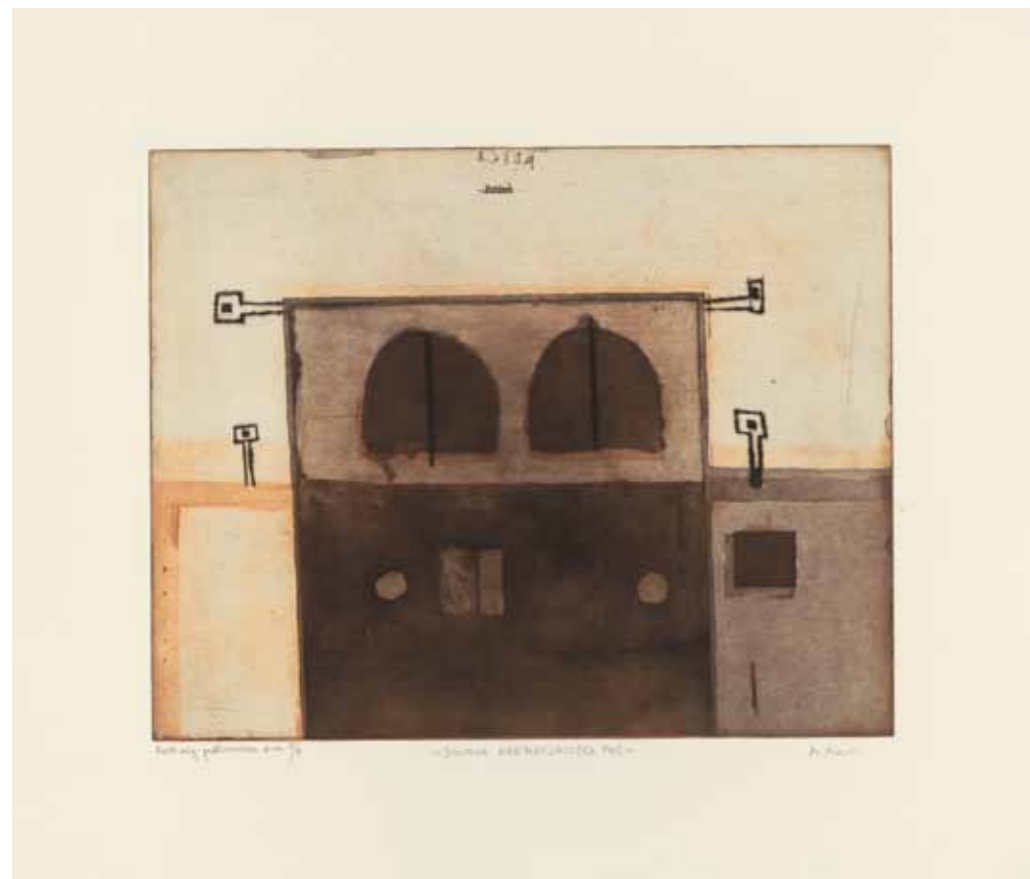


Bogdan Borčič, DVOJNA KREMATORIJSKA PEČ, 2014, papir / jedkanica, akvatinta, L: 59,9 x 69,9 cm, O: 39,4 x 49,5 cm, sign. l.sp.: 2014 orig. jedkanica e.a. 6/7; sr.sp.: - DVOJNA KREMATORIJSKA PEČ -; d.sp.: B. Borčič; inv. št.: BB 8393



Bogdan Borčič, RDEČA PEČ, 2013, papir / pastel, 47 x 65,3 cm, sign.: ni, last družine Borčič

prva stran:

Bogdan Borčič, ARBEIT MACHT FREI, 2014, papir / jedkanica, akvatinta, L: 59,5 x 69,5 cm, O: 39,4 x 49,5 cm, sign. l.sp.: 2014 orig. jedkanica e.a. 6/7; sr.sp.: - ARBEIT MACHT FREI -; d.sp.: B. Borčič; inv. št.: BB 8386



Bogdan Borčič, ČRNA VRATA, 2014, papir / jedkanica, akvatinta, L: 60 x 69,6 cm, O: 39,4 x 49,5 cm, sign. l.sp.: 2014 orig. jedkanica e.a. 6/7; sr.sp.: - ČRNA VRATA -; d.sp.: B. Borčič; inv. št.: BB 8388

BOGDAN BORČIČ

se je rodil leta 1926 v Ljubljani. Končal je Akademijo za likovno umetnost v Ljubljani in na isti akademiji še podiplomski študij slikarstva pri profesorju Gabrijelu Stupici. Izpopolnjeval se je na študijskih potovanjih po Evropi, od leta 1958 do 1959 v slovitem ateljeju J. Friedlaenderja v Parizu. Na ALUO v Ljubljani je poučeval na slikarskem oddelku (od 1969 do 1973), od leta 1973 do 1984 pa na grafičnem oddelku. Leta 1979 je gostoval kot gostujoči profesor na grafičnem oddelku likovne akademije v Monsu v Belgiji. Njegova dela hranijo v svojih zbirkah mnogi svetovni muzeji, med drugim tudi dunajska Albertina, v Galeriji Božidar Jakac v Kostanjevici na Krki je urejen Grafični kabinet Bogdana Borčiča v Koroški galeriji likovnih umetnosti Slovenj Gradec pa je na ogled stalna postavitev avtorjevih slikarskih del. Nagrado Prešernovega sklada je za slikarske stvaritve prejel leta 1965, leta 2005 pa Prešernovo nagrado za življenjsko delo. Umrli je aprila 2014 v starosti 87. let.

Bogdan Borčič was born in 1926 in Ljubljana. He graduated from the Ljubljana Academy of Fine Arts, and at the same academy he completed postgraduate studies of painting in the class of Professor Gabrijel Stupica. He further enhanced his skills on study trips around Europe, including a stint from 1958 to 1959 in the famous studio of Johnny Friedlaender in Paris. He taught in the painting department of the Ljubljana Academy (from 1969 to 1973), and from 1973 to 1984 in the graphic art department. In 1979 he was a guest professor in the graphic art department of the fine art academy at Mons in Belgium. His work is kept in the collections of many world museums, including the Albertina in Vienna; the Božidar Jakac Gallery in Kostanjevica na Krki has arranged a Graphic Art Room of Bogdan Borčič, and the Koroška Fine Art Gallery in Slovenj Gradec has a permanent display of the artist's paintings. He received a Prešeren Fund Prize for his painting in 1965, and in 2005 a Prešeren Prize for his life's work. He died on April 2014 at the age of 87.



Izdala in založila / Published by
Galerija Božidar Jakac

Zanjo / Represented by
Bojan Božič

Postavitev razstave / Exhibition Installation
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Kostanjevica na Krki, september 2014

BOGDAN BORČIČ

IN PRINCIPIO ERAT DACHAU



10. postavitev v Grafičnem kabinetu Bogdana Borčiča
10. installation in the Bogdan Borčič Graphic Art Room

Galerija Božidar Jakac Kostanjevica na Krki

BOGDAN BORČIČ – IN PRINCIPIO ERAT DACHAU

10 postavitev v Grafičnem kabinetu Bogdana Borčiča

Bogdan Borčič, ZID CELICE I, 2014, papir / akvatinta, L: 59,8 x 69,9 cm, O: 39,4 x 49,5 cm, sign. l.sp.: 2014 orig. jedkanica e.a. 6/7; sr.sp.: - ZID CELICE V BUNKERJU -; d.sp.: B. Borčič; inv. št.: BB 8392

Bo človeštvo sposobno kdaj doseči tolikšno civilizacijsko kulturno stopnjo, da bo iz svojega modusa vivendi izkoreninilo konflikt z uporabo sile? To vprašanje je bilo letos, ob spominjanju na 100. obletnico začetka prve svetovne vojne, pogosto postavljeno. Istočasno pa ni bilo nikoli prej toliko govora o 3. svetovni vojni, ki po trditvah nekaterih že traja. O njej je pred nekaj dnevi, ob obisku spominskega centra 1. svetovne vojne v Sredipolju na Goriškem, govoril tudi papež Frančišek, ki je opomnil, da bo vojna z zločini, pokoli in uničenjem tokrat šla do konca. Definicija eksistencialističnega konca človeka je žal neizmerljiva, meje sistemske groze in trpljenja se vsako leto znova dvigujejo kot olimpijski rekordi, nekje vmes, v tišini in trpljenju, pa ostajajo zamolčane žrtve in njihovi svojci.

Bogdan Borčič je bil v koncentracijskem taborišču Dachau kot mlad fant v najbolj občutljivih letih lastnega življenja žrtev sistematičnega terorja II. svetovne vojne. Vsi vemo, kako intenzivno se v mlado človeško dušo, ki se šele dobro uči življenja, vtiskujejo izkušnje, a malo jih ve (červavno občutno preveč), kaj mladi duši naredi ognjeni pečat izkušnje koncentracijskega taborišča. Umetniki nam pripovedujejo svoje zgodbe na različne načine. Nekateri so radikalno izzivalni, drugi spet politično lojalni in všečni; eni se dotikajo velikih globalno političnih tem, drugi spet ostajajo v sferi intimnega, a prav vsi reflektirajo svojo avtopoetiko skozi lastno izkušnjo. Bogdan Borčič je sodil med tiste umetnike, ki so se posvečali globinam človeške eksistencialne intime, kjer nikoli ni bilo prostora za ideološke pamflete ali politični radikalizem. Njegov likovni svet je skozi opus počasi drsel v minimalizem tišine. Intimni svet, ki je znal, ko je bilo to potrebno, kričече opozarjati z elementi tišine. Mnogi teoretiki so ga označevali kot velikana slovenskega modernističnega likovnega snovanja, ki je v svojem opusu s pridom uporabljal bogate metjejske veščine kot tudi izredno široko teoretsko znanje. To je bilo res očitno tudi skozi mnoge citate in reference na velike mojstre, ki jih je Borčič pri svojem delu rad uporabljal, a temeljni motiv, ki je prisoten prav na vsakem delu Bogdana Borčiča, je ravno izkušnja taborišča. Izkušnja na silo zamrežene duše, ki je bila arhetipsko naravnana v modro mediteransko razsežnost.

Nekaj let po vojni se je Borčič precej narativno, a z izrazito prepoznavno lastno poetiko lotil teme Dachaua in nastalo je kar nekaj risb, grafik in slik na to temo. Večkrat je znal reči, da je s temo prekinil, ko je svoj pretresljivi cikel *Nismo poslednji* izvedel Zoran Mušič. Na enak ontološki način, kot se je spraševal Theodor Adorno, ali je po Auschwitzu poezija sploh še mogoča, je Borčič trdil, da je Mušič s svojim ciklom o Dachauu povedal vse, kar je bilo povedati. Borčičeva izkušnja Dachaua in posledično odprta vprašanja eksistencialno humanistične narave so v njegovih delih ostajala vseskozi prisotna, a so se izražala skozi simboliko likovnih elementov. Bodisi v strogem geometrijsko shematičnem redu ribiških mrež ali v mrežno strukturo postavljenih in pogosto numeriranih školjkah, ki so zapirale ves slikovni prostor in se z leti počasi spreminjale v točke, na koncu v majhne perforacije, ki so ponovno vzniknile na monohromnih ploskvah in ciklu *Znaki*. Na način, kot da bi te mreže iz zavesti počasi, s časovno distanco izginevale. Toda ko so mreže s časom izginile, ni ostal brezčasen prostor beline, temveč so pred nami vzniknile velike, običajno črne monohromne površine, ki so delovale kot mogočen zid. To je Borčič tudi potreboval, da je po mnogih letih lahko naredil radikalno potezo, vrez v grafično ploščo, skozi katero je na list spustil neomadeževano belino, simboličen žarek svetlobe, dokončen preboj v neograjeni prostor, v svobodo. Z belino lista v ciklih *Atelje*, *Preproste reči* in *AZPB* je Borčič še bolj direktno vstopil v intimo svojega življenja, kjer so vzniknili predmeti vsakdanjika kot arhetipske reminiscence v brezčasju.

Po nekajletnem grafičnem premoru je Bogdan Borčič letos, po naročilu Muzeja spominskega obeležja Koncentracijskega taborišča Dachau (KZ - Gedenkstätte Dachau), izvedel grafično mapo Dachau, serijo osmih grafik v sedmih odtisih. S skrajnimi močmi, a z eruptivno človeško energijo je izdelal mnogo pripravjalnih risb, datiranih v leto 2013, pripravil grafične plošče in skrbno nadzoroval tisk, kar je s signaturo tudi potrdil, ostale napise na grafičnih listih, datiranih v leto 2014 (v neposreden čas pred smrtjo) pa prepustil drugi roki. Na teh osmih listih je nešteto referenc na celoten Borčičev ustvarjalni opus in s serijo nas je preprosto osupnil. Osupnil z dejstvom, kako močno intimno zgodbo je bilo po Mušiču še možno povedati in osupnil z dejstvom, kako aktualna je zgodba še danes, ko smo globoko v 21. stoletju. Vendar tu ne gre več za kontekst časa, temveč za čisto bit. Gre za dokončni obračun Bogdana Borčiča, zato sploh ne preseneča, da se je z njim ponovno vrnil v taborišče. A tokrat ne gre za zamrežen pogled skozi, temveč za soočenje. Čeprav na upodobitvah ni ljudi, ampak so upodobljena za Borčiča značilna nizanja predmetov in atmosfere, gre za pogled iz oči v oči, za pogled v oči človeške civilizacije. To zmorejo zgolj največji umetniki.

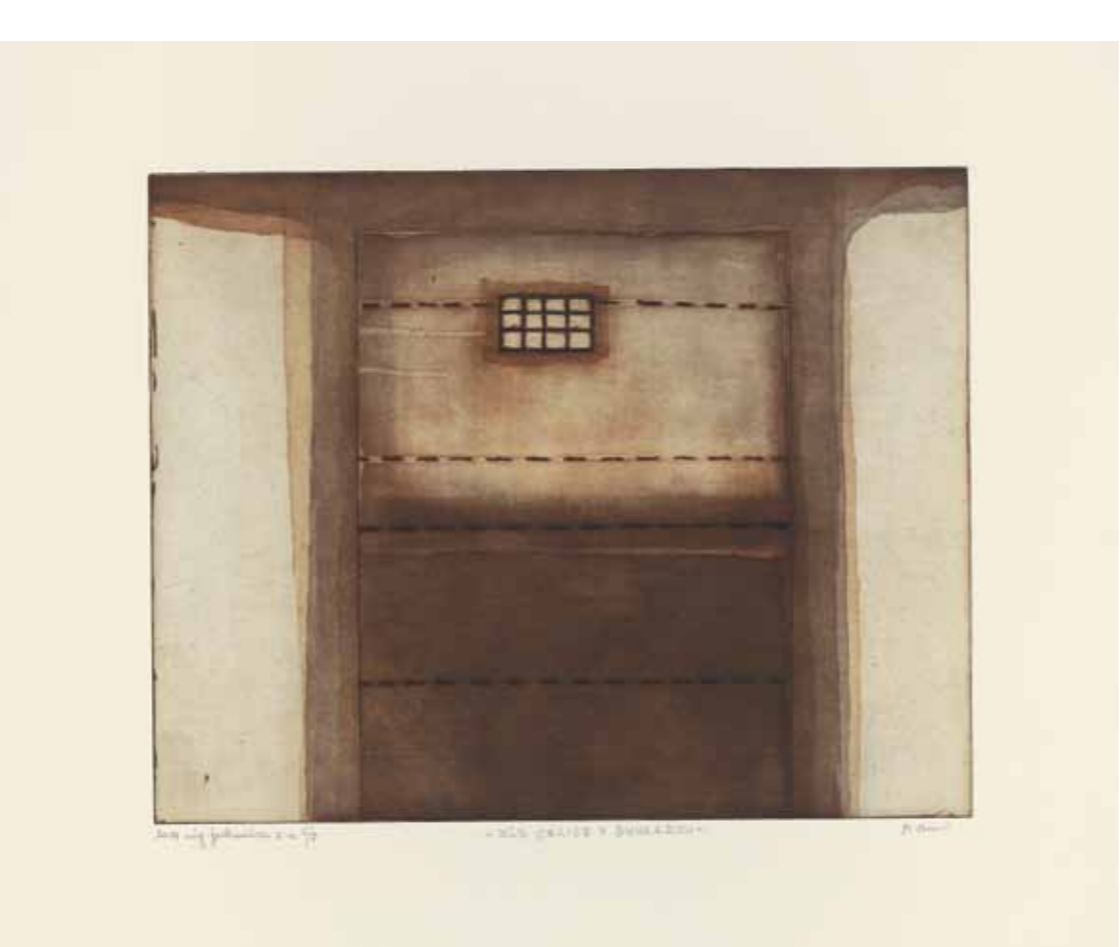
Goran Milovanović

Bogdan Borčič, ZID CELICE II, 2013, papir / pastel, grafični odtis, 51 x 71 cm, sign.: ni, last družine Borčič



Grafična mapa je izvedena po naročilu Muzeja spominskega obeležja Koncentracijskega taborišča Dachau (KZ - Gedenkstätte Dachau) / *Graphics Folder Commission from the Dachau Concentration Camp Memorial Site (KZ - Gedenkstätte Dachau)*.

Bogdan Borčič, ZID CELICE V BUNKERJU, 2014, papir / jedkanica, akvatinta, L: 59,8 x 69,9 cm, O: 39,4 x 49,5 cm, sign. l.sp.: 2014 orig. jedkanica e.a. 6/7; sr.sp.: - ZID CELICE V BUNKERJU -; d.sp.: B. Borčič; inv. št.: BB 8392



Bogdan Borčič, ZID CELICE II, 2013, papir / pastel, grafični odtis, 51 x 71 cm, sign.: ni, last družine Borčič

BOGDAN BORČIČ – IN PRINCIPIO ERAT DACHAU

10 installations in the Bogdan Borčič Graphic Art Room

Bogdan Borčič, ZID CELICE I, 2014, papir / akvatinta, L: 59,8 x 69,9 cm, O: 39,4 x 49,5 cm, sign. l.sp.: 2014 orig. jedkanica e.a. 6/7; sr.sp.: - ZID CELICE V BUNKERJU -; d.sp.: B. Borčič; inv. št.: BB 8392

Will man ever be capable of attaining such a degree of civilization and culture that he will be able to root out violent conflict from his modus vivendi? The question has come up numerous times this year, as we commemorate the 100th anniversary of the start of World War I. At the same time, never before has there been this much talk of World War III, with some even claiming it has been underway for some time. During his visit to the World War I memorial at Redipuglia in Gorizia, Pope Francis even spoke of it, noting that this coming conflict, with its atrocities, massacres and destruction, will push mankind to the brink. Any definition of the existential end of man is, sadly, beyond measure; each year, the limits on systematic terror and suffering are raised, as if they were Olympic records, while somewhere in between, in silence and suffering, remain the muted victims and their loved ones.

At a young, impressionable age, Bogdan Borčič himself was a victim of the systematic terror of World War II, as he was detained at the Dachau concentration camp. Surely we are all aware of how intensely the experiences of a young soul, still learning what life is about, imprint themselves; few - yet far too many - know of the deep, painfully branded mark that the experience of a concentration camp leaves. Artists tell us their stories in different ways. Some are radical and provocative, while others are politically loyal and affable; some touch upon globally relevant political topics, while others remain in the sphere of the intimate. All of them, however, process their autopoiesis through a prism of their own experiences. Bogdan Borčič is among those artists who have devoted themselves to man’s intimate existential depths, to a place where there has never been room for ideological pamphlets or political radicalism. Over the course of his opus, his world of artistic expression has slowly slid into a minimalism of silence. Into an intimate world that knew how to issue a loud cry for attention, when needed, using elements of silence. Many theorists have labelled him a foremost figure of Modern art in Slovenia, and have pointed out how, in his opus, he uses his wealth of technical skill, as well as his exceptionally broad theoretical grounding, to his advantage. This was clear and obvious in the numerous citations of and references to the great masters that Borčič liked to use in his art; and yet, the fundamental motif, which is present in every single one of Bogdan Borčič’s works, is his experience of the concentration camp. It was the experience of a soul fenced off by force, of a soul that was archetypically oriented towards the blue expanse of the Mediterranean.

Several years after the war, Borčič addressed the subject of Dachau through an approach that was somewhat narra-tive, but also explicitly marked by his own recognisable poetics; the result was a number of drawings, graphic prints and paintings on the subject. When Zoran Mušič created his shocking series entitled Nismo poslednji/We are not the Last, Borčič was known to have said, on several occasions, that he was finished with the subject. In a manner onto-logically reminiscent of Theodor Adorno, who openly questioned whether poetry was still possible after Auschwitz, Borčič stated that with his series on Dachau, Mušič had said all there was to be said. Borčič’s experience of Dachau, and consequently his open-ended inquiries of an existential-humanistic nature, would remain present in his works throughout, but would manifest themselves through the symbolism of visual elements. Be it in the strict geometric, schematic order of fishermen’s nets, or in numbered shells placed in a web-like structure that closed off the entire visual space, and that over the years would be transformed into points, and ultimately into the small perforations in the monochrome planes of the series of works entitled Znaki/Signs. It is as if the nets were disappearing from our consciousness slowly, with the distance of time. Yet when the nets gradually burned out, it is not the timeless space of whiteness that remained, but large, usually black, monochrome surfaces that had the effect of a mighty wall. This is also what Borčič needed in order to execute a radical stroke after many years, an incision in a printing plate, through which he let pass an immaculate shade of white, a symbolic ray of light, a final penetration into a space not confined, into freedom. With the white of the paper in the series Atelje/Atelier, Preproste reči/Simple Things and AZPB, Borčič made an even more direct entrance into the intimate sphere of his life, where objects from everyday life appear as archetypical reminiscences in the realm of the timeless.

Following a break from graphic works that lasted several years, this year, Bogdan Borčič received a commission from the Dachau Concentration Camp Memorial Site. He created the Dachau graphic folder, a series of eight graphics in seven prints. With his last remaining strength, but also with an eruptive human energy, he produced numerous prepara-tory sketches dated to 2013; he prepared the printing plates and meticulously oversaw the printing, as verified by his signature; the other graphic prints, dated to 2014 (immediately before his death) were left to others. These eight prints bear countless references to Borčič’s entire creative opus, and with the series, he has quite simply astonished us. He has astonished us by showing us that even after Mušič, it is possible to tell such a powerful, intimate story, and he has astonished us with the fact that this story is still relevant today, well into the twenty-first century. Yet it is no longer a question of chronological context, but of pure being. This is Bogdan Borčič’s final showdown, and it therefore comes as no surprise that in it, he returned to the concentration camp. Only this time, it was not a fenced-off view through, but rather a direct confrontation. Although there are no people in Borčič’s depictions, which only contain the artist’s characteristic series of objects and atmospheres, the works present an eye-to-eye view, a look into the eyes of the civilization man has built. That is something that only the greatest of artists can achieve.

Goran Milovanović