

milja berce

rajko čuber

igor fistrič

cveto maršič

samo perpar

zmago posega

ivo prančič

zmago rus

vlado stjepić

jože šubič

konrad topolovec

klavdij tulfa

boris zaplatil

generacija 82



m i t j a
b e r c e



Berce se loteva problemov na način, ki ga ni mogoče jemati kot modni odziv na sodobne težnje v likovni umetnosti. Prav tako ne zapada klišejem ustvarjalskega patosa, temveč vztrajno meditira o možnosti slike, o metodični permutaciji ter njenih mejah. V integraciji ortodoksnega modernističnega kanona in marginalnih paradigem dvajsetega stoletja tematizira pozitivne aspekte modernistične slike in njene problematike.

(iz teksta Andreja Smrekarja)

brez naslova, olje na platno, 1994, 151x161 cm

brez naslova, olje na platno, 1994, 140x170 cm

brez naslova, olje na platno, 1994, 140x160 cm

Berce tackles problems in a way that cannot be regarded as a faddish response to contemporary trends in art. Nor does he fall into line with the clichés of artistic pathos, meditating rather upon the possibilities of a painting, on methodical permutation and its boundaries. By integrating the orthodox Modernist canon and the marginal paradigms of the twentieth century he treats the positive aspects of Modernist painting and its issues.

(from a text by Andrej Smrekar)

1 untitled, oil on canvas, 1994, 151x161 cm

2 untitled, oil on canvas, 1994, 140x170 cm

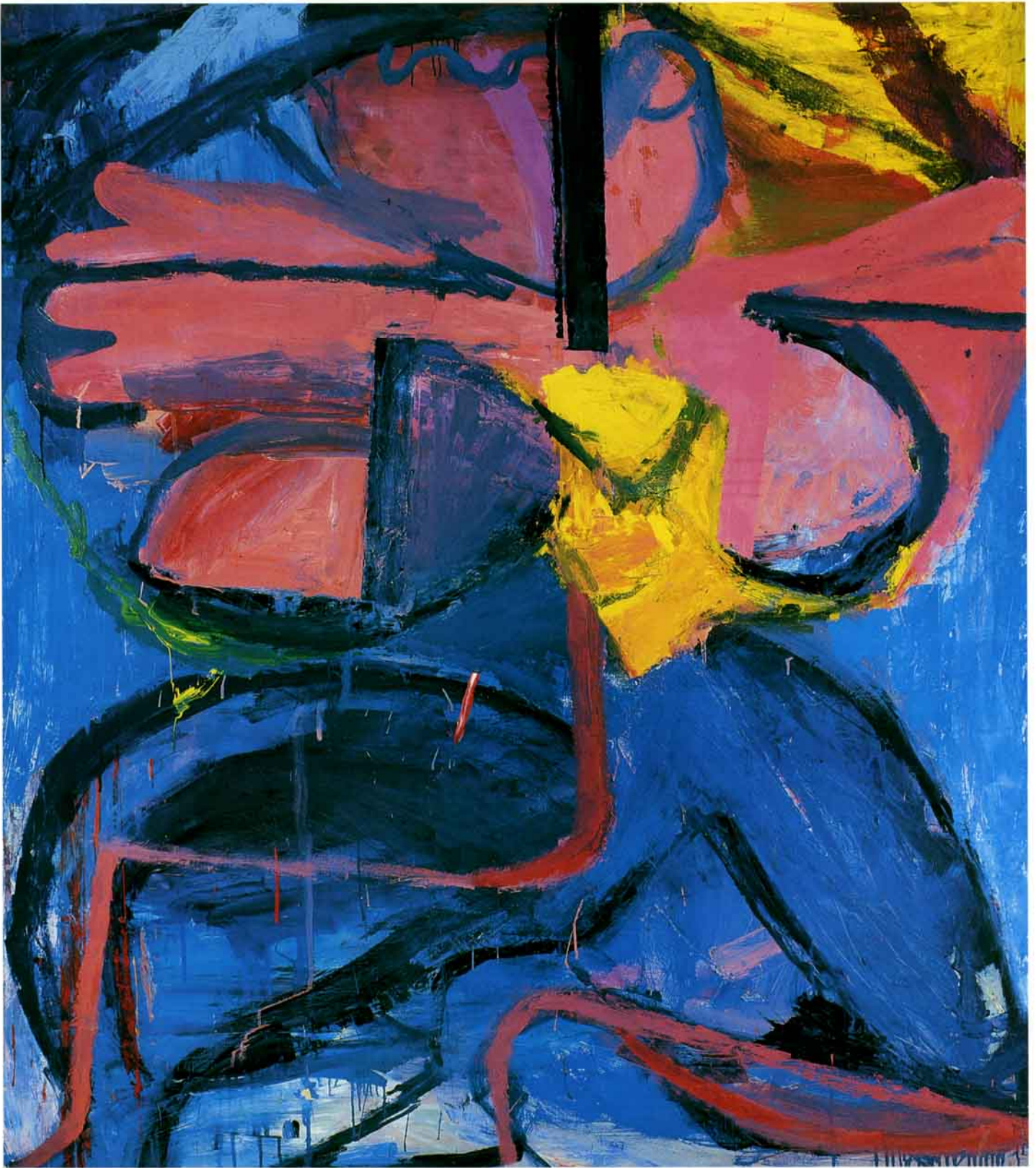
3 untitled, oil on canvas, 1994, 140x160 cm

1



2





r a j k o č u b e r



Čubrov pristop k reševanju slikarske problematike glede na njegovo likovno gledanje in videnje je dokaj tradicionalen in se izogiba eksperimentom in presenečenjem... V bistvu gre za sproščen slikarski zapis, ki je glede na menjavo poudarjene ploskosti nekaterih barvnih površin in prepričljivega vtisa globine, pričarane s pomočjo prav iste barve na drugi strani tako blizu klasičnemu pojmovanju, podajanju neke vsebine in razpoloženjskega niansiranja pa se vse bolj vriva tudi vtis monumentalnosti.

(iz teksta Mirka Juterška)

Čuber's approach to resolving pictorial problems according to his own artistic view and perception is rather traditional, avoiding experiments and surprises... As a matter of fact, his works are informal pictorial records which by alternating the emphatic flatness of some colour areas with a persuasive effect of recoding attained by means of the very same colour come close to classical notions; moreover, his presentations of a certain subject and the nuancing of its atmosphere are recently acquiring an air of monumentality.

(from a text by Mirko Juteršek)

brez naslova, akril na platno, 1991, 140x115 cm

brez naslova, akril na platno, 1993, 95x80 cm

brez naslova, akril na platno, 1992, 87x68,5 cm

1 *untitled, acrylic on canvas, 1991, 140x115 cm*

2 *untitled, acrylic on canvas, 1993, 95x80 cm*

3 *untitled, acrylic on canvas, 1992, 87x68,5 cm*





igor fistrič



Morebitna historična izhodišča
Fistričevega slikarstva lahko iščemo
v povojnem informelu, mogoče v
taktilni igri asociacij kakšnega
Fautriera. Fistrič se z aluzivnimi
formami figur, ki nosijo imena
mitoloških oseb, zaprtimi v težkih
okvirih alegoričnega prostora,
oddaljuje od "drugosti" radikalne
veje informela in opozarja, da so to
vendar dela osemdesetih let.
(iz teksta Zdenke Badovinac)

*In the quest for the eventual historical
origins of Fistrič's painting we might turn to
postwar Informel, perhaps to the tactile play
of associations of a Fautrier. With allusive
forms of figures carrying the names of
mythological heroes and locked within the
heavy framework of allegorical spaces,
Fistrič diverges from the "otherness" of the
radical branch of Informal Art, drawing
attention to the fact that these are
nevertheless works of the eighties.
(from a text by Zdenka Badovinac)*

brez naslova, risba na svili in sitotisk na steklo, 1993, Ø 40 cm
brez naslova, risba na svili in sitotisk na steklo, 1993, Ø 40 cm
oblo-diptih, vosk in sito na lesu, 1993, 2840x25 cm

1 *untitled, drawing on silk and silk screen on glass, 1993, Ø 40 cm*
2 *untitled, drawing on silk and silk screen on glass, 1993, Ø 40 cm*
3 *one-diptych, wax and silk screen on wood, 1993, 2840x25 cm*





6

c v e t o m a r š i č



Zdi se, da Maršiča ne zanimajo kaos, tesnoba in
krehkost življenja, temveč notranji ključi skrivnosti
ljubezni, prijateljstva, skladnega sožitja z Naravo...
Toda v tem ni zavestnega hotenja, ki bi se kazalo kot
radost bivanja; bolj je prisotna težnja po natančnosti
izražanja, volja po dokončnem spoznanju, kako se
oblikuje neko čustvo.
Lepoti, čustvenosti in izpovednosti Maršičevega opusa
se pridružuje želja spoznati, do kod bo slikar segel v
razkrivanju teh skrivnosti, ki jih ne skuša doumeti le
on sam, temveč vsak izmed nas.

(iz teksta Joséja Antonia Cano Mireta)

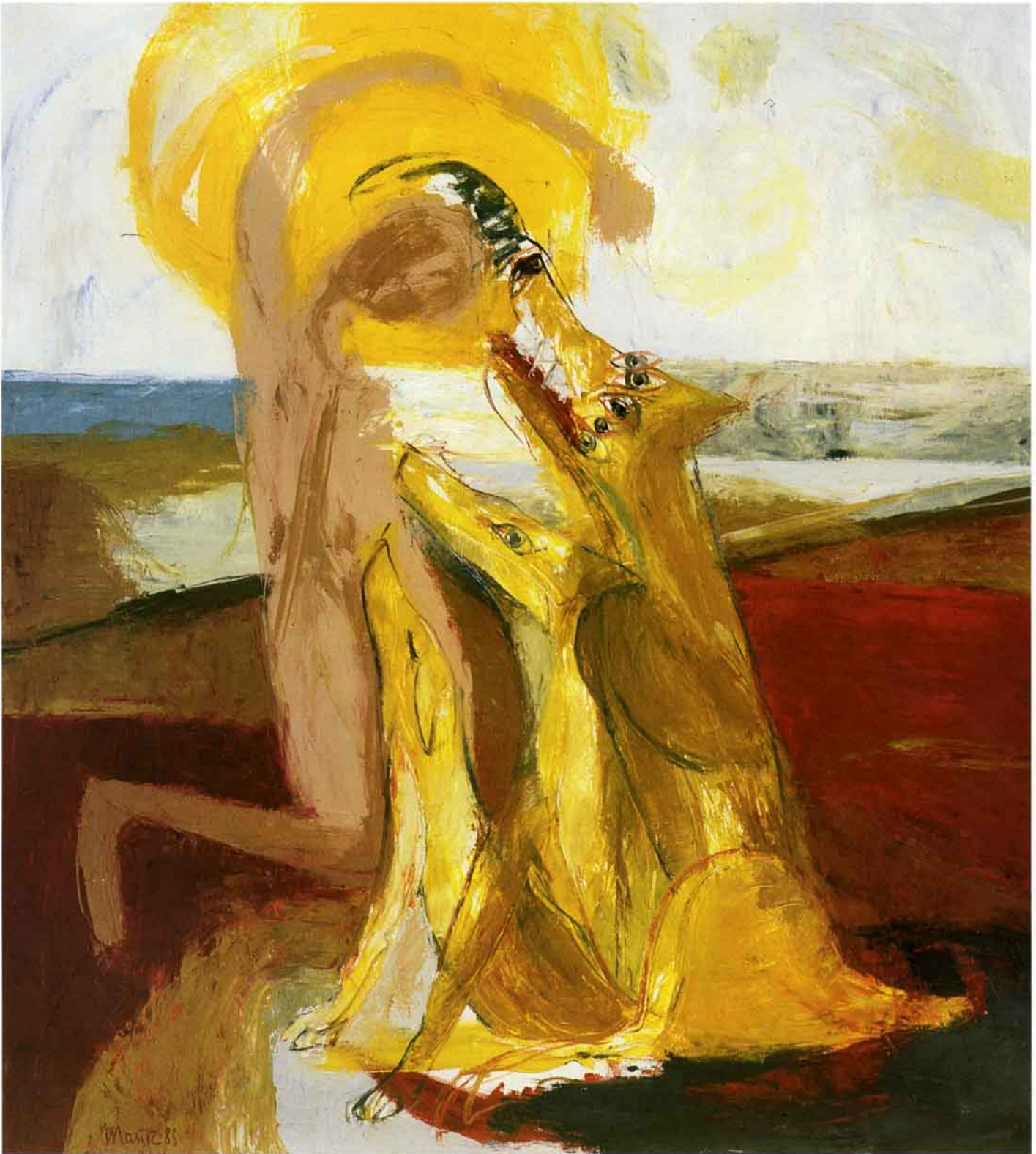
*It seems that Maršič is not interested in chaos,
anxiety and in the fragility of life, but rather in the
inner keys to the mystery of love and friendship, to a
life in harmony with Nature... And yet, rather than
a conscious intention that would manifest itself as
joie de vivre, a striving after an accurate manner of
expressing is what is present here, an ambition to
apprehend definitely how to render an emotion. The
beauty, sensibility and expressiveness of Maršič's
oeuvre is associated with our desire to see how far
the artist will reach in disclosing these secrets which
not only he, but all of us would like to apprehend.*

(from a text by José Antonio Cano Mireta)

brez naslova, olje na platno, 1993, 220x200 cm
grenakokus, olje na platno, 1993, 140x140 cm
večna dilema, olje na platno, 1986, 145x131 cm

1 *untitled, oil on canvas, 1993, 220x200 cm*
2 *bitter taste, oil on canvas, 1993, 140x140 cm*
3 *eternal dilemma, oil on canvas, 1986, 145x131 cm*





S A M O P E R P A R



Perpar s "futurističnim" nabojem in
žarečim koloritom dinamizira slikovno
polje. Kontrasti komplementarnih barv in
geometrizaranih oblik, ki si kot bleščeče
sledi kometov utirajo poti preko roba
slike, so slikarski seizmogram umetnikovih
notranjih napetosti. Njihovo odčitavanje
pa je znamenje gledalčeve sposobnosti
projekecije v izpovedno opno
slike Sama Perparja.

brez naslova, akril na platno, 1993, 300x200 cm
brez naslova, akril na platno, 1993, 300x200 cm
brez naslova, akril na platno, 1992, 200x300 cm

*Perpar dynamises the pictorial field with a
"futuristic" charge and radiant colouring.
The contrasts of complementary colours and
geometrised form crosscutting the margins of
the painting like the blazing tails of comets,
represent a pictorial seismogram of the artist's
inner tensions. Reading from it is a sign of the
viewer's capacity for empathy with the
expressive membrane of Samo
Perpar's painting.*

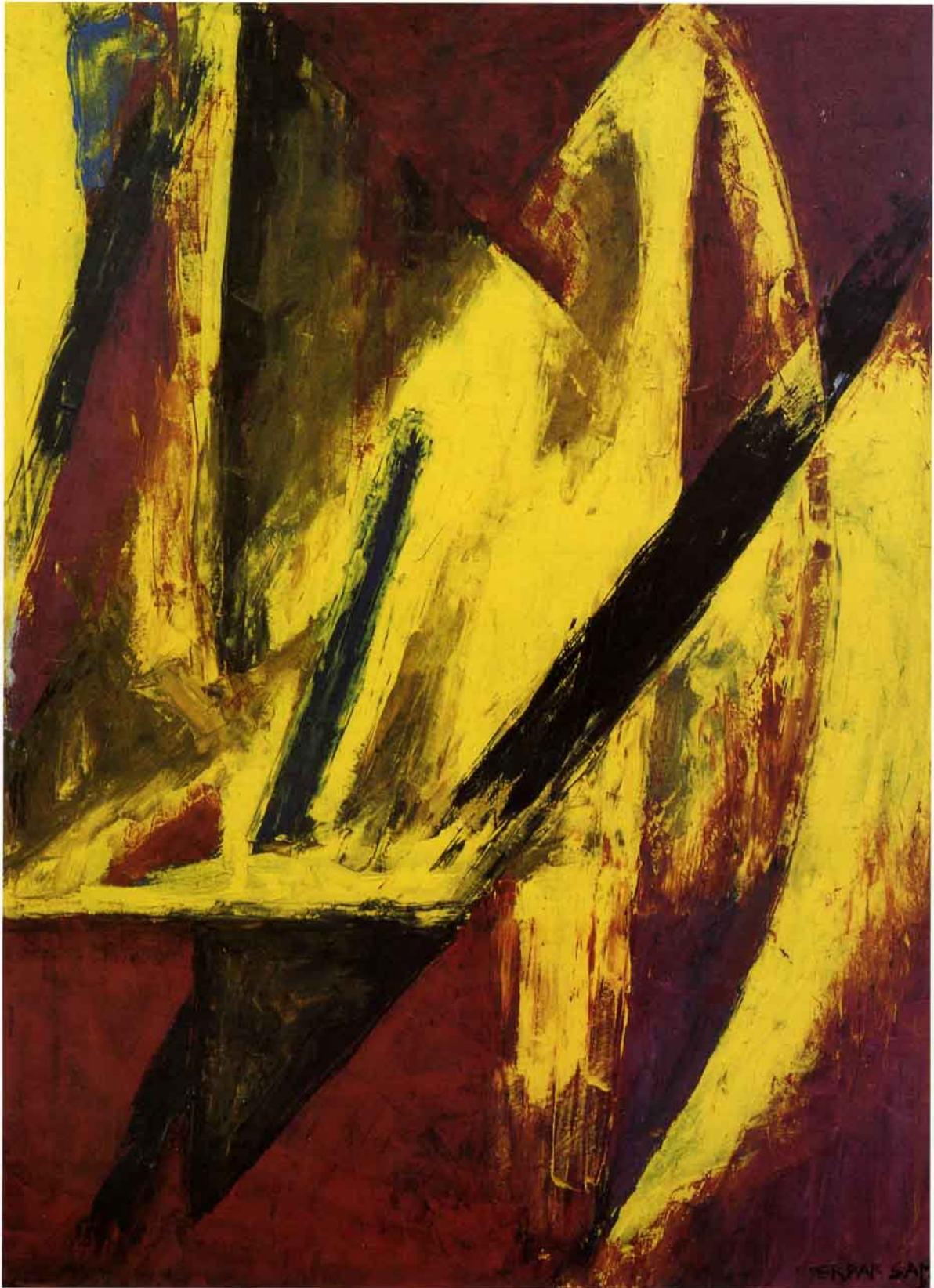
1 *untitled, acrylic on canvas, 1993, 300x200 cm*
2 *untitled, acrylic on canvas, 1993, 300x200 cm*
3 *untitled, acrylic on canvas, 1992, 200x300 cm*

1



2





6

Z m a g o p o s e g a



Zmago Posega se očitno zaveda, kako pomembno je v kiparstvu obvladati proces spreminjanja amorfnе gnote z mehansko ali s termično obdelavo v željeno, zamišljeno, predstavno formo, ki z ustvarjalčevο voljo in vloženim delom postane nosilka estetskih, simbolnih in (v določeni meri) narativnih funkcij. Zategadelj se ne zadovolji samo z raziskovanjem možnosti izražanja v vnaprej izbranem materialu, ampak vzporedno preverja percepcijske in žutnonazorne posledice sorodnih oblikovnih konceptov, udejanjenih v različnih tehnikah oziroma materialnih nosileh. Ko kipar ustvarja oblike, četudi še tako abstraktne, elementarne, nealuzivne, vanje vedno vnaša neko, čeprav skrito vsebino.

It is obvious that Zmago Posega is aware of how important it is in sculpture to master the process of turning an amorphous mass, by treating it mechanically or thermally, into a preconceived representational form which, through the artist's intention and creative input, becomes the carrier of aesthetic, symbolic and (to a certain extent) narrative functions. Thus, not being contented with merely investigating the possibilities of expressing himself in the material selected, Posega parallelly examines the perceptual and sensory results of similar representational conceptions, carried out in different media and material supports. No matter how abstract, elementary or non-allusive the forms a sculptor creates may be, he always invests them with a content, albeit concealed.

brez naslova, marmor, 1993, 69x65x30 cm

1 untitled, marble, 1993, 69x65x30 cm

brez naslova, marmor, 1993, 60x60x28 cm

2 untitled, marble, 1993, 60x60x28 cm

brez naslova, marmor, 1993, 65x65x30 cm

3 untitled, marble, 1993, 65x65x30 cm





9

ivo prančič



Zaupati sebi in trdno delati je alternativa,

ki se je je Prančič v pravem trenutku

zavedel... Izbhajajoč iz spoznanja o

materialnosti slikovnega telesa in

obravnavanja barve kot materije, ki žele

kot taka omogoča simbolno ali čustveno

nadgradnjo (investicijo pomena), v svojih

podobah sugestivno pretaplja figuralne

aluzije v znakovne strukture

informelskega tipa, ne da bi se moral

radikalno odreči implicitni retoriki.

Retorika je seveda past, ki ji zlatko

nasedejo tisti, ki si ne morejo kaj, da si

ob vsaki sliki ne bi zastavili vprašanja:

"Kaj je slikar hotel povedati?" in ob tem namenoma pozabljajo, da je slikar povedal

tisto, kar je naslikal - sicer ne bi bil

slikar, ampak pisatelj.

brez naslova, olje na platno, 1990, 200x130 cm

brez naslova, olje na platno, 1990, 200x130 cm

brez naslova, olje na platno, 1990, 200x130 cm

To have confidence in oneself and to work

hard is an alternative Prančič became aware

of at the right moment... Setting out from

the experience of the materiality of a

pictorial body and from treating colour as a

matter that only as such renders possible a

symbolic or emotional superstructure (an

investment of meaning), Prančič in his

images suggestively transmutes figurative

allusions into sign structures of an

Informelesque type, without having to

renounce radically the implicit rhetoric.

Rhetoric may certainly entrap those who,

when facing a painting, never fail to ask:

"What did the painter want to say?", while

they deliberately forget that the painter said

what he painted - otherwise he would be a

writer rather than a painter.

① *untitled, oil on canvas, 1990, 200x130 cm*

② *untitled, oil on canvas, 1990, 200x130 cm*

③ *untitled, oil on canvas, 1990, 200x130 cm*

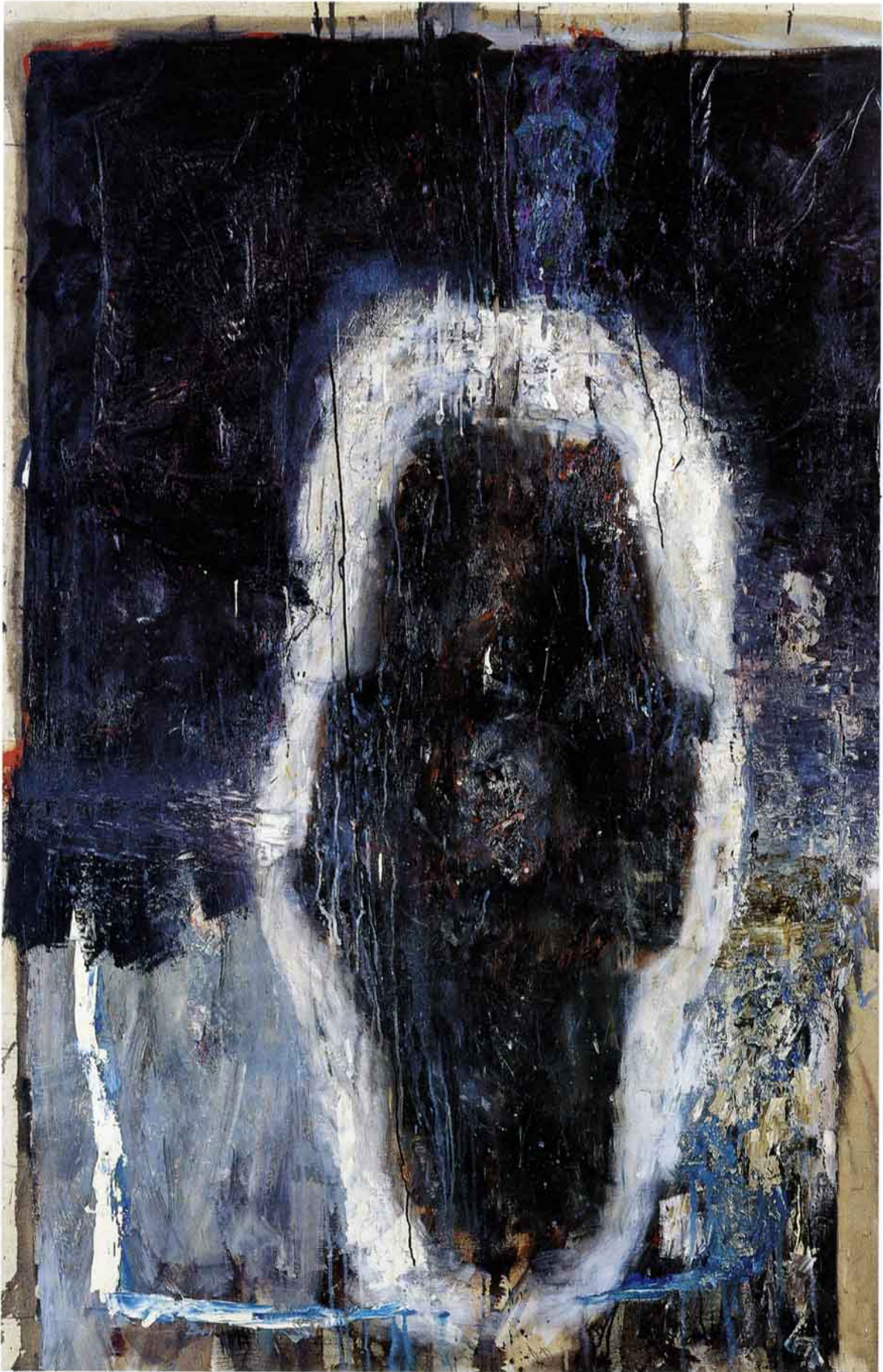


①



②





Z M A G O

R U S



Napisi-znaki Zmaga Rusa so upodobitve
nekega občega reda, ki obstaja v srčiki
slehernega pojava in ki deluje po istih
načelih tako v mikro- kot v makrokozmosu.

Je neke vrste perpetuum mobile,
neustavljiva usodna sila, ki ne dovoljuje
nikakršnega bivanja onstran zarisane črte,
kar avtor občuti kot odtujeno resnico..., ki
jo v njegovem delu najustrezneje določajo

brezosebne strukture, izpeljane

iz temeljne oblike križa.

(iz teksta Judite Krivec)

*The inscriptions-signs of Zmago Rus are
representations of a universal order existing in
the pith of each phenomenon and functioning
according to same principles both in the micro-
and the macrocosm. It is a kind of perpetuum
mobile, a perpetual fatal force, tolerating no
existence whatsoever beyond the line drawn;
this is experienced by the artist as an alienated
truth..., which is most adequately determined
in his work by the impersonal structures,*

derived from the basic form of the cross.

(from a text by Judita Krivec)

made in heaven, olje na platno, 1990, 220x122 cm

mur muratio, olje na platno, 1990, 220x122 cm

glasovi, olje na platno, 1990, 220x122 cm

① made in heaven, oil on canvas, 1990, 220x122 cm

② mur muratio, oil on canvas, 1990, 220x122 cm

③ voices, oil on canvas, 1990, 220x122 cm

①



②





3

v l a d o s t j e p i č



Processualnost je glavna vsebina slik

Vlado Stjepiĉa, ki nadaljuje
estetiko, ki so jo zasnovali pionirji
gestualnega slikarstva Pollock, de
Kooning in Kline. Dokument
pollockovske realne akcije Stjepiĉ
združuje z metaforo o ustvarjanju,
ki jo vsebujejo tudi vkomponirane
snovi, klobučevina in papir.

(iz teksta Zdenke Badovinac)

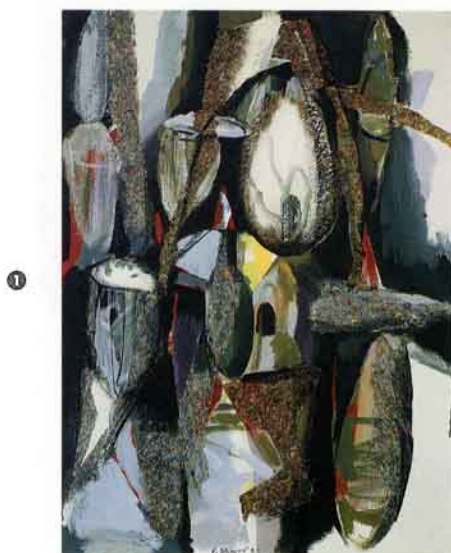
Processuality represents the central

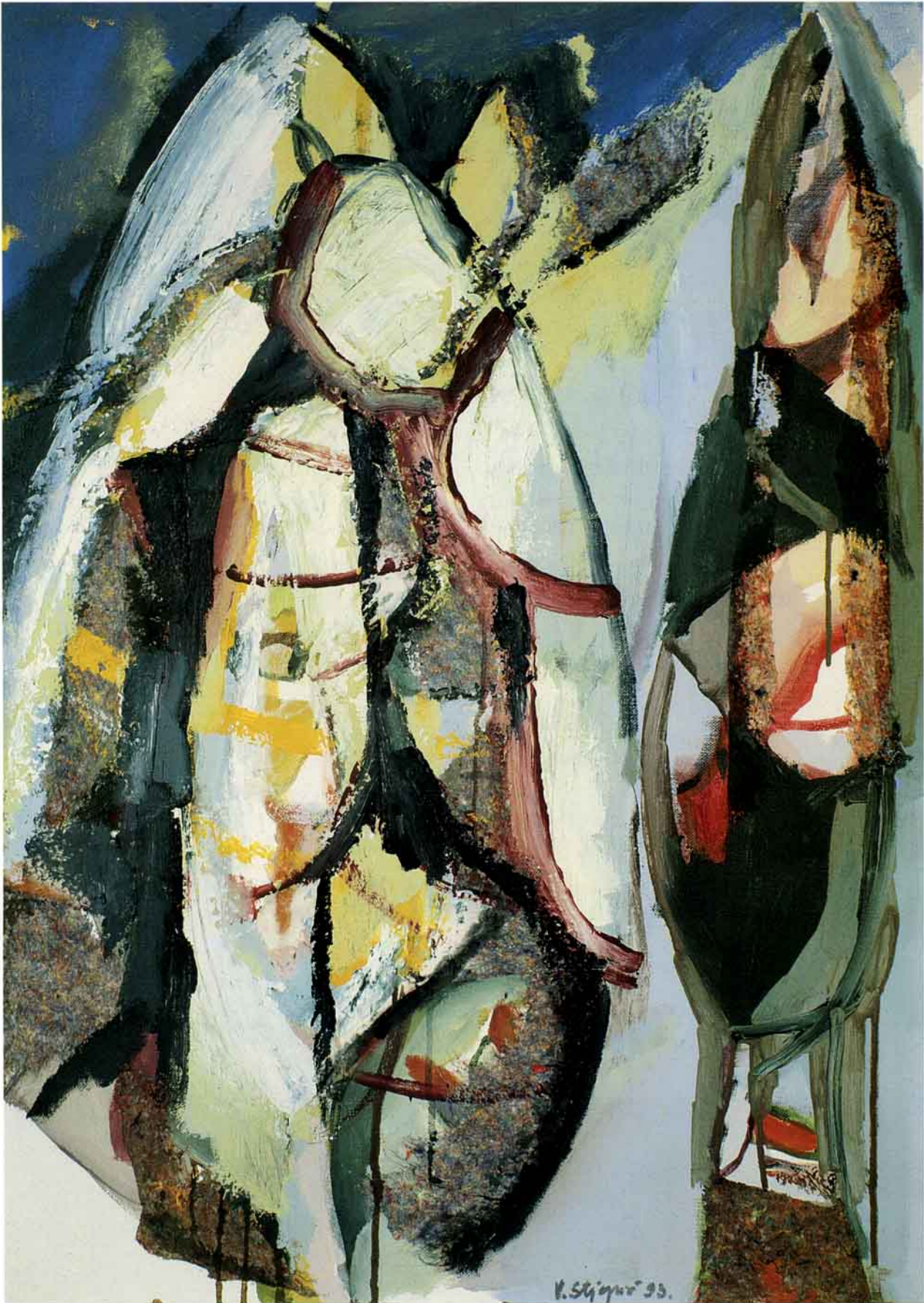
*subject of Vlado Stjepiĉ's paintings. He
follows the aesthetic conceptions of
Pollock, de Kooning and Kline, the
pioneers of gestural painting. Stjepiĉ
combines documents of a Pollockesque
real action with metaphors of creating,
also present in the incorporated
materials, felt and paper.*

(from a text by Zdenka Badovinac)

- 1. pijavke šasa, akril, vata, file na platnu, 1993, 90x65 cm
- 2. vogelni kamni, akril, file na papir, platno, 1993, 141x79 cm
- 3. kopje hoŕta dhutsa, akril, file na platnu, 1993, 90x65 cm

- 1. *leeches of time, acrylic, cotton wool, felt on canvas, 1993, 90x65 cm*
- 2. *carve stones, acrylic, felt on paper, canvas, 1993, 141x79 cm*
- 3. *the spear of hoŕt dhutsa, acrylic, felt on canvas, 1993, 90x65 cm*





3

j o ž e š u b i c



Slikarstvo Jožeta Šubicea opredeljuje čutni odnos do barve kot nosilke lastne evokativne moči ter posebnost ikonografskega izbora. Svetlorožnati in vijolični barvni odtenki ter redukcija figuralne simbolike na znake, ki sčasoma postanejo pomenske šifre Šubičevega slikarstva, pa že napovedujejo nadaljnji razvoj umetnikovega razumevanja slikarskega jezika. Slikar se zaveda, da je njegova moč v barvi, v njenih debelih, strukturiranih nanosih, v njenem čutnem žarenju... Zanj je slika še vedno predmet trajne vrednosti, ki mora združevati kakovost likovnega sporočila s kakovostjo uporabljenega materiala. Ta ugotovitev sicer ni bistvenega pomena za predstavitev Šubičevega dela, a nam vendar veliko pove o njegovem pojmovanju umetnosti.

A sensual attitude to colour as the carrier of its own evocative power and the peculiarity of the iconographic choice define Jože Šubic's painting. The light pink and violet hues and the reduction of figurative symbols to signs gradually becoming ciphers concealing the meaning in his painting, already anticipate the further development of the artist's understanding of the pictorial idiom. The painter is aware that his strength lies in colours, in their thick, structured layers, in their sensuous glowing... He persists in regarding a painting as an object of lasting value, which has to combine the quality of the artistic message with the quality of the material used. This statement is not essential for the presentation of Šubic's work; it does, however, tell us a lot about his concept of art.

1 prinašalec, akril, slama, baker, platno, 1989, 150x200 cm

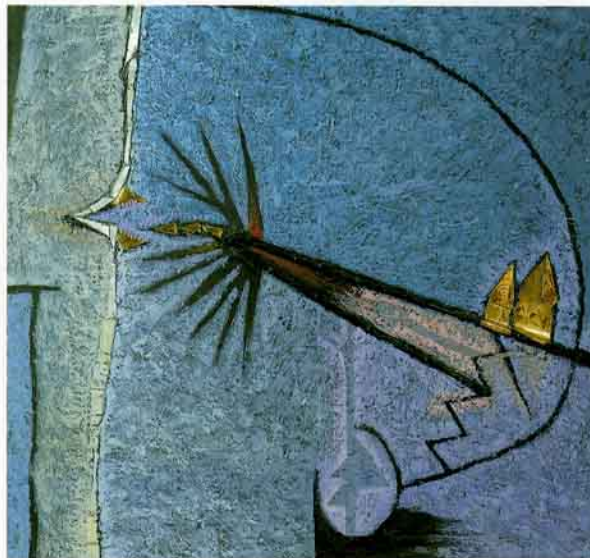
1 bearer, acrylic, straw, copper, canvas, 1989, 150x200 cm

2 smeh podvodnega moža, olje, vosčeni emajl, baker, les, platno, 1993, 140x130 cm

2 laughter of the water man, oil, wax enamel, copper, wood, canvas, 1993, 140x130 cm

3 veliki oblak III, akril, les, kovina, platno, 1993, 150x200 cm

3 big cloud III, acrylic, wood, metal, canvas, 1993, 150x200 cm





k o n r a d t o p o l o v e c



Za Topolovec je značilno, da je nekaj časa uporabljal zmaličeno formo človeške glave kot likovni monoclement in vsebinski arhetip likrati, njegov učinek pa je intenziviral z multipliciranjem. O slikarju je Alenka Domjan zapisala, da primarno podobo figure raztelesi s koordinatnimi preseki, njene fragmente pa sistematizirano premešča v novo zgradbo slike.

brez naslova, pigment na platno, 1990, 180x90 cm
brez naslova, tempera na papir, 1985, 25x35 cm
brez naslova, olje na papir, 1989, 130x65 cm

It is characteristic of Topolovec that for some time he used the distorted form of a human head both as a visual monoclement and a thematic archetype, and intensified its effect by multiplying. In writing on the painter, Alenka Domjan stated that he dissects the primary image of the figure with cross-sections, systematically transferring its fragments into the new construction of the painting.

1 *untitled, pigment on canvas, 1990, 180x90 cm*
2 *untitled, tempera on paper, 1985, 25x35 cm*
3 *untitled, oil on paper, 1989, 130x65 cm*



1



2



3

k l a v d i j t u t t a



Razpon Tuttovih ustvarjalnih interesov je izredno širok, nenavadno intenzivna in uspešna pa je tudi njegova razstavna dejavnost. Obvladanje različnih likovnih tehnik - od praktično vseh grafičnih postopkov prek slikarstva do kiparstva in oblikovanja - mu je omogočilo eksperimentiranje tako v formalnem kot v tehničnem pogledu, preizkušanje različic in neobremenjene tematske zasuke, ne da bi ga odvrnilo od njegove osnovne, v bistvu že med študijem na ljubljanski likovni akademiji izbrane orientacije. Vitalnost, ki preveva njegova dela, energija, s katero uresničuje svoje likovne zamisli, sta v slovenski umetnosti redkost, zato niti ne preseneča ambivalentno sprejemanje Tuttovih likovnih realizacij.

The diapason of Tutta's artistic interests is extremely vast, and the results of his intensive activities have been disclosed in a remarkable number of successful exhibitions. His mastery of various media - from practically all graphic processes through painting to sculpture and design - made it possible for him to experiment both in the formal and technical sense, to try out variants and to easily perform thematic turnabouts, without diverging from the basic orientation he has in fact decided upon already during his studies at the Ljubljana academy. The vitality pervading his work and the energy with which he realises his ideas are rare qualities in Slovene art. It is therefore not surprising that Tutta's artistic realisations meet with ambivalent reactions.

1 Iz cikla "pravljčni pejzaži", akril na platno, 1993, 140x110 cm
2 obronek dneva, akril na platno, 1989, 150x150 cm
3 pejzaž v pravljčnem prebujanju, akril na platno, 1986, 135x160 cm

1 from the series of "fairy-tale landscapes", acrylic on canvas, 1993, 140x110 cm
2 edge of the day, acrylic on canvas, 1989, 150x150 cm
3 landscape in a fairy-tale awakening, acrylic on canvas, 1986, 135x160 cm

1



2





b o r i s z a p l a t i l



Zdi se, da se Zaplatil ne glede na to, kam ga je potegnil njegov "baročni" kreativni zanos, vselej vrača k tisti magični prvi potezi, k misteriju prve geste, k smislu in vzrokom odločitve, da nekaj upodobi. Zaplatil dobesedno fragmentira svojo pikturalno misel, da bi se dokopal do njenega pravega bistva – do temeljne pohude njenega obstoja. A to bistvo je vedno nekje vmes, v neskončnem prostoru med arbitrarnim začetkom in koncem, med skrajnostima, ki ju po lastni presoji izbira in določa umetnik sam, pa najsi sta to belina lista ali platna ali dokončana slika, neobdelan kos lesa in bogato obarvana skulptura ali relief, kromatska polarizacija dveh barv ali harmonična uskladitev kompozicije.

It seems that Zaplatil, regardless of where his "Baroque" creative enthusiasm has driven him, always recurs to the magical first brushstroke, to the mystery of the first gesture, to the decision to depict something, its sense and reason. Zaplatil literally fragmentises his pictorial idea in order to grasp its real essence – the incentive fundamental to its existence. This essence, however, always lies somewhere in between, in the infinite space between the arbitrary beginning and end, between two extremes selected and determined by the artist according to his own discretion, whether this be the whiteness of a sheet of paper or canvas or a completed painting, an unworked piece of wood or a richly polychromed sculpture or relief, a chromatic polarisation of two colours or a harmonic readjustment of the composition.

1 diptih oženj-veva, akril, platno, les, 1991, 300x110x10 cm

1 diptych five-faith, acrylic, canvas, wood, 1991, 300x110x10 cm

2 žudež ožes, akril na platno in les, 1985-1992, 200x44x18 cm

2 miracle of the eyes, acrylic on canvas and wood, 1985-1992, 200x44x18 cm

1





2

COLOR MEDVODE

GAMBIT TRADE

KODA PS INŽENIRING

RUDNIK KALCITA KAMNIK

SUZUKI WOLF IN PARTNERJI

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