

**Avanti grafika!
drugič**

**Avanti Graphic!
2#**



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Prvo edicijo projekta **Avanti grafika!** smo v Društvu likovnih umetnikov Ljubljana uresničili leta 2017. Zdelo se nam je pomembna dopolnitev osrednje mednarodne grafične prireditve, ljubljanskega grafičnega bienala, hkrati pa tudi neke vrste dialog z deli, ki so jih zanj izbrali kuratorji. Takšno je naše stališče tudi tokrat, ko se mednarodni grafični bienale pojavlja v 33. ediciji in zato **Avanti grafika! drugič**.

Tradicija ljubljanskega grafičnega bienala je v našem kulturnem prostoru, med umetniki in publiko, vzgojila posebno afiniteto, tankočutnost in poznavanje tega izraznega medija. Prireditve, ki se vrstijo, vselej sprožajo polemike in razprave o izzivih in položaju umetniške grafike danes. Verjetno so razlogi za izbor kuratorjev bienala in različnih konceptov bolj kompleksni ter jih je težko razložiti brez poznavanja ozadja. Umetniki pa si želimo sodelovanje in povezovanje, zato **Avanti grafika! drugič** nudi toliko bolj pomemben vpogled v sodobno grafično produkcijo, saj gre za neposredne odzive iz ateljejske prakse.

Avanti Graphic! 2#

In the Ljubljana Fine Artists Society, we realized the first edition of the **Avanti Graphic!** project in 2017. It seemed to us as an important complement to the central international graphic event, the Ljubljana Biennial of Graphic Arts, and at the same time, also a sort of a dialogue with the works selected by the curators for this event. This is our position also on this occasion, when the International Biennial of Graphic Arts appears in its 33rd edition, and therefore **Avanti Graphic! 2#**.

The tradition of the Ljubljana Biennial of Graphic Arts has in our cultural space, among artists and the public, raised a special affinity, sensitivity and knowledge of this expressive medium. The events taking place always trigger polemics and debates about the challenges and position of graphic art today. The reasons for selecting the Biennial's curators and different concepts are probably more complex and difficult to explain without being familiar with the background. We, the artists, want cooperation and networking, which is why **Avanti Graphic! 2#** offers an even more significant insight into contemporary graphic production, as these are the direct responses from the studio practice.

Skupinska razstava avtorjev z območja nekdanje skupne države predstavlja sodobno grafično produkcijo umetnikov različnih generacij in likovnih izrazov. Avtorji so mojstri v obvladovanju grafičnega metjeja, hkrati pa jih grafika spodbuja tudi k razširjanju izraznih meja medija v smeri zina, objekta in prostorsko specifičnih postavitev. Izbrani avtorji so: Nevenka Arbanas (Hrvaška), Admir Ganić (Bosna in Hercegovina, Slovenija), Vlado Goreski (Severna Makedonija), Renata Papišta (Bosna in Hercegovina), Sonja Vulpes (Slovenija) in Leon Zuodar (Slovenija).

Zora Stančič in Mojca Zlokarnik

A group exhibition of the artists from the former common state represents a contemporary graphic production of the artists of different generations and visual expressions. The artists are masters in controlling the graphic métier, but at the same time, graphic art also encourages them to expand the expressive boundaries of the medium in the direction of zines, objects and site specific installations. The selected authors are: Nevenka Arbanas (Croatia), Admir Ganić (Bosnia and Herzegovina, Slovenia), Vlado Goreski (North Macedonia), Renata Papišta (Bosnia and Herzegovina), Sonja Vulpes (Slovenia) and Leon Zuodar (Slovenia).

Zora Stančič and Mojca Zlokarnik

Grafika gre naprej

William Ivins, prvi kustos na oddelku za grafiko Metropolitanskega muzeja v New Yorku, je v svoji knjigi *Prints and Visual Communication* zapisal: »Iz praktičnih razlogov so danes prenehale obstajati klasična gravura, mezzotinta in reproduktivna jedkanica ... Kot medij, ki ima danes še kaj povedati, jedkanica, razen uporabe v fotografskih procesih, nima več moči.« To je zapisal leta 1953. Danes vsi vemo, da se je motil, saj je umetniška grafika, med drugim tudi jedkanica, doživela razcvet v šestdesetih in sedemdesetih letih 20. stoletja in se od svojih preprostih začetkov do danes razširila v širši interdisciplinarni prostor, ki pokriva obsežen del postmodernih praks.

Grafika je medij, ki ga zaznamujejo izumi, inovativnost in tehnološki napredek. Obrtniki in umetniki so si vedno prizadevali olajšati svoje delo in uvesti nove tehnike. Zgodovina grafike kaže, kako je grafika neverjetno prilagodljiva in fleksibilna ter zmožna posredovati svoje ideje na različnih področjih. Od druge polovice 20. stoletja smo bili priča, kako se nove tehnologije hitro uporabljajo v umetniški grafiki, tradicionalne tehnike pa so predrugačene ali zamenjane z novimi. Grafika že dolgo ni več namenjena kabinetnemu pregledovanju, saj so dela, ki nastajajo danes, mnogo bolj kompleksna in razkrivajo inherentno delovanje grafike v javni sferi. Svet digitalne produkcije in komunikacije je neverjetno spremenil načine umetniškega snovanja, produkcije in diseminacije. Sodobna grafika lahko kombinira fizično dolgotrajne in naporene tehnike grafične obrti z novimi tehnologijami, ki jih med drugim prinašajo fotografija, oblikova-

Graphic art goes on

William Ivins, the first curator at the Department of Graphic Art at the Metropolitan Museum in New York, wrote in his book *Prints and Visual Communication*: "For practical reasons, classic engraving, mezzotint and reproductive etching have ceased to exist nowadays ... As a medium that today still has something to say, the etching, except for its use in photographic processes, no longer has any power." This was written in 1953. Today, we all know that he was wrong, because graphic art, including the etching, experienced a boom in the 1960s and 1970s and has expanded from its simple beginnings to the contemporary wider interdisciplinary space that covers a large part of postmodern practices.

Graphic art is a medium that is characterized by inventions, innovation and technological progress. Craftsmen and artists have always strived to ease their work and introduce new processes, new tools and new techniques. The history of graphic art shows how it is incredibly versatile and flexible and able to communicate its ideas in different areas. From the second half of the 20th century, we have been witnessing how new technologies are rapidly being used in graphic art, while traditional techniques are being transformed or replaced with new ones. For a long time, graphic art is no longer intended for cabinet reviewing, since the works that are being created today are much more complex and reveal the inherent functioning of graphic art in the public sphere. The world of digital production and communication has incredibly transformed the ways of artistic creation, production and dissemi-

nje, masovni mediji, računalniki in nanje vezana nova orodja.

Stara pravila in strukture grafične discipline so se prerazporedili ali pa se jih več ne upošteva; estetske meje so se na račun sprememb, pretoka in prekoračitev začele razkrajati. Danes se zdi, da je grafika vseprisotni medij, saj je odprla celo vrsto domen, ki so bile prej rezervirane za druge umetniške kategorije. Mnoga sodobna grafična dela odsevajo pluralistično naravo sodobne umetnosti današnjega časa.

Na razstavi **Avanti grafika! drugič** v Galeriji DLUL šest avtorjev predstavlja svoja grafična raziskovanja. Vsak od njih drugače pristopa k mediju, ki mu služi kot posrednik idej, znanja ali razmišljanja.

Nevenko Arbanas imenujejo prva dama hrvaške grafike. V več kot štirideset letih ustvarjanja je ob eksperimentiranju z grafičnimi tehnikami in materiali svoje grafično znanje in spretnost razvila do vrhunskih grafičnih stvaritev. Ustvarja v jedkanici in akvatinti v kombinaciji z linorezom, kar kaže na njeno nagnjenost k eksperimentiranju. Posebno pozornost posveča izbiri papirja, rada pa ima tudi velike formate. V Galeriji DLUL se predstavlja z dvema monokromima grafikama monumentalnega formata iz leta 2012. Grafiki formalno nadaljujeta raziskovanje, ki se je začelo s serijo *Listi*. Da se je njeno raziskovanje usmerilo stran od prejšnjih bolj narativnih vsebin, kažejo naslovi grafik, ki jih poimenuje samo s črko in številkami. S tem nakazuje, da jo zanimajo drugačne vsebine, ki pa jih kombinira z vizualnimi elementi iz svojih starejših del. Linorez uporablja na šablonski način in ga odtiskuje čez podobo, izvedeno v tehnikah globokega tiska. S tem ustvari občutek tridimenzionalnosti, ki ga podpre še z umestitvijo v ambient razstavnega prostora. Nevenka Arbanas je v svojem obsežnem grafičnem opusu posebno pozornost posvetila tudi uporabi barve v grafiki. Barva nas nagovarja iz del v pesniško-grafični

nation. Contemporary graphic art is able to combine physically long-lasting and strenuous graphic art techniques with new technologies, brought by, among others, photography, design, mass media, computers and related new tools.

The old rules and structures of the graphic discipline have been redistributed or are no longer abided by; the aesthetic boundaries began to disintegrate at the expense of changes, flow and excesses. Today, graphic art seems to be an ubiquitous medium, since it has opened up a whole range of domains that were previously reserved for other art categories. Numerous contemporary graphic works reflect the pluralistic nature of contemporary art.

At the exhibition **Avanti Graphic! 2#** in the DLUL Gallery, six artists will present their graphic explorations. Each of them approaches the medium differently, serving them as a mediator of ideas, knowledge or reflection.

Nevenka Arbanas is called the first lady of Croatian graphic art. In more than forty years of creation, while experimenting with graphic techniques and materials, she has developed her graphic knowledge and skills to exquisite graphic creations. She creates in etching and aquatint techniques in combination with linocut, which indicates her tendency to experiment. She pays special attention to the choice of paper and she is also fond of large formats. In the DLUL Gallery, she is presenting her work with two monochrome graphics of a monumental format from 2012. The two graphics formally continue the research that began with the *Leaves (Listi)* series. That her research has directed away from the previous, more narrative content is shown by the titles of the graphics, which she names only with a letter and numbers. She thus implies that she is interested in different content, which she combines with visual elements from her older works. She uses linocut in a template manner

mapi, ki je leta 2001 nastala pri založbi Edina ob sodelovanju umetnice in pesnika Toneta Pavčka.

Admir Ganić, umetnik mlajše generacije, ki se je šolal na sarajevski likovni akademiji, je grafik, ki predano ustvarja v tehnikah globokega tiska. Njegova dela so figuralna, naracija je vezana na tradicijo Bosne in Hercegovine, od koder prihaja. Predstavlja se z deli iz leta 2016 z naslovom *Scenografija za sevdah*. Izraz sevdah v bosanščini pomeni hrepene-nje, ljubezensko strast, žalost, širše pa je povezan tudi s pojmom boleče ljubezni in hrepenenja po ljubezni. Ganićeve grafike v kombinaciji barvnih tehnik globokega tiska prikazujejo domačo bosansko pokrajino s tipično krajinsko ikonografijo, v katero umetnik simbolno vpleta ljubezensko-seksualno motiviko s podobo ženske, ki jezdi kačo, ali neveste, ki je kača, katere telo se vije skozi pokrajino. Grafike razkrivajo tehnično mojstrstvo v risbi in uporabi barve ter ljubezen do detajla. Skozi čustvena stanja, ki jih je najlažje izraziti prav skozi sevdah, ljudsko pesem, ki jo umetnik preko matrice prenaša na papir, se kaže umetnikova navezanost na domačo kulturo in nemara celo kanček domotožja.

Umetniški razvoj Sonje Vulpes je močno zaznamovala subkulturna pank scena in zinovska produkcija. **Sonja Vulpes** se izraža v glavnem z risbo, ki živi samostojno, v grafikah ali tatujih. V lanskem letu je pozornost pritegnil njen grafični cikel pod naslovom *Memento Mori*, izveden v tehnikah kolagrafije in monotipije. V Galeriji DLUL se predstavlja s tremi kolagrafijami iz serije *Slečena*, ki v prvi plan postavlja golo žensko figuro. Prepoznamo jo po anatomiji, glave pa so tipizirane in delujejo kot nekakšni diabolčni čustvenčki. Kolagrafija dopušča veliko eksperimentiranja in razmeroma gestualen pristop, možnost naklade pa je zelo omejena, saj se matrica hitro uniči. Več kot očitno je, da umetnice naklada ne zanima, pač pa kreativne možnosti, ki jih njeni

and prints it over an image created in deep print techniques. This creates a sense of three-dimensionality, which is supported by the placement in the ambience of the exhibition space. In her extensive graphic oeuvre, Nevenka Arbanas also dedicated special attention to the use of colour in graphics. The colour addresses us from the works in the poetic graphic folder, which was created in 2001 at the Edina Publishing House as a collaboration of the artist and the poet Tone Pavček.

Admir Ganić, an artist of the younger generation, who studied at the Academy of Fine Arts in Sarajevo, is a graphic artist, who devoted himself to the deep print techniques. His works are figural and the narration is connected with the tradition of Bosnia and Herzegovina, from where he originates. The artist is presenting his works from 2016 entitled *Scenography for Sevdah (Scenografija za sevdah)*. The term *sevdah* in Bosnian language means craving, love passion, sadness and is also in a wider sense connected with the notion of a painful love and longing for love. Ganić's graphics in a combination of colour techniques of deep print depict the familiar Bosnian landscape with a typical landscape iconography, in which the artist symbolically incorporates the love-sexual motifs with the image of a woman riding a snake or a bride who is a snake whose body is winding through the landscape. The graphics reveal the technical mastery in drawing and the use of colour as well as the love for detail. Through the emotional states that are most easily expressed particularly through *sevdah*, the folk song, which the artist is transmitting on paper through the matrix, the artist's attachment to his home culture and perhaps even a tinge of homesickness are shown.

The artistic development of Sonja Vulpes was strongly marked by a subcultural punk scene and the zine production. **Sonja Vulpes** expresses herself primarily through drawing, which

risbi omogoča kolagrafski proces. Umetnica pravi, da jo grafika zanima, zaradi priprave matrice, ki zahteva konceptualnost, razmišljanje v naprej, saj slikovnih učinkov ni mogoče doseči neposredno, pač pa z uporabo različnih procesov in materialov, kot na primer pesek, lepilo ipd.

Makedonski umetnik **Vlado Goreski** se predstavlja z najnovejšimi deli iz dveh serij: *Šamani* in *Katedrala*. V seriji *Šamani*, v kateri v prvi plan postavlja nekakšne stilizirane maske, ki se kot duhovi izvijajo iz črne podlage, uporablja tradicionalno tehniko litografije, dopolnjeno s kombiniranimi tehnikami. Serija *Katedrala*, ki je popolnoma abstraktna in vizualno spominja na fraktalne podobe, je izvedena v digitalnem tisku. Barva umetnika ne zanima; njegova grafika, ne glede na to, da uporablja digitalno tehnologijo, ostaja črno-bela.

Sarajevska umetnica **Renata Papišta** razmišlja o grafiki v razširjenem polju. Tradicionalne grafične tehnike kombinira z novimi materiali, tehnologijami in metodami. Išče poti ven iz tradicionalnega koncepta grafike in običajnih načinov predstavitve grafičnih odtisov, ustvarja instalacije in *site specific* postavitev, v zadnjem času tudi knjige umetnika. Njena dela funkcionirajo na meji grafike, fotografije in objekta. V izhodišču njenega snovanja sta najpogosteje risba in tradicionalna grafična tehnika pripravljeni za eksperiment. V svojem delu se osredotoča na vprašanja pretoka časa, preoblikovanje motivov in oblik v umetniškem delu ipd. Njeno delo iz cikla *Refleksije*, 2019, v kombiniranih tehnikah, ima transformativni značaj, saj se prilagaja razstavnemu prostoru. Abstraktna podoba, tiskana na transparentno podlago za dodatne učinke, izkorišča osvetlitev. Refleksija dobi vsebinsko večpomenskost in časovno dimenzijo skozi sence na stenah.

Leona Zuodarja pri nas najbolj poznamo po njegovi zinovski produkciji in založništvu ter kot člana umetniške skupine *Beli sladoled*.

lives independently, in the graphics or tattoos. Last year, attention was drawn to her graphic cycle entitled *Memento Mori*, created in colagraph and monotype techniques. In the DLUL Gallery, she is presenting herself with three colagraphs from the series *Stripped (Slečena)*, which places a naked female figure to the forefront. We recognize it by the anatomy, while the heads are typified and act as some sort of diabolical emoticons. Colagraphy allows for a great deal of experimentation and a relatively gestural approach, while the possibility for larger edition is very limited as the matrix is quickly destroyed. It is more than obvious that the artist is not interested in the multitude of works, but rather the creative possibilities that the colagraphy process enables her drawing. The artist says that she is interested in graphic art, because of the preparation of a matrix, which requires conceptuality, thinking ahead, since the image effects cannot be achieved directly, but by using different processes and materials, such as sand, adhesive, etc.

Macedonian artist **Vlado Goreski** is presenting his latest works from two series: *Shamans (Šamani)* and *Cathedral (Katedrala)*. In the *Shamans* series, in which some sort of stylized masks are placed to the forefront, which, as ghosts, wind from the black surface, the artist uses the traditional technique of lithography, supplemented by combined techniques. The *Cathedral* series, which is completely abstract and visually reminiscent of fractal images, is created in the digital press. The artist is not interested in colour; his graphics, despite using digital technology, remains black and white.

Sarajevo artist **Renata Papišta** thinks about graphic art in the expanded field. She combines traditional graphic techniques with new materials, technologies and methods. She is looking for the ways out of the traditional concept of graphic art and the ordinary ways of pre-

Prvenstveno se izraža skozi risbo, ukvarja pa se tudi z grafiko in slikarstvom. Za razstavo v Galeriji DLUL je pripravil *site specific* postavitev v galerijski niši. Delo z naslovom *//////////* je nastalo leta 2016. Gre za konceptualno delo, ki ga sestavlja devet sitotiskov na platno z dodatkom rdeče krojaške niti. Na obojestransko potiskanem platnu je odtisnjena leta 1964 posneta fotografija Lucia Fontane pri njegovi intervenciji v slikarsko platno, čez to pa je Zuodar z rdečim sukancem našil črte različnih dolžin in v različne smeri. Gre za svojevrstno umetniškovo refleksijo na slikarja Lucia Fontano in njegove akcije rezov v platno, na simbolni ravni pa delo lahko razumemo kot avtorjev odnos do slikarstva in lastne produkcije. Leon Zuodar je znan po svoji specifični hitri, drobni črtni risbi, tako šive čez potiskano platno lahko razumemo tudi v tem kontekstu.

senting graphic prints; she creates installations and *site specific* placements, recently also the books of an artist. Her works function at the border of a graphic, photograph and an object. At the core of her creation, drawing and a traditional graphic technique are most frequently ready for experimentation. In her work, she focuses on the issues of the flow of time, the transformation of motifs and forms in a work of art etc. Her work from the cycle *Reflections (Refleksije)*, 2019, in combined techniques, has a transformative character since it adapts to the exhibition space. The abstract image, printed on a transparent surface for additional effects, exploits the lighting. The reflection acquires multiple meanings in terms of content and a time dimension through the shadows on the walls.

In Slovenia, **Leon Zuodar** is best known for his zine production and publishing and as a member of the Art Group *Beli sladoled ("White Ice Cream")*. He primarily expresses himself through drawing, while he is also engaged in graphic art and painting. For the exhibition in the DLUL Gallery, he prepared a *site specific* installation in the gallery niche. The work entitled *//////////* was created in 2016. It is a conceptual work composed of nine screen prints on canvas with the addition of a red tailor's thread. On a double-sided printed canvas, a photograph (taken in 1964) by Lucio Fontana during his intervention in the canvas is printed and over it, with a red thread, Zuodar sewed the lines of different lengths, going in different directions. It is the artist's unique reflection on the painter Lucio Fontana and his actions of making cuts in the canvas; on a symbolic level, the work can be understood as the artist's attitude towards painting and his own production. Leon Zuodar is known for his specific fast, small line drawing and so the stiches across the printed canvas can also be understood in this context.

Razstava v Galeriji DLUL utrjuje prepričanje o tem, da je sodobna grafična scena tako široka in pestra, kot si je le mogoče zamisliti. Na eni strani imamo umetnike, ki se trudijo širiti meje grafike preko novih tehnologij in obsega ali s kombiniranjem grafičnih procesov s kiparstvom, instalacijo, performansom in drugimi mediji, na drugi strani pa mnogi umetniki sodobne vsebine podajajo še vedno na bolj »tradicionalen« način. Vseskozi pa ostaja grafika stvar izbire takrat, ko želimo nekaj povedati na specifičen način. Naj zaključim z besedami Huhga Merilla¹, da je grafika po vsebini brnik različic in ustvarjalnosti, blagoslovljen s skoraj neskončnimi variacijami.

Mag. Breda Škrjanec

The exhibition in the DLUL Gallery is consolidating the belief that the contemporary graphic scene is as wide and varied as it can be imagined. On the one hand, we have the artists who are trying to expand the boundaries of graphic art through new technologies and range or by combining graphic processes with sculpture, installation, performance and other media, and on the other hand, many artists still present the contemporary content in a more "traditional" way. All the while, graphic art remains a matter of choice when we want to express something in a specific way. Let me conclude with the words of Hugh Merrill¹ that graphic art is in its content a bulwark of versions and creativity, blessed with almost infinite variations.

Mag. Breda Škrjanec

¹ *Hugh Merrill je v grafični skupnosti mednarodno priznan ameriški umetnik. Piše članke o redefiniranju umetnosti, izobraževanja in grafike. O njej je predaval in poučeval na več kot 75 univerzah ter umetniških šolah po svetu.*

¹ *Hugh Merrill is an internationally renowned American artist in the graphic community. He writes articles on the redefinition of art, education and graphic art. He lectured about graphic art and taught it at more than 75 universities and art schools around the world.*

Nevenka Arbanas (1950, Beli Manastir, Hrvatska) je leta 1975 diplomirala iz grafike na zagrebški akademiji za likovno umetnost in leta 1977 tam opravila tudi grafično specialko. Svoje grafično znanje je izpopolnjevala na akademiji Minerva v Groningenu na Nizozemskem, v Parizu in Pragi. Je prejemnica številnih nagrad, njena dela so vključena v mnoge zasebne in javne zbirke. Je redna profesorica za področje grafike na Akademiji likovnih umetnosti v Zagrebu. Leta 2018 je bila v Klovičevih dvorih v Zagrebu na ogled njena obsežna retrospektiva z več kot 300 grafičnimi listi.

Nevenka Arbanas (1950, Beli Manastir, Croatia) graduated in graphic art in 1975 at the Academy of Fine Arts in Zagreb and in 1977 she also concluded her postgraduate study of graphic art there. She perfected her graphic skills at the Minerva Art Academy in Groningen, the Netherlands, as well as in Paris and Prague. She is a recipient of numerous awards and her works are included in numerous private and public collections. She is a full-time professor of graphic art at the Academy of Fine Arts in Zagreb. In 2018, a large retrospective exhibition of her works was on display in the Klovičevi Dvori Gallery in Zagreb with more than 300 prints.



Nevenka Arbanas,

G - XXXV, 2012,

akvatinta, linorez / aqatint, linocut, 200,7 x 100,7 cm

Admir Ganić (1987, Sarajevo, Bosna in Hercegovina) je diplomiral iz grafike na Akademiji likovnih umetnosti v Sarajevu, kjer je končal tudi podiplomski študij. Do sedaj je razstavljal na šestih samostojnih razstavah ter na številnih skupinskih razstavah doma in po svetu. Je prejemnik več nagrad in priznanj za grafiko. Od leta 2011 do leta 2015 je bil zaposlen kot profesor risanja na Srednji umetniški šoli v Sarajevu. Trenutno je zaposlen v Mednarodnem grafičnem likovnem centru v Ljubljani.

Admir Ganić (1987, Sarajevo, Bosnia and Herzegovina) graduated in graphic art at the Academy of Fine Arts in Sarajevo, where he also completed his postgraduate studies. So far, he has exhibited at six solo exhibitions and numerous group exhibitions both at home and abroad. He is a recipient of several awards and recognitions in the field of graphic art. From 2011 to 2015, he was employed as a professor of drawing at the Secondary Art School in Sarajevo. He is currently employed at the International Centre of Graphic Arts in Ljubljana.



Admir Ganić,

Scenografija za sevdah I / Scenography for Sevdah, 2016,

kombinirane tehnike globokega tiska / combine techniques of intaglio printing, 102 x 72 cm

Vlado Goreski (1958, Bitola, Severna Makedonija) je diplomiral na oddelku za grafiko akademije za likovno umetnost v Skopju. Strokovno se je izpopolnjeval v Mednarodnem grafičnem centru v Ljubljani, deluje kot kurator in umetniški vodja Mednarodnega trienala grafike v Bitoli. Sodeloval je na številnih nacionalnih in mednarodnih razstavah grafike po vsem svetu. Je prejemnik več nagrad za grafiko (v Prilepu, *International Mail Art*, Yerevan; in *Dialogue workshop Końskich*, Radomiu, Poljska).

Vlado Goreski (1958, Bitola, North Macedonia) graduated at the Department of Graphic Art at the Academy of Fine Arts in Skopje. He was improving his skills at the International Centre of Graphic Arts in Ljubljana and he works as a curator and artistic director of the International Graphic Triennial in Bitola. He has participated in numerous national and international graphic art exhibitions around the world. He is a recipient of several awards in the field of graphic art (in Prilep, *International Mail Art*, Yerevan; and *Dialogue workshop Końskich*, Radomiu, Poland).



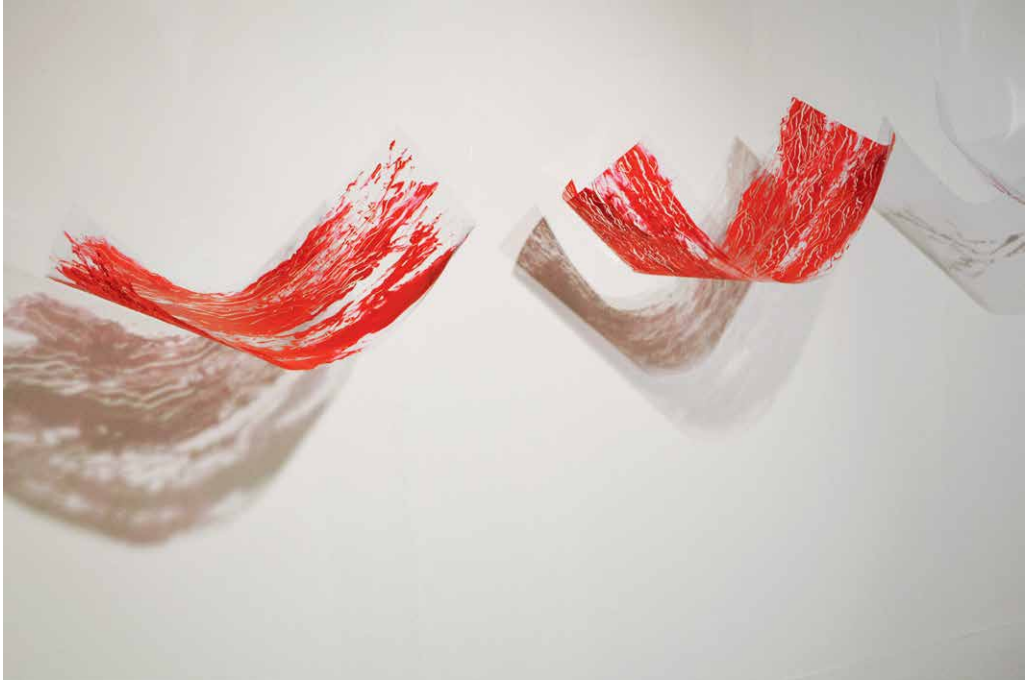
Vlado Goreski,

Šamani 1 / Shamans 1, 2019,

litografija in kombinirana tehnika / lithography and combine technique, 50 x 70 cm

Renata Papišta (1981, Sarajevo, Bosna in Hercegovina) je leta 2006 diplomirala iz grafike na Akademiji za likovno umetnost v Sarajevu, kjer je leta 2009 zaključila tudi magisterij. Ustvarja v različnih medijih: grafika, fotografija, risba in *site specific* projekti. Njena dela so bila razstavljena na številnih bienalih, trienalih ter drugih razstavah doma in po svetu. Od leta 2010 predava na oddelku za grafiko na Akademiji za likovno umetnost v Sarajevu.

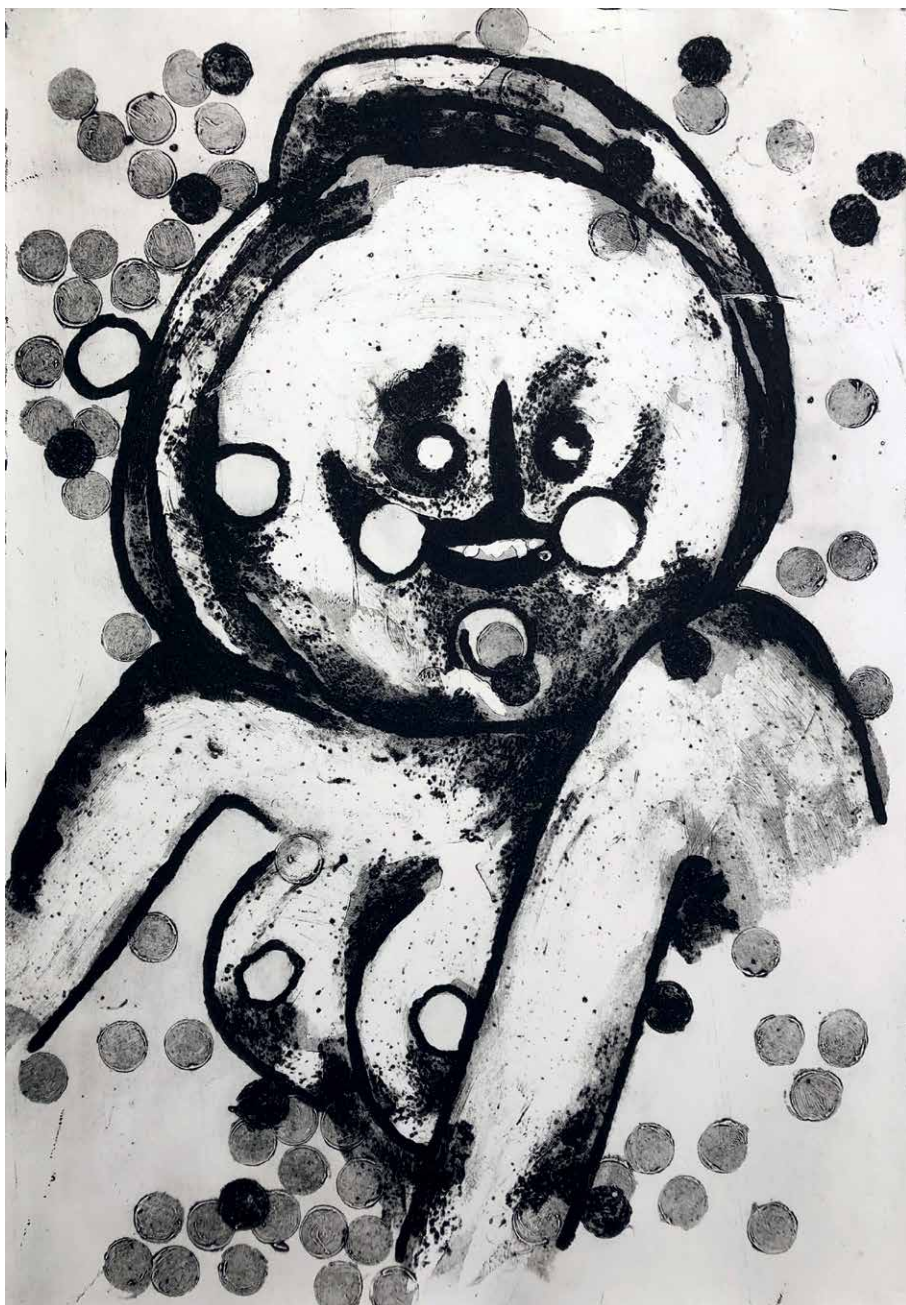
Renata Papišta (1981, Sarajevo, Bosnia and Herzegovina) graduated in graphic art in 2006 at the Academy of Fine Arts in Sarajevo, where she also obtained her master's degree in 2009. She creates in various media: graphics, photography, drawing and *site specific* projects. Her works were exhibited at numerous biennials, triennials and other exhibitions at home and abroad. Since 2010, she has been teaching at the Department of Graphic Art at the Academy of Fine Arts in Sarajevo.



Renata Papišta,
iz cikla Refleksije / from the series Reflections, 2019,
kombinirana tehnika (gravura, risba, objekt) / combine technique (gravure, drawing, object),
različne dimenzije / various dimensions

Sonja Vulpes s pravim imenom Sonja Grdina (1986, Ljubljana, Slovenija) je zaključila študij likovne pedagogike na Pedagoški fakulteti v Ljubljani. Njeno glavno področje ustvarjanja je risba, ki zaživi samostojno, kot umetniška grafika, zin ali tatu. Od leta 2014 je del založbe *585 ZINES*, ki se ukvarja z izdajo zinov v manjših nakladah. Njeno ustvarjanje je razpeto med ateljejem na Krasu in bivališčem v Ljubljani. Je avtorica publikacij v samoizdaji *Morning Star* (2018), *Bad Dream* (2017) in *Skull Juice* (2016). Razstavlja v Sloveniji in tujini.

Sonja Vulpes (real name Sonja Grdina) (1986, Ljubljana, Slovenia) completed her study of art education at the Faculty of Education in Ljubljana. Her main field of creation is drawing, which comes to life independently, as an artistic graphic, zine or tattoo. Since 2014, she is part of the *585 ZINES* Publishing House, which publishes zines in smaller circulations. Her creation is divided between the studio in the Karst region and her residence in Ljubljana. She is the author of self-published publications *Morning Star* (2018), *Bad Dream* (2017) and *Skull Juice* (2016). She exhibits in Slovenia and abroad.



Sonja Vulpes,
Slečena I / Stripped I, 2019,
kolografija / kolography, 100 x 70 cm

Leon Zuodar (1977, Postojna, Slovenija) je končal študij slikarstva na Akademiji za likovno umetnost in oblikovanje v Ljubljani leta 2004. Leta 2005 je skupaj z Mihom Pernetom ustanovil slikarsko skupino *Beli sladoled* in istoimensko zinovsko založbo, ki se navdušuje nad drugačno, marginalno in eksperimentalno risbo. Do danes sta izdala 30 publikacij, po večini zinov in nekaj risarskih knjižnih kompilacij ter zinovskih kataložnih pregledov razstav. Za svoje delo sta leta 2011 prejela nagrado skupine OHO. Leon Zuodar se ukvarja z risbo, grafiko in slikarstvom. V galeriji Hiše kulture v Pivki je soorganizator razstavnega programa in vodja grafičnega ateljeja ter od leta 2016 vodja zinovske čitalnice *Zinko Tiček*.

Leon Zuodar (1977, Postojna, Slovenia) completed his study of painting at the Academy of Fine Arts and Design in Ljubljana in 2004. In 2005, together with Miha Perne, he founded the painting group *Beli sladoled* ("White Ice Cream") and the eponymous zine publishing house, which is interested in a different, marginal and experimental drawing. To date, they have published 30 publications, mostly zines and some drawing compilations as well as zine exhibition catalogues. In 2011, they received the OHO Group Award for their work. Leon Zuodar is engaged in drawing, graphic art and painting. In the gallery of the Pivka House of Culture, he is a co-organizer of the exhibition program and the head of the graphic studio and since 2016, the head of the *Zinko Tiček* zine reading room.



Leon Zuodar,
IIIIIIIIII, 2016,
sitotisk na platnu / silkscreen on canvas, 80 x 70 x 9 cm

Avanti grafika! drugič
Avanti Graphic! 2#

Galerija DLUL / DLUL Gallery
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