



International Centre of Graphic Arts, Tivoli Mansion, Pod turnom 3, Ljubljana, Slovenia

www.mglc-lj.si, www.facebook.com/mglc.ljubljana

Press Release: Opening of the new exhibition, Thursday, 15 May 2014, at 7 pm



CROSSINGS

International Centre of Graphic Arts (MGLC), 15 May – 20 July 2014

The exhibition raises questions on the possibilities of the collection of the International Centre of Graphic Arts (MGLC) and addresses the “flatness of the print medium” as potential in relation to contemporary art practices. The tension created between the works from the MGLC collection and the works of the invited artists attempts to create a space for a new reflection on the medium and surpass the boundary between past and present.

Exhibited works from the MGLC collection by the following artists:

Jorn Asger, Janez Bernik, Bogdan Borčič, Albin Brunovsky, James Lee Byars, Melanie Cervantes, Jan Dibbets, Robert Filliou, Iztok Geister-Plamen and Marko Pogačnik, Bojan Gorenc, Dušan Pirih Hup, Ingvar Hurtig, Irwin, Sanja Iveković, Pan Chin-Jui, Kobayasi Keisei, Janez Knez, Metka Krašovec, Lina Rica, Lucy Lippard, Vladimir Makuc, Stéphane Mallarmé, Dimitrije Bašičević Mangelos, Dora Maurer, Jonas Mekas, Max Neuhaus, Iztok Osojnik and Iztok Saksida Jakac, Ivan Picelj, Margareta Renberg, Dieter Roth, S.M.S., Lojze Spacal, Zora Stančič, Mladen Stropnik, Andraž Šalamun, Günther Uecker

Invited artists:

Vlatka Horvat, Ištvan Išt Huzjan, Bogoslav Kalaš, Aras Özgün, Sandra Sterle

Exhibition curator: Tevž Logar

The opening of the exhibition will feature a performance by Ištvan Išt Huzjan.

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The collection of the International Centre of Graphic Arts (MGLC) is one of the largest collections of prints and original publications by Slovenian and international artists in the Slovenian arena. It began to form after the Second World War and was created in close connection with the Ljubljana Biennial of Graphic Arts and its informal network of artists, curators and art institutions. An important part of the collection is composed of art publications, artists' books and all those forms and genres whose common feature is that they can be reproduced, issued or published. The revitalization of the Biennial of Graphic Arts after 2000, the inclusion of other mediums in the Biennial, as well as the adopted policies of actively purchasing artworks in the various forms of art printing, particularly highlight the kind of perpetual "coexistence" between the Biennial and the collection – which, however, frequently go their separate ways due to their distribution specifics. And it is precisely this rift, this tension, that is generated between the Biennial and the collection, that is also the starting point for the concept of the exhibition.

The Crossings exhibition, prepared by guest curator Tevž Logar, aims to encourage critical reflection on the MGLC collection, which is on the one hand an important legacy of a particular space and time, and on the other hand gives the impression that it is caught in the grip of the medium from which it does not know how to finally break free. Which is perhaps why one of the key questions is certainly the question of the position of the MGLC collection in the system of contemporary art, of which the institution, that keeps/organises/develops the collection, is part. The greatest potential of the MGLC collection is not in the individual artistic positions within it, but in its integration of them into a new common whole, or their "anchoring" to a context as well as creating opportunities for distribution within the institutional system. Only in this way, can the collection gain on its symbolic and ultimately economic value, while remaining topical and fresh.

The selection of artworks for the exhibition attempts to portray the extent of content, form, as well as time span of the MGLC collection, within which the rationale for the selection was focused on the question of the artist as a kind of "chronicler" of time, the one that in one way or another records the changes in his environment. Yet the exhibition focuses primarily on the question of the possibilities and distribution of the collection as well as surpassing the monolith of the printmaking medium. This is precisely why the artworks from the collection have been juxtaposed with the works of contemporary authors, who, with the specificities of their art practices, yet each in their own way, directly question the role of the medium, its sustainability and the significance of its diversity within the context of exhibitions of contemporary visual art. The tension created between the works from the collection of the International Centre of Graphic Arts, and the works of the invited authors, attempts to create space for new reflection on the experience, existence and transience of the medium, and thus surpass the boundary between past and present.

Taken from the accompanying text by Tevž Logar in the catalogue to the exhibition.

More information about the MGLC collection and the Biennial of Graphic Arts at www.mglc-lj.si.

Catalogue / A catalogue of the same title has been published alongside the exhibition on 32 pages, in Slovenian and English, with an accompanying text by curator Tevž Logar. Price: 5 EUR

The accompanying programme to the exhibition will feature the award-winning American documentary film *Herb & Dorothy* (2008, directed by Megumi Sasaki), which talks about what it means to be a fan and a collector of art, and will be on view on Summer Museum Night on 21 June.

Information / Opening of the exhibition on 15 May 2014, at 7 pm. The exhibition is on view until 20 June 2014, Tuesday to Sunday, 10 am to 6 pm. Address: International Centre of Graphic Arts, Tivoli Mansion, Pod turnom 3, Ljubljana, Slovenia; t. +386 (0)1 2413 800, info@mglc-lj.si, www.mglc-lj.si, www.facebook.com/mglc.ljubljana

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The image features a piece from the MGLC collection:
James Lee Byars, *The Cube Book*, 1983. With the permission of the Estate of James Lee Byars.