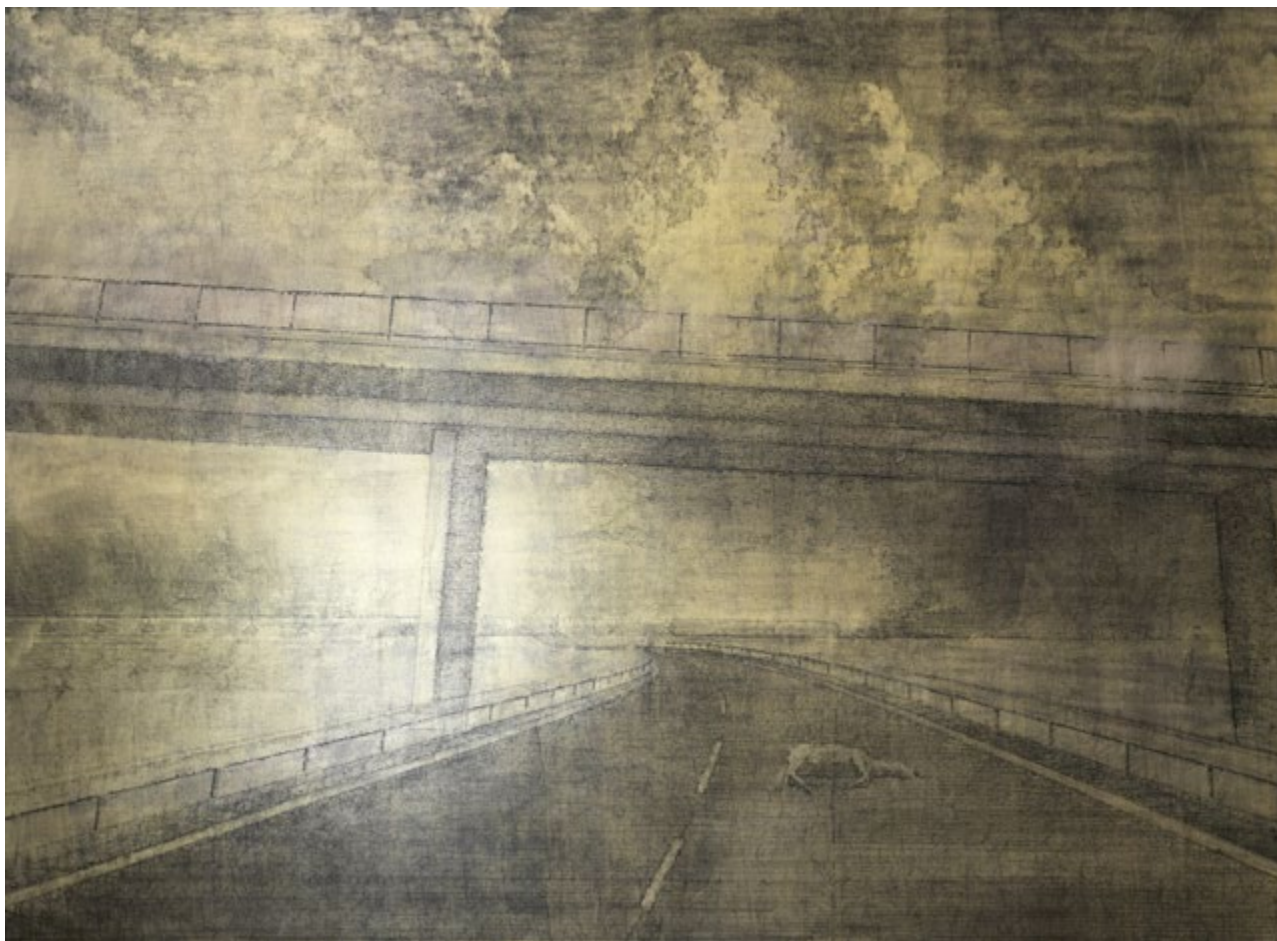
ERIK MAVRIČ

Erik Mavrič ustvarja značilne monumentalne risbe, pri katerih pogosto eksperimentira s tehniko in preizkuša različne kombinacije, kot je oglje na les ali na mavčne (knauf) plošče, s katerimi se predstavlja tudi na razstavi Risomanija. Neprijetno, nelagodno vzdušje, ki ponekod zaradi bizarnosti meji že na humorno, avtor doseže že s samo risarsko tehniko: s ponekod temnejšo barvo podlage in gosto črnino oglja, še dodatno pa ga potencira z upodabljanjem neproporcionalnih človeških figur, s suhoparnimi arhitekturnimi elementi, nenavadnimi prizori in elementi fantastičnega. Groteskne in apokaliptične podobe umetnik namenoma ustvarja v tehniki oglja, ki zanj predstavlja metaforo za svet, v katerem živimo. Zaradi postopka izdelave počrnelo in izjemno lomljivo risalo avtor uporablja za upodabljanje sveta, ki je prav tako požgan, krhek in na robu obstoja. Mavričeve risbe tako na vseh ravneh pripovedujejo zgodbo o sodobnem svetu, o človekovi ujetosti v sistem, o zaostalosti in nezrelosti družbe, o grozotah, apatiji in otopelosti. Umetnik se motivno napaja v medijskem poročanju in podobah, sanjah ali pri videnem oziroma doživetem v svojem vsakdanjem življenju. Občutja, ki ga ob tem navdajajo, katalizira skozi najbolj primarno in intimno obliko ustvarjanja, ki mu omogoča soočanje z realnostjo, hkrati pa izražanje svojega pogleda na svet. Absurdnost in kaotičnost, ki smo jima priča v današnjem času, človeka pogosto navdajajo z občutki negotovosti in nestabilnosti, kakršne doživimo tudi ob opazovanju risb Erika Mavriča. Umetnik v svojem delu zrcali duh časa, vizualizira občutja in podzavestno, pa naj gre za vsesplošno družbeno stanje ali za posameznikovo subjektivno doživljanje sveta.

T. K.

Erik Mavrič creates distinct monumental drawings, often experimenting with technique and trying out different combinations, such as charcoal on wood or plasterboards, which he is also presenting at *Drawmania*. The uncomfortable, queasy atmosphere, which flirts with the humorous through its sheer bizarreness, is achieved by the technique of drawing: the darker colour of the substrate and the dense blackness of the charcoal in some places, and further highlighted by the depiction of disproportionate human figures, austere architectural elements, unusual scenes, and elements of the fantastic. Grotesque and apocalyptic images are deliberately created in charcoal, which the artist perceives as a metaphor for the world we live in. Due to the production process, the artist uses this blackened and extremely brittle drawing medium to depict a world that is just as singed, fragile, and poised to vanish. At all levels, Mavrič's drawings thus tell the story of the contemporary world, of man's entrapment in the system, of society's backwardness and immaturity, and of horrors, apathy, and numbness. The artist draws his motifs from media coverage and from the images he sees or the dreams and experiences he has. He catalyses his feelings through the most primal and intimate form of creation, which allows him to confront reality while expressing his own view of the world. The absurdity and chaotic nature of modern life often makes people feel insecure and exposed, which is what we experience when we look at Mavrič's drawings. His works reflect the spirit of the times, visualising feelings and the unconscious, whether it be the general state of society or an individual's subjective experience of the world.

T. K.



Razbeljen asfalt / White-Hot Asphalt, 2023, oglje na lesu /
charcoal on wood, 110 cm × 150 cm
Foto / Photo: Jaka Babnik



Nižanje stroškov za večjo učinkovitost 4 / Cutting Costs for Greater Efficiency 4,

2024, oglje na mavčni plošči / charcoal on plasterboard, 172 cm × 111 cm

Foto: arhiv umetnika / Photo: artist's archive

ERIK MAVRIČ

Leto in kraj rojstva / Year and place of birth	1979 Koper
Leto diplome na ALUO (ali druga akademija), študijska smer; leto diplome na podiplomski stopnji / Year graduated at ALUO (or other higher education course), course of study; year graduated at postgraduate study ALUO (or other higher education course), course of study	2008 Akademija za likovno umetnost in oblikovanje Univerze v Ljubljani, smer slikarstvo, podiplomski študij / 2008 Academy of Fine Arts and Design, University of Ljubljana, master's degree, painting 2004 Akademija za likovno umetnost in oblikovanje Univerze v Ljubljani, smer slikarstvo, dodiplomski študij / 2004 Academy of Fine Arts and Design, University of Ljubljana, bachelor's degree, painting
Izpopolnjevanje na drugih evropskih univerzah / Further study at other universities across Europe	
Kraj bivanja in ustvarjanja / Place of residence and work	Volčje
Področja delovanja / Working fields	Risba / Drawing
Nagrade / Prizes	2012 Posebno priznanje strokovne žirije na 16. slovenski kiparski razstavi 2009 Štipendija za sodelovanje na ANTI –Festivalu sodobne umetnosti, Kuopio (Finska) 2002 Prešernova nagrada Akademije za likovno umetnost in oblikovanje Univerze v Ljubljani
Izbor samostojnih razstav / Selected solo shows (max. 5)	2023 Izgubljeni dnevi, Galerija Ivana Groharja, Loški muzej, Škofja Loka 2022 Dolgo črno poletje, Galerija Božidar Jakac, Kostanjevica na Krki 2022 Dementni jezdec, Kibela – KIBLA, Maribor 2018 Nebo nad zemljo, Galerija Alkatraz, Ljubljana 2014/2015 Kdor besede špara, kruha strada ... Garbage Bible, Galerija Krško
Izbor skupinskih razstav / Selected group shows (max. 5)	2023 Art Actuel, Pyramide des Métiers d'Art, Saint-Amand-Montrond (Francija) 2023 Upor 1573–2023. Razstava ikoničnih umetniških del na temo velikega kmečkega upora 1573 / Revolt 1573–2023, Galerija Božidar Jakac, Kostanjevica na Krki 2020 Bora Chiara, Double Room arti visive, Trst (Italija) 2013 To so čačke, Mestna galerija Nova Gorica, Nova Gorica 2012 16. slovenska kiparska razstava, Mestna hiša, Ljubljana
Pomembni projekti / Important projects	2019– 256 kamenčkov 2019 Žalostinke 2018 Jutranjke 2015–2017 Nočno nebo 2012–2014 Garbage Bible

MIHA PERNE *(tudi Beli sladoled /member of White Ice Cream)*

Kljub temu, da je ustvarjalni opus Mihe Perneta razpet med risbo in sliko, je prav risanje tisto, ki predstavlja temelj njegovega ustvarjanja. Zaveda se pogosto marginaliziranega položaja risbe v sodobni umetnosti in si jo prizadeva obuditi, saj vidi v njej velik potencial za razvoj lastne prakse in številne izrazne možnosti. Osnova za delo *Žeha* je množica risb manjšega formata, pri katerih v ospredje prihaja avtorjev igriv in eksperimentalen pristop do umetniškega ustvarjanja. Med upodobljenimi figurami in predmeti je veliko grotesk, karikatur, nenavadnih kotov pogleda, detajlov. Umetnik je navdih za risanje črpal v podobah in prizorih, ki jih je videl v vsakdanjem življenju, bodisi v medijih bodisi na ulici. Njegovo ustvarjanje pa se pogosto ne začne z linijo na prazno belo podlago, temveč na vnaprej pripravljen nosilec, ki ga predhodno namenoma popacka in na njem ustvari madež. Ta mu služi kot spodbujevalec domišljije in mu sugerira pri gradnji likovne kompozicije. Perne eksperimentira tudi pri postavitvi serije, ko poljubno število risb z obešali, ki spominjajo na kljukice, obesijo na vrvico, ki se razprostira čez razstavnih prostor. Postavitev spominja na »žehto«, pogovorni izraz za oprano perilo. Slednje se, pričvrščeno s ščipalkami, da ne pade na tla, suši na vrveh bodisi na balkonu bodisi na vrtu. S tovrstno postavitvijo avtor posega v galerijski prostor in vabi gledalca, da se sprehodi naokrog ter si posamezne risbe ogleda na manj konvencionalen način. Z dejanjem obešanja risb na vrv kot perilo Perne nakazuje na paralelo med risanjem in vsakdanjim gospodinjstvom. Ko zunaj obesimo svoje (spodnje) perilo, se razkriva tudi del našega intimnega življenja, ker lahko vsak mimoidoči opazuje, kaj nosimo pod obleko. Razkrivajoča je tudi risba, ki razgalja mentalno intimo posameznika, saj predstavlja izraz avtorjeve podzavesti, soočanje z lastno preteklostjo, raziskovanje neznanega, s tem pa tudi samega sebe.

T. K.

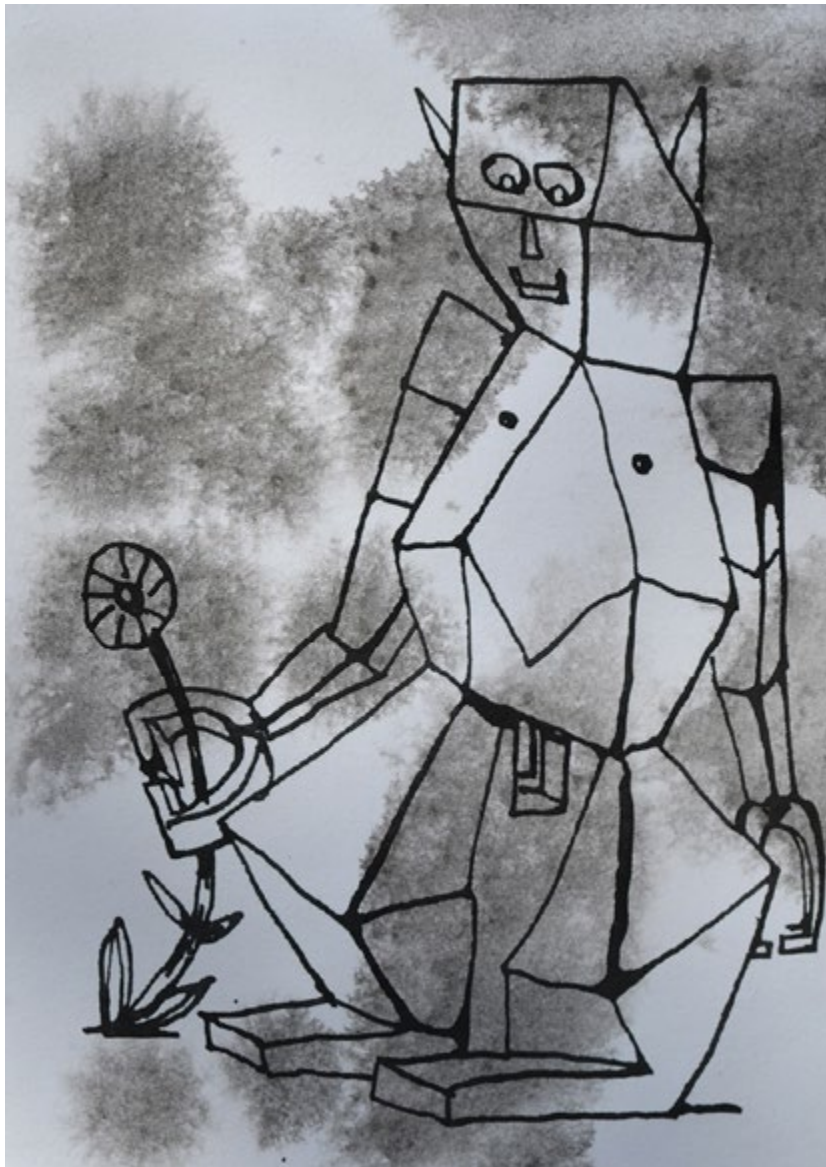
While Miha Perne's creative oeuvre is divided between drawing and painting, drawing clearly forms the foundation of his work. He is aware of the medium's often marginalised position in contemporary art and strives to revive it, recognising its great potential for the development of his own practice and its numerous expressive possibilities. The basis for the piece *Wash* is a series of small-scale drawings in which the artist's playful and experimental approach to artistic creation shines through. Among the depicted figures and objects, including many grotesque caricatures, there are unusual perspectives and details. The artist drew inspiration for his drawings from the images and scenes he has seen in everyday life, either in the media or on the street. However, his work often begins not with a line on a blank white surface but on a pre-prepared substrate, which he deliberately smudges and stains beforehand. This stimulates his imagination and provides him with ideas as he constructs a composition. Perne also experiments with the layout of the series by suspending a number of drawings with peg-like hangers on a string that stretches across the exhibition space. The layout is reminiscent of a wash, a colloquial term for washed laundry. Laundry, pegged to prevent it from falling to the floor, is dried on lines either on the balcony or in the garden. Using this kind of installation, the artist changes the gallery space itself and invites the viewer to walk around and look at the individual drawings in a less conventional way. By the very act of hanging the drawings on a line like laundry, Perne suggests a parallel between drawing and everyday household chores. Hanging our (under)clothes outside reveals a part of our intimate lives, as any passerby can gawk at what we wear underneath our outermost layers. Drawing is just as revealing, laying bare the individual's mental intimacy by representing an expression of the artist's subconscious, a confrontation with their own past, and an exploration of the unknown – and thus of oneself.

T. K.



Žehra na kupu / Heap of Wash, 2019–2023, tuš na papirju / ink on paper, 8 × (14,8 cm × 10,5 cm)

Foto: arhiv umetnika / Photo: artist's archive



Žehťa / Wash, 2019-2023, tuš na papirju / ink on paper, 14,8 cm × 10,5 cm
Foto: arhiv umetnika / Photo: artist's archive

MIHA PERNE

Leto in kraj rojstva / Year and place of birth

1978 Ljubljana

Leto diplome na ALUO (ali druga akademija), študijska smer; leto diplome na podiplomski stopnji / Year graduated at ALUO (or other higher education course), course of study; year graduated at postgraduate study ALUO (or other higher education course), course of study

2004 Akademija za likovno umetnost in oblikovanje Univerze v Ljubljani, smer slikarstvo, dodiplomski študij / 2004 Academy of Fine Arts and Design, University of Ljubljana, bachelor's degree, painting

Izpopolnjevanje na drugih evropskih univerzah / Further study at other universities across Europe

Kraj bivanja in ustvarjanja / Place of residence and work

Ljubljana

Področja delovanja / Working fields

Risba, slikarstvo, keramika / Drawing, painting, ceramic

Nagrade / Prizes

2023 Priznanje za kvaliteto likovnih del na 12. Mednarodnem festivalu likovnih umetnosti Kranj
2011 Nagrada skupine OHO (kot Beli sladoled)

Izbor samostojnih razstav / Selected solo shows (max. 5)

2023 Polnoletna, Galerija Generali, Ljubljana (kot Beli sladoled)
2021 Stick To Grid, Ravnikar Gallery Space, Ljubljana
2018 Jurij Kalan in Miha Perne, Tovarna umetnosti, Majšperk
2018 Triceps, Hiša kulture Pivka, Pivka
2017 BOOK, Galerija Krško, Krško (kot Beli sladoled)

Izbor skupinskih razstav / Selected group shows (max. 5)

2023 Iskanje novih podob, Galerija Simulaker, Novo mesto
2023 Figuralika, Cukrarna, Ljubljana
2023 ART ACTUEL, Galerija Pyramide des Metiers d'art, Saint-Amand-Montrouand (Francija)
2019 OSM, Galerija sodobne umetnosti Celje, Celje
2017 Zini!, Mednarodni grafični likovni center, Ljubljana

Pomembni projekti / Important projects

MARK POŽLEP

Risba pri ustvarjanju Marka Požlepa ne predstavlja primarnega umetniškega izraza, kljub temu pa ima nepogrešljivo vlogo znotraj njegove interdisciplinarne umetniške prakse. Pri projektu *Hogshead 733* se tako pojavi v vlogi pripovedovalke zgodbe oziroma spomina, ki ga ni bilo mogoče reprezentirati na drugačen način kot z risbo. *Hogshead 733* je umetniški projekt, ki ga je umetnik realiziral v sodelovanju z Maximom Berthoujem, s katerim sta na stari ribiški ladji prejadrala 733 milj dolgo pot od Trebeurdena v Bretanji do otoka Islay na Škotskem. Pustolovščina, ki se je začela z obnovo ladje in nadaljevala z jadranjem, se je zaključila s preobrazbo čolna v dva sodčka za proizvodnjo viskija. Dober mesec dni dolgo morsko potovanje sta umetnika v sodelovanju s snemalcem, ki ju je spremljal z obale med dvajsetimi vmesnimi postanki, skrbno beležila s kamero. Projekt je v zadnji fazi vključeval tudi dokumentacijo v obliki video eseja. Razmere na morju pa niso vedno dopuščale snemanja, saj je bilo v trenutkih razburkanega morja ali drugih vremenskih pojavov treba obvladovati čoln. V tem času sta bila jadrarca priča prizorom in dogodkom, brez katerih filmski dokument ne bi bil popoln, in pri ustvarjanju filma je nastala vrzel. Mark Požlep je zato manjkajoče prizore narisal in nastal je sklop risb *Noches de luz* (*Svetle noči*), ki v filmu zapolnijo manjkajoče kadre. Odločitev za medij risbe in tehniko oglja na papirju je pogojena z avtorjevo idejo o risbi kot načinu najbolj prvoosebne pripovedi, saj v procesu risanja s hitrimi, ekspresivnimi potezami tudi sam podoživi spomine. Risba mu tako omogoča, da svoja najbolj intenzivna doživetja prepričljivo in sugestivno vizualizira in svojo izkušnjo doživeto deli z občinstvom.

T. K.

Drawing is not Mark Požlep's primary means of artistic expression, but it nevertheless plays an indispensable role within his interdisciplinary artistic practice. In the *Hogshead 733* project, drawing appears in the role of a storyteller or a memory that could not be represented in any other way. *Hogshead 733* is a collaboration with Maxime Berthou, with whom Požlep travelled 733 miles on an old fishing boat from Trebeurden in Brittany, France to the island of Islay in Scotland. The adventure, which began with the boat's restoration and continued with sailing, ended with its transformation into two whisky barrels. The artists carefully recorded the month-long sea voyage on camera and a cameraman accompanied them from shore during the twenty stops en route. In the last phase, the project also included documentation in the form of a video essay. However, the conditions at sea were not always conducive to filming, as it was necessary to man the boat in rough seas and inclement weather. During this time, the sailors witnessed scenes and events without which the documentary would not have been complete, and thus a gap in the filmmaking process was created. Požlep therefore drew the missing scenes, and the result is *Noches de Luz* (*Bright Nights*), a set of drawings that fill in the missing frames in the film. The choice of drawing and the technique of charcoal on paper is predicated on the artist's idea of drawing as the best first-person narrative, since, in the process of drawing, he himself relives memories with quick, expressive strokes. Drawing thus allows him to visualise his most intense experiences in a convincing and evocative way, and to share his adventure with the audience most intensely.

T. K.



Noches de luz (Svetle noći) / Noches de luz (Bright Nights).

2020, oglje na papirju / charcoal on paper, 50 cm × 65 cm

Foto: arhiv umetnika / Photo: artist's archive



Noches de luz (Svetle noči) / Noches de luz (Bright Nights)

2020, oglje na papirju / charcoal on paper, 50 cm × 65 cm

Foto: arhiv umetnika / Photo: artist's archive

MARK POŽLEP

Leto in kraj rojstva / Year and place of birth	1981 Celje
Leto diplome na ALUO (ali druga akademija), študijska smer; leto diplome na podiplomski stopnji / Year graduated at ALUO (or other higher education course), course of study; year graduated at postgraduate study ALUO (or other higher education course), course of study	2009 Akademija za likovno umetnost in oblikovanje Univerze v Ljubljani, smer video in novi mediji, magistrski študij / 2009 Academy of Fine Arts and Design, University of Ljubljana, master's degree, video and new media 2006 Akademija za likovno umetnost in oblikovanje, smer slikarstvo, dodiplomski / 2006 Academy of Fine Arts and Design, University of Ljubljana, bachelor's degree, painting
Izpopolnjevanje na drugih evropskih univerzah / Further study at other universities across Europe	2018–2019 HISK, Višji inštitut za likovno umetnost, Gent (Belgija) 2012–2014, Izpopolnjevalni magisterij iz transmedije, Sint-Lukas, Bruselj (Belgija) 2018 - 2019 HISK, Higher Institute for Fine Arts, Gent (Belgium) 2012 - 201, Advanced Master in transmedia, Sint-Lukas, Brussels (Belgium)
Kraj bivanja in ustvarjanja / Place of residence and work	Celje / Gent (Belgija)
Področja delovanja / Working fields	Vizualna, performativna umetnost, prostorske instalacije, video / Visual art, performative art, installation art, video art
Nagrade / Prizes	2018 Celjske zvezde za dosežke na področju kulture 2016 Nagrada skupine OHO 2010 Prešernova nagrada Akademije za likovno umetnost in oblikovanje Univerze v Ljubljani 2010 Celjski bronasti grb 2009 Zlata ptica za vizualno umetnost, Liberalna akademija Slovenije 2005 Druga nagrada Essl Art Award CEE
Izbor samostojnih razstav / Selected solo shows (max. 5)	2023 Neskončne počitnice, Cukrarna, Ljubljana 2022 Southwind, Dokumentarni performans, Gledališče Glej, Ljubljana 2021 Hogshead 733, Preprih, Muzej sodobne umetnosti Metelkova, Ljubljana 2014 Bolj čudno od raja, Center sodobnih umetnosti, Celje 2012 Whatever Happened to Major Tom, Kulturni center Tobačna 001, Ljubljana
Izbor skupinskih razstav / Selected group shows (max. 5)	2021 EKO 8, Mednarodni trienale umetnost in okolje, UGM – nekdanja tovarna MTT, Maribor 2019 Dokaz št. 1, Mestna galerija, Ljubljana 2019, Blueprint for Revolution, Bienale Contour 9 – Coltan as Cotton, Mechelen (Belgija) 2016 Cold from the Balkans, Pera Museum, Istanbul (Turčija) 2015 Krize in novi začetki, Umetnost v Sloveniji 2005–2015, Muzej sodobne umetnosti Metelkova, Ljubljana 2006 U3 – 5. trienale slovenske sodobne umetnosti, Moderna galerija, Ljubljana
Pomembni projekti / Important projects	Neskončne počitnice Southwind Hogshead 733 Bolj čudno od raja

LUCIJA STRAMEC

Veselje do risanja in motivi iz sveta narave že leta zaznamujejo ustvarjalni opus Lucije Stramec. Na prvi pogled izjemno mimetične risbe niso zgolj posnetki prizorov iz narave, saj umetnica svoja dela gradi s samosvojim načinom polaganja kratkih belih linij, s katerimi ustvarja specifičen raster. Pogled na njene risbe od blizu pred gledalcem razodene bogat spekter potez, ki v diagonalni smeri potekajo ena ob drugi oziroma ena čez drugo. Različno zgoščene črtice ustvarjajo vtis svetlobe in sence, pa tudi migotanja, kakršnega opazimo med sprehajanjem po gozdu, ko sončni žarki pronicajo skozi različno goste drevesne veje ter neenakomerno osvetljujejo podrast in gozdna tla. Belina zarisanih potez v umetničinem opusu predstavlja konstanto, tvori pa tudi barvni oziroma svetlostni kontrast s podlago, pri kateri si avtorica dovoli več barve, včasih poleg prevladujoče črne izbere tudi rdečo, zeleno, modro ... Ne glede na izbiro risala in podlage je umetničina praksa risarska, saj ustvarja risbe tudi, kadar poseže po (primarno slikarski) tehniki akrila na platnu. Pred začetkom risarskega procesa s pomočjo fotografiranja beleži prizore iz sveta narave, najpogosteje drevesa, nato pa s kadriranjem svojih fotografij skrbno določi posamezne segmente. Risbe iz serije *Ostanki* prikazujejo detajle drevesnih vej brez listja, ki delujejo, kot da se nahajajo v nedoločljivem prostoru in bolj kot pokrajinski eksterierji spominjajo na tihožitja. Veje zaradi monokromnosti dela učinkujejo brezčasno, odsotnost listja pa narekuje umetničino zavedanje cikličnosti narave in repetitije naravnih procesov. Prav takšen mir in spokojnost, ki ju doživimo med obiskom narave, lahko občutimo tudi ob delih Lucije Stramec.

T. K.

The joy of drawing and motifs from the world of nature have been a mainstay of Lucija Stramec's oeuvre for years. At first glance, her exceptionally mimetic drawings are not just snapshots of scenes from nature; the artist builds her works with her unique style of laying down short white lines to create a specific grid. A close look at her drawings reveals a rich spectrum of strokes that run diagonally in parallel or overlap. The variously concentrated lines create the impression of light and shadow, as well as flickering, as seen when walking in the forest, when the sun's rays dapple through the canopies of various densities and unevenly illuminate the undergrowth and forest floor. The whiteness of the strokes is a constant in the artist's oeuvre, but it also forms a contrast of colour and light with the ground, where the artist allows herself a wider range of hues, sometimes choosing red, green, blue, etc., in addition to the predominant black. Regardless of the choice of drawing medium and substrate, the artist's practice is drawing, as she creates drawings even when she resorts to acrylic on canvas, a technique that primarily belongs to painting. Before beginning the drawing process, she records scenes from the natural world, most often trees, by taking photographs, and then carefully defines the individual segments by framing her photographs. The drawings in the *Remains* series show details of leafless tree branches that appear to be located in an indefinable space, resembling still lifes rather than landscape exteriors. The branches have a timeless effect due to the monochromatic nature of the work, while the absence of foliage is dictated by the artist's awareness of the cyclicity of nature and the repetition of natural processes. Stramec's works evoke the same kind of peace and tranquillity that we experience when we are in the great outdoors.

T. K.



Ostanki I / Remains I, 2023, tuš na papirju / ink on paper, 50 cm × 70 cm
Foto: arhiv umetnice / Photo: artist's archive



Ostanki II / Remains II, 2023, tuš na papirju / ink on paper, 50 cm × 70 cm
Foto: arhiv umetnice / Photo: artist's archive

LUCIJA STRAMEC

Leto in kraj rojstva / Year and place of birth	1978 Slovenj Gradec
Leto diplome na ALUO (ali druga akademija), študijska smer; leto diplome na podiplomski stopnji / Year graduated at ALUO (or other higher education course), course of study; year graduated at postgraduate study ALUO (or other higher education course), course of study	2016 Akademija za likovno umetnost in oblikovanje Univerze v Ljubljani, smer slikarstvo, podiplomski študij / 2016 Academy of Fine Arts and Design, University of Ljubljana, master's degree, painting 2004 Akademija za likovno umetnost in oblikovanje Univerze v Ljubljani, smer slikarstvo, dodiplomski študij / 2004 Academy of Fine Arts and Design, University of Ljubljana, bachelor's degree, painting
Izpopolnjevanje na drugih evropskih univerzah / Further study at other universities across Europe	
Kraj bivanja in ustvarjanja / Place of residence and work	Maribor
Področja delovanja / Working fields	Slikarstvo / Painting
Nagrade / Prizes	2019 Nagrada 8. Mednarodnega festivala likovnih umetnosti Kranj 2016 Nagrada Majskega salona, Zveza društev slovenskih likovnih umetnikov
Izbor samostojnih razstav / Selected solo shows (max. 5)	2021 Neskončna svetloba, Galerija DLUM, Maribor 2021 Preizpraševanje, Galerija ZDSLJU, Ljubljana 2017 Podobe svetlobe, Miheličeva galerija, Ptuj 2016 Odstiranje svetlobe, Galerija Instituta Jožef Stefan, Ljubljana 2015 Muzej odlitkov klasičnih skulptur, München (Nemčija)
Izbor skupinskih razstav / Selected group shows (max. 5)	2023 Podobe narave, Koroška galerija likovnih umetnosti, Slovenj Gradec 2023 Misterij GEA, Majski salon ZDSLJU, Delavski dom Trbovlje, Trbovlje 2022 Made in Maribor II, UGM Studio, Umetnostna galerija Maribor, Maribor 2022 Made in Maribor II, Galerija American Corner, Novi Sad (Srbija) 2022 Nove pridobitve 2010–2022, Koroška galerija likovnih umetnosti, Slovenj Gradec 2021 Koroški triennale »V duhu vidim zeleno valovito pokrajino«, Koroška galerija likovnih umetnosti, Slovenj Gradec
Pomembni projekti / Important projects	

MATEJ STUPICA

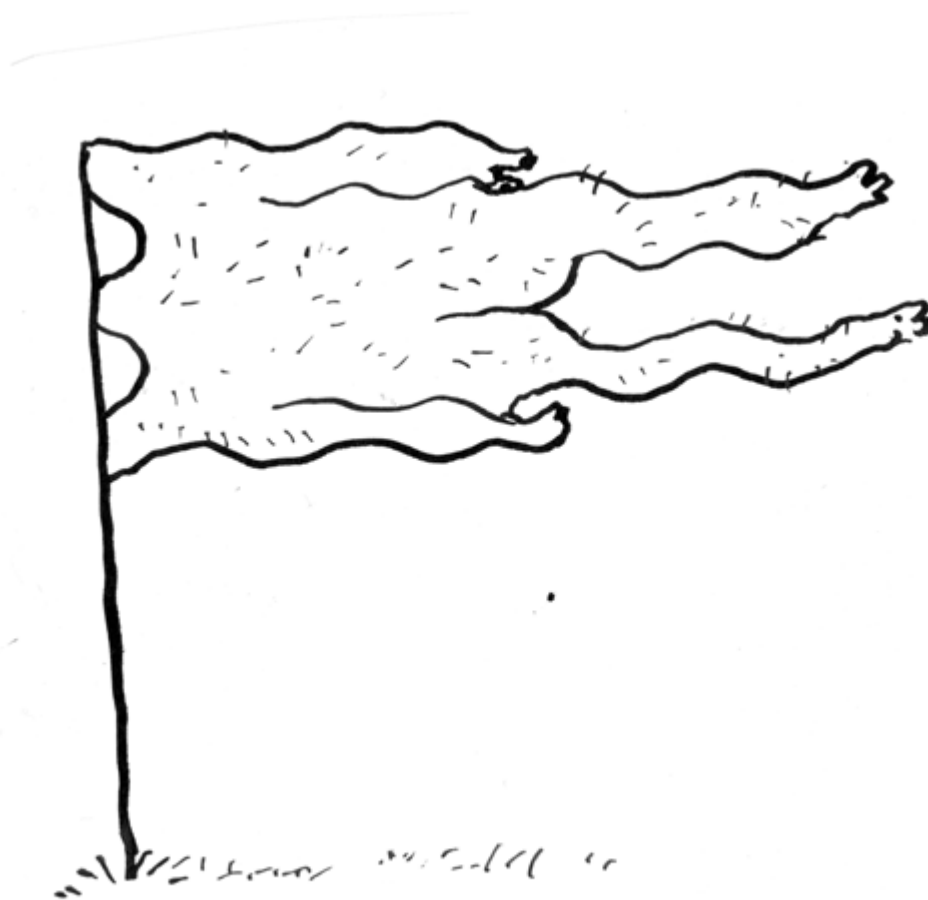
Risarska praksa ima v sodobni umetnosti mnoge izraze in najrazličnejše pristope, v osnovi pa jo lahko označimo kot najbolj neposredno obliko izražanja idej in zamisli. Skozi risbo se vizualizira in materializira notranji svet risarja, ki poteka brez pretiranega vnaprejšnjega razmišljanja. Kot takšno bi lahko označili risbo Mateja Stupice, ki je svobodna in nastaja avtomatizirano, kljub temu pa je izjemno angažirana, saj je polna prikritih namigovanj, ciničnih detajlov in pomislekov glede sodobne družbe. Serija spontanih, hitro zabeleženih risb je začela nastajati v obdobju epidemije koronavirusa kot nekakšna beležka zamisli med izolacijo, avtor pa jo razvija in nadgrajuje še danes. Formalna osnova risbe je širši javnosti dobro poznana podoba bodisi iz zgodovine ali religije bodisi iz popularne kulture, avtor nemalokrat poseže tudi po državnih simbolih. Med risarskim procesom se izvorna podoba transformira z elementi, kot so poraščenost česa ali napisi, kot je »Vukojebina since 1991«, s čimer avtor pomen namenoma spreminja in oblikuje nove vizualne metafore. Stanje sveta in primitivizacijo družbe kritizira z bolj ali manj odkritim namigovanjem na prisotnost (še vedno) moške dominacije, razgaljanjem potrošništva, preizpraševanjem našega odnosa do zgodovinskih dogodkov in kolektivnih travm ... Risbe majhnih formatov Stupica nadgrajuje tudi s postavitvami, ki vključujejo kombinacijo uokvirjenih manjših risarskih del z večjo, neposredno na steno narisano risbo. S povečavo risbe *Zastave* na razstavi *Risomanija* ustvarja nova razmerja med manjšimi risbami in veliko povečavo ene izmed njih, ob kateri majhne risbe delujejo še manjše. Spremeni se tudi princip risanja: če je pri osnovnih risbah šlo za obliko osebne dnevnikega zapisa, gre pri stenski risbi za povečanje, ki vključuje večjo mero načrtovanja. Zaris, ki je prej nastal z gibom zapestja, zdaj postane gesta celotnega telesa, s čimer se vzpostavljajo drugačne percepcije risbe, tako njene oblike kot vsebine. Če originalne risbe pikro kritizirajo družbo spektakla, stenska risba kriči in se sama sprevrača v spektakel.

T. K.

Drawing has many expressions and approaches in contemporary art, but it can be basically described as the most direct form of expressing ideas and concepts. Through drawing, the inner world of the artist is visualised and materialised, without too much premeditation. As such, the drawing of Matej Stupica can be described as free and automated, but it is nonetheless extremely engaging, full of veiled allusions, cynical details, and concerns about contemporary society. This series of spontaneous, quickly made drawings began during the coronavirus pandemic as a kind of notebook of ideas during isolation, and he continues to develop and expand it to this day. The formal basis of each drawing is an image well known to the general public, whether from history, religion, or popular culture, and the artist often uses state symbols. During the drawing process, the original image is transformed by elements such as the growth of something or inscriptions such as "Vukojebina since 1991" ("Vukojebina" translates to something like "the boondocks", or "the absolute middle of nowhere", implying a lack of civilisation and development), whereby the artist deliberately alters the meaning and creates new visual metaphors. The state of the world and the primitivisation of society is criticised by more or less openly alluding to the (continued) presence of male domination, by exposing consumerism, or by questioning our relationship to historical events and collective traumas. Stupica also builds on the small-format drawings with installations that

include a combination of framed smaller drawings with a larger drawing sketched directly on the wall. By blowing up the drawing *Flags* for the *Drawmania* exhibition, he creates new relationships between the smaller drawings and a large blow-up of one of them, alongside which the small drawings appear even smaller. The principle of drawing also changes: whereas the basic drawings were a form of personal diary entry, the wall drawing is an enlargement that involves a greater degree of planning. The drawing, which was previously made with a movement of the wrist, now becomes a gesture of the whole body, creating different perceptions of the drawing, both in form and in content. If the original drawings criticize the society of spectacle, the wall drawing screams and turns into a spectacle itself.

T. K.



Zastave, serija *EPP / Flags*, EPP series, 2020, tuš na papirju / ink on paper, 10 cm × 15 cm
Foto: arhiv umetnika / Photo: artist's archive



Neoliberales, serija *EPP* / **Neoliberales**, EPP series, 2020, tuš na papirju / ink on paper, 10 cm × 15 cm
Foto: arhiv umetnika / Photo: artist's archive

MATEJ STUPICA

Leto in kraj rojstva / Year and place of birth	1987 Ljubljana
Leto diplome na ALUO (ali druga akademija), študijska smer; leto diplome na podiplomski stopnji / Year graduated at ALUO (or other higher education course), course of study; year graduated at postgraduate study ALUO (or other higher education course), course of study	2013 Akademija za likovno umetnost in oblikovanje Univerze v Ljubljani, smer slikarstvo, dodiplomski študij / 2013 Academy of Fine Arts and Design, University of Ljubljana, bachelor's degree, painting
Izpopolnjevanje na drugih evropskih univerzah / Further study at other universities across Europe	
Kraj bivanja in ustvarjanja / Place of residence and work	Ljubljana
Področja delovanja / Working fields	Risba, instalacija, zvok / Drawing, installation art, sound
Nagrade / Prizes	<p>2022 Posebna omemba za vizualno podobo dogodka Zvočni prepahi label night, Ch0, Shoe & shoelace + Niemoi, Festival TRESK#13</p> <p>2020 Nagrada za najboljšo podobo albuma Tomaž Grom & Zlatko Kaučič: Uho je senca očesa, Festival TRESK#11</p> <p>2019 Nagrada 41. črnogorskega likovnega salona 13. november (z Lenko Đorojević, Cetinje (Črna gora)</p> <p>2016 Priznanje Hinka Smrekarja, 12. Slovenski bienale ilustracije, Ljubljana</p> <p>2015 Nagrada skupine OHO (z Lenko Đorojević)</p> <p>2014 Priznanje za najboljšo podobo albuma Tomaža Groma: Sam za ..., Festival TRESK#5</p> <p>2014 Posebna pohvala za ilustracije na naslovnica sobotne priloge Objektiv, 11. Slovenski bienale ilustracije</p> <p>2013 Nominacija za Essl Award CEE</p> <p>2011 Prešernova nagrada Akademije za likovno umetnost</p> <p>2010 Štipendija Mestne občine Ljubljana za nadarjene dijake in študente</p> <p>2008 Priznanje Hinka Smrekarja, 8. Slovenski bienale ilustracije</p> <p>2008 Nagrada Akademije za likovno umetnost in oblikovanje Univerze v Ljubljani za posebne umetniške dosežke v akademskem letu 2007/2008</p>
Izbor samostojnih razstav / Selected solo shows (max. 5)	<p>2022 Duplo Ništa: Kako obdržati glavo, MKSMC Botegin, Koper</p> <p>2017 Partija, OSMO/ZA, Ljubljana</p> <p>2016 Nevromat, Umetniški prostor U10, Beograd (Srbija)</p> <p>2014 Prosti pad, Galerija P74, Ljubljana</p> <p>2014 Nevromat, MoTa Točka, Ljubljana</p>
Izbor skupinskih razstav / Selected group shows (max. 5)	<p>2023 Figuralika, Cukrarna, Ljubljana</p> <p>2021 Bigger than Myself: Heroic Voices from ex Yugoslavia, MAXXI: Nacionalni muzej umetnosti 21. stoletja, Rim (Italija)</p> <p>2016 U3 - 8. Triennale sodobne umetnosti, Moderna galerija, Ljubljana</p> <p>2015 Krize in novi začetki: Umetnost v Sloveniji 2005-2015, Muzej sodobne umetnosti Metelkova, Ljubljana</p> <p>2013 U3 - 7. Triennale sodobne umetnosti, Muzej sodobne umetnosti Metelkova, Ljubljana</p>
Pomembni projekti / Important projects	<p>Nevromat</p> <p>Monomat</p> <p>Prosti pad</p> <p>Partija</p> <p>Ekonomsko propagandni program</p> <p>Organ</p> <p>Pečeš</p> <p>Pogled v BB</p>

HELENA TAHIR

Vloga risbe pri grafični umetnosti je inherentna, saj je pri mnogih grafičnih tehnikah kvalitetna risarska obdelava grafične matrice osnova dobrih odtisov in uspeh končnih podob. Helena Tahir verjame, da oba medija kljub svoji izjemni tradiciji še vedno ponujata prostor za inovativne vizualne in tehnične rešitve. Tehnike in materiali, po katerih posega umetnica, so na prvi pogled vsakdanji in vsakomur dostopni. Linorez, barvice, indigo papir so v veliki meri namenjeni tudi amaterskemu ustvarjanju, hkrati pa je z njihovo uporabo mogoče izvesti kompleksna in dovršena likovna dela. Osrednje teme za svoje ustvarjanje Helena Tahir išče v času svojega otroštva, kar nato kombinira s podobami, ki jih najde v raznih publikacijah, revijah in drugod. Vedno izbere motive, s katerimi se poistoveti oziroma vidi v njih možnost zanimive in estetske izvedbe, saj je iskanje harmonije in lepega tisto, kar umetnica med delovnim procesom najbolj zavzeto išče in kar želi s svojimi končnimi deli predstaviti gledalcem. Za avtorico značilna figurativna in bogato detajlirana dela, v katerih se prepletajo zgodbe upodobljenega ter njeno subjektivno doživljanje sveta, na novejših delih z raziskovanjem svojih iraških korenin in kombiniranjem risbe z indigo papirjem pridobivajo nove vidike. Raziskovanje družinske preteklosti odpira nove, drugačne poglede tako na sedanost kot na preteklost. Nova odkritja se pričnejo stapljati z že poznanimi, podobno pa se na delih dogaja z risbo in grafiko. Indigo papir, nekoč imenovan tudi kopirni papir, tukaj ne nastopa le v funkciji prenašanja motiva oziroma podobe, ki se je umetnici med potovanjem vtisnila v spomin. Zaradi načina delovanja povzroči, da se risba in grafika še dodatno prepleteta in odpirata vprašanje mej med grafično in risarsko prakso.

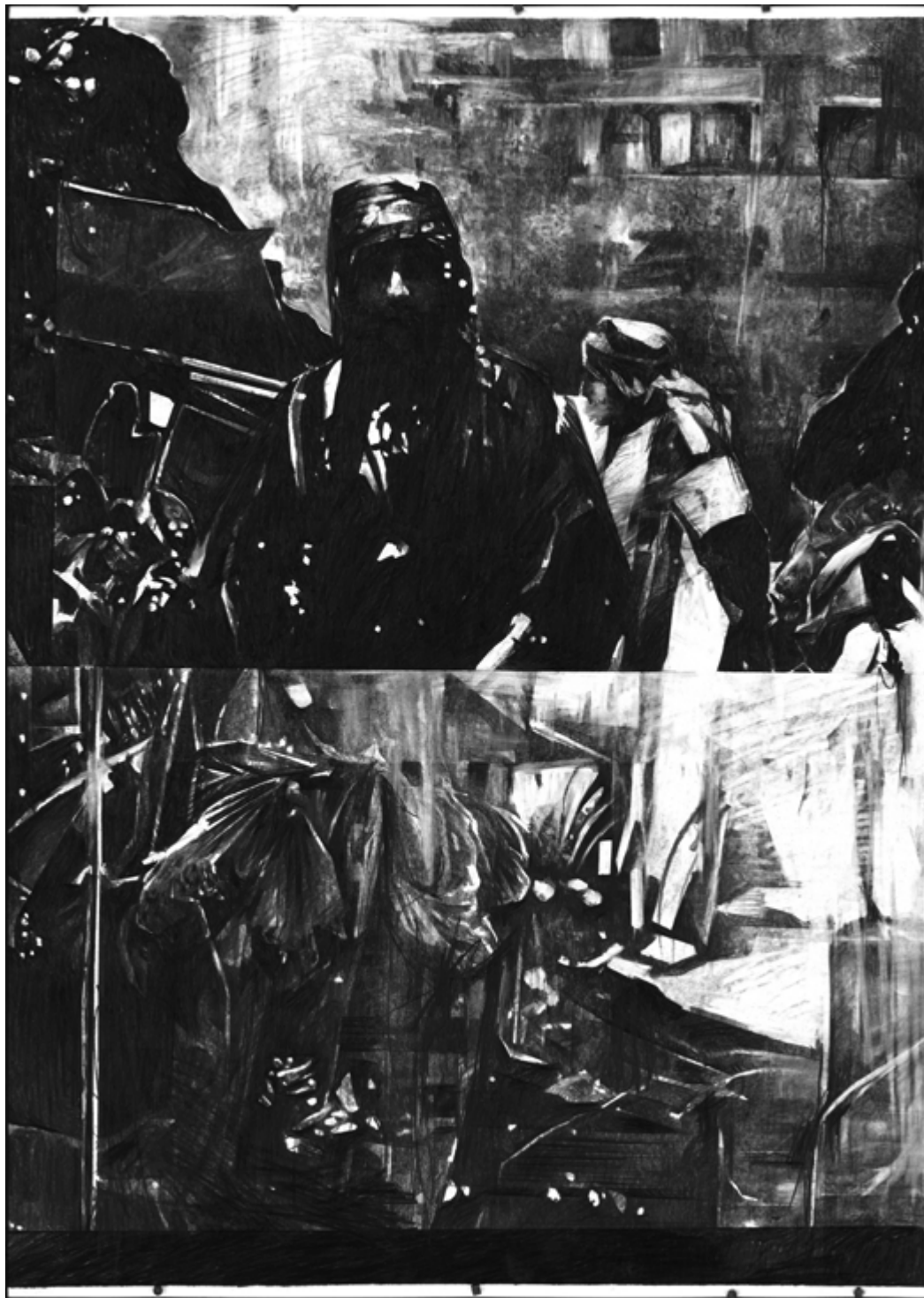
T. K.

Drawing is intrinsic to graphic art and, in many graphic techniques, the quality of the matrix's drawing forms the basis for good prints and high-quality final images. Helena Tahir believes that both media, despite their great tradition, still offer ample room for innovative visual and technical solutions. At first sight, the techniques and materials she uses are commonplace and accessible to everyone. Linocut, crayons, and indigo paper are largely intended for amateur artists, but, at the same time, they can be used to create complex and sophisticated works of art. Tahir delves into her childhood in search of the central themes of her work, and then she combines them with images she finds in various publications, magazines, and elsewhere. She always chooses motifs that she identifies with or sees as potentially interesting and aesthetic in an end product, as the search for harmony and beauty is what the artist is most passionate about during her work process and in what she wants to present to the public in her final works. The artist's characteristic figurative and richly detailed works, which intertwine the stories of what is depicted with her subjective experience of the world, take on new aspects in her more recent works, in which she explores her Iraqi roots and combines drawing with indigo paper. The exploration of her family's history opens new and different perspectives on both the present and the past. New discoveries begin to merge with familiar ones, and similar things happen with drawing and printmaking in the works. Indigo paper, once also known as copy paper, is not used just to convey a motif or image that has become imprinted in the artist's memory during her travels: the way it works causes drawing and printmaking to further intertwine, raising questions about the boundaries between printmaking and drawing.

T. K.



Remote Feelings 5, 2024, pozitivna monotipija na indigo papirju /
positive monotype on indigo paper, 60 cm × 80 cm
Foto / Photo: Mario Zupanov



Annazah, 2022, svinčnik na papirju / pencil on paper, 70 cm × 50 cm
Foto: arhiv umetnice / Photo: artist's archive

HELENA TAHIR

Leto in kraj rojstva / Year and place of birth

1992 Jesenice

Leto diplome na ALUO (ali druga akademija), študijska smer; leto diplome na podiplomski stopnji / Year graduated at ALUO (or other higher education course), course of study; year graduated at postgraduate study ALUO (or other higher education course), course of study

2022 Akademija za likovno umetnost in oblikovanje Univerze v Ljubljani, smer grafika, podiplomski študij / 2022 Academy of Fine Arts and Design, University of Ljubljana, master's degree, printmaking
2016 Akademija za likovno umetnost in oblikovanje Univerze v Ljubljani, smer grafika, dodiplomski študij / 2016 Academy of Fine Arts and Design, University of Ljubljana, bachelor's degree, printmaking

Izpopolnjevanje na drugih evropskih univerzah / Further study at other universities across Europe

Fakulteta za likovno umetnost Porto, Porto (Portugalska)
Akademija za vizualno umetnost Leipzig (Nemčija) /
Faculdade de Belas Artes Porto (FBAUP), Porto (Portugal)
Hochschule für Grafik und Buchkunst, Leipzig (Germany)

Kraj bivanja in ustvarjanja / Place of residence and work

Ljubljana

Področja delovanja / Working fields

Grafika, risba, slikarstvo / Prints, drawing, painting

Nagrade / Prizes

2021 Priznanje mladega umetnika, Mednarodna razstava grafik in umetniških knjig, Reka (Hrvaška)
2021 Častna nagrada, 10. Mednarodni grafični trienale, Bitola (Makedonija)

Izbor samostojnih razstav / Selected solo shows (max. 5)

2022 Call Me Series, Cukrarna, Ljubljana
2022 Words Fail Me, Ravnikar, Ljubljana
2020 Nekje blizu, Mednarodni grafični likovni center, Ljubljana
2018 V vrtincu, Galerija Božidar Jakac, Lamutov likovni salon, Kostanjevica na Krki

Izbor skupinskih razstav / Selected group shows (max. 5)

2023/2024 Slovenske umetnice v obdobju 1850–1950, Slikarke in kiparke, Mestni muzej, Ljubljana
2022 viennacontemporary, Dunaj (Avstrija)
2022 Mednarodna razstava grafik in umetniških knjig, Galerija Kortil, Reka (Hrvaška)
2021 Contemporary Equals Fresh, Galerija Yiiiie, Chengdu (Kitajska)

Pomembni projekti / Important projects

Words Fail Me
Poetika otroštva

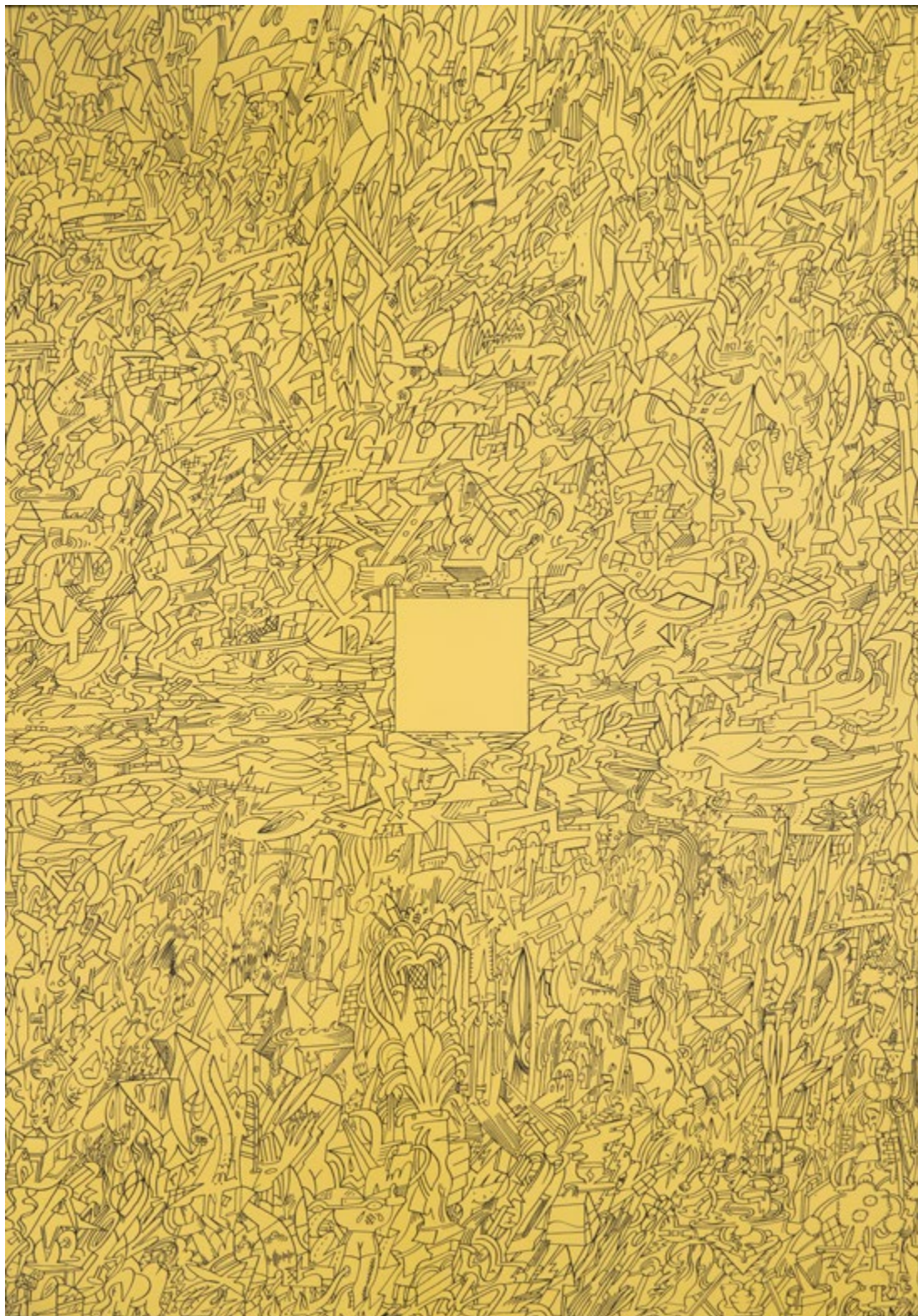
LEON ZUODAR (tudi Beli sladoled / a member of White Ice Cream)

Risanje za Leona Zuodarja predstavlja poligon sproščenega raziskovanja in svobodnega kreiranja podob. Njegove risbe lahko označimo kot neposredne in humorno obarvane. Vsebina in sporočilo sta jasna, kar Zuodar doseže s poenostavljanjem motivike in načinom dela, ki se zgleduje po stripu, street artu in otroški risbi. Eden od priljubljenih tipov sodobne risbe je risba, ki se namenoma odmika od akademizma oziroma študijskega risanja, in ki namesto realnih, pravilnih proporcij, perspektive in modelacije v ospredje postavlja neposrednost vsebine in vedno aktualna sporočila. Umetnik svoje delo kljub navidezni preprostosti zasnuje izjemno konceptualno, narativno obarvane podobe pa zaznamuje s pretanjenostjo in senzibilnostjo. Cikel risb *O. D. (Organized Doodling)* predstavlja risbe na štirih velikih listih, ki so, z izjemo manjšega kvadratika na sredi kompozicije, v celoti porisani. Ob podrobnejšem pogledu na risbo se pred gledalcem razkrije bogat preplet podob, ki jih je težko povezati v smiselno vsebinsko zaokroženo celoto, a namig nanjo se skriva prav v naslovu, ki predstavlja dvojno kratico. *O. D.* kot *Organized Doodling* dobesedno prevedeno v slovenščino pomeni »organizirano čečkanje«, po avtorjevem mnenju pa takšno risanje lahko vodi v preobilico vseh drobnih risarskih elementov. Iniciali *O. D.* tako lahko razumemo tudi kot kratici za angleški besedi *Over Dose*, ki združeni v *overdose* pomenita prevelik odmerek nečesa. Leon Zuodar je v času ustvarjanja risb vsak dan rutinsko risal oziroma ustvarjal čačke, kakršne običajno ustvarja(mo) med telefonskimi pogovori na listke papirja. Praznina na sredini kompozicije risb tako ustreza velikosti »post-it« listkov, s čimer umetnik »čečkanje« prikaže v novi luči, saj gre preko njegove vsakdanjosti in banalnosti, ko mu pripiše osrednjo vlogo na umetniškem delu. S premišljeno izbiro barvne podlage umetnik nakazuje na barvni fotokopirni papir, ki ga sicer redno uporablja za svojo zinovsko risbo, s čimer še dodatno poudarja pomen veselja do risanja in risbe kot oblike izražanja v vsakdanjem življenju.

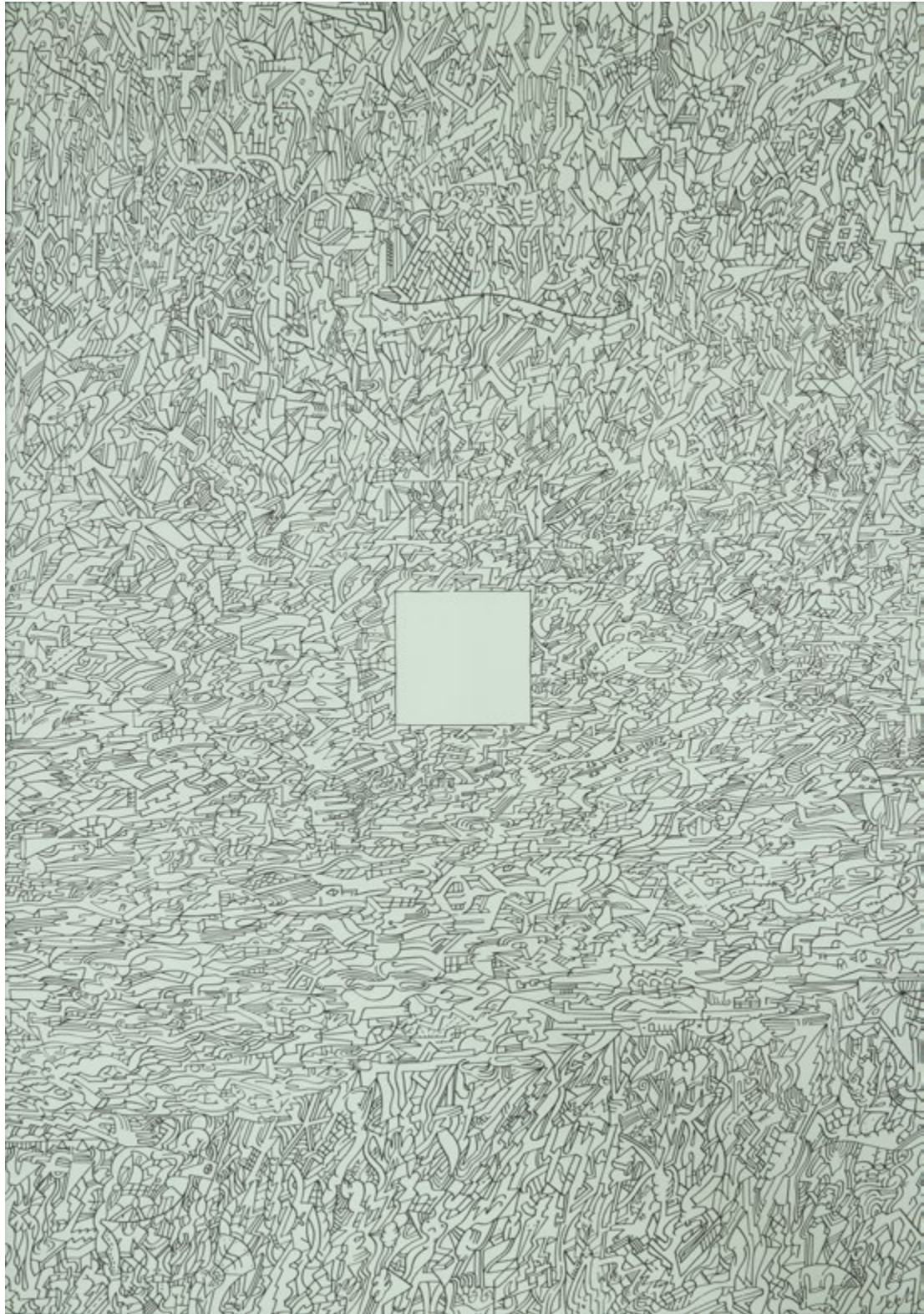
T. K.

Leon Zuodar sees drawing as a testing ground for relaxed exploration and the freewheeling creation of images. His drawings can be described as direct and humorous. Their content and message are clear, which Zuodar achieves by simplifying the motifs and working in a way that draws inspiration from comics, street art, and children's drawings. One of the popular types of contemporary drawing is that which deliberately departs from academicism or studious drawing, and instead of realistic, correct proportions, perspective, and modelling, emphasises the immediacy of the content and the always topical messages. Despite his apparent simplicity, the artist conceives his work in a highly conceptual manner, and his narratively coloured images are distinguished by subtlety and sensitivity. The series *O.D. (Organised Doodling)* presents his works in four sheets of paper, which, apart from a small square in the middle of each composition, are all covered with drawing. A closer look at the results reveals a rich interplay of images that are difficult to connect into a meaningful, coherent whole, but the clue to it is in the title, which is a double abbreviation. *O.D.* stands for *Organised Doodling*, and in the artist's opinion this kind of drawing can lead to an overabundance of all the minuscule drawing elements. *O.D.* can thus also be understood as an abbreviation for *Overdose*. While composing the series, Zuodar routinely drew every day, at least scratching down the kind of scribbles that we usually make during telephone conversations on pieces of paper. The void in the middle of the composition of the drawings corresponds to the size of a Post-It Note; in doing that, the artist sheds new light on "scribbling", as he goes beyond its mundaneness and banality by assigning it a central role in the artwork. With a thoughtful choice of background colour, the artist alludes to the coloured photocopier paper that he otherwise regularly uses for his zine drawings, further underlining the importance of the joy of drawing and its essential role as a form of expression in everyday life.

T. K.



O. D. 1, 2015/2016, tuš na papirju / ink on paper, 100 cm × 70 cm
Foto / Photo: Marko Murovec



O. D. 4, 2015/2016, tuš na papirju / ink on paper, 100 cm × 70 cm
Foto / Photo: Marko Murovec

LEON ZUODAR

Leto in kraj rojstva / Year and place of birth	1977 Postojna
Leto diplome na ALUO (ali druga akademija), študijska smer; leto diplome na podiplomski stopnji / Year graduated at ALUO (or other higher education course), course of study; year graduated at postgraduate study ALUO (or other higher education course), course of study	2004 Akademija za likovno umetnost in oblikovanje Univerze v Ljubljani, smer slikarstvo, dodiplomski študij / 2004 Academy of Fine Arts and Design, University of Ljubljana, bachelor's degree, painting
Izpopolnjevanje na drugih evropskih univerzah / Further study at other universities across Europe	
Kraj bivanja in ustvarjanja / Place of residence and work	Postojna
Področja delovanja / Working fields	Slikarstvo, risba, grafika, stenske poslikave, zini, telefonska animacija / Painting, drawing, prints, wall painting, zin art, telephone animation
Nagrade / Prizes	2011 Nagrada skupine OHO (kot Beli sladoled)
Izbor samostojnih razstav / Selected solo shows (max. 5)	2021 Iz druge roke, Hiša kulture, Pivka 2020 The Noodle, Mednarodni grafični likovni center, Ljubljana 2019 Snow White, Hiša kulture v Pivki, Pivka (kot Beli sladoled) 2018 The River, Galerija Guillaume Daeppen, Basel
Izbor skupinskih razstav / Selected group shows (max. 5)	2023 ART ACTUEL, Galerija Pyramide des Metiers d'art, Saint-Amand-Montrouand, Francija 2022 Art Addicts, Galerija P74, Ljubljana 2022 Vdih izdih, Mestna galerija, Nova Gorica 2022 Odtisi in vtisi II, Mednarodni grafični likovni center, Ljubljana 2022 Tutti frutti, Galerija Plan X, Milano, Italija
Pomembni projekti / Important projects	2018 Endangered Species, Na mestu, mural, Ljubljana 2016- Vzpostavitev zinovske čitalnice in arhiva Zinko tiček 2013- Vodja grafične delavnice in ustvarjalnega programa v sklopu galerije Hiša kulture v Pivki 2005- Beli sladoled, soustanovitelj slikarske skupine z Miho Pernetom

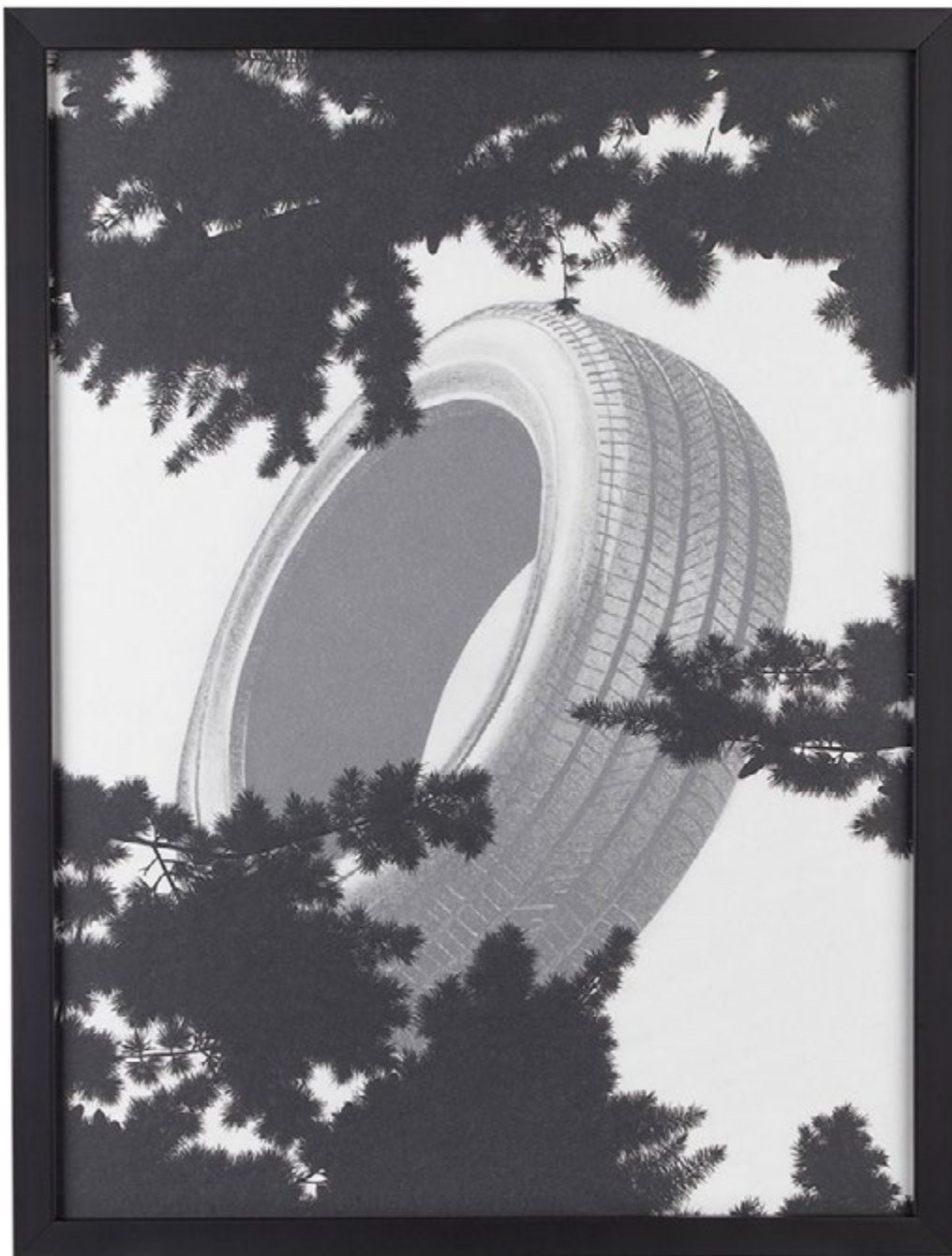
TINA KONEC

Delo Tine Konec se vrti okoli dveh najpomembnejših tem: raziskovanja možnosti, ki jih ponuja risarski medij, in uprizarjanja narave. Odkar je v zadnjih letih študija na akademiji odkrila, da jo bolj od slikarstva priteguje risba, sistematično razvija svoj risarski izraz. Njen opus na slovenski sceni izstopa zaradi doslednosti, s katero se loteva risbe, vztrajnega raziskovanja njenih možnosti in sistematičnega eksperimentiranja. V ospredje postavlja tisto, čemur pravimo esenca risbe, to je črno-beli kontrast v razmerju črne črte do svetle podlage. Raziskuje učinke risal in različnih risarskih podlag, preizkuša prosojnost pavspapirja, risbe vgrajuje v svetlobna telesa ali se z uporabo digitalizirane risbe poigrava z optičnimi prevarami. Njen neprekosljiv občutek za estetsko je v zadnjem obdobju presenetljivo trčil v okoljsko problematiko. S serijo *Dualizem lepega*, iz katere so dela na razstavi, nas na nepričakovan način sooča s tematiko srečevanja narave s civilizacijo. Med naslovom del in tem, kar vidimo, zeva pomenska razpoka. Tako se zgodi, da ne vemo več, kako naj interpretiramo soočenje med idiličnim fragmentom krošnje iglavca, ki je namenjen temu, da v gledalcu sproži občutek prijetnega naravnega zavetja, s predmetom, PVC vrečko ali avtomobilsko gumo, ki je v naravi tujek, a je predmet, ki ga je v naravi zavrzel človek, tam že tako dolgo, da s svojo estetsko pojavo uprizarja del narave. Z optično igro lamelne slike v tretji dimenziji, s katero je mogoče pogledati na kombinirano podobo tako, da odpadek izgine, na gledalca ne vpliva z ostrino neposrednega nagovora, ki bi v njem zbudil občutek krivde zaradi uničevanja okolja, ki bi ga že ob izhodu iz galerije odrinil v pozabo, temveč uporablja mehko moč nagovora estetskega predmeta, katerega podoba se ti vtisne v spomin in je ne pozabiš.

N. Z.

Tina Konec's work revolves around two main themes: exploring the possibilities offered by drawing as a medium and depicting nature in all of its glory. Since discovering in her final years of study that she was more attracted to drawing than painting, she has been systematically developing her vocabulary in that discipline. Her work stands out on the Slovenian scene because of her consistency, her persistent probing of the medium's possibilities, and her systematic experimentation. She focuses on what we call the essence of drawing – the stark contrast in the black line's relationship to its light background. She delves into the effects of pencils and different drawing substrates, tests the translucency of tracing paper, embeds drawings in light boxes, or plays with optical deception using digitised drawings. In her more recent works, her unrivalled sense of the aesthetic surprisingly collides with environmental issues to surprising effect. With the series *Duality of the Beautiful*, from which the works in the exhibition are taken, she confronts us in an unexpected way with the theme of encounters between nature and civilised surroundings. There is a semantic gap between the title of the works and what we see. We no longer know how to interpret the confrontation between an idyllic fragment of a conifer canopy, which is intended to evoke in the viewer a pleasant feeling of natural shelter, and an object, such as a plastic bag or a car tyre, which is a foreign body in nature, but which, discarded by man, has been there for so long that its aesthetic manifestation constitutes a part of its environment. Using the optical play of the compound image in the third dimension, with which one can behold the image such that the waste disappears, the viewers are not confronted with a direct sharpness that would arouse in them a feeling of guilt about the destruction of the environment that they would then suppress into oblivion as soon as they leave the gallery. Instead, the artist uses the soft power of the aesthetic object, whose image becomes imprinted in memory in a way that is impossible to forget.

N. Z.



Dvojnost lepega (mikro) / Duality of the Beautiful (Micro),
2023, tuš na pavs papirju / ink on tracing paper, 40 cm × 30 cm
Foto / Photo: Jaka Erjavec



Makro, serija Dvojnost lepega / Macro, series Duality of the Beautiful, 2023, fine art tisk, papirnata zgibanka / fine art print, folded paper, 100 cm × 70 cm
Foto / Photo: Jaka Erjavec

TINA KONEC

Leto in kraj rojstva / Year and place of birth

1992 Maribor

Leto diplome na ALUO (ali druga akademija), študijska smer; leto diplome na podiplomski stopnji / Year graduated at ALUO (or other higher education course), course of study; year graduated at postgraduate study ALUO (or other higher education course), course of study

2021- Akademija za likovno umetnost in oblikovanje Univerze v Ljubljani, smer likovne vede, doktorski študij humanistike in družboslovja / Since 2021 Academy of Fine Arts and Design, University of Ljubljana, PhD study in humanities and social sciences, fine arts

2019 Akademija za likovno umetnost in oblikovanje Univerze v Ljubljani, smer slikarstvo, podiplomski študij / 2019 Academy of Fine Arts and Design, University of Ljubljana, master's degree, painting

2015 Akademija za likovno umetnost in oblikovanje Univerze v Ljubljani, smer slikarstvo, dodiplomski študij / 2015 Academy of Fine Arts and Design, University of Ljubljana, bachelor's degree, painting

Izpopolnjevanje na drugih evropskih univerzah / Further study at other universities across Europe

Kraj bivanja in ustvarjanja / Place of residence and work

Ljubljana

Področja delovanja / Working fields

Risba / Drawing

Nagrade / Prizes

2021 Prva nagrada Ex-tempore Grožnjan (Hrvaška)

2021 Častna nagrada, 10. Mednarodni grafični trienale Bitola (Makedonija)

2019 Študentska Prešernova nagrada Akademije za likovno umetnost in oblikovanje Univerze v Ljubljani

2018 Grand prix Ex-tempore Piran

2018 Prva nagrada Ex-tempore Grožnjan (Hrvaška)

Izbor samostojnih razstav / Selected solo shows (max. 5)

2023 Črno na belem, Generali Galerija, Ljubljana

2023 Prekrivanja, Bežigradska galerija 1, Ljubljana

2021/2022 Evergreen, UGM Studio, Umetnostna galerija Maribor, Maribor

2019 Risba kot organizem (dialog z Maess Anand), Kibla, Maribor

2019 V megli, Ravnikar Gallery Space, Ljubljana

Izbor skupinskih razstav / Selected group shows (max. 5)

2023 IX. Bienale slovenske neodvisne ilustracije, Kino Šiška, Ljubljana

2023 2. Bienale risbe, Pulj, Hrvaška

2023 Podobe narave, Koroška galerija likovnih umetnosti, Slovenj Gradec

2022 Vegetacije, Galerija Božidar Jakac, Lapidarij, Kostanjevica na Krki

2021 AIR4 - We are all absolute beginners, Ravnikar Gallery Space, Ljubljana

Pomembni projekti / Important projects

Umetniška vodja Likovne kolonije na Trebniku, Slovenske Konjice - Žička kartuzija

Tina Konec na razstavi Risomanija sodeluje v različnih vlogah, kot avtorica in sokuratorica, sodelavka pri izboru, kot poznavalka dogajanja na risarski mladi sceni, pisika besedil o avtorjih in raziskovalka, ki se problematiki risbe posveča na doktorskem študiju.

N.Z.

Tina Konec participates in the exhibition in various roles, as an author and co-curator, as a collaborator in the selection process, as an expert on the drawing scene among young artists, as a writer of texts about artists, and as a researcher who focuses on drawing in her PhD studies.

N.Z.

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URNIK:

od ponedeljka do petka od 9. do 13. ure in od 15. do 19. ure

Ob sobotah od 9. do 12. ure.

Ob nedeljah in praznikih zaprto.