

Razstava prinaša vpogled v trideset let slikarskega opusa Žarka Vrezca, discipliniranega raziskovalca prečiščene slikarske govorice v okviru ideološko nevtralnih modernističnih praks ter enega najbolj aktivnih in izrazitih abstraktnih umetnikov, delujočih od konca sedemdesetih let prejšnjega stoletja vse do danes.

Vrezca se ni dotaknil stilni pluralizem, ki je nastopil ob izteku tisočletja in sprožil novomedijsko podobotvorje; ostal je zvest preučevanju in dograjevanju slikarskega jezika, izključno zavezanega barvnemu izrazu in risbi, zato morda ni odveč omeniti, da je teoretik Miško Šuvakovič pred časom označil njegovo delo za kanon modernističnih stilnih načel. Vrezec je v ustvarjalnem procesu zavzet raziskovalec abstraktne iluzije tako na dvodimenzionalnem slikovnem nosilcu kot tudi v fizičnem prostoru galerije. Z oblikovanimi platni oziroma stenski instalacijami/objekti je vzpostavil interaktiven odnos z obiskovalcem in se v tej relaciji navezal na prakso postmoderna časa.

Žarko Vrezec je izredno produktiven ustvarjalec, ki se poleg slikarstva ukvarja tudi z risbo, grafiko, skulpturo, ilustracijo, scenografijo, scensko poslikavo in oblikovanjem. Doma in v mednarodnem prostoru je sodeloval na številnih selekcioniranih razstavah sodobne slovenske umetnosti in predstavitev umetnosti iz nekdanje Jugoslavije. Omenimo vsaj gostovanja skupinskih razstav v organizaciji Mestne galerije Ljubljana, in sicer razstavo *Pogledi na slovenačko slikarstvo početkom devedesetih* avtorja Aleksandra Bassina, zadnje predstavitev slovenske umetnosti pred razpadom Jugoslavije v Collegium Artisticum v Sarajevu marca 1991 in razstavo *Pogledi/Regards* komisarjev Aleksandra Bassina in Braneta Koviča, ki je bila leta 1997 prikazana v Saint-Etienne in leta 1998 v Toursu in Bruslju.

Dela na papirju manjših in malih formatov v akrilni tehniki z manjšimi intervencijami s svinčnikom so nastajala vzporedno z njegovimi platni velikih dimenzij, vendar niso skice, osnutki ali predloge za izdelavo velikih platen, temveč so avtonomna dela, ki dokumentirajo prek številnih ciklov in njihovih izpeljank avtorjevo likovno razmišljanje od leta 1990 dalje. Na kronološko zasnovanem pregledu bo prikazanih okoli 650 del ali manjših »organizmov«, kot jih sam imenuje; širši javnosti bodo na ogled prvič.

Ob razstavi bo izšel dvojezičen katalog z uvodno študijo dr. Andreja Smrekarja.

The exhibition gives us an insight into the work produced over the past thirty years by Žarko Vrezec, a disciplined explorer of a purified artistic language within the boundaries of ideologically neutral modernist practices, and one of the most actively and explicitly abstract painters on the Slovenian art scene since the late 1970s.

The stylistic pluralism that emerged at the end of the millennium, bringing with it image-making in the new media, left Vrezec unmoved. He remained steadfast in his examining and perfecting a painterly language dedicated exclusively to expression in color and drawing – not surprisingly, the art theorist Miško Šuvakovič once described Vrezec's art as a canon of modernist stylistic principles. In his creative process, Vrezec is an avid explorer of the abstract illusion, both in the two-dimensional painting support and in the physical space of the gallery. He has established an interactive relationship with the viewers with his structured canvases or wall installations/objects, in this way tapping into the practices of the postmodern era.

Žarko Vrezec is an extremely productive artist, engaged, in addition to painting, in drawing, printmaking, sculpture, illustration, set design, theatrical scenery painting, and graphic design. He has taken part in numerous selected exhibitions of contemporary Slovenian art and art from former Yugoslavia at home and abroad, among them also touring group exhibitions organized by the City Art Gallery Ljubljana, such as *Pogledi na slovenačko slikarstvo početkom devedesetih* (*Views of Slovenian Painting in the Early 1990s*) curated by Aleksander Bassin, the last presentation of Slovenian art at the Collegium Artisticum in Sarajevo in March 1991 before the breakup of Yugoslavia, and the exhibition *Pogledi/Regards* by commissioners Aleksander Bassin and Brane Kovič staged in 1997 in Saint-Etienne and in 1998 in Tours and Brussels.

His medium to small-format works on paper, in acrylic and with minor interventions with pencil, originated at the same time as his canvases of large dimensions; nevertheless, these are not sketches or drafts or preliminary designs for the large paintings, but autonomous works, documenting in numerous series and their offshoots the artist's artistic deliberations since 1990. Our chronologically conceived overview showcases some 650 works or, as the artist calls them, small "organisms" – this is the first time they are being presented to the public at large.

A catalogue (in Slovenian and English) with an essay by Andrej Smrekar, PhD, will be published in conjunction with the exhibition.

# Muzej in galerije mesta Ljubljane

## Mestna galerija Ljubljana

### Žarko Vrezec

#### DOKUMENTI 1990–2020

#### DOCUMENTS 1990–2020

9. 12. 2021 — 23. 1. 2022

**Vljudno vabljeni na predogled razstave v četrtek, 9. decembra, med 19. in 21. uro v Mestno galerijo Ljubljana.**

**You are cordially invited to attend a preview of the exhibition on Thursday 9 December 2021, between 7 and 9 p.m. at the City Art Gallery Ljubljana.**

Kustosinja razstave / Curated by Mateja Podlesnik

Spremljivalni program bo objavljen na spletni strani galerije.

The public program accompanying the exhibition will be published on our website.

Mateja Podlesnik



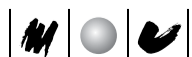
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Odprto:

torek — nedelja  
11.00 — 19.00

Ponedeljki in prazniki  
zaprto.

Opening hours:

Tuesday — Sunday  
11 am — 7 pm

Closed on Mondays  
and public holidays.

Projekt so podprli / The project is supported by



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