

Razstava umetnikov iz mest, ki so se povezala v letu, ko je Maribor kulturna prestolnica Evrope, ima svoj temeljni idejni koncept prav v dejstvu, da na ta način ustvarjalce iz teh mest povežemo na eni razstavi. To seveda pomeni, da razstava nima enotnega likovnega sporočila, ima pa sporočilo različnosti ustvarjalnih posameznikov, ki se na enem mestu predstavljajo v središču dogajanja EPK. Celoten sklop prireditev, ki potekajo v cerkvenem okolju in ki ga je prevzel Zavod Anton Martin Slomšek kot koordinator dogodkov, poteka pod skupnim geslom »образи notranje moči«. Vsak umetnik skozi svojo umetnino izpoveduje svoj notranji obraz, obraz nemoči in moči, obraz svetlobe in teme, obraz radosti in žalosti, obraz življenjskega smisla in kdaj tudi obupa ali ranjenosti. Vsaka umetnost in vsaka umetnina je lahko zgolj in samo izraz notranjosti tistega, ki jo ustvarja in ki svojo stvaritev postavlja na ogled. Na nek način bi lahko rekli, da je sleherni umetnik človek, ki ima pogum, da svoj notranji obraz razkrije tudi drugim, da ga razkrije javnosti, publiki. Galerija Ars sacra je sicer v svoji osnovni usmeritvi nastala za to, da bi svoj prostor prepuščala umetnikom, ki se ukvarjajo s sakralno umetnostjo, vendar če pojem sakralno obrnemo na človeka kot osebo, ki je sveta in nedotakljiva, potem je na nek način razstavljanje sleherne slike in obraza, ki se za njo skriva, sakralno dejanje. V tem smislu in v tem duhu razumemo tudi pričujočo razstavo, ki naj na simbolični način poveže obraze umetniške moči, ki prihajajo iz partnerskih mest EPK 2012.

Dr. Ivan Štuhec

The basic concept of the exhibition of artists from the cities that connected in the year in which Maribor represents the European Capital of Culture arose from the aim to connect the artists from these cities at one exhibition. That, of course, means that the exhibition has no single artistic message, but it has a message of diversity of the creative individuals which are presented in the centre of the ECC happening at one spot. All the events that happen in the church environment and are led by the Anton Martin Slomšek Institute as the event coordinator, have the same joint slogan »Faces of Inner Power«. By means of his work of art, an artist expresses his inner face, a face of powerlessness and power, a face of light and darkness, a face of joy and sadness, a face of meaning of life and sometimes desperation or vulnerability. Art and each work of art can be simply and solely the expression of the inside of the person who creates it and exhibits his creation. One could say that every artist is a person who is brave enough to reveal his inner face to others, to show it to the public. The Ars sacra gallery was primarily founded to offer its exhibition place to artists that engage in sacral art, but if we broaden the meaning of the term sacral, so that it refers to a human as a person who is sacred and inviolable, then exhibiting any painting or any face that is hidden behind it is in a way a sacred act. In this sense and in this spirit, the exhibition should be understood. Let it symbolically connect the faces of artistic power from the ECC 2012 partner cities.

Dr. Ivan Štuhec

Sandi Červek



TIHOŽITJE, 15 x 21, voščenke na papirju, 2011

Rojen 19. 7. 1960 v Murski Soboti. Študiral je na Akademiji za likovno umetnost v Ljubljani, kjer je leta 1985 diplomiral pri prof. Gustavu Gnamušu. Ukvarja se s slikarstvom, risbo, grafiko, ilustracijo in oblikovanjem. Leta 1998 je kot štipendist Ministrstva za kulturo RS dalj časa bival v New Yorku. Sodeloval in razstavljal je na številnih razstavah doma in v tujini. Živi in ustvarja v Murski Soboti.

Born on July 19, 1960 in Murska Sobota. Studied at the Ljubljana Academy of Fine Arts, graduating under Prof. Gustav Gnamuš. Engaged in painting, drawing, printmaking, illustration, and design. In 1998 spent some time living in New York on a scholarship from the Ministry of Culture of the Republic of Slovenia. Lives and works in Murska Sobota.

Lahko bi dejali, da je Sandi Červek z javnosti šele nedavno predstavljenim obsežnim vzporednim ciklom malofORMATNIH slik izvedel kopernikanski obrat v svojem likovnem opusu, saj gre za motivsko, tematsko in tehnološko povsem drugačne upodobitve, kot smo jih vajeni v glavni produkciji "črnih" slik, ki so si sčasoma pridobile status ikon in sodijo v železni repertoar vsake resnejše javne in zasebne zbirke na Slovenskem. Paralelna produkcija v tehniki oljnega pastela na papirju, izrezanem iz katalogov s podobami, ki jih avtor porisuje, preseneča s pojavom človeške figure in drugih bolj ali manj prepoznavnih likovnih objektov v krajini. Figure in like umetnik obravnava kot silhete, obrisane s črno konturo, kot fantomski pojav med močno stiliziranimi "naravnimi" kulisami, tako da je skoraj nemogoče spoznati vsebino dogajanja na slikovni površini, kot bi se vračal v svet otroških podob, še posebej ker je vsaka podoba šaljivo-igrivo poimenovana. Edina skupna značilnost s črnimi slikami so torej črne obrobe, ki zapirajo like v maniri cloisoniranja z reminiscencami na sintetizem, kot bi umetnik hotel svojim podobam povrniti substančnost, izgubljeno v neskončnih varijacijah črnih radiacij odprtih polkrožnih, krivuljastih, stožčastih ipd., centrifugalno ali centripetalno orientiranih energijskih silnic, ustvarjenih s pomočjo skrivnostne tehnike pastoznega nanašanja nitastih reliefnih struktur na platno. Torej nobene transcendence več, le še trdna, zemeljska resničnost.

One could say that Sandi Červek with his large, parallel cycle of small format drawings that was only recently presented to the public carried out a Copernician revolution in his artistic opus, since regarding the motifs, themes and technology, these works are totally different from those we are used to in his main production of "black" paintings, which have in the course of time gained the status of icons and belong into the standard repertoire of each noteworthy public or private collection in Slovenia. The parallel production in the oil pastel technique on paper, cut from catalogues with images the author draws all over, surprises with the appearance of a human figure and other more or less recognisable artistic objects in a landscape. The artist treats the figures and shapes as silhouettes, outlined with black, as a phantomic phenomenon among highly stylized "natural" scenery, so that it is almost impossible to recognize the content of the happening on the image surface, as if he was going back to the world of children's pictures, especially because each drawing has been given a humorous-playful name. The only characteristic that these and black paintings have in common are therefore black outlines that close the shapes in the cloisonné style with reminiscences of synthetism, as if the artist wanted to give his paintings back their substanceness, lost in endless variations of black radiations of open semicircular, curved, conical, etc., centrifugally or centripetally oriented lines of energy, created by means of mysterious technique of pasty adding of threadlike relief structures to the canvas. So, no more transcendence, what is left is firm, earthly reality.

Bogdan Čobal



OSREDNJE KRILLO TRIPTIHA, akril na platnu, 2012
THE CENTRAL PANEL OF A TRIPTYCH, acrylic on canvas, 2012

rojen 19. avgusta 1942 v Zrenjaninu, živi in ustvarja v Mariboru. Slikarstvo je študiral na Akademiji za likovno umetnost v Ljubljani, kjer je leta 1967 tudi diplomiral. Kot likovni pedagog je bil zaposlen na več mariborskih srednjih šolah, nazadnje kot izredni profesor slikanja in likovne teorije na Oddelku za slikarstvo Pedagoške fakultete v Mariboru. Na šolskih ustanovah je spodbujal in organiziral raznovrstne likovne prireditve in razstave. Je član ZDSLJ in DLUM, kjer je vrsto let sodeloval v različnih organih. Poleg mnogih samostojnih in skupinskih razstav tako doma kot v tujini je prejel tudi številne nagrade in priznanja, med drugim Glazerjevo listino Mestne občine Maribor.

Born on August 19, 1942 in Zrenjanin. He lives and works in Maribor. He studied painting at the Academy of Fine Arts in Ljubljana from where he graduated in 1967. As an art teacher, he worked at several secondary schools in Maribor, finally as a senior lecturer for painting and art theory at the Department for Painting of the Faculty of Education in Maribor. At all school institutions, he promoted and organized different art events and exhibitions. He is a member of the Union of Slovene Fine Arts Associations and The Fine Arts Society of Artists Maribor where he took an active role in several organs for many years. Beside many solo and group exhibitions both in Slovenia and abroad, he has been awarded numerous prizes and awards, among others the Glazer Credential by the Municipality of Maribor.

V likovnostvarjalnem opusu Bogdana Čobala, čigar osebnost predstavlja sintezo ustvarjalca, teoretika in pedagoga, se s odvisno prepletata slikarstvo in grafika, podkrepjena z likovnoteoretskimi raziskavami, s katerih dognanji praktično polemizira v zmeraj novih ciklih. Hkrati eksperimentira z različnimi oblikami in materiali nosilcev, razbijajoč standardno celovitost slikovne površine v smislu podajanja čim stvarnejše globinske iluzije in osvobajanja slike od stene, prehajajoč preko poliptihov v slikarske objekte. Iz morfološkega stališča lahko v obdobju zadnjih petnajst let opazimo značilno oblikovno kontrastno prepletanje prostorskih ortogonalnih in diagonalnih konstrukcij, ki ponekod prehajajo v prava omrežja, z mestoma geometrizirajočimi mestoma organsko ali amorfno podanimi likovnimi objekti, ki so v sodelovanju s kompozicijo in koloritom poglavitni nosilci likovne vsebine s simbolnim sporočilom, bodisi v okviru zemeljskih pokrajin ali kozmičnih širjav. V zvezi s celostnim učinkovanjem Čobalovih del lahko v kritičkih besedilih zmeraj znova zasledimo attribute kot so dramatičnost, vizionarstvo, baročnost, romanticizem. Vendar je Bogdanu Čobalu uspel preboj v postmodernistične tokove šele pri radikalnem prodiranju v prostor s sicer klasičnimi tabelnimi slikami, ki pa jih sestavlja v inovativne samostoječe, obhodne konstrukcije. Hkrati pomeni Čobalu postavljanje razstav enak izziv kot ustvarjanje likovnih del, saj ob upoštevanju arhitekturnega prostora tako rekoč ustvarja zmeraj drugačen iluzionistični Gesamtkunstwerk.

Paintings and graphics by Bogdan Čobal, whose personality is a synthesis of an artist, a theoretician and a teacher, corroborated by art theory research with results of which he nearly polemicizes in every new cycle, intertwine co-dependently. At the same time he experiments with different forms and materials of the media by destroying the standard integrity of the painting surface in the sense of creating an as realistic depth illusion as possible and liberating the painting from the wall, when paintings become polyptychs and then 3-D art objects. From the point of view of morphology, in the period of the last fifteen years, one can notice a formally characteristic contrasting interlacing of spatial orthogonal and diagonal constructions, which here and there become real nets, with in some spots geometrizing and in other spots organically or amorously presented art objects which are in cooperation with the composition and colours, the principal holder of the contents with a symbolic message, either in the frame of the terrestrial landscapes or the cosmic expanse. Regarding the total effect of Čobal's work, in reviews one repeatedly reads the attributes like dramaticality, visionariness, baroqueness, and romanticism. However, Bogdan Čobal managed to break through into the postmodern currents as late as with his radical advance into the exhibition space with otherwise classical panel paintings which are composed into innovative, self-standing constructions which can be circled around. Also, staging an exhibition for Čobal presents a challenge as big as creating works of art, since considering the architecture of the space, he so to say creates an always different illusionist Gesamtkunstwerk.

Marjan Drev



FIGURA V VOZELNEM PROSTORU, keramika, višina 48 cm, 2012
FIGURE IN A KNOT SPACE, ceramic, 48 cm high, 2012

akademski kipar, spec., živi in ustvarja v Mariboru. Kiparstvo je študiral na Akademiji za likovno umetnost v Ljubljani v letih od 1976 do 1982 pri profesorjih Zdenku Kalinu, Slavku Tihcu in Dušanu Tršarju. Na isti ustanovi je leta 2006 opravil magistririj iz predmeta likovna teorija pri prof. Jožefu Muhoviču.

Ukvarja se s kiparstvom, oblikovanjem in likovno teorijo. Imel je 14 samostojnih razstav, je avtor nekaterih javnih plastik in spomenikov, oblikoval je več fontan, s kiparskimi deli je opremil več slovenskih cerkva. Od leta 1991 intenzivno razvija teorijske koncepte novih paradigem v likovnih umetnostih.

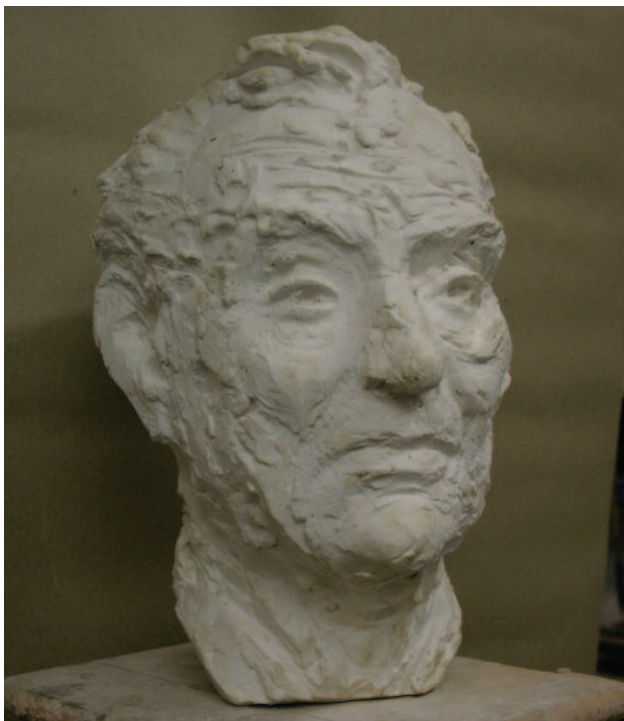
An academic sculptor, spec., he lives and works in Maribor. He studied sculpture at the Academy of Fine Art in Ljubljana from 1976 to 1982 at professors Zdenko Kalin, Slavko Tihec and Dušan Tršar. He received his master's degree in art theory at the same institution at prof. Jože Muhovič in 2006.

He engages in sculpture, design and art theory. He has had 14 solo exhibitions, he is the author of several public sculptures and monuments, he designed some fountains and provided several churches in Slovenia with his statuary. Since 1991, he has intensely developed theory concepts of new paradigms in fine arts.

Marjan Drev je mariborski javnosti morda najbolj znan po celopostavnem bronastem spomeniku Antona Martina Slomška v sedeči kompoziciji nasproti stolnice in žal že odstranjeni ambientalni instalaciji nadnaravno velikih stolov na Rakuševem trgu v Mariboru, kjer se je umetnik prvič soočil z umestitvijo asimetričnih komplementarnih dvojic objektov v realnem zunanem okolju. Marjan Drev se namreč že vrsto let ukvarja s teorijami s področja topografije (nauka o prostoru), vključno s teorijo trolistnih prostorskih vozlov v likovni umetnosti, izhajajoč iz klasičnega kontraposta, temelječo na štirih osnovnih aksiomih, ki jo prakticira in hkrati raziskuje na primerih dvojnih komplementarnih podob v obliki geometrijsko abstraktnih in figuralnih reliefov ter uporabnih keramičnih predmetov, kot so svečniki, čajni oz. kavni vrči in skodelice, maske, čelade in stoli. Avtor se v najnovjšem obdobju motivsko še intenzivneje posveča človeški figuri v vozelnem prostoru, bodisi v reliefih bodisi oblih plastikah, ki jo čedalje pogosteje umešča v kompozicije s sakralno vsebino. V tem oziru ga še posebej navdušuje tematika križevega pota, ki jo je že večkrat realiziral v obliki vezane plastike, raziskujoč tako komplementarna kompozicijska razmerja kot načine prehajanja iz ravnega evklidskega prostora v vozelní neevklidski prostor ob ustrezni oblikovni deformaciji.

The Maribor public perhaps knows Marjan Drev best as the author of the full-size statue of Anton Martin Slomšek in sitting composition in front of the cathedral and the unfortunately already removed ambient installation of supernaturally big chairs at the Rakušev trg square in Maribor, where the artist faced with installation of asymmetric complementary pairs of objects in the real outside environment for the first time. Marjan Drev has dealt with theories from the field of topography for several years, including the three-foil knot space theory in art, originating from the classical contrapposto based on four fundamental axioms, which he practices and explores at the same time on cases of double complementary images in the form of geometrically abstract and figural reliefs and functional ceramic objects like candlesticks, tea or coffee pots with mugs, masks, helmets and chairs. In the recent period, the author has devoted his motifs to a human figure in knot space, either in a relief or in a round sculpture, which he more and more often places in his compositions with sacral content. In this regard, he is especially entranced by the Stations of the Cross theme which he has implemented in the form of a relief for several times, exploring both the complementary composition proportions and the methods of developing from a flat Euclidean space into a non-Euclidean knot space following the corresponding formal deformation.

Viktor Gojkovič



OTON POLAK, bronza, 2012
OTON POLAK, bronza, 2012

Je akademski kipar in restavratorski svetnik, rodil se je 24. junija 1945 na Ptuj. Leta 1966 je končal šolo za oblikovanje (grafični oddelek) v Ljubljani, nato pa nadaljeval študij kiparstva na Akademiji za likovno umetnost pri prof. Zdenku Kalinu. Leta 1971 je diplomiral pri prof. Dragu Tršarju. S študijem je nadaljeval na specialki za restavratorstvo (danes podiplomski študij) pri prof. Mirku Šubicu, ki ga je končal leta 1973 in s tem dobil naziv restavrator specialist, kar je danes priznana magistrska stopnja. Od tega leta je kot restavrator zaposlen na Zavodu za varstvo kulturne dediščine Slovenije, v Območni enoti Maribor. Med letoma 1973 in 1992 je tudi poučeval plastično oblikovanje na nekdanji Pedagoški fakulteti v Mariboru. Sodeloval je na cca 140 samostojnih in skupinskih razstavah doma in v tujini.

He is academic sculptor and restoration councillor, born on June 24, 1945 in Ptuj. In 1966 he finished the secondary school for design (department for graphics) in Ljubljana, then he studied sculpture at the Academy of Fine Arts at prof. Zdenko Kalin. In 1971 he graduated at prof. Drago Tršar. He continued his studies with the specialisation study of restoration (today a post-graduate study) at prof. Mirko Šubic and finished it in 1973, by which he acquired the title of a restoration specialist which is recognized as a masters' degree today. Since that year, he has worked at the Institute for the Protection of Cultural Heritage of Slovenia, Maribor Regional Office, as a restoration specialist. In the years between 1973 and 1992, he also taught sculpture at the former Faculty of Education in Maribor. He took part in ca 140 solo and group exhibitions in Slovenia and abroad.

Značilnost portretne plastike zrelega obdobja Viktorja Gojkoviča je sinteza med izrazito volumskim, haptičnim obravnavanjem osnovne oblike ter razkrajajočo se površinsko modelacijo, poudarjajoč slikovito, optično učinkovanje s svetlobnim preigravanjem. Zunanji vtis raztopljenega voska niha med degasevsko impresionističnimi in rossovsko ekspresivnimi občutji. Med posameznimi upodobljenci lahko opazimo izrazna odstopanja v razponu od bolj realističnega, naravoposnemajočega pristopa preko geometrijske stilizacije in ekspresivne deformacije do karikaturnih upodobitev, v vseh primerih pa avtor portretiranca tudi psihološko analizira. Upoštevajoč dejstvo, da je ves čas zaseden z restavratorskimi in konservatorskimi nalogami, se kljub garaški naravi zdi skoraj nemogoče, da bi Viktor Gojkovič lahko poleg tega ustvarjal še toliko umetniških del za javna in privatna naročila, pri čemer je sredi osemdesetih let pričel prevzemati vse številnejša naročila s strani Katoliške cerkve, ki so vnesla v kiparjev opus popolnoma novo, sakralno ikonografijo, s katero se je prej srečeval le kot restavrator in konservator. Največji, celostni pečat so Gojkovičeve sakralne plastike in reliefi brez dvoma pustili v romarski Marijini cerkvi na Ptujski Gori, pomemben pa je tudi njegov prispevek ob ponovni izgradnji župnijske cerkve sv. Petra in Pavla minoritskega samostana na Ptuj, a vendar je njegov obsežen opus kiparskih upodobitev cerkvenih dostojanstvenikov in svetnikov edinstven v Sloveniji.

The characteristic of portrait sculptures of Viktor Gojkovič's mature period is the synthesis of expressly voluminal, haptic processing of the basic form and the decomposing surface modelling, emphasizing the picturesque, optical effect with play of the light. The external effect of the melted wax swings between the Degas-like impressionistic and Rosso-like expressive feelings. Among the portraits, one can spot expressive diversity in the range from a more realistic, nature-mimetic approach, to geometrical stylization, expressive deformation and caricatural depictions. In all cases, the author psychologically analyses the portrayed person. Considering the fact that he has been occupied with restoration and conservation tasks most of the time and despite his hard-working nature, it seems nearly impossible that beside all that Viktor Gojkovič has been able to create as many works of art for private clients or in the frame of public procurements. In mid-eighties Viktor Gojkovič started to take more and more orders from the Catholic Church, which brought into the sculptor's opus a totally new, sacral iconography that he before met only as a restoration specialist and conservator. Gojkovič's sacral sculptures and reliefs undoubtedly left the greatest, complete mark in the pilgrimage St Mary's church in Ptuj Gora. His contribution to the renewed Parish Church of St. Peter and Paul of the Minorit Monastery in Ptuj was also very important, but his extensive opus of sculptures of clerical dignitary and saints is unique in Slovenia.

Enver Kaljanac



Iz cikla RECIKLAŽE, olje na platno, 2009, 63 cm x 97 cm
From the RECYCLING Cycle, oil on canvas, 2009, 63 cm x 97 cm

Rodil se je 15. junija 1944 v Sarajevu. Po končani srednji šoli za oblikovanje v Sarajevu leta 1965 je nadaljeval študij na Akademiji za likovno umetnost v Ljubljani, kjer je leta 1970 diplomiral iz slikarstva pri prof. Francu Miheliču. Po diplomi je nadaljeval in končal študij na specialki za restavratorstvo in konzervatorstvo na ALU v Ljubljani pri prof. Miletu Šubicu. Je eden od ustanoviteljev Grupe Junij, s katero redno razstavlja od leta 1970 (več kot 30 razstav). Je član Društva slovenskih likovnih umetnikov. Dela kot samostojni umetnik in ima status samostojnega umetnika. Ukvarja se s slikarstvom, akvarelom, risbo in fotografijo.

Od leta 1974 je imel 29 samostojnih razstav.

He was born on June 15, 1944 in Sarajevo. After finishing the secondary school for design in Sarajevo in 1965, he continued his study at the Academy of Fine Arts in Ljubljana from where he graduated in painting at prof. Franc Mihelič in 1970. After that he continued and finished his specialisation study of restoration and conservation at the Academy of Fine Arts at prof. Mile Šubic. He is one of the founders of the Grupa Junij group with which he has regularly exhibited since 1970 (more than 30 exhibitions). He is a member of the Union of Slovene Fine Arts Associations. He works as an independent artist and has the independent artist status. He engages in painting, aquarelle, drawing and photography.

Since 1974, he has had 29 solo exhibitions.

Enver Kaljanac je sicer rojen v Sarajevu, vendar je večino življenja študiral in ustvarjal v Sloveniji, pri čemer je njegovo udejstvovanje nepogrešljivo vpleteno v domačo likovno sceno že od začetka sedemdesetih let, saj je bil kot tedanji diplomant ALU v Ljubljani (letnik 1970) eden od ustanoviteljev legendarne Grupe Junij. Njegov obsežni likovni in fotografski opus je motivsko usmerjen predvsem v analizo človeškega telesa, vsebinsko pa navezuje na psihološke in socialno kritične tematike, kar je še posebej očitno v obdobju vojne v nekdanji Jugoslaviji, ko pridobijo njegovi značilni multiplicirani fragmenti teles oziroma udov krvavo rdeč kolorit v kombinaciji s črnimi in zemeljskimi (htoničnimi) partijami, kot bi šlo za množična grobišča, a hkrati učinkujejo opozorilno in obtožujoče, kot sam pravi, predvsem do tistih držav, ki so pasivno opazovale masaker nad nedolžnim civilnim prebivalstvom. Presenetljivo pa Kaljančevi akvareli s poudarjeno risbo, kot paralelna likovna produkcija, koreninijo v tradiciji realizma z blažim ekspresivnim nadihom ob klasični krajinski in vedutni motiviki.

Enver Kaljanac is born in Sarajevo but most of his life he studied and created in Slovenia, his work having been indispensably involved into the Slovenian art scene since the seventies, since as a then graduate of Academy of Fine Arts in Ljubljana (class 1970), he was one of the founders of the legendary Grupa Junij group. Regarding the motifs, his large opus of paintings and photographs is first of all directed into the analysis of human body, while the content refers to psychological and socially critical topics, which was especially obvious during the war in the ex-Yugoslavia when his characteristic multiplied fragments of bodies or limbs gained bloody red colour in combination with black and earthly (chthonic) parts, as if there were mass graves, but at the same time they act as an accusation and warning, as he says himself, targeted at the countries which passively observed the massacre of the innocent civilians. Surprisingly Kaljanac's aquarelle paintings with an emphasized drawing, as a parallel artistic production, originate in the tradition of realism with mild expressive tinge next to the classical motifs of landscapes and vedutas.

Janko Orač



Iz cikla CVETOČI VRTOVI, akril na platnu,
100 x 150 cm, 2010

From the BLOOMING GARDENS CYCLE, acrylic on canvas, 100 cm
x 150 cm, 2010

Rojen je bil leta 1958 v Celju. Šolal se je na grafični šoli v Ljubljani. Leta 1997 je diplomiral na Šoli za risanje in slikanje, visoki strokovni šoli, v Ljubljani pri prof. Dušanu Kirbišu. Nadaljuje podiplomski študij grafike na Akademiji za likovno umetnost v Zagrebu. Najobsežnejša pregleda svojega zdaj že tridesetletnega ustvarjalnega dela je imel leta 2002 v Galeriji sodobne umetnosti v Celju in leta 2011 v Koroški galeriji likovnih umetnosti Slovenj Gradec. Imel je več kot 60 samostojnih razstav. Za svoja dela je prejel številna priznanja. Ima status svobodnega likovnega ustvarjalca. Je avtor in vodja slikarskih kolonij Novomeški likovni dnevi in Zibika-Tinsko. Živi in ustvarja v Novem mestu in Zibiki.

He was born in 1958 in Celje. He attended the secondary school of graphics in Ljubljana. He graduated from the College of Visual Arts, a professional college, in Ljubljana at prof. Dušan Kirbiš. He continues his post-graduate study of graphics at the Academy of Fine Arts in Zagreb. His largest retrospective exhibitions of his thirty years of creative work took place at the Gallery of Contemporary Art in Celje in 2002 and at Koroška Gallery of Fine Arts in Slovenj Gradec in 2011. He has had more than 60 solo exhibitions. For his work, he has been awarded for several times. He has the independent artist status. He is an author and the leader of art colonies Novomeški likovni dnevi (the Novo mesto Art Days) and Zibika-Tinsko. He lives and works in Novo mesto and Zibika.

Zdi se, kot bi asociativne abstrakcije Janka Orača odražale intimno izkustvo slovenske ruralne pokrajine, iz katere tudi sam izhaja. Svojo eksistenčno navezanost na rodno Zibiko ob poti do Rogaške Slatine in višje ležeče Tinsko, od koder sega pogled celo do koroških gora, nadgrajuje z drugim domom na Dolenjskem, točneje v Novem mestu, bivajoč torej izključno v gričevnatih vinorodnih področjih, ki vedno znova, a zmeraj drugače odsevajo v njegovih upodobitvah. V nasprotju s substančno naravo, ki variira v bogatih barvnih nanosih, pogosto prežarčenih s transcendentno učinkujočo svetlobo, so bolj ali manj prepoznavni detajli, tudi redki človeški ali morda celo angelski liki, upodobljeni kot grafizmi v smislu begotnih organizmov brez substance, katerih obstoj in početje na zemlji je minljivo kot letni časi. Kljub neprestani menjavi dnevni in letnih časov, kljub vsem atmosferskim in geološkim spremembam, ki morda posredujejo prevladujoč vtis ekspresivne dekonstrukcije, pa ostaja narava simbol večnega obnavljanja, neprestanega rojevanja, bodisi kot natura naturata bodisi kot natura naturans, pri čemer je smrt le prehod v drugačno, popolnejšo obliko življenja. Četudi Oračeva tematika le redko sega neposredno v religiozne sfere, kot naprimer Križev pot za kripto kolegiatnega kapitlja v Novem mestu, pa njegove pokrajine posredujejo malodane sakralno atmosfero povečane življenja, tako materialnega kot duhovnega.

It seems as if the allusive abstractions by Janko Orač reflected the intimate experience of the Slovenian rural landscape, from where he originates as well. His existential attachment to his native Zibika, lying by the road to Rogaška Slatina, and Tinsko, which lies higher and from where the view stretches even to the Carinthian mountains, is upgraded by another home in Dolenjska, in Novo mesto to be more precise; thus the author dwells exclusively in hilly wine-growing areas which are again and again but each time differently reflected in his works. In contrast to the substantial nature that varies in rich colour deposits, often lit through by light with a transcendental effect, there are more or less recognizable details, including rare human figures or even angels, depicted as graphisms in the sense of fleeting organisms without any substance, whose existences and actions on Earth are transient like seasons. Despite constant change of days and seasons, despite all atmospheric and geological changes that perhaps convey the prevalent impression of expressive deconstruction, nature remains the symbol of eternal renovation, unceasing regeneration either like natura naturata or natura naturans, death being only a passage into a different, more perfect form of life. Even though Orač's themes rarely stretch directly to the religious sphere like for example his Stations of the Cross for the crypt of the Collegiate Chapter in Novo mesto, his landscapes convey a nearly sacral atmosphere of glorified life, both the material and the spiritual one.

Karel Pečko



URŠLJA GORA UJETA V PLES, sitotisk, 120 x 160 cm, 1992-1995
URŠLJA GORA CAUGHT IN DANCE, ?, 120 x 160 cm, 1992-1995

Rojen je bila leta 1920 v Vuhredu. Leta 1954 je diplomiral na Akademiji za likovno umetnost v Ljubljani pri prof. Gojmirju Antonu Kosu. Med letoma 1954 in 1962 je kot likovni pedagog poučeval na nižji gimnaziji in osnovni šoli v Slovenj Gradcu. Leta 1957 je sodeloval pri ustanovitvi Umetnostnega paviljona, ki ga je upravljal ob rednem delu v šoli, od leta 1963 pa kot ravnatelj. Koroško galerijo likovnih umetnosti v Slovenj Gradcu je kot direktor vodil do leta 1997. Poleg slikarstva se Karel Pečko ukvarja še z oblikovanjem keramike, scenografijo, tapiserijo, mozaikom, vitražem in grafičnim oblikovanjem. Za svoje delo na likovnem področju je prejel več nagrad in priznanj. Razstavljal je na mnogih samostojnih in skupinskih razstavah doma in v tujini. Živi in ustvarja v Slovenj Gradcu.

He was born in 1920 in Vuhred. In 1954 he graduated from the Academy of Fine Arts in Ljubljana at prof. Gojmir Anton Kos. In the years from 1954 to 1962, he worked as an art teacher at the lower gymnasium and primary school in Slovenj Gradec. In 1957 he was one of the founders of the Art Pavilion in Slovenj Gradec which he ran beside his work at school and became its headmaster in 1963. He led Koroška Gallery of Fine Arts in Slovenj Gradec as its headmaster until 1997. Beside painting, Karel Pečko engages in ceramic design, scenography, tapestry, mosaic, stained glass and graphic design. For his artistic work, he has been awarded for several times. He has had several solo and group exhibitions in Slovenia and abroad. He lives and works in Slovenj Gradec.

Sreda sedemdesetih let prejšnjega stoletja označuje v opusu Karla Pečka tako vsebinsko in motivsko kakor tudi slogovno prelomnico. Namesto da bi se trendovsko usmeril v abstrakcijo ali ekspresivno figuraliko, preide v neko vrsto stiliziranega nadrealizma in se hkrati posveti eni sami, z večplastno simboliko prežeti tematiki Uršlje gore, ki je hkrati vrh, a tudi pogorje na skrajnem vzhodnem delu Karavank. Zaradi značilne blago ukrivljene slemenitve in organskih oblik sosednjih vzpetin je pri umetniku vzbudila asociacijo na ležečo žensko postavo. Karel Pečko se v svojo "sveto" Uršljo goro zaljubi, saj ima zanj hkrati magično in erotično privlačnost. Doživlja jo kot naravno katedralo in jo malodane časti kot boginjo, Stvarnico sveta, s katero je v stalnem dialogu. Upodablja jo bodisi samostojno ali pa v celostno, metamorfično zasnovano kompozicijo vključuje oblake, ženske like, včasih portrete, konje, kroglasto "vegetacijo", pašnike, arhitekturo ipd., vse v obliki nadrealističnih sanjskih prividov s podzavestno ali z mitološko simboliko. Kot že omenjeno, umetnik v uršljegorski pejzaž pogosto vkomponira tudi konje ali pegaze, ki pa so zmeraj modro niansirani, prehajajoč v belino, in zato predstavljajo nasprotno vrednote, kot se jim tradicionalno pripisujejo. Prvobitna simbolika konja je namreč temačnost (smrt) in zemeljskost, povezujejo pa ga tudi s spolnostjo oziroma poželenjem, vendar pa lahko preмага svojo temačno stran in zdrvi v svetlobo, v nebo, in prav takšnega zasledimo pri Pečkovih upodobitvah.

In Karel Pečko's opus, the mid-seventies of the last century represent a turning point regarding both the content, including the motifs, and the style. Rather than trendily directing himself to abstraction or expressive figuration, he moved into a kind of stylized surrealism and at the same time, devoted himself to a single theme of Uršlja gora, pervaded with multi-layer symbolism, which is a mountain and a mountain chain in the most Eastern part of the Karawanks. Due to characteristic mildly bent orientation and organic forms of the neighbouring hills and mountains, in the artist it evoked the association of a lying female figure. Karel Pečko fell in love with his "sacred" mountain Uršlja gora, since she attracts him magically and erotically at the same time. He experiences her as a natural cathedral and worships her nearly as a goddess, as female Creator of the world with whom he is in a constant dialog. He depicts her either independently or he includes clouds, female figures, sometimes portraits, horses, spherical "vegetation", pastures, architecture, etc., all in the form of supernatural dreamy hallucinations with subconscious or mythological symbols, into an integral, metamorphically designed composition. As it has been already referred to, horses or Pegasi are often incorporated into the Uršlja gora scenery. They are always shaded in blue and are turning into white, therefore they represent positive values, opposite to the ones that are traditionally ascribed to them. Primarily horses symbolize darkness (death) and worldliness, they are associated with sexuality and desire, but they can defeat their dark sides and gallop into the light, into the sky. Exactly this kind of horses is seen in Pečko's paintings.

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