

Ustvarjalni nemir,
ki ne pojema

Endless
Creative Passion

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Vladimir Makuc
Štefan Planinc
Karel Zelenko



Društvo
likovnih
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Ljubljana

Razstavo posvečamo visokim jubilentom
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The exhibition is dedicated to four
major Ljubljana artists on the occasion
of their anniversaries and the celebration
of the end of World War II.



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Stojan Batič

Ob več kot pol stoletja trajajoči kiparski ustvarjalnosti Stojana Batiča se naš pogled upira v historično polpreteklost slovenskega modernizma. V obdobje, v katerem se je sodobno slovensko kiparstvo takorekoč kalilo, iskalo in presevalo Hildebrandov formalizem ter sledilo rodinovskim načelom v plastičnem oblikovanju.

Stojan Batič je kot študent prve, v Ljubljani diplomirane generacije, vzpostavil stik najprej z Borisom Kalinom, predvsem pa z lahkotno modelacijo in visoko estetiko drugega profesorja Frančiška Smerduja. Hkrati pa je v monumentalni spomeniški plastiki, že uvodoma najprej v Logatcu (Spomenik padlim borcem NOB, 1958), zarezal v kompakten monolitni kubus z željo, da ostaja ideja vsej novodobni modernistični analizi mase, prostora in strukture navkljub še vedno vodilna rdeča nit.

V takem ustvarjalnem dualizmu, če le-tega označuje razpetost avtorja med malo, intimno in monumentalno spomeniško plastiko, se pravzaprav odvija celotno Batičevo delo. Delo, ki doseže ob koncu petdesetih let prvi, tako kot se kaže tudi danes, pa verjetno tudi svoj najznačilnejši vrh – sintezo stopnje na prej omenjeni ustvarjalni poti: v rudarskem ciklusu, za katerega genius loci je v avtorjevi biografiji in duhovni navezanosti na revirski prostor več kot dovolj upravičenih vzrokov. Vitalistična svežina modernega naturalizma, kot je to stopnjo označil italijanski umetnostni zgodovinar in kritik Franco Solmi, oziroma realizem s eksistencialno duhovno nadgradnjo, vezanostjo na primarnost

As Stojan Batič's career has lasted over half a century, it allows us to inspect a recent period of art history that was the heyday of Slovenian modernism. This is a period where Slovenian sculpture was shaped, sought to define its position, overcoming Hildebrand's formalism and following Rodinesque approach to sculptural design.

Stojan Batič was among the first generation of students that graduated from the Ljubljana academy. He first established links with Boris Kalin, and then particularly with the light shapes and high aesthetics of another professor at the academy, Frančišek Smerdu. At the same time, he cut into compact monolith cube, first in Logatec (a monument to the fighters in WWII in 1958) to preserve the notion of idea in monumental memorial sculpture as the main theme in the period governed by modernist analysis of mass, space and structure.

This creative dualism, i.e. the artist's works both as small and intimate, and monumental memorial sculptures, underlines practically all of Batič's work. Within the scope of his work, his first, and probably most typical peak was in the late 1950s, when in a series of mining-theme works that were inspired by the artist's life and his spiritual connection to the mining towns he achieved a synthesis of previously mentioned facets. The vitalist freshness of modern naturalism, as it was described by the Italian art historian and critic Franco Solmi, or realism upgraded with exis-

materiala, ki se bo neizbrisno zapisal v njegov formalni jezik – se pravi v drobnikavo, kamnoseško obdelavo površinske strukture, v členaste elemente, ki tvorijo pravo mrežasto satovje, v likovno igrivost, v kateri je masa vizualno kot izničena v korist te igrivosti, učinkuje pa še vedno kot voluminozni risarski poseg v prostor.

Če smo posebej naglasili idejo, motiv kot nosilni element, potem je na le-tega treba seveda opozoriti v vseh, drug za drugim nastajajočih Batičevih ciklusih: od erotične Satiriade preko Tragosa, Aure Slovenicae do Slovenskih mitov in legend. Ciklusi, ki so nam takorekoč še vsi prezentni, tako zaradi večne teme, trdnosti, izročilne vrednosti in ne nazadnje zaradi izvedene kiparjeve aktivnosti v zadnjem obdobju. Zgodovinsko pričevanje, zavito v pripovedno širino, mitske, poetične prisposodbe, ikonografske značilnosti in ekspresivna nazornost – vse to torej logično sklene formalni in miselni krog v umetnikovi zrelosti.

V Batičevem opusu so tudi številna javna kiparska dela, ki jih je veliko tudi v Ljubljani. Ob monumentalnih javnih spomenikih kot sta Talec v Zeleni jami in spomenik kmečkim uporom na Ljubljanskem gradu, nas spremljajo Batičeve parkovne skulpture Baletni par v Tivoliju, Urška in povodni mož na Gospodarskem razstavišču, Zaljubljeni harlekin v oknu ob glavnem vhodu v dvorišče Križank, Mladinsko kolo na Komenskega ulici, Orfej na Celovški cesti in pred Dramo.

tential spiritualism that relied on primary material, became an integral part of his formal approach: the tiny carving into the surface structure, into serial elements that form a dense grid, an artistic playfulness where mass is visually overtaken by playfulness and includes a grandiose drawing intervention into space.

After we have determined that the idea, the motif is the main element in Batič's works, we should also mention which are the main motifs in other Batič's series: they span from erotic Satyrs via Tragos to Aura Slovenicae and Slovenian myths and legends. These are still very much present in his latest works, and are practically all eternal themes with a strong message. Historic testimonies are wrapped into narrative width, mythical, poetic metaphors, iconographic characteristics and expressive clarity: all this has logically come together in a formal and psychological circle in the artist's mature years.

Batič's oeuvre also includes many public sculptures, many of them in Ljubljana. Along with monumental public monuments, such as the Hostage in Zelena jama and a monument to peasants' uprising at the Ljubljana Castle, there are Batič's Ballet Dancers in Tivoli Park, Urška and the Water Man in Exhibition and Convention Centre, Harlequin in Love in the window by the main entrance to Križanke, Youths Dancing at Komenskega Street, Orpheus on Celovška Road and in front of Drama National Theatre.

Stojan Batič

Rojen 2. junija 1925 v Trbovljah. Po končani srednji šoli dela kot rudar, leta 1944 odide v partizane v Kozjanski odred. Leta 1945 se vpiše na Akademijo upodablajočih umetnosti, kjer konča 1949 pri prof. Borisu Kalinu, 1951 pa še kiparsko specialko pri prof. Frančišku Smerduju. V letu 1958 dela nekaj mesecev v Parizu v ateljeju Ossipa Zadkina. Avtor preko 50 javnih memorialnih spomenikov in parkovnih plastik v bronu in kamnu, številnih javnih oprem in preko 70 javnih portretov. Batič je imel preko 30 samostojnih razstav doma in v tujini (Pariz, Dunaj, Wiesbaden), sodeloval je na več kot 100 skupinskih razstavah doma in v tujini (Aleksandrija 1955, Rim, Pariz, Milano 1956, Varšava 1957, Bruselj 1960, Essen, London 1961, 1974, Dunaj 1962, Paris 1971, Sofija, Budimpešta, Bukarešta 1977/78, Benetke-bienale 1980, Marne-la-Valle 1982). Prejemnik nacionalnih nagrad (med njimi Prešernova nagrada 1960, nagrada vstaje slovenskega naroda 1966, nagrada mesta Ljubljane 1975, 2015, Župančičeva nagrada 1978) in mednarodnih priznanj (plaketa aleksandrijskega bienala 1955, nagrada Morgans, Rimini 1961).

Stojan Batič

Born 2 June 1925 in Trbovlje. After finishing secondary school, he worked as a miner, then joined the partisans, the Kozjansko detachment, in 1944. In 1945, he began studying at the Academy of Fine Arts, where he graduated under Boris Kalin in 1949, and finished his postgraduate studies under Frančišek Smerdu in 1951. In 1958, he worked in the studio of Ossip Zadkine in Paris for a few months. He has created over 50 public memorial monuments and sculpture in bronze and stone, many pieces of public outdoor equipment and over 70 public portraits. Batič has had over 30 solo exhibitions in Slovenia and abroad (Paris, Vienna, Wiesbaden) and participated in over 100 group exhibitions in Slovenia and abroad (Alexandria in 1955, Rome, Paris, Milano in 1956, Warsaw in 1957, Brussels in 1960, Essen, London in 1961, 1974, Vienna in 1962, Paris in 1971, Sofia, Budapest, Bucharest in 1977/78, Venice Biennial in 1980, Marne-la-Valle in 1982). He has received several national awards (including Prešeren Award in 1960, the Uprising Award in 1966, City of Ljubljana Award in 1975, 2015, Župančič Award in 1978) and international recognitions (prize from the Alexandria Biennale in 1955, Morgans Award, Rimini in 1961).



Barska plesalka / Bar Dancer
bron / bronze
67 x 24,5 x 9 cm
1956



Avtoportret / Self-portrait
bron / bronze
44 x 42 x 21 cm
1958



Rudniške sence II / Shadows in a Mine II

lignit / lignite

82 x 27 x 7 cm

1963



Pitija / Pythia
bron / bronze
v. / h. 40 cm
1984



Sigismund zasnubi Barbaro / Sigismund Proposes to Barbara

bron / bronze

v. / h. 26 cm

1990

»Tudi za svobodno kompozicijo moram imeti spodbudo iz resničnega sveta. Zdi se mi nujno, da ohranim značaj prostora: s tem, da določene posameznosti abstrahiram, druge pa poudarim, dosežem tudi, tako se mi zdi, povsem nekaj nasprotnega, od tistega kar sem želel: karikaturu ...« Makucove lastne besede, ki se zdijo kot iztrgane iz konteksta, so v polnem soglasju z lesorezom (Maske, 1958), z umetniško idejo, ki se je tedaj porodila, se pozneje razvila, ga v polnosti zasela in v njegovi umetniški interpretaciji dosegla novo vsebino. In tako prihajamo, ne da bi prejudicirali, niti apologetsko uveljavili, prav do strukture tragičnega in komičnega momenta, ki prevladuje v Makučevi grafiki, se pravi do fenomena groteske.

Umetnik se je v času kopiranja srednjeveškega stenskega slikarstva posredno, preko njegovih primitivnih oblik seznanil z momentom infantilnosti v likovni umetnosti. Lahko rečem, da je prav z njegovo pomočjo, s transpozicijo v lastno umetniško izpovednost, odkril pomemben izrazni element, ki je postajal v vsakem njegovem listu bolj navzoč in značilnejši. Ta element se v Makučevem delu izraža najprej v doslednem prenosu raznolikih znamenj, včasih le podpisov ali znakov navzočnosti vernikov v cerkvi in zapisov v glagolici iz srednjeveških fresk, simbolov, ki izpopolnjujejo in zavzemajo s svojo grafično pojavnostjo celotno površino, čeprav jo je že prekril s kamnito strukturo, z neke vrste kraškim urbanizmom, da celo s samo figuro, človeško ali živalsko.

“Even to create a free composition I need inspiration from the real world. I find it vital to preserve the character of space: by abstracting some individual elements and stressing others I also achieve, I think, something completely opposite to what I wanted: caricature ...”. While Makuc’s words may seem torn out of context, they fully apply to his woodcuts (Masks, 1958) and his idea that was born then and fully developed and created new content through his artistic interpretation later. Without wanting to overdefine or apologetically apply anything, we reach the structure of the tragic and comic moment that is overwhelmingly present in Makuc’s graphic works, the phenomenon of grotesque.

While copying medieval frescoes, the artist indirectly learned about infantility in visual arts through its primitive forms. It could be said that with this help, by transferring this into his own artistic language he discovered a major expressive element that became more present and characteristic with his every next print. This element was first expressed in Makuc’s work with careful transfer of various signs, sometimes only signatures and signs marking the presence of the faithful in the church and words written in Glagolitic alphabet from medieval frescoes, symbols whose presence fills and takes up the entire surface, although it had already been covered with stone structure, with Karst urbanism, or even human and animal figures.

... Nič ni čudnega, da je Makuc nekako prestopil v nov svet, v katerem se je sredi mrtvih oblik odkrila nova resničnost, nova živa figura – petelin ... Nad črnim petelinom (1962) je zablestel kot modri kristal venček, spleten iz neznanega cvetja, a pojavile so se tudi ptice ob tajinstvenem svetlikanju spiral in ena je že napovedala let nad kvadratasto streho – poslednji znak prepoznavanja stisnjenega in omejujočega prostora. Se bo ta njen vzlet spremenil samo v let in ponovno vračanje v ta svet ali pa pobeg iz njega?» (1967)

Tekst, ki sem ga zapisal ob uvodnih grafičnih listih Vladimirja Makuca pred skoraj petdesetimi leti, navezujem na razstavljen na nova umetnikova dela na papirju: na originalno risbo, ki se začrtuje v ploskovito projekcijo spet tistega skoraj magičnega, uročenega mojstrovega prostora – prostora, ki mu je bil kot usojen na samem ustvarjalnem začetku. To je še vedno prostor, ki ostaja prepleten z znaki, zrcalnimi zapisi, povzet v akvarelni, tudi kolažni tehniki s kredastimi poudarki – in z živimi bitji, pticami. Le-te so se umirile, nimajo namena vzleteti, kot smo lahko slutili nekoč: ali pa so se vrnile in stopicajo varno po solnati plitvini, ki se od časa do časa zbistri in zažari v značilni Makučevi belini ali sinjini ...

...It is little wonder that Makuc somehow transitioned into a new world, where new reality was discovered amidst dead forms, a new living figure, a cockerel...Above the Black Cockerel (1962) shone like a blue crystal wreath made from unknown flowers, where along with the mysterious glimmering spirals, birds also appeared and one already looked as if it would start flying over the square roof – the last sign for recognising a squeezed and restricting space. Will its ascent turn only into a flight and return to this world or will it flee from it?" (1967)

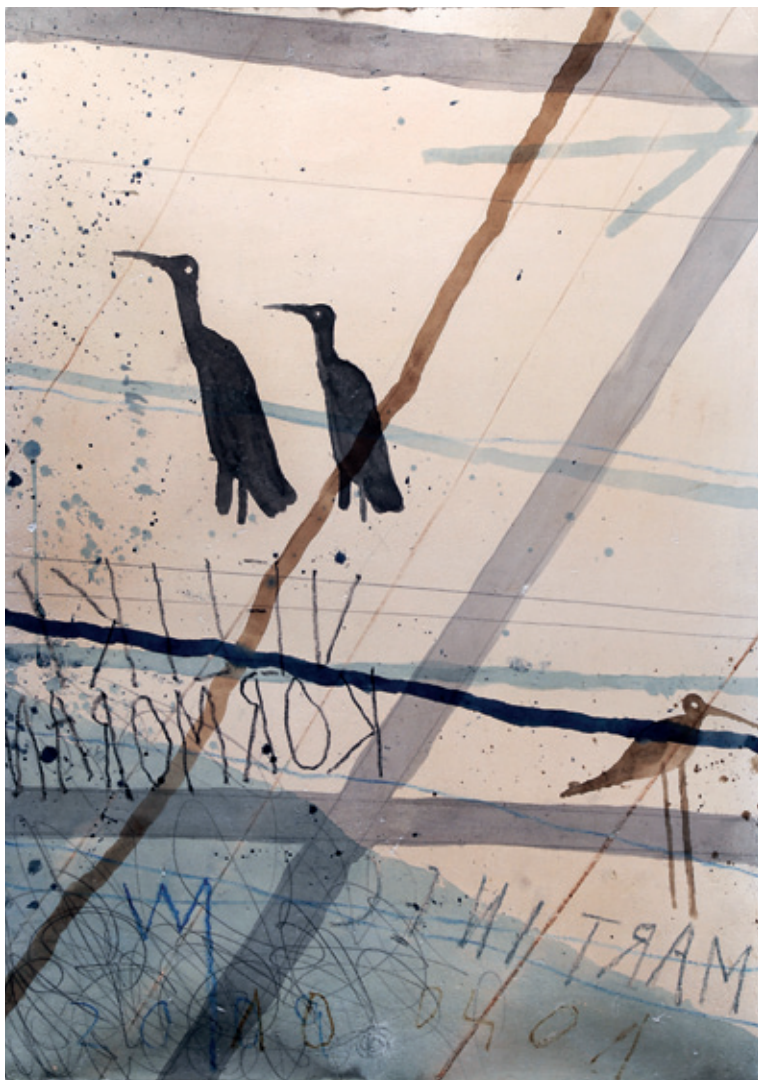
This is an excerpt from a text that I wrote to accompany prints by Vladimir Makuc almost fifty years ago, and I can relate it to his new works on paper: the original drawing that is made into the surface projection of the almost magical, bewitched space that was destined for the artist since his artistic beginning. This is still a space that remains intertwined with signs, mirror inscriptions in watercolours and collage with additions in chalk and with living creatures, birds. They have now taken a rest, have no intention of flying as we had once suspected, or they have returned and walk safely in the shallow sea waters that become clear from time to time and shine with typical Makuc's white or blue glimmer...

Vladimir Makuc

Rojen 8. maja 1925 v Solkanu pri Gorici. Februarja 1944 je odšel v partizane v Gradnikovo, nato marca v Prešernovo brigado, bil ranjen in v bolnišnici dočakal konec vojne. Na Akademijo upodablajočih umetnosti v Ljubljani se je vpisal 1950, diplomiral na slikarskem oddelku 1954, specialko za restavracije končal pri prof. Mirku Šubicu 1956. Za Narodno galerijo je kopiral freske, se ukvarjal s knjižno opremo, od leta 1957 eksperimentiral v grafičnih tehnikah lesoreza, visokega in globokega tiska. V letu 1960 se je izpopolnjeval v pariškem ateljeju Johnnyja Friedlaenderja v globokem tisku. Od leta 1980 se intenzivno posveča tudi slikarstvu. V delovni biografiji ima več kot 80 samostojnih razstav doma in v tujini (Rim, Amsterdam, Palermo, Genova, Pesaro, Bologna, Ancona, Padova, Tokio, Kairo, Kamakura). Med številnimi skupinskimi razstavami velja omeniti sodelovanje na mednarodnem grafičnem bienalu v Ljubljani, sredozemskem bienalu v Aleksandriji in na številnih mednarodnih razstavah grafike v Evropi, Ameriki in na Japonskem, o čemer boljše govori izčrpna bibliografija Goriškega muzeja iz leta 2010. Makuc je prejemnik nacionalnih nagrad (Prešernovega sklada 1963, Prešernove nagrade 1979, nagrade Riharda Jakopiča 1987, Bevkove nagrade v Gorici 1990, velike nagrade Majskega salona v Ljubljani 2001, Župančičeve nagrade za življensko delo 2015) in mednarodnih priznanj (1. nagrade za grafiko na 3. sredozemskem bienalu v Aleksandriji, nagrade ex aequo na razstavi Bianco e nero v Luganu 1974, nagrade na 6. mednarodnem bienalu v Kairu 1996, nagrade mednarodne žirije na 22. mednarodnem grafičnem bienalu v Ljubljani 1997).

Vladimir Makuc

Born 8 May 1925 in Solkan near Gorici. He joined the partisans in 1944, first within Gradnik's and later Prešeren's brigade, where he was wounded and was still hospitalised when the war ended. He entered the Academy of Fine Arts in Ljubljana in 1950, graduating in painting in 1954. In 1956, he completed his post-graduate studies under Prof Mirko Šubic. He copied frescoes for the National Gallery, designed books and began experimenting in woodcut techniques in 1957, letterpress and intaglio printing. In 1960, he underwent training in intaglio printing in the Paris studio of Johnny Friedlaender. Since 1980, he has focused on painting. He has had over 80 solo exhibitions in Slovenia and abroad (Rome, Amsterdam, Palermo, Genoa, Pesaro, Bologna, Ancona, Padua, Tokyo, Cairo, Kamakura). Among numerous group exhibitions, we should mention Biennial of Graphic Arts in Ljubljana, Mediterranean Biennale in Alexandria and many international graphic arts exhibitions in Europe, the USA and Japan, which are listed in greater detail in a publication by Gorica Museum from 2010. Makuc has received several national awards (Prešeren Fund Award in 1963, Prešeren Award in 1979, Rihard Jakopič Award in 1987, Bevk's Award in Gorica in 1990, May Salon Award in Ljubljana in 2001, Župančič Award for lifetime achievements in 2015) and international recognitions (1st Prize for Graphic Arts at the 3rd Mediterranean Biennial in Alexandria, ex aequo award at the Bianco e nero exhibition in Lugano in 1974, award at the 6th international biennial in Cairo in 1996, international jury award at the 22nd Biennial of Graphic Arts in Ljubljana in 1997).



Veliki kormoran / The Great Cormorant
akvarel, barvna kreda / watercolour, colour chalk
70 x 50 cm
2009

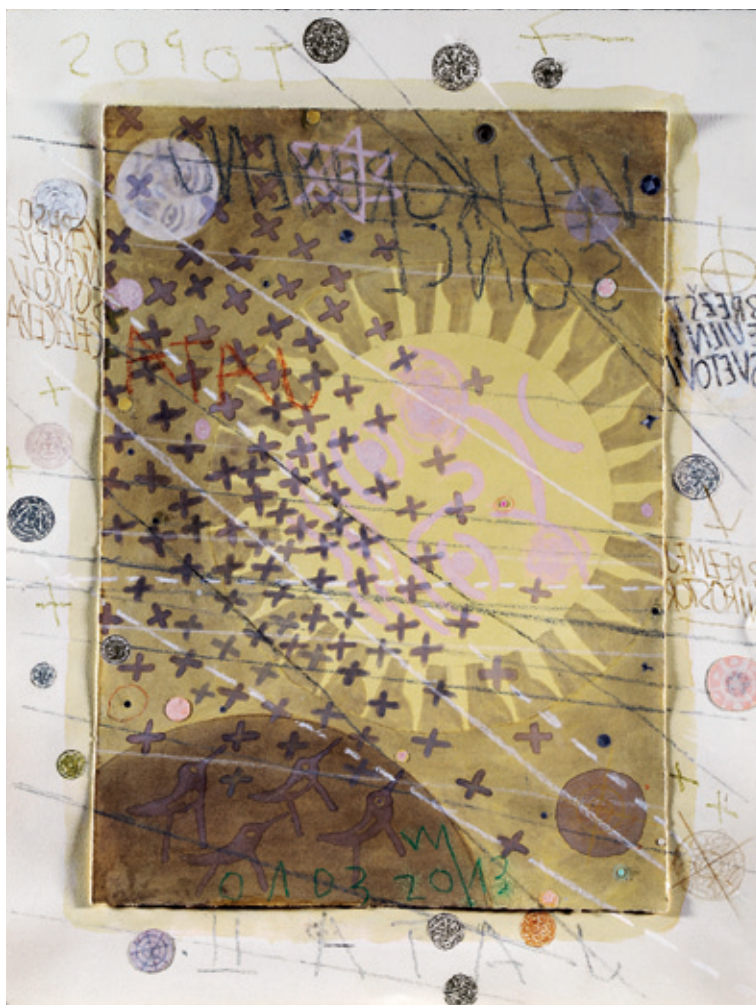


Geronticus eremita

akvarel, barvna kreda, kolaž / watercolour, colour chalk, collage

65 x 50 cm

2014



Jata II / Flock II

akvarel, barvne krede, kolaž / watercolour, colour chalk, collage

66 x 55 cm

2013



Soline s kljunači / Salt Pans with Godwits
akvarel, barvne krede / watercolour, colour chalk
100 x 70 cm
2010

Planinčev vstop v umetnostni svet sna in sanj je bil značilno opredeljen že v šestdesetih letih preteklega stoletja: v smislu magične razsežnosti, ki potuje skozi čas in prostor že od davne preteklosti do preteklosti ustnega izročila, in verovanja dalje do današnje umetnosti, in kot da se še ni utrudila ali izgubila svoje duhovne senzibilnosti. Ostala je zvesta svojstveni poetičnosti, razpeti med uganko, humorjem in zloveščo usodnostjo.

Če analiziramo Planinčevo slikarstvo bolj dosledno od začetka, potem je njegov trajni vzgib sestavljen iz več elementov: najprej je to element fantastike, potem posebne opredelitve prostora z bizarno vsebino, ki ju Planinc nadgradi v skrajno mogočem poizkusu združevanja raznorodne pojavnosti – z grotesko. Ta trajni prepleteni sestav – fantastika, bizarnost, groteska – ki ga slikar torej zajame v sanjsko doživeti sferi svoje psihe, opredeljuje nato vsa Planinčeva umetnostna prizadevanja s posebno, izvirno nadrealistično konotacijo. Konotacijo, ki torej v svojem vsebinskem okviru zaznamuje izsledke bogate nadrealistične skušnje evropskega prostora oziroma njegove tradicije še daleč nazaj od formalnega stilnega toka v preteklem stoletju. Aktivnost tovrstnega pristopa ostaja torej značilna za ves Planinčev ustvarjalni opus, pri čemer pridobivajo posamezni omenjeni momenti z ozirom na avtorjev značaj občasno večji ali manjši poudarek. Se pravi, da gre v Planinčevi različici novodobnega nadrealizma za neke vrste zunanji, provokativni impetus, ki se mu avtor odzove in ga izživi

Planinc's entry into the artistic world of sleep and dreams was defined in the 1960s: his work has a magical dimension that travels through time and space from the ancient past, oral tradition and faith to today's art as if it has not got tired or lost its spiritual sensibility yet. It has remained faithful to its unique poetics torn between riddles, humour and fateful destiny.

If we analyse Planinc's painting consistently from the beginning, his continual motivation consists of three elements: first the element of phantasy, then special definition of space with bizarre content, which Planinc upgrades by convincingly combining different features: grotesque. The permanent combination – phantasy, bizarreness, grotesque – that the painter conveys through the dreamy atmosphere of his psyche is imbued with special, original surrealist connotation. This connotation includes the findings that are the result of the surrealist experience of Europe and its tradition, going back to formal styles of the previous century. Such approach is typical of all Planinc's work, and individual moments are given greater or smaller emphasis. This means that Planinc's version of new era surrealism includes an exterior, provocative impetus that the artist responds to and lives in his psyche, which only seems dream-like but is really consciously visionary and convincingly poetic. On the other hand, we have recognised in his work for a while the challenge of brutalism and accompanying insecurities of contemporary time, of the moments that we live in.

v sferi svoje psihe na samo navidez sanjski, v bistvu pa zavestno vizionaren, hkrati pa prepričljivo poetičen način, pa četudi prepoznavamo v Planinčevem delu že nekaj časa predvsem izziv brutalizma in vse spremljajoče negotovosti sodobnega časa, trenutkov, ki jih živimo.

Živimo ali doživimo jih kot mikrostrukturo, kot mikrosestav, spoj neštetihih drobnih detajlov, ki se prepletajo, ki so nas zapletli vase in ki jim je lahko kos na poseben novodobni, šamanski način umetnik – slikar Planinčevega kova in formata: slikar, ki ima posebno občutljive senzorje, ki zaznavajo vse nadrobnosti, vso vzvalovano mikroklimo okrog naše psihe, ves specifikum vizualnega bombardiranja očesnega živca in tistega posebnega prenosa v čutnospoznavno sfero, odkoder se prožijo refleksi, bolj ali manj nagonskega, samoočrambnega ali pa tudi premišljeno – racionalnega značaja.

Omenili smo že, da je Planinčevo delo vezano na ustvarjanje v ciklusih. In zadnji ter najnovejši povratek k risbi, v Novi Prasvet – kot da bi krenil »ab ovo« – iz simuliranega rokopisa otroške risbe v polni barvni magiji, v tisti dimenziji usnulega, zanj neizčrpnega sveta otroštva, ki ga je vedno na svoj način vzpodbujal in umirjal hkrati. Slikar kot da se znova opomore in prerodi ter pripravi za nove nedoumljive prelete ...

We live and experience it as microstructure, as a micro cosmos, a convolution of minute details that have become entangled and can be addressed only by a new era, a shaman artist, a painter of Planinc's type and format, a painter that is particularly sensitive to the tiniest details, that has engaged the microclimate surrounding our psyche, the specifics of visual bombardment of our eye nerve. It is transferred into sensory cognitive sphere where reflexes are triggered, more or less instinctively, in defence, or rational, carefully considered reactions.

We have already mentioned that Planinc's work is tied to creating in series. His latest and most recent return to drawing in a new ancient world, as if he started "ab ovo" – from simulating child's handwriting and children's drawing in full colour magic, in the endless, unlimiting world of childhood that he has always found stimulating and appeasing at the same time. As if he rises and transforms himself as a painter every time and gets ready for a new, incomprehensive journey from above...

Štefan Planinc

Rojen 8. septembra 1925 v Ljubljani. V letih 1944/45 je bil na prisilnem delu v nemškem delovnem taborišču Colling pri Salzburgu. Na Akademijo upodablajočih umetnosti se je vpisal 1949, diplomiral pri prof. G. A. Kosu, nadaljeval slikarski podiplomski študij pri prof. Mariju Preglju prav tam. Na njegovo pobudo je začel z ilustratorskim delom pri založbi Mladinska knjiga, časopisih in revijah. Med leti 1974 in 1984 je deloval kot pedagog na Akademiji za likovno umetnost v Ljubljani. Planinc je pripravil več kot 40 samostojnih razstav, sodeloval je na številnih domačih in tujih slikarskih razstavah (med najpomembnejšimi – v Aleksandriji na sredozemskem bienalu 1970, v Mentonu 1972, v Retretti Art Centru v finskem Punkaharju – na svetovni razstavi nadrealizma 1987, v Muenchnu 1988). V času od 1962 do 1994 so nastajali njegovi slikarski cikli Prasvet, Ceste, Zoon politikon, Silfe, Španski ciklus, Novi prasvet in Nazaj v prasvet. Izjemno dolg je seznam knjižnih ilustracij (več kot 60) in oprem (več kot 30). Planinc je dobitnik naslednjih nacionalnih priznanj: Levstikove nagrade 1958, 1959, 1963, Prešernovega sklada 1965, Župančičeve nagrade 1970, nagrade Riharda Jakopiča 1984, nagrade za življensko delo na 8. slovenskem bienalu ilustracije 2008/09.

Štefan Planinc

Born 8 September 1925 in Ljubljana. In 1944/45 he was interned in Colling forced labour camp near Salzburg. He began studying at the Academy of Fine Arts in 1949, first graduating under Prof G. A. Kos, and then continuing his post-graduate studies under Prof Marij Pregelj. On the latter's initiative, he began making illustrations for Mladinska knjiga publishing company, different newspapers and magazines. Between 1974 and 1984 he taught at the Academy of Fine Arts in Ljubljana. Planinc has had over 40 solo exhibitions and participated in many painting exhibitions in Slovenia and abroad (major ones include the Mediterranean Biennale in Alexandria in 1970, Menton in 1972, Retretti Art Centre in Punkahar in Finland at the world surrealism exhibition in 1987, in Munich in 1988). Between 1962 and 1994 he created his painting series entitled the Ancient World, Roads, Zoon politikon, Silfe, Spanish Series, New Ancient World and Returning to the Ancient World. He has also made illustrations for many books (over 60) and book designs (over 30). Planinc has received the following national awards: Levstik Award in 1958, 1959 and 1963, Prešeren Fund Award in 1965, Župančič Award in 1970, Rihard Jakopič Award in 1984, and Lifetime Achievement Award at the 8th Biennial of Illustration in 2008/09.



Začudeni profesor / Surprised Teacher

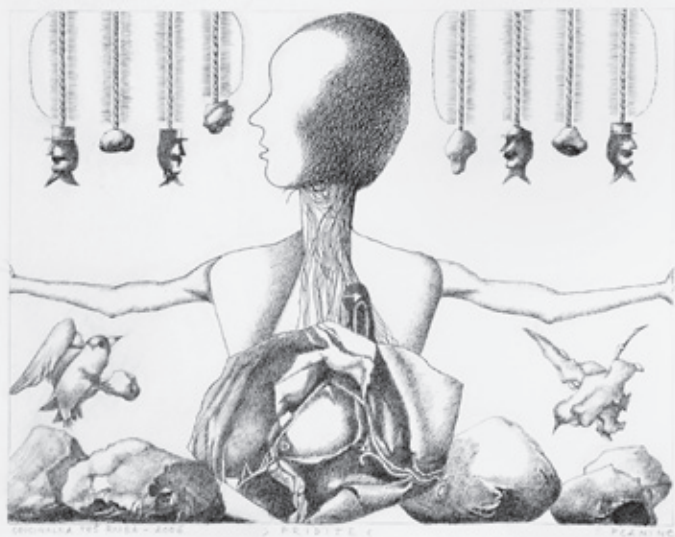
tuš / ink

50 x 70,8 cm

2005



Neumnež / Idiot
tuš / ink
50 x 70,8 cm
2005



Pridite / Come
tuš / ink
50 x 70,8 cm
2006



Domišljavost / Vanity

tuš / ink

50 x 70,8 cm

2006



Čudne narave / Strange Elements

tuš / ink

50 x 70,8 cm

2008

Karel Zelenko

Slikarstvo Karla Zelenka je očitno nastajalo vzporedno z njegovo grafiko. In seveda obratno, pri čemer so njegove slike postale »vidne« v javnem slovenskem prostoru šele v poznih petdesetih letih (1959, Jakopičev paviljon) in v novem tisočletju (2008, Cankarjev dom). Vedno so bile in so tudi danes neko posebno odkritje, pa četudi se tista rdeča nit vleče in vleče – kot pripoved o človeškem življenjskem cirkusu, do katerega se Zelenko v svoji modernistični, simbolno realistični govorici opredeljuje z grotesko, in v kateri prevladuje enkrat komični element z dodatkom sarkazma in ironije, drugič pa tragični z dodatkom najmanj melanholijske, če ne otožnosti.

V sprehodu skozi Zelenkov ustvarjalni čas se velja spomniti kritičskih pohval domačih in tujih poznavalcev, saj si je Zelenko tudi oziroma večinoma mimo vseh uradnih galerijskih institucij nekdanje skupne države pridobil zaupanje prav tujih galeristov severne Evrope. Citiram: »Jean Bouret, eden najboljših francoskih kritikov, je nedavno zapisal: Zelenko je upornik! Tako je znameniti slovenski slikar dobil zadoščenje za svojo dosledno linijo opozicije, ki je bila in ostala antiteza vsem dogmatizmom, ki so odhiteli s polnimi jadri avantgardnosti naproti« (Vladimir Maleković, 1973; »Sodobni slovenski Ensor« (belgijski kritik Jacques Collard, 1973); »Ustvarjalec likovne podobe sodobne človeške komedije balzackovih razsežnosti in hkrati beckettovske vizije« (Nina Pirnat Spahić, 2008).

Svežina slikarskega izbora zadnjih dveh let priča o slikarjevi polni ozaveščenosti

The painting of Karel Zelenko emerged parallel to his graphic arts, and vice versa. His paintings only became "visible" on the Slovenian scene in the late 1950s (1959, Jakopič's Pavilion) and the new millennium (2008, Cankarjev dom). They have always been a special discovery, although they have the same thread, they are a narrative about the human life circus, which is defined by the artist in his modernist, symbolically realistic discourse with a grotesque, where comical element with a pinch of sarcasm and irony is alternated with tragic elements with a touch of melancholy or even sadness.

When examining Zelenko's art over the period, we should mention reviews of Slovenian and foreign critics. Outside all official gallery institutions of the former common country, Zelenko gained the trust of gallerists in Northern Europe. I quote "Jean Bouret, one of the best French critics, recently wrote: Zelenko is a rebel! So the famous Slovenian painter received recognition for his consistent opposition line that was and has remained an antithesis to all dogmas that rushed full speed ahead towards the avantgarde" (Vladimir Maleković, 1973; "Contemporary Slovenian Ensor" (Belgian critic Jacques Collard, 1973); "Artist creating a visual portrayal of human comedy of Balzac proportions and Beckettian vision" (Nina Pirnat Spahić, 2008).

The freshness conveyed by his work in the last two years testifies that he is fully in sync with the latest events, even the cur-

do sodobnega časa, celo do aktualne socialne (vstajniške!) tematike: ozaveščeno-sti, ki pa se je tokrat znova izognila ostri jedki frazi o popredmetenju iz osemde-se-tih let in se predala ustvarjalnemu nemiru, ki polje iz simbolike sveta Lutk, Povork, Pustnih šem in personifikacije življenjskega odra – veselja pred deloma zastrto za-veso Rdeče hiše.

Vprašanje, ki si ga umetnik zastavlja v tem svojem, očitno nikoli dorečenem epilogu o lastnem času: kdo stoji za Agitatorjem, komu je namenjen ogled lutkovnih iger, kdo se meša med svečano nočno povor-ko, so to res samo razpuščene pustne šeme – ali pa je to pogled iz ozadja, iz kru-te resničnosti, ki jo uspeva vsaj začasno zakriti Zelenkov groteskni pajčolan z mo-drikastim nadihom odkrite zračnosti?

Umetnike, ki so svoj življenjski credo ust-varili na tak svojevrsten, imenujmo ga ri-tualni način, radi poimenujemo za samo-odne jezdece. V slovenski sodobni umetno-sti jih ni veliko, da bi lahko dosegli število za spodobno kavalkado. Vendar – njej na čelo bi in bo tudi vnaprej sodil prav Karel Zelenko.

rent social issues (uprisings!). This aware-ness that has avoided the strict objectifi-cation of the 1980s and gave into a crea-tive restlessness whose symbols stem from the world of puppets, parades, ritual masks and personification of the living theatre, joy in front of the partly closed drapes in the red house.

The question posed by the artist in his never ending epilogue about his own time is: who is behind the agitator, who is to see the puppetry performance, who sneaks into the night parade, is this really only a procession of masks or is there a view from the background, from the cruel real-ity that can be at least partly obscured by Zelenko's grotesque veil with a bluish tinge conveying airiness?

Artists whose personal creed emerged so uniquely, ritually as it were, could be called lonely riders. There are not many in con-temporary Slovenian art, but they could form a small formation, which would def-initely be headed by Karel Zelenko.

Karel Zelenko

Rojen 15. septembra 1925 v Celju. Študiju na Umetno-obrtni šoli v Ljubljani in Gradcu (Grazu), na Akademiji za likovno umetnost na Dunaju je sledil študij na Akademiji upodobljajočih umetnosti v Ljubljani, kjer je diplomiral leta 1949 na kiparskem oddelku pri prof. Borisu Kalinu. Specialko za grafiko je končal 1951 pri prof. Božidarju Jakcu in nadaljeval podiplomski študij slikarstva pri prof. Gabrijelu Stupici. Leta 1964 se je pridružil jugoslovanski pobudi za ustanovitev Mesta umetnikov Grožnjan v Istri in več let deloval v vodstvu tega združenja. V svojem delovanju kot slikar in grafik se je posvetil tudi oblikovanju umetniške keramike. Kot slikar in grafik se je samostojno predstavil na več kot 100 samostojnih razstavah doma in v tujini (Amsterdam, Bruselj, Antwerpen, Hamburg, Duisburg, Pariz, Koeln, Minsk). Sodeloval je na številnih skupinskih grafičnih razstavah doma in v tujini, med najpomembnejšimi v Berlinu, Ciudad de Mexico, Johannesburgu, Aleksandriji, Milanu, Ottawi, Tokiju, Kiotu, Haifi, Havani, na Dunaju, v Pragi, Rimu, Buenos Airesu, Bejrutu, Damasku, Bagdadu, Passadeni, Genovi, Bielli, Luebecku, Frechnu, Limi, La Pazu, Baden Badnu. Zelenko je prejemnik naslednjih priznanj: odkupne nagrade JAZU na 2. razstavi jugoslovanske grafike v Zagrebu 1962, Nagrade Prešernovega sklada v Ljubljani in odkupne nagrade Vjesnika na 3. razstavi jugoslovanske grafike v Zagrebu 1964, odkupne nagrade zavoda Og-njen Prica na 5. razstavi jugoslovanske grafike v Zagrebu 1968, nagrade Vstaje slovenskega naroda za cikel grafik iz NOB, Ljubljana 1974, odlikovanja z redom dela z zlatim vencem, Beograd 1978.

Karel Zelenko

Born 15 September 1925 in Celje. He studied at the Crafts School in Ljubljana and Graz, and at the Academy of Fine Arts in Vienna and Ljubljana, where he graduate in sculpture in 1949 under Prof Boris Kalin. He finished his post-graduate studies in graphic arts in 1951 under Prof Božidar Jakac and then enrolled in post-graduate study of painting under Prof Gabrijel Stupica. In 1964, he joined the Yugoslav initiative to establish the City of Artist in Grožnjan in Istria and was part of its management for several years. In his career as artist he focused on ceramics. He has had over 100 solo exhibitions in Slovenia and abroad (Amsterdam, Brussels, Antwerp, Hamburg, Duisburg, Paris, Cologne, Minsk). He participated in many group exhibitions of graphic arts in Slovenia and abroad, including in Berlin, Ciudad de Mexico, Johannesburg, Alexandria, Milan, Ottawa, Tokyo, Kyoto, Haifa, Havana, Vienna, Prague, Rome, Buenos Aires, Beirut, Damascus, Baghdad, Pasadena, Genova, Biella, Luebeck, Frechen, Lima, La Paz and Baden Baden. Zelenko has received the following awards: JAZU purchase prize at the 2nd Exhibition of Yugoslav Graphic Arts in Zagreb in 1962, Prešeren Fund Award in Ljubljana, Vjesnik purchase prize 3rd Exhibition of Yugoslav Graphic Arts in Zagreb in 1964, Og-njen Prica Institute purchase prize at the 5th Exhibition of Yugoslav Graphic Arts in Zagreb in 1968, Uprising Award for the graphic series on the subject of national liberation fight in Ljubljana in 1974, and graland medal in Belgrade in 1978.



Povorka z lampijoni / Procession with Lights
jajčna tempera / egg tempera
100 x 80 cm
2014



Agitator / Agitator
olje / oil
120 x 100 cm
2014



Rdeča hiša veselja / Red House of Joy
jajčna tempera, olje / egg tempera, oil
100 x 120 cm
2014



Lutke / Puppets
jajčna tempera, olje / egg tempera, oil
120 x 100 cm
2014/2015



Pust/Shrove Tuesday
jajčna tempera / egg tempera
80 x 100 cm
2015

Ustvarjalni nemir, ki ne pojema / Endless Creative Passion

Stojan Batič / Vladimir Makuc / Štefan Planinc / Karel Zelenko

Galerija DLUL
9. 9. – 4. 10. 2015

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