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30.
grični
bienale
Ljubljana

The
30th
Biennial
of
Graphic
Arts
Ljubljana



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Brezdelje, disciplina in kazen

8. oktober 2013

Keren Cytter, Sonia Boyce, Louise Hervé
& Chloé Maillet, Agnieszka Polska,
Marinella Senatore, Peter Wächtler
Švicarija, Pod turnom 4, Ljubljana

24. september 2013

Petra Bauer & Marius Dybwad Brandrud
Začasno razstavišče, Vošnjakova 4, Ljubljana

14. september–24. november 2013

Dario Šolman
Moderna galerija, del osrednje
bienalske razstave *Prekinitev*

Leisure, Discipline and Punishment

8. October 2013

Keren Cytter, Sonia Boyce, Louise Hervé
& Chloé Maillet, Agnieszka Polska,
Marinella Senatore, Peter Wächtler
Švicarija Building, Pod turnom 4, Ljubljana

24. September 2013

Petra Bauer & Marius Dybwad Brandrud
Temporary exhibition site, Vošnjakova 4, Ljubljana

14. September–24. November 2013

Dario Šolman
Moderna galerija, included in the main
Biennial exhibition *Interruption*

Grafični bienale Ljubljana v okviru Evropskega programa Kultura 2007–2013 sodeluje z Bienalom Contour (Mechelen), Mednarodnim bienalom sodobne umetnosti v Göteborgu in Liverpoolskim bienalom, ki so producenti osmih novih umetniških del, predstavljenih na vseh štirih bienalih. Pod naslovom *Brezdelje, disciplina in kazen* bodo nova dela predstavljena v stavbi Švicarije, Moderne galerije in Začasnega razstavišča, Vošnjakova 4, v Ljubljani.

Biennial of Graphic Arts Ljubljana is collaborating with Contour Biennial (Mechelen), Göteborg International Biennial for Contemporary Art and Liverpool Biennial within the framework of the European Culture Programme 2007–2013. They are the producers of eight new works presented at the four biennials. Under the title *Leisure, Discipline and Punishment* the new works will be presented in Švicarija Building, Moderna galerija and The Temporary exhibition site, Vošnjakova 4, Ljubljana.



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Švicarija (hotel Tivoli)

Na vzpetini za Gradom Tivoli so junija 1835 slovesno z godbo in ognjemetom odprli leseno gostišče poimenovano Švicarija (Schweizerhaus). Stavbo je pozneje pozidal in okolico uredil lastnik Gradu Tivoli maršal Radetzky. Ime Švicarija se je med Ljubljančani tako uveljavilo, da je ostalo tudi, ko so namesto podrtega gostišča leta 1909 zgradili nov objekt – hotel Tivoli. Hotel Tivoli/Švicarija je kmalu postal zbirališče takratnih boemov in predvsem umetnikov, znanih slovenskih pisateljev Ivana Cankarja, Vladimirja Levstika, Cvetka Golarja in drugih. Tam so se zbirali tudi delavci na praznovanjih 1. maja. Vse do konca prve svetovne vojne je hotel sprehajalcem in obiskovalcem predstavljal prijeten oddih in možnost okusnega okrepčila. Po izbruhu oktobrske revolucije so jo naselili ruski emigranti, ki so zbežali iz svoje domovine. Ko je bila Švicarija na vrhuncu, je v njej delovala plesno–baletna šola. Po preselitvi baletne šole je postal njen najemnik eden najpomembnejših slovenskih kiparjev Ivan Zajec, znan tudi kot avtor Prešernovega spomenika v Ljubljani. V začetku petdesetih let prejšnjega stoletja so v njej prebivali in delali še mnogi drugi znani slovenski umetniki. Zadnji umetnik se je zaradi načrtovane temeljite obnove stavbe iz Švicarije izselil v letu 2012.

Švicarija (Tivoli Hotel)

In June 1835, there was a gala opening with a marching band and fireworks of a wooden guest house named Švicarija (Schweizerhaus) on the hill behind Tivoli Castle. The building was later turned into a house made of brickwork and its surroundings were fixed up by Marshal Radetzky, the owner of Tivoli Castle. The name Švicarija caught on among the Ljubljana people, so much so that it stayed even when in 1909 a new building – Tivoli Hotel – was built instead of the torn-down guest house. Tivoli Hotel/Švicarija soon became a gathering place for the bohemians and particularly artists of the time, e.g. the known Slovene writers Ivan Cankar, Vladimir Levstik, Cvetko Golar and others. Workers also gathered there for their May Day celebrations. Until the end of World War I the hotel was a haven for strollers and visitors offering them a chance of a tasty refreshment. After the breakout of the October Revolution, Russian emigrants who had fled their homeland inhabited the building. In its heyday, Švicarija was a home to a dancing and ballet school. When the ballet school moved, one of the most important Slovene sculptors Ivan Zajec, known also as the author of the Prešeren monument in Ljubljana, became its tenant. At the beginning of 1950s, many other known Slovene artists stayed and worked there. The last artist moved out of Švicarija in 2012 due to the planned thorough renovation of the building.

**Petra Bauer &
Marius Dybwad Brandrud**
Koreografija za velikane, 2013

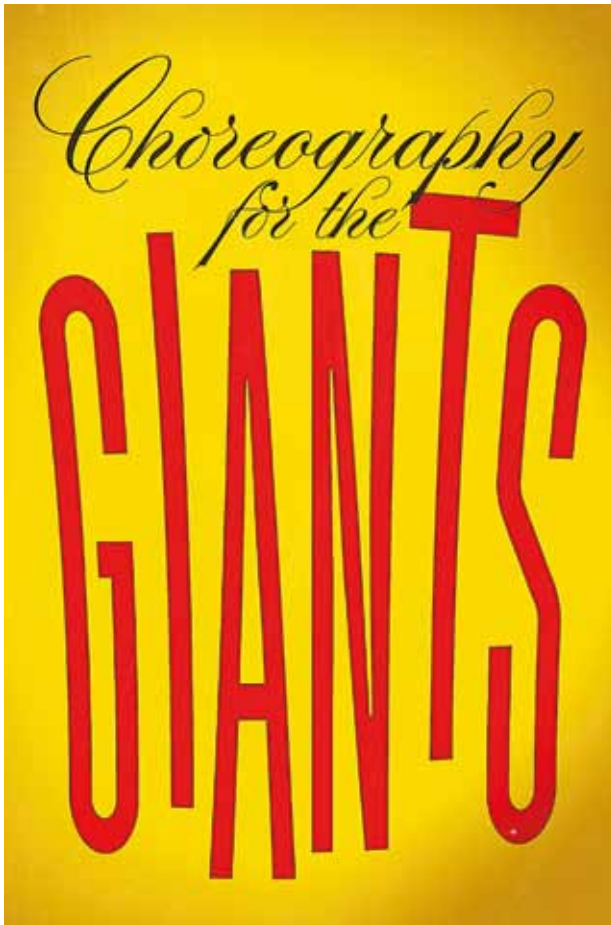
publikacija, video instalacija, zvok
produkcija: Contour 2013

Novo delo Petre Bauer se osredotoča na tako imenovano mechelensko procesijo (Mechelen Ommegang), dogodek, ki sodi v svetovno dediščino in se zgodi le vsakih petindvajset let. Pred letošnjo uprizoritvijo je procesija potekala leta 1988, odtlej pa je družba doživela mnogo sprememb. Umetnika se za to izvedbo osredotočata na proces produkcije; *Koreografija za velikane* vsebuje publikacijo, ki opisuje ta proces, pri čemer je posebna kritična pozornost namenjena temu, kako skušajo organizatorji v procesiji predstaviti mechelensko družbo kot celoto.

Choreography for the Giants, 2013

publication, video installation, sound
Produced by Contour 2013

New work of Petra Bauer focus on the procession known as the Mechelen Ommegang, a world heritage event which only takes place every twenty-five years. Before this year's edition the event happened in 1988, since then society has undergone many changes. The artists concentrate on the production process of this edition and *Choreography for the Giants* consists of a publication that traces that process with particular critical attention paid to the way the organizers have tried to represent the whole of Mechelen society in the Ommegang.



Keren Cytter Popravki, 2013

video, zvok, 10 min
produkcija: Contour 2013

Film *Popravki* pripoveduje zgodbo človeka, ki ga razjeda občutek krivde, da je staršem uničil življenje. Svoje življenje primerja z življenjem ščurka. Medtem ko se skuša spomniti, kaj se je pravzaprav zgodilo v preteklosti, pa odkrije pravi izvor svojega občutka krivde. Film tvorijo ponavljajoči se gibi kamere in dejanja igralcev. Keren Cytter uporablja tradicionalne elemente filma (igralce, igro, glas in besedilo) na nadvse neobičajen način. Z metodično in učinkovito uporabo dekonstrukcije avtorica vnaša dvom v naše slepo zaupanje v prevladujoče pripovedne strukture.

Corrections, 2013

video, sound, 10 min
Produced by Contour 2013

The film *Corrections* tells the story of a man ridden with guilt for ruining his parents' life. He compares his life to that of a cockroach. While trying to remember what happened in the past, he discovers the real reason for his guilt. The film is created by repetitive camera movements and the actions of the actors. Keren Cytter uses traditional film components such as actors, casting, voice and text in a most unusual way. Through her methodical and effective use of deconstruction, she calls into question our blind dependence on the prevailing narrative structures.

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Sonia Boyce Gibanje, 2013

video, zvok, 11:33 min

koprodukcija: Mednarodni bienale sodobne
umetnosti Göteborg in Contour 2013

Gibanje obravnava dve epizodi polpretekle zgodovine švedskega mesta Göteborg: underground sceno nočnih klubov v okrožju Haga v osemdesetih letih prejšnjega stoletja in razvoj protiglobalizacijskih protestov poleti leta 2001. V svojem filmu se Boyceova loteva raziskovanja potenciala, ki ga v sebi nosijo različni kraji, s katerim lahko spodbudijo ali zavrejo kolektivno akcijo. Zato je povabila vrsto sodobnih plesalcev, da so z improvizacijo izrazili zgodovino izbranih prizorišč in svoje lastne poglede na javno razpravo, ki je sprožila dogodke v osemdesetih letih. Njihove nastope prekinja sugestivna glasba in podobe rekonstruiranega nočnega kluba.

Move, 2013

video, sound, 11:33 min

Co-produced by the Göteborg International
Biennial for Contemporary Art and Contour 2013

Move looks at two episodes in the recent history of the Swedish city of Göteborg: the underground nightclub scene in the Haga district during the 1980s and the developments of the anti-globalization protest in the summer of 2001. In her film Boyce sets out to examine the potential that places carry within them to stimulate or block collective action. To this end she invited a number of contemporary dancers to use improvisation to express the history of the sites and their own views about the public debate that triggered the events that took place in the 80s. The performances are interrupted by an immersive soundtrack and images of the reconstructed nightclub.



Louise Hervé & Chloé Maillet

Vodna pot, 2013

HD video, 5 min

koprodukcija: Liverpoolski bienale in Contour 2013

S podpora Pôle Image Haute-Normandie

in z dovoljenjem Marcelle Alix Gallery.

Film so dogaja v letovišču na obali Atlantskega oceana v Franciji. Skupina podvodnih arheologov išče ostanke stare ladje, ki je doživela brodolom; svojo najdbo skušajo zaščititi pred korozijo. Neko zdravilišče nudi svojim strankam zdravljenje z morskovo vodo, ki naj bi imela pomlajevalni učinek. In skrivnostna skupina starejših gostov skuša najti sredstvo, ki bi jim dalo nesmrtnost. Se prihodnost človeštva skriva pod vodo? Ustvarjalki na značilno asociativen način povezujeta dogodke, za katere se zdi, da so s psevdoznanstveno zgodbo povezani le posredno.

The Waterway, 2013

HD video, 5 min

Co-produced by the Liverpool

Biennial and Contour 2013

With the support of Pôle Image Haute-Normandie, courtesy Marcelle Alix Gallery.

This film is set in a holiday resort on the Atlantic Ocean in France. A group of underwater archaeologists are looking for the remains of old shipwrecks and try to protect what they find from corrosion. A spa resort offers its clients seawater treatments as a rejuvenating cure. And a mysterious group of senior citizens tries to find a remedy that will give them the right to eternal life. Does the future of humanity lie under water? In a typically associative way the artists combine events which seem only to relate indirectly to a pseudoscientific story.

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Agnieszka Polska

Prihodnji dnevi, 2013

video, zvok, 20 min

Koprodukcija: Grafični bienale

Ljubljana in Contour 2013

Zabavni in melanholični film *Prihodnji dnevi* povezuje elemente animacije s podobami, posnetimi na švedskem otoku Gotland. Agnieszka Polska je ustvarila fiktivno »onstranstvo za umetnike«, kjer se pripadniki različnih generacij srečujejo po smrti. Med njimi se znajdejo osrednje figure sveta umetnosti dvajsetega stoletja in vrsta pozabljenih poljskih ustvarjalcev in teoretikov. Igralci nosijo maske s podobami likov, ki jih upodabljajo. Njihovi dialogi citirajo upodobljene umetnike. V svojih razpravah komentirajo umetniška dela in na ironičen način razkrivajo omejenost človeške vednosti.

Future Days, 2013

video, sound, 20 min

Co-produced by the Biennial of Graphic

Arts Ljubljana and Contour 2013

The amusing and melancholic film *Future Days* combines elements of animation with images shot on the Swedish island of Gotland. Agnieszka Polska created a fictitious 'afterworld for artists' where artists from different generations meet after death. They include key figures from the twentieth-century art world and a number of forgotten Polish artists and theoreticians. The actors wear masks in the likeness of their characters. Their dialogues are based on quotes by portrayed artists. In their discussions they comment on artworks and in an ironic way expose the limitations of human knowledge.

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Marinella Senatore Šola pripovednega plesa, 2013

video instalacija, zvok, 20 min
koprodukcija: Mednarodni bienale sodobne
umetnosti Göteborg in Contour 2013

Marinella Senatore je ustanovila nomadsko šolo pripovednega plesa, ki ohranja odprt dialog z različnimi skupnostmi po vsem svetu. Avtorica opušča tradicionalne metode poučevanja in daje prednost didaktičnemu sistemu, ki temelji na emancipaciji, vključevanju in samoizobraževanju, s ciljem vnovičnega razmisleka o družbenih strukturah. Učne ure se osredotočajo na pripovedovanje zgodb in zajemajo različne odrske tehnike, poezijo in ustne zgodovinske vire. Namen šole je združiti kar največ ljudi v veliko (šolsko) skupnost, ki spodbuja veščine in sposobnosti slehernega pripadnika.

The School of Narrative Dance, 2013

video installation, sound, 20 min
Co-produced by the Göteborg International
Biennial for Contemporary Art and Contour 2013

Marinella Senatore founded a nomadic school, The School of Narrative Dance, which is in open dialogue with communities around the world. She abandons traditional teaching methods in favour of a didactic system based on emancipation, inclusion and self-education that aims to rethink social structures. The lessons are centred around storytelling and encompass stage techniques, poetry and oral history. The aim of the school is to bring together as many people as possible in a large (school) community that fosters everyone's skills.

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Dario Šolman

Ciljno območje, 2013

del projekta *Srčika perspektive: ustvarjanje filma*
digitalna animacijain izbor digitalnih odtisov, 4:54 min
koprodukcija: Grafični bienale
Ljubljana in Contour 2013

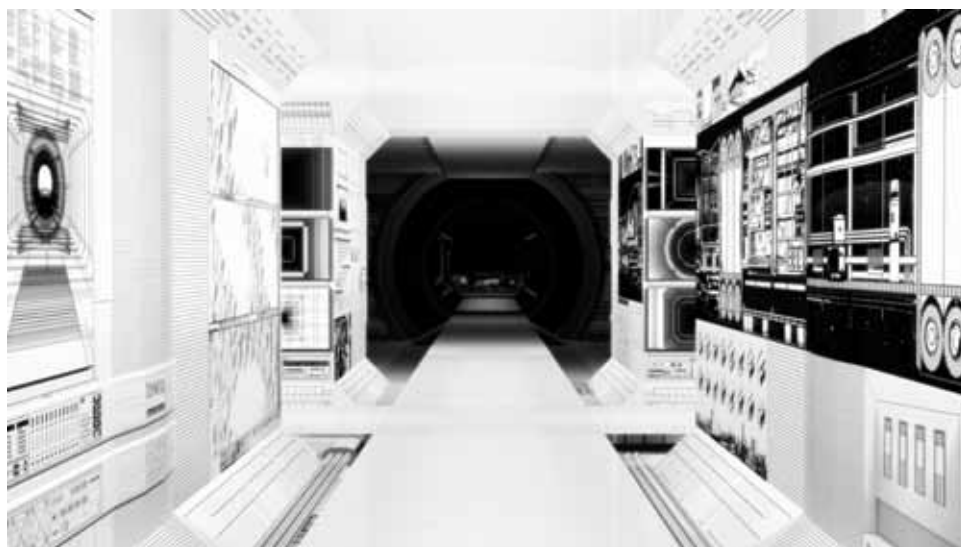
Digitalni animirani film *Ciljno območje* je ukoreninjen v vizualnem jeziku, ki ga je Dario Šolman razvil v zadnjih nekaj letih za projekt *Srčika perspektive*. Film ni samostojno delo, temveč del večje celote, za katero je ustvarjalec našel vizualni navdih na različnih področjih: v arhitekturi, tehnologiji, naravi, znanstveni fantastiki in časovnem potovanju, skrivnih šifrah, teologiji, folklori in tako naprej. Kot pravi Šolman, delo vabi gledalca, naj se ustavi in razmisli o tem, kako dojemamo in doživljamo umetniška dela.

Target Orbit, 2013

part of *The Heart of Perspective: The Making of the Film project*
digital animation and a selection
of digital prints, 4:54 min
Co-produced by the Biennial of Graphic
Arts Ljubljana and Contour 2013

The digital animation film *Target Orbit* is rooted in a visual language which Dario Šolman developed in recent years for *The Heart of Perspective* project. The film does not stand alone, but is part of a larger whole for which the artist draws visual inspiration from diverse disciplines: architecture, technology, nature, science fiction and time travel, secret codes, theology, folklore, etc. According to Šolman, the work invites the onlooker to stop and consider the way we perceive and experience artworks.

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Peter Wächtler
Brez naslova, 2013

animirani film, zvok, 4 min
koprodukcija: Mednarodni bienale sodobne
umetnosti Göteborg in Contour 2013

Delo Petra Wächtlerja obsega štiri skulpture, ki upodabljajo živali in nosijo opeke: bobra, galeba, zajca in veverico. Skulpture so razstavljene skupaj z novim video delom, ki temelji na posamičnem snemanju majavih skulptur, izdelanih iz črnih električnih žic, ki jih je umetnik ukrivil v te drobne figure. Posamično snemanje je preprosta animacijska tehnika, pri kateri se slička za sličico snemajo skoraj da neznatni premiki nekega predmeta, pri projekciji teh sličic pa nastane iluzija gibanja.

Untitled, 2013

animation film, sound, 4 min
Co-produced by the Göteborg International
Biennial for Contemporary Art and Contour 2013

Peter Wächtler shows a series of four clay sculptures depicting animals carrying bricks: a beaver, a seagull, a rabbit and a squirrel. They are shown in combination with a new video work based on a stop motion animation of loose sculptures made of black electricity wire which the artist bends to form little figures. Stop motion is a simple animation technique whereby an object is moved in small increments between individually photographed frames to create the illusion of movement.

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Grafični ateljeji

Joana Mirója

Fundació Pilar i Joan Miró a Mallorca

14. september – 24. november 2013

Galerija Kresija

Mirójevo ime se vrača na Mednarodni grafični bienale v Ljubljani, kjer je leta 1965 skupaj z Victorjem Vasarelyjem prejel veliko nagrado bienala. Joan Miró je bil umetnik nemirnega duha, ki je vedno preizkušal nove načine ustvarjanja na področju likovne umetnosti. Leta 1956 se je preselil na Majorco, na posestvo *Son Abrines*, kjer je odprl svoj prvi slikarski atelje in kjer je leta 1959 kupil še sosednjo posest *Son Boter*. Tu je poleg kiparskega ateljeja ustanovil tudi ateljeja za litografijo in globoki tisk. V tem okolju je neutrudno ustvarjal in se zavedal neizmernih možnosti razširjanja podob, ki jih ti umetniški mediji omogočajo. Ker ga je skrbelo, da se ateljeji ne bi ohranili in da jih nove generacije umetnikov ne bodo mogle uporabljati, jih je zapustil mestu Palma, kjer je nastal današnji sklad Fundació Pilar i Joan Miró. Od takrat naprej so na Mirójevo željo ateljeji gostili veliko pomembnih domačih in tujih umetnikov, ki so v njih ustvarjali dela, ki so danes del stalne zbirke fundacije.

Na 30. grafičnem bienalu v Ljubljani se bodo Mirójevi grafični ateljeji predstavili s petimi projekti, ki jih je v dolgoletnem obdobju ustvarilo pet umetnikov: Wolf Vostell, Wayne Crothers, Democracia, Antonio Miralda in duo Patricia Gómez in Maria Jesús Gonzalez. Poleg tega bo prikazan tudi celotni ustvarjalni postopek 9. grafike iz serije *Els gossos (Psi)*, ki ga sestavljajo model, matrica in poskusni odtis.

Joan Miró's Printmaking

Workshops

Fundació Pilar i Joan Miró a Mallorca

14 September – 24 November 2013

Kresija Gallery

Miró's name returns to the Biennial of Graphic Arts in Ljubljana, where in 1965 he shared the Grand Prize with Victor Vasarely. Joan Miró was an artist with a restless soul who was constantly experimenting with new forms of art-making. In 1956, he moved to the *Son Abrines* estate on the island of Mallorca, where he opened his first painting studio and where, in 1959, he purchased the adjoining property, *Son Boter*. It was here that he set up not only a sculpture workshop but also workshops for lithography and intaglio printing. In this setting he worked tirelessly, well aware of the enormous potential for disseminating these artistic media. Concerned that his workshops might not be preserved and that later generations would be unable to use them, the artist bequeathed them to the City of Palma, which was the beginning of today's Fundació Pilar i Joan Miró (the Pilar and Joan Miró Foundation). Since that time, in accordance with Miró's wishes, the workshops have hosted a large number of prominent Spanish and international artists, who have worked there and have made artworks that are today part of the Foundation's permanent collection.

To present Miró's printmaking workshops at the 30th Biennial of Graphic Arts in Ljubljana, five projects have been selected that were realised over the years by five artists or artists' groups (Wolf Vostell, Wayne Crothers, Democracia, Antonio Miralda, and the duo Patricia Gómez and Maria Jesús Gonzalez). Also on view is the complete creative process for print no. 9 from Joan Miró's series *Els gossos (The Dogs)* – the work's original design, the matrix, and a proof print.

Joan Miró

Psi [Els Gossos], 1979

Model

Gvaš, tuš, pastel, jedkanica, rezervaš
in kolaž na papirju, 116,7 x 74 cm
Zasebna zbirka

Plošča

Rezervaš na bakreni plošči, 117,5 x 75 cm
Zasebna zbirka

Tisk

Jedkanica, akvatinta in rezervaš
na papirju, 120 x 75 cm
Zasebna zbirka

Psi (Els gossos) je serija devetih grafik, izdelanih v različnih tehnikah: jedkanica, akvatinta in rezervaš. Naslov za serijo prihaja iz naključnega pripetljaja, ki se je zgodil med umetnikovim ustvarjanjem in se hkrati neposredno navezuje na tehniko rezervaša, ki jo je uporabil umetnik. Ploščam, ki so se sušile zunaj ateljeja in so bile prekrite z rezervašem, so se približali psi, ki so se potepali po posesti *Son Boter*, in jih začeli lizati. Na nekaterih so pustili celo sledove tac. Ko je Miró videl, kaj se je zgodilo, se je odločil, da še zdaleč ne bo zavrgel plošč, temveč bo naključne sledi ovekovečil v svojem delu. Na razstavi je prikazan ustvarjalni postopek 9. grafike iz serije *Els gossos*, ki ga sestavljajo model, matrica in poskusni odtis.

Els Gossos [The Dogs], 1979

Original design

Gouache, ink, pastel, etching, sugar-lift
aquatint and collage on paper, 116.7 x 74 cm
Private collection

Plate

Sugar-lift aquatint on copper plate, 117.5 x 75 cm
Private collection

Print

Etching, aquatint, and sugar-lift
aquatint on paper, 120 x 75 cm
Private collection

Els gossos (The Dogs) is a series of nine prints produced in a variety of techniques: etching, aquatint and sugar-lift aquatint. The series title derives from a chance incident that occurred when the artist was working on the prints; at the same time it is an oblique reference to the sugar-lift technique he was using. The plates, covered in sugar-lift aquatint, had been left outdoors to dry, when a few dogs, roaming the grounds at *Son Boter*, came up to the plates and started licking them. On some they even left paw prints. When Miró saw what had happened, far from rejecting the plates, he decided to incorporate these products of chance in his work and so immortalised them. In the present exhibition we present the creative process of print no. 9 in the *Els gossos* series, as seen in the original design, the plate, and a proof print.



Antoni Miralda

Želodčni krompir po Miróju [Papa stomachal d'après Miró], 2012

Digitalni tisk in sitotisk, skupne dimenzije 210 x 320 cm
8 sekcij, vsaka 105 x 80 cm
Somerset velvet, 330 g
Serija 5 oštevilčenih odtisov, 2 AP; 3 HC + BAT

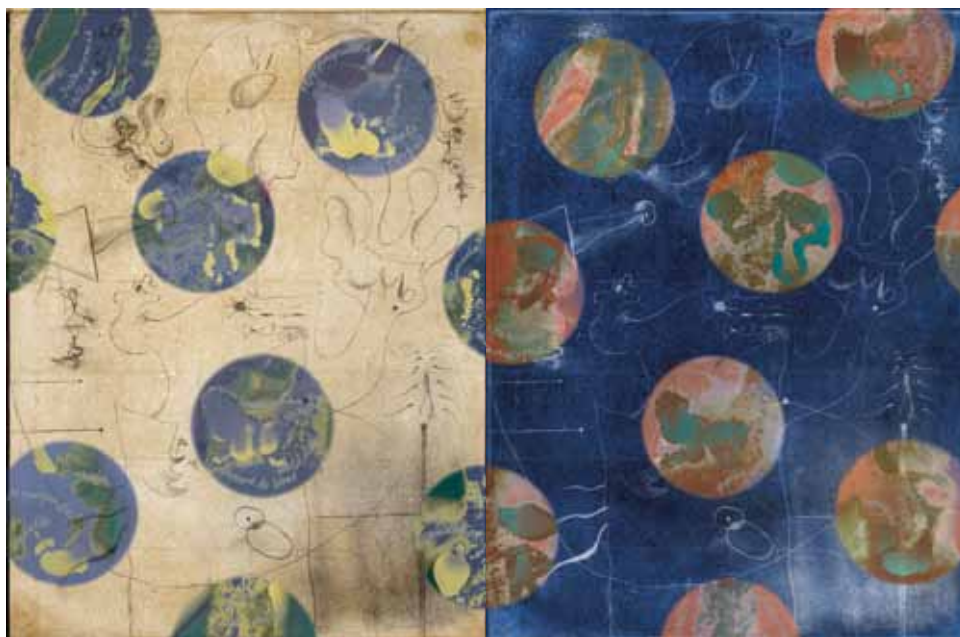
Miralдова raznolika, multidisciplinarna dejavnost izstopa po konceptualni koherentnosti. Velikost njegovih del mnogokrat pripomore k vizualni udarnosti umetniškega jezika, končni učinek pa so skrbno zasnovana in dobro preiščena umetniška dela. Pričujoči grafični projekt, *Želodčni krompir po Miróju* [Papa stomachal d'après Miró], ki je nastal leta 2011 v ateljejih Fundacije, je razdeljen na dve ločeni polovici; na levo stran, ki predstavlja dan, ter desno, ki ponazarja noč. Rentgenska slika umetnikovega želodca, ki prekriva risbo Joana Mirója *Krompir* [Pomme de terre], se deloma dotika tudi teme gastronomije. Rezultat je veliki zemljevid želodčno-črevesnega trakta z vzajemno igro oblik, ki jo ustvarjajo prebavila in Mirójeve organske forme.

Papa stomachal d'après Miró [Stomach Potato after Miró], 2012

Digital print and silkscreen, total dimensions 210 x 320 cm
8 sections, each 105 x 80 cm
Somerset velvet 330 g
Edition of 5 numbered prints, 2 AP; 3 HC + BAT

Miraldo's wide-ranging, multidisciplinary body of work is remarkable for its conceptual coherence. Using a surprising and visually striking artistic language – in many works the effect is due to their large size – Miralda achieves a series of carefully conceived, well-thought-out artworks. The printmaking project *Papa stomachal d'après Miró* [Stomach Potato after Miró], which Miralda made at the Foundation workshops in 2011, is divided into two halves, with day on the left and night on the right. In part, the work deals with the theme of gastronomy, with X-rays of the artist's own stomach superimposed on a drawing by Joan Miró *Pomme de terre* [Potato]. The result is a big gastrointestinal atlas, involving an interplay between Miró's organic forms and those generated by the digestive organs.

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DEMOCRACIA

Biti in trajati

[Ser y Durar], 2010

Digitalni tisk, 119 x 89 cm
Hahnemühle Photo Rag, 308 g
Serija 3 odtisov, 2 AP; 2 HC + BAT

V *Ser in durar* se po navodilih Democracie skupina *tracurjev* giblje po madridskem pokopališču. Na ta način umetnika povežeta kritične prakse urbane ulične kulture »s spominom na bojevnike iz vojsk, družbenih in političnih organizacij, ki so si prizadevali za utopijo, temelječo na humanističnih vrednotah, ko so bile velike zgodbe modernega časa o emancipaciji še smiselne«. Mrtvi, nekateri usmrčeni in zakopani pod motom borbe in ateizma ležijo pozabljeni pod nagrobniki, so svoje epitafe pustili brezimnim obiskovalcem prihodnosti, ki je niso nikoli predvideli. Epitafi obujajo vojaški idealizem, delavsko solidarnost, anarhistične sindikate, navdušenje nad zmago, ki ni nikoli prišla, ter častijo sanjače o boljšem svetu, ki ga je zlomil fašizem.

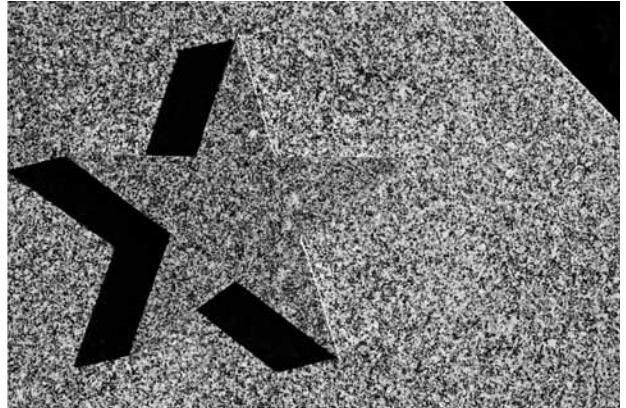
Ser y Durar

[To Be and to Last], 2010

Digital print, 119 x 89 cm
Hahnemühle Photo Rag 308 g
Edition of 3 prints, 2 AP; 2 HC + BAT

In *Ser y durar*, Democracia asked a group of parkour runners to move through Madrid's civil cemetery. The artists' goal was to connect critical practices associated with urban street culture "with the memory of fighters from armies and social and political organisations who aspired to a utopia driven by humanist values, at a time when modernity's great tales of emancipation still made sense". Dead – some assassinated – and buried under mottoes of battle and atheism, they lie forgotten beneath the tombstones, but they have left their epitaphs for nameless visitors from a future they never imagined, epitaphs that evoke military idealism, working-class solidarity, anarchist trade unionism and devotion to a victory that never came, honouring dreamers of a better world who were crushed by fascism.

17



**Patricia Gómez in
María Jesús González**

**Projekt Mrtvi čas
(Proyecto Tiempo Muerto)
Bivši zapor v Palmi de Mallorci,
2011**

"Habeas Corpus", 2011
Digitalni tisk, 119 x 89 cm
Hahnemühle Photo Rag 308 g
Serija 5 oštevilčenih tiskov, 2 AP; 3 HC + BAT

7 vrat (Las 7 Puertas), 2011
Postrgan omet na platnu
280 x 160 cm

Knjiga s sedmimi fotografijami
Pigmentni tisk na Hahnemühle Photo Rag, 188 g
50 x 67 cm

Namen *Projekta za zapuščeni zapor*, ki je potekal v opuščnem zaporu v Palmi de Mallorci, je bil ustvariti materialne dokaze o stanju zgradbe skupaj z zapisi o spominih in zgodovini, ki so se ohranili na zidovih zapora. Projekt sta umetnici kasneje razširili, ko so jima dovolili, da sta lahko ustvarjali s poslednjimi sedmimi zaporniki, katerih pogledi in izkušnje so izpopolnili njuno subjektivno gledišče. Šest fotografij predstavlja fotografsko potovanje skozi kaznilnico, ki razgali zapor s podrobnostmi, ki so bile doslej na ogled le omejenemu številu ljudi. Zidovi nam na vsakem koraku govorijo s sporočili, risbami, grafiti in predmeti zapornikov ali vedoželjnih obiskovalcev, ki so si drznili v zgradbo.

**Dead Time Project
(Proyecto Tiempo Muerto)
Former prison in Palma de
Mallorca, 2011**

"Habeas Corpus", 2011
Digital print, 119 x 89 cm
Hahnemühle Photo Rag 308 g
Edition of 5 numbered prints, 2 AP; 3 HC + BAT

The 7 Doors (Las 7 Puertas), 2011
Strappo of painting wall on canvas
280 x 160 cm

Book of 7 photographs
Pigment print on Photo Rag 188g by Hahnemühle
50 x 67 cm

Project for an Abandoned Prison, in a former prison in Palma de Mallorca, seeks to create a physical documentary record of the building's condition, including the memories and history inscribed on its walls. The project was extended when the artists were allowed to work with the prison's seven remaining inmates, whose perspectives and experiences serve to supplement their own subjective vision. Their six prints create a photographic journey through the building: revealing a jail that has been stripped bare, they bring to light details that until now only a limited number of people had been able to see. The walls themselves speak through messages, drawings, graffiti and objects in every corner, made by prisoners or other inquisitive people who ventured into the building.

18



Wayne Crothers

Otok, 2001

6 odtisov na platno, celotna dimenzija 200 x 200 cm
Serija 2 odtisov

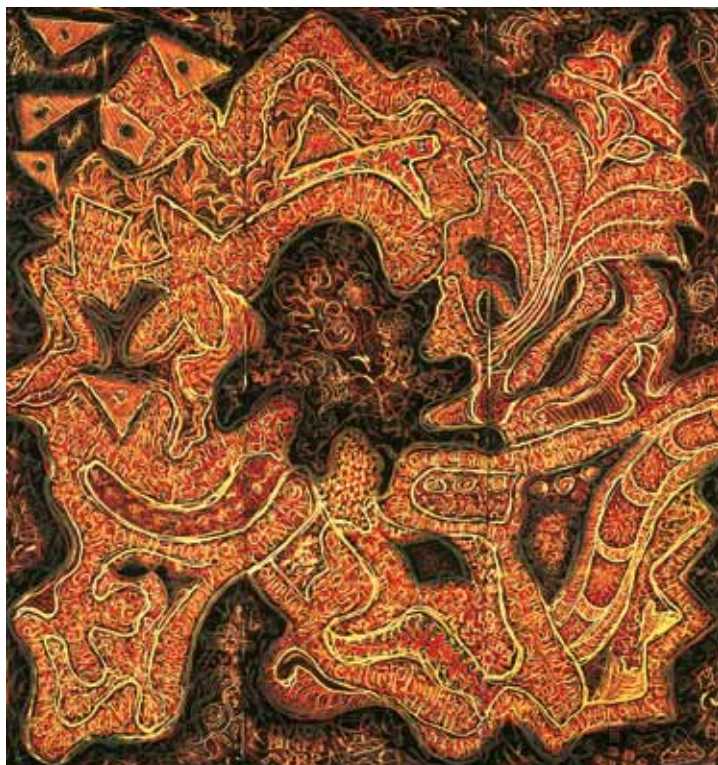
Navdih za umetniška dela, ki jih je Crothers ustvaril na Majorki, je črpal iz osebnih izkušenj in opazovanja otokov, tradicionalno izoliranih krajev z enkratnimi okoliščinami, ki so v svoji evoluciji nenehno izpostavljeni vplivom in pritiskom iz okolja. V delu *Otok* iz leta 2001 poskuša umetnik ujeti izkušnjo tega družbenega pojava in nanj odgovoriti. Svobodno se je izrazil z uporabo različnih električnih orodij, drobilnikov, vrtnih strojev, brusov ter običajnih dlet, s katerimi je razrezal plošče. V tem projektu umetnikova fizična utrujenost in miselno stanje ter samo dejanje rezanja in uporabe plošče igrajo pomembno vlogo pri dinamiki in energiji ustvarjalnega impulza. Končni učinek je zelo močno in organsko delo, ki znotraj prepoznavnih oblik vključuje veliko abstraktnih prvin.

The Island, 2001

6 prints mounted on canvas, total
dimensions 200 x 200 cm
Edition of 2 numbered prints

The artworks that Crothers made in Mallorca were inspired by his experiences and observation of islands – traditionally isolated places with unique conditions in their evolution which are then confronted with external influences and pressures. In the work *The Island*, Crothers tried to capture the experience of this social phenomenon and respond to it. In a free and expressive way, he used a wide range of tools to cut the woodblocks, including electric grinders and drills, as well as whetstones and conventional chisels. Here, the artist's physical fatigue, his mental state, and the act of cutting and using the block for printing all play an important role in the dynamism and energy of the creative impulse behind the work. The result is a powerful organic work that includes many abstract elements within its recognisable forms.

19



Wolf Vostell

Sara-jevo. 3 Fluxus Pianos, 1995

Serijska dva ofsetna tiskova in tri jedkanice
Ofsetni tisk, vsak 92,5 x 64 cm; aluminijaste plošče
Jedkanice, vsaka 92,5 x 64 cm; cinkove plošče
Rezervaš na litografski osnovi
Creyse, 50 g
Serijska 100 oštevilčenih odtisov, 15 AP; 10 HC + BAT

Projekt *Sara-jevo. 3 Fluxus Pianos 1995* je nastal leta 1993, navdahnila pa ga je skrb, ki jo je v umetniku vzbudilo oblegano Sarajevo v času vojne v Bosni kot primer preteče okrutnosti 20. stoletja. Umetnik je ustvaril hibridno delo, ki ga opisuje kot glasbeno kiparsko prizorišče. Temelji na predhodnih umetniških delih in predstavlja sintezo vseh njegovih izkušenj. V njem se jasno izrazi trditev ŽIVLJENJE-UMETNOST-ŽIVLJENJE. Za predstavitev projekta v Fundació Pilar i Joan Miró je umetnik ustvaril *fluxus hepening*. Z različnimi orodji je obdelal tri klavirje; uporabil je električne žage, motorna kolesa, verige, televizorje, kamere in različne artefakte iz umetnikove ikonografije, s katerimi je želel ponazoriti opustošenje, ki ga je ustvarilo človeštvo. Čeprav bi lahko pričakovali ravno nasprotno, v tem delu umetnik temo katastrofe obravnava s povsem pozitivnega in dokumentarnega vidika.

Sara-jevo. 3 Fluxus Pianos, 1995

Portfolio of 2 offset lithographs and three etchings
Offset lithographs, each 92.5 x 64 cm;
aluminium plates
Etchings, each 92.5 x 64 cm; zinc plates
Sugar-lift aquatint on background lithograph
Creyse paper 250 g
Edition of 100 numbered prints, 15 AP; 10 HC + BAT

The project *Sara-jevo. 3 Fluxus Pianos* was motivated by Vostell's concern for the city of Sarajevo during the Bosnian War; for him, the siege of Sarajevo was an example of the brutality that hovered over Europe in the 20th century. The artist created a hybrid work, which he described as a musical-sculptural environment based on his previous works and a synthesis of all his experiences. Clearly reflected in it is the assertion ART-LIFE ART. To present the project at the Fundació Pilar i Joan Miró, the artist created a Fluxus happening. He subjected three pianos to various devices: electric saws, a motorcycle, chains, television sets, cameras and other kinds of objects from his iconography, all highlighting the devastation created by mankind. Contrary to what might be expected, the artist addresses the topic of catastrophe in this work through a wholly positivistic and documentary approach.

20



G&E

G&E je mednarodna platforma, namenjena distribuciji različnih umetnosti in umetniških formatov.

Vsebuje informacije, povezane s svetom sodobne grafike in služi kot referenca za grafično industrijo. Predstavljajo najpomembnejše mednarodne trgovske sejme, kot so Art Basel, Arco, Maco Mexico in Multiplied London, ki prinašajo novice, razstave, nove formate in vse najnovejše posodobitve iz sveta grafične umetnosti. Vključujejo tudi poglobljene študije in testne raziskave, pri čemer ne manjkajo sklici na zgodovino in razvoj serijske umetnosti. V sodelovanju z ustanovo Angaria, G&E promovira štipendije in nagrade, povezane s skupnimi interesi; to sta predvsem raziskovanje meja grafičnih medijev in osredotočenost na ustvarjalce, ki se temu področju približajo na netradicionalen oziroma posreden način. Gre za zbirališče umetnikov, galerij, univerz in šol, delavnic, muzejev, zbirateljev in ljubiteljskih ustvarjalcev z vsega sveta.

www.grabadoyedicion.com

info@grabadoyedicion.com

G&E is an international platform devoted to the distribution of multiple art and art editions. The content included deals with all the information related to the world of contemporary printmaking, serving as a reference to the graphic arts industry. The most important international trade-fairs are presented such as Art Basel, Arco, Maco Mexico, Multiplied London among others with current news, exhibitions, new editions and all the latest updates in the world of graphic arts in addition to in-depth studies and research tests, not forgetting references to the history and evolution of serial art. In collaboration with Ankaria Foundation, G&E promotes grants and awards through their common interest exploring the edges of print media and focusing on artists who are approaching this discipline through non-traditional processes or tangential form. It is a meeting point for artists, galleries, universities and schools, workshops, museums, collectors and art amateurs around the world.

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Español / English
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Odtisi +386

3. oktober–17. november 2013

Calcografía Nacional, Real Academia de
Bellas Artes de San Fernando, Madrid

Razstava v prostorih Calcografía Nacional v Real Academia de Bellas Artes de San Fernando je produkt sodelovanja med Mednarodnim grafičnim likovnim centrom in organizacijo Hablar en Arte iz Madrida. Kustosinja mag. Breda Škrjanec predstavlja dela slovenskih umetnikov, ki sodijo v ospredje nemirnega raziskovanja razširjenih meja komuniciranja v umetniški grafiki. Izbor predstavlja sedem slovenskih umetnikov – Vesno Drnovšek, Svetlano Jakimovsko Rodič, Tanja Lažetić, Marijo Mojca Pungerčar, Saša Sedlačka, Tomaža Tomažina – in dve umetniški skupini: Pri zlatem stegnu (Katja Skušek, Nataša Skušek) in Stripburger.

Razstava z reprezentativnimi deli prikazuje najnovejšo slovensko produkcijo na področju grafike, tiska in umetniških publikacij. Gre za sveže in zanimivo ustvarjanje, primerljivo s tujimi sodobnimi dogajanji na tem področju. Vpetost grafične produkcije v sodobne umetniške tokove razširja izrazne možnosti ustvarjalcev, še zlasti v kombinaciji z drugimi tehnikami. Potreba po redefiniranju grafične umetnosti in drugih reproduktibilnih umetnosti ohranja živo razpravo o novih procesih za generiranje podob, ki sobivajo s tradicionalnimi in širijo že tako zamegljene meje in pojmovanja tega, kaj je oziroma česa ni možno natisniti ali izdati.

Razstavo spremlja dvojezični katalog (špansko/angleško), z barvnimi reprodukcijami in besedili mag. Brede Škrjanec, Juana Bordesa in Nevenke Šivavec.

Impressions +386

3 October – 17 November 2013

Calcografía Nacional, Real Academia de
Bellas Artes de San Fernando, Madrid

The exhibition in the spaces of the Calcografía Nacional in the Real Academia de Bellas Artes de San Fernando is the fruit of the cooperation between the International Centre of Graphic Arts in Ljubljana and the Hablar en Arte organization in Madrid. The exhibition curator, mag. Breda Škrjanec presents the works of Slovenian artists that are in the forefront of the restless exploration of the expanded boundaries of communication within the graphic arts. The selection presents seven Slovenian artists – Vesna Drnovšek, Svetlana Jakimovska Rodič, Tanja Lažetić, Marija Mojca Pungerčar, Saša Sedlaček, Tomaž Tomažin – and two artists' groups: Pri zlatem stegnu – The Golden Thigh (Katja Skušek, Nataša Skušek, Mladen Stropnik) and Stripburger.

These representative works that have been selected for the exhibition showcase the most recent Slovenian art production in the field of printmaking, print and art publications. The artistic impetus is fresh and interesting, comparable to the current events in the field around the world. The manner in which the production is integrated into the current flow of art expands the expressive possibilities of the artists, particularly in combination with other techniques. The need to redefine the graphic arts and other reproducible arts keeps the debate alive on the new processes for generating images that coexist with those more traditional, going beyond the already blurred boundaries and notions of what can and can not be printed or published.

The exhibition is accompanied by a bilingual catalogue (English/Spanish) with colour reproductions and texts by mag. Breda Škrjanec, Juan Bordas and Nevenka Šivavec.

Marija Mojca Pungerčar
Tablice smrtnosti, 2009

ročno izdelana čokolada

Marija Mojca Pungerčar
Mortality Table, 2009

hand-made chocolate

23



Tomaž Tomažin

Poskus levitacije, 2010 (spodaj)

fotografija, svetlobna kaseta

Try to Levitate, 2010 (bottom)

photograph, light box

Sašo Sedlaček

Grelniki Globus & Svet zemljevidov
po Buckminsterju Fullerju, 2010
(desno)

instalacija

Globe Heaters & The World of
Maps According to Buckminster
Fuller, 2010 (opposite)

installation

24





25



Robert Morris iz zbirke MGLC

11. september–3. november 2013

Peterokotni stolp, Ljubljanski grad

Robert Morris from the MGLC Collection

11 September – 3 November 2013

Pentagonal Tower, Ljubljana Castle

Iz zbirke Mednarodnega grafičnega likovnega centra bo ob jubilejnem 30. grafičnem bienalu ponovno predstavljeno delo Roberta Morrisa, *Iz dnevnikov 1961–1967*. Nastalo je kot site-specific instalacija v produkciji 25. grafičnega bienala leta 2003 in bilo prvič razstavljeno v atriju Narodnega muzeja Slovenije. Narava dela je taka, da lahko zaživi le v specifičnih okoljih, saj njegova komunikativnost zahteva drugačno vrsto branja. Po obliki sugerira beležnico, tako da se gledalec lahko prosto sprehaja med njenimi stranmi. Po končani razstavi je avtor vseh štirinajst »listov« iz beležnice poklonil v zbirko MGLC.

Robert Morris je ameriški kipar, konceptualni umetnik in pisatelj. Velja za enega najpomembnejših umetnikov in hkrati teoretikov minimalizma, pomembno pa je prispeval tudi k razvoju performansa, *land arta* in umetniških instalacij. Predstavljeno delo *Iz dnevnikov 1961–1967* prikazuje reprodukcije risb iz umetnikovih beležnic, nastalih med letoma 1961 in 1967. Večina teh risb nikdar ni doživela realizacije ali pa so bile realizirane le deloma. Izbor »listov« je bil nazadnje razstavljen pred dvema letoma v muzeju KUMU v Talinu, na razstavi *Mapiranje*, ki jo je pripravil Mednarodni grafični likovni center na povabilo Grafičnega trienala v Talinu.

The work of Robert Morris, *From the Notebooks 1961–1967*, which is part of the collection of the International Centre of Graphic Arts will be presented again, this time as part of the jubilee edition of the 30th Biennial of Graphic Arts. The piece was produced as a site-specific installation in the production of the 25th Biennial of Graphic Arts in 2003 and was first exhibited in the atrium of the National Museum of Slovenia. The nature of the piece demands a very specific environment in order to come to life since its ability to communicate requires a different sort of reading. Its form is suggestive of a notebook so that the viewer can wander freely between its pages. After the exhibition, the author donated all of the fourteen "sheets" from the notebook to the collection of the International Centre of Graphic Arts.

Robert Morris is an American sculptor, conceptual artist and writer. He is regarded as one of the most important contemporary artists and a theorist of minimalism. He also made a significant contribution to the development of performance art, land art and installation art. The presented piece *From the 1961–1967 Notebooks* displays the reproductions of the sketches from the artist's notebooks from the period between 1961 and 1967. Most of these sketches were never or only partially realized. A selection of these "sheets" was most recently exhibited two years ago at KUMU Art Museum of Estonia in Tallinn in the *Mapping* exhibition organised by the International Centre of Graphic Arts upon the invitation of the Graphic Triennial in Tallinn.

Robert Morris
Iz dnevnikov 1961–1967

instalacija v atriju Narodnega muzeja, 2005

From the 1961–1967 Notebooks

Installation in the atrium of the National
Museum of Slovenia, 2005

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Poklon Bienalu, Grafike iz zbirke MGLC

10. september–4. oktober 2013

Galerija Lek, Verovškova 47, Ljubljana

Galerija Lek v Ljubljani se z razstavo *Poklon Bienalu, Grafike iz zbirke MGLC*, pridružuje praznovanju okrogle obletnice bienala. Na zadnjem, 29. grafičnem bienalu so bila v Galeriji Lek razstavljena dela predstavnikov Pariške šole, letos pa kustos Iztok Premrov predstavlja dela izbranih osemnajstih domačih avtorjev, med drugim: Tince Stegovec, Kamile Volčanšek, Vladimirja Makuca in Svetlane Jakimovske Rodič. Razstava sodi v sklop tistih predstavitev likovnih del v Galeriji Lek, ki prikazujejo različne zvrsti likovne ustvarjalnosti in avtorje različnih generacij, kar dokazuje odprtost galerijskega programa in tudi prizadevanja za njegovo aktualnost v našem kulturnem okolju. Pred desetletji se je grafika doživljala kot ena izmed »paradnih zvrsti« likovne umetnosti, zanimanje zanjo pa je mogoče ponovno zaznati tako v svetu kot pri nas. Grafični bienale, kot ena izmed naših najpomembnejših likovnih razstav z mednarodnim značajem, poudarja zbiranje in preučevanje najnovejše grafične produkcije ob že ustaljenem zanimanju za grafično dediščino.

Razstava je hkrati tudi priložnost, da se osvetli dejavnost grafičnih delavnic kot ene izmed vitalnih funkcij MGLC-ja, ki je usmerjena v neposredno sodelovanje z umetniki pri pripravi njihovih grafičnih listov. Že desetletja lahko slovenski in tuji ustvarjalci tam odtiskujejo svoja dela in prav to sodelovanje je tudi ključno za razširjanje osnovne grafične zbirke, ki se tako bogati in dopolnjuje.

A Tribute to the Biennial: Prints from the MGLC Collection

10 September – 4 October 2013

Lek Gallery, Verovškova 47, Ljubljana

Lek Gallery in Ljubljana joins in the celebration of the round-number anniversary of the Biennial with the exhibition *A Tribute to the Biennial: Prints from the MGLC Collection*. At the last Biennial of Graphic Arts, which saw its 29th edition, Lek Gallery showcased the representatives of the École de Paris, whereas this year's curator, Iztok Premrov, presents the works of the selected eighteen Slovenian artists that include: Tinca Stegovec, Kamila Volčanšek, Vladimir Makuc and Svetlana Jakimovska Rodič. The exhibition belongs to those presentations of artworks in Lek Gallery that show different art genres and authors of various generations, demonstrating the openness of the gallery programme and its efforts to be in line with the current goings-on within the cultural milieu of Slovenia. A decade ago, printmaking was experienced as one of the "flagship genres" of art in Slovenia, and interest for the medium can be seen again both locally and across the globe. The Biennial of Graphic Arts, as one of Slovenia's most prominent exhibitions with an international flavour, emphasizes the collection and study of the latest graphic art production alongside the already established interest in the heritage of the graphic arts.

The exhibition is at the same time also an opportunity to highlight the activities of the print workshops as one of the vital functions of the International Centre of Graphic Arts, which is geared to working directly with artists in the preparation of their prints. For decades, Slovenian and foreign artists have had the opportunity to print their works in the Centre's Print Studios and it is precisely this collaboration that is also crucial for the expansion of the basic print collection, which is enriched and complemented in such a way.

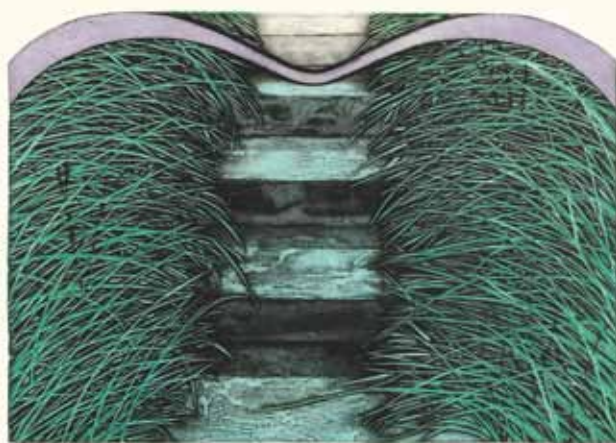
Stegovec Tinca
Pogled na stopnice, 1981

jedkanica in barvna akvatinta

Pogled na stopnice
[A View of the Stairs], 1981

Colour etching and aquatint

29



Kamila Volčanšek
Ciao lavoratori, 2010

barvni sitotisk

Ciao lavoratori
[Hello workers], 2010

Colour screen-print

30



Vladimir Makuc

iz mape, 2004

barvna suha igla in brus

iz mape

[From the print portfolio], 2004

Colour drypoint and grinder

31



11/30

V. Makuc

Kaj se je zgodilo

17. oktober–24. november 2013

Začasno razstavišče, Vošnjakova 4, Ljubljana

What happened

17 October – 24 November 2013

Exhibition site, Vošnjakova 4, Ljubljana

Na razstavi z naslovom *Kaj se je zgodilo* bodo na 30. mednarodnem grafičnem bienalu predstavljena dela študentov slikarstva z Akademije za likovno umetnost in oblikovanje Univerze v Ljubljani. Na temo bienala *Prekinitev* bodo razstavljali: Ivana Bajec, Gašper Capuder, Simon Hudolin, Anja Jelovšek, Milan Ketiš, Maruša Meglič, Timotej Prosen, Anže Sever, Samo Tomšič, Jure Zrimšek.

Dandanes se študenti veliko bolj ukvarjajo z raznolikimi metodami realizacije slikarskih in umetniških del, ki vključujejo grafične postopke, učinke in transferje s projekcijami, montažo in kopiranjem, uporabo sitotiska in različnih reprodukcij v slikarstvu, kot pa z eksperimentalnim delom v sodobni grafiki. V času zadnjih trideset let se je spremenil celoten kontekst reproduktibilnosti in tiska, spremenila se je medijska pokrajina in končno se je spremenil tudi sporočilni značaj podobe. Zaradi vsega tega bo zanimivo videti, na kakšen način se bodoči ustvarjalci odzivajo na zadane teme, kaj so do sedaj ustvarili, kar gre v kontekst razstave, in kako razmišljajo o problemih upodobitvene in likovne umetnosti danes.

As part of the 30th International Biennial of Graphic Arts, the exhibition entitled *What happened* will present the works of the students of Painting at the Academy of Fine Arts and Design, University of Ljubljana. The works that address the biennial's theme, *Interruption* will be exhibited by: Ivana Bajec, Gašper Capuder, Simon Hudolin, Anja Jelovšek, Milan Ketiš, Maruša Meglič, Timotej Prosen, Anže Sever, Samo Tomšič, Jure Zrimšek.

Nowadays, students are much more engaged with creating paintings and artworks using a diversity of methods that include graphic art processes, effects and transfers by means of projections, editing and copying, the use of silk-screen printing and various reproductions within painting, rather than carrying out experimental work within contemporary printmaking. During the last thirty years, the entire context of reproducibility and printing has changed, the media landscape has changed, and ultimately the nature of the message of the image has also changed. Due to all this, it will be interesting to see how these artists of tomorrow are responding to the given themes, what they have created up till now that shares the context of the exhibition, and their reflections on the issues of the visual and fine arts today.

Spremljevalne razstave 30. grafičnega bienala: Prekinitev

Accompanying exhibitions of the 30th Biennial of Graphic Arts: Interruption

Evropski program Kultura 2007–2013
European Culture Programme 2007–2013
Brezdelje, disciplina in kazni
Leisure, Discipline and Punishment

Koordinatorke / Coordinated by Nevenka Šivavec, Lili Šturm, Lela B. Njatin
Švicarija / Švicarija Building, Začasno razstavišče
/ Temporary exhibition site, Vošnjakova 4,
Moderna galerija (Museum of Modern Art
Ljubljana): 24. 9., 8. 10., 14. 9.–24. 11. 2013
Zahvale / Acknowledgements: Etienne
Van den Bergh, Rosie Cooper, Steven Op
de Beeck, Sally Tallant, Edi Muka

Poklon Bienalu, grafike iz zbirke MGLC
A Tribute to the Biennial: Prints
from the MGLC Collection
Kustos / Curated by Iztok Premrov
Galerija Lek / Lek Gallery: 10. 9.–4. 10. 2013
Zahvale / Acknowledgements: Iztok Premrov



Fundació Pilar i Joan Miró a Mallorca
Grafični ateljeji Joana Mirója
Joan Miró's Printmaking Workshops

Kustosinja / Curated by Elvira Cámara López
Koordinatorke / Coordinated by Petra
Klučar, Suzana Mihalic and Aina Bibiloni
Galerija Kresija / Kresija Gallery: 14. 9. – 24. 11. 2013
Zahvale / Acknowledgements: Fundació Pilar i
Joan Miró, Institut d'Estudis Baleàrics, Embassy
of the Kingdom of Spain, Kresija Gallery



Organizatorji/Organised by:



Ajuntament  de Palma



V sodelovanju z/In collaboration with:



Robert Morris iz zbirke MGLC
Robert Morris from the MGLC Collection

Kustosinja / Curated by Breda Škrjanec
Peterokotni stolp, Ljubljanski grad / Pentagonal
Tower, Ljubljana Castle, 16. 9.–3. 11. 2013
Zahvale / Acknowledgements: Tatjana Pinoza



Kaj se je zgodilo
What happened

Začasno razstavišče / Temporary exhibition
site, Vošnjakova 4: 17. 10–24. 11. 2013
Organizacija: Bojan Gorenc, Marjan
Gumilar in Zmago Lenárdič
Zahvale / Acknowledgements: Univerza v Ljubljani



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Bellas Artes de San Fernando, Madrid
Odtisi +386
Impressions +386

Kustosinja / Curated by Breda Škrjanec
Calcografía Nacional, Real Academia de Bellas
Artes de San Fernando: 3. 10.–17. 11. 2013
Zahvale / Acknowledgements: Juan
Bordes, Javier Martín-Jiménez



hablarenarte:



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Mednarodni grafični likovni center (MGLC)
The International Centre of Graphic Arts

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Akademija za likovno umetnost in oblikovanje
Univerze v Ljubljani, Fundació Pilar i Joan Miró a
Mallorca, Calcografía Nacional, Real Academia
de Bellas Artes de San Fernando, Madrid, Hablar
en arte, Madrid, Bienale Contour (Mechelen),
Mednarodni bienale sodobne umetnosti v
Göteborgu in Liverpoolski bienale, Galerija
Lek, Peterokotni stolp, Ljubljanski grad

Painting at the Academy of Fine Arts and Design,
University of Ljubljana, Fundació Pilar i Joan
Miró a Mallorca, Calcografía Nacional, Real
Academia de Bellas Artes de San Fernando,
Madrid, Hablar en arte, Madrid, Contour Biennial
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