

BOGDAN BORČIĆ
IZ ATELJEJA



BOGDAN BORČIĆ

I Z A T E L J E J A

Galerija Božidar Jakac (cerkev), od 7. maja do 20. junija 1999



Čeprav obiskovalec kostanjeviške cerkve ve, da vstopa v galerijski prostor, v katerem bo videl razstavo, je seveda mogočna gotska arhitektura tako prepričljiva, da bistveno vpliva na razstavljena dela. Cistercijani so se spopadali z materialnostjo lastnega, le prezira vrednega telesa in si prizadevali za duhovno svetobo, ki je bog. Njihovi prostori so bili prežeti z izkušnjami srednjeveške religiozne simbolike, mističnih videnj, spektakla svete maše, ki je dosegel višek, ko je duhovnik dvignil hostijo, da je postala sveto telo, Kristus sam. Gotska arhitektura je bila namenjena obiskovalcem, ki so se kot telo cerkve združili med mašo v eno, vendar je poznosrednjeveški čas spodbujal tudi zasebno pobožnost. Duhovniki, menihi in laiki so v praznih cerkvah in kapelah opravljali zasebno božjo službo, častili boga in iskali pri njem tolažbo. Verniki so se žeeli z molitvo, z meditativno zatopljenostjo v svete simbole in podobe tako približati bogu, da bi postali z njim eno. Doseči boga je pomenilo spravo s svetom in s samim sabo.

Tudi umetnik išče spravo, doseči skuša nekaj, kar je enako transcendentalno kakor božje: prizadeva si prodreti in razkriti bistvo umetnosti. Vernik moli, molitev je njegova služba in poslanstvo na tem svetu, ki mu zagotavlja posmrtno rajske življenje. Likovnik slika, riše, modelira; na svet je bil poklican zato, da ustvarja dela, kakršnih ni še nihče pred njim. Lepa, popolna, človeška, ki bodo zaživelva večno življenje. Njegov poklic je torej najbližji poslanstvu najvišjega stvarnika, ki je ustvaril vse stvaritve: svet, ljudi, živali, rastline in predmete. Dal je luč in tako vdahnil življenje in mu dal dušo. Boga so v gotiki radi opisovali kot arhitekta, ki je zasnoval katedralo vesolja, kot kiparja, ki je iz zemlje in gline izoblikoval Adama, kot slikarja, ki je s čopičem z velikanske palete prenesel barve in dal svetu njegovo pisanost. Če je cerkev božje domovanje, je atelje umetnikovo domovanje. Če je cerkev sveti prostor za tistega, ki veruje v božje, je atelje sveti prostor za ustvarjalca, ki v njem dela in hkrati tudi za vsakogar, ki veruje v umetnost.

Ateljeju daje svetost osebni obred ustvarjanja umetnika, ki v njem dela. Potrebne pa tudi nepotrebne stvari v njem imajo zanj povsem enako simbolično in versko vsebino, kot jo imajo v cerkvi križi, monštrance, menza ali kelih. Ko umetnik nekoga povabi v svoj atelje, prostor najprej preuredi, ga desakralizira, kajti njegova svetost je sveta samo v njegovi zasebni kozmogniji in mitologiji. Zato obrne nedokončane ali neuspele slike, pokrije kipe, poskrije skice. Vendar sta pri vsakem ustvarjalcu zelo razviti dve gibali: fetišizem in narcizem. Čeprav umetnik obiskovalcu ne odpira rad ateljejskih vrat, mu skriva intimne predmete, s katerimi se obdaja, skratka, svoj ustvarjalni prostor maskira in predragiči, si hkrati želi, da bi ga pokazal prav takega, kakršen je takrat, ko ne sme nihče vanj. Zato slikarji od nekdaj slikajo svoj prvi, dani motiv, sredi katerega so, v katerem delajo, upajo, se borijo, dvomijo in veselijo. Odslikati in pokazati ga hočejo takšnega, kot je v resnici oziroma takšnega, kot ga vidijo in čutijo. To je marsikdaj zelo drugače, kot bi ga videl obiskovalec, saj slikarji znajo opazovati, vendar se lahko v njihovem pogledu stvari preobražajo v nekaj drugega, v splošne ali zasebne simbole in metafore.

V umetnosti našega stoletja so Matisse, Picasso, Stupica in drugi postavili visoke modernistične

kriterije, kako odslikati svoj delovni prostor. V zadnjih letih je izvij sprejel tudi Bogdan Borčič, kar je glede na njegovo dosedanje delo povsem samoumevno. Že v začetnih delih je bil pozoren opazovalec posameznih predmetov in znamenj, ki so imeli poleg splošnih semantičnih obeležij zanj posebne asociativne in simbolne razsežnosti. Njegove osti gotovo niso bile samo ribiško orodje, školjke ne samo vodne živali. To se je še potrdilo, kadar je motivni predmet skrčil do pomenske in celo mimetične nerelevantnosti, tako da je imel samo še vlogo vozlov v mrežnih sistemih, s katerimi je prekrival svoje grafične liste. Borčič se je v osemdesetih letih vrnil k slikarstvu s popolnoma izbrušenim občutkom za gestalt likovnega jezika. Znakovne ali celo predmetne reference so mu bile odveč, čakalo pa ga je pomembno delo: minimalistični spopad z velikimi formati, ploskvami, barvnimi soočanji in robnimi zarisi. Nekdaj zanj značilni predmet je izginil iz slike. Vendar, kot vidimo danes, le začasno.

Borčičeva najnovejša slikarska serija, ki jo predstavlja v kostanjeviški cerkvi, sintetizira življenske izkušnje in jih sporoča skozi veliko temo o prostoru, v katerem je preživel največji del svojega življenja. Minimalistične ploskve in strukture velikih formatov razkrivajo popolno obvladanje likovne govorice, hkrati pa zaživijo v svoji asociativni in celo pomenski funkciji. Začenjajo govoriti o prostoru, ki je slikarjev atelje, o zidnih ploskvah v njem, o njihovih površinah, nagibih, vertikalih in horizontalah, pa spet o predmetih. Seveda ne realistično, ampak o njihovih možnih videnjih. Slikar v svojem delovnem prostoru meditira o vsebinah in likovnih komponentah, v katere bo prelil svoje vsebine. Sam je pred platnom, na podstavku pred njim ni živega modela, na mizi ni sadja, pipe ali cvetja, skozi okno ne gleda pokrajine. Borčič ustvarja iz svojih doživetij, vizualnih izkušenj in vseh podob, ki jih nosi v sebi. Pozna lepoto, ki jo ponuja naslikani predmet, pa tudi lepoto, ki jo doseže učinek soočenja dveh ali več povsem čistih barvnih ploskev. Vendar se njegov pogled, kadar ni osredotočen na platno, sprehaja po ateljeju. Slikar ga pozna, a ga kljub temu gleda znova in znova. Vanj je potopljen z vsemi čustvi in čuti tako intenzivno, da se mu vse okolje kaže kot videnje, privid, v katerem dobivajo vsi elementi zdaj tako, zdaj drugačno, enkrat konkretnješo, drugič bolj abstraktno podobo. Borčičeva kontemplacija je tako močna, da lahko odslika videnje, občutenje in doživetje motiva svojega delovnega prostora. Take slike visijo zdaj v kostanjeviški cerkvi, v prostoru, ki je bil že ob nastanku namenjen tudi podobam, katerih naloga je bila v pozrem srednjem veku večplastna. Poučevale so nepismene o svetopisemskih pripovedih in jim predstavljale svete dogodke in osebe. Zato so bile predmet čaščenja, krasile so sakralne prostore, vzbujale občutje svetega in učile ponižnosti pred njim, prek vidnih, čutnih danosti omogočale prehod v posebna stanja, nujna za sprejemanje višjih, nevidnih in umu nerazumljivih stvari. In trans, ki ga je mogoče doseči s kontemplacijo svetih stvari in podob, ni dosti drugačen od zatopljenosti v umetniški akt, ki jo pozna vsak ustvarjalec. Žal danes stanja zamknjenosti, ki ga vzbuja sugestivnost podobe, gledalci ne poznajo več. A za to niso krive slike, saj so mnoge enako prepričljive, kot so bile včasih. Borčičeve pa celo vzbujajo upanje, da se bodo gledalci pred podobo morda še kdaj poglobili v sveto, ki ga imenujemo umetnost.

BOGDAN BORČIĆ

Rojen je bil 26. septembra 1926 v Ljubljani. V letu 1943/44 je obiskoval slikarsko šolo Mateja Sternena na Mirju in risarsko šolo Franceta Goršeta v Kolizeju v Ljubljani. Julija 1944 je bil interniran v koncentracijsko taborišče v Dachau, od koder se je junija 1945 vrnil. Od leta 1946 do 1951 je študiral slikarstvo na Akademiji za likovno umetnost v Ljubljani pri profesorjih F.Miheliču, G.A.Kosu, B.Jakcu, R.Debenjaku, N.Pirnatu in S.Pengovu, leta 1951 je obiskoval še podiplomski študij slikarstva pri prof. G.Stupici. Med leti 1953-56 se je izpopolnjeval na študijskih potovanjih po Evropi (Paris, Amsterdam, Italija) in v letu 1958/59 s pomočjo štipendije Moše Pijade v grafičnem ateljeju J.Friedlaenderja v Parizu. Od leta 1969 do 1984 je bil profesor na slikarskem in grafičnem oddelku Akademije za likovno umetnost v Ljubljani, v letu 1979 je na povabilo likovne akademije v Monsu (Belgia) bil gostujuči profesor na tamkajšnjem grafičnem oddelku. Od leta 1980 živi in dela v Slovenj Gradcu.

Predvsem kot grafik je sodeloval na številnih skupinskih razstavah slovenske in jugoslovanske umetnosti doma in v tujini ter bil udeleženec pomembnih mednarodnih grafičnih razstav na vseh kontinentih.

Bogdan Borčič je za svoje delo na področju slikarstva in grafične prejel pomembne domače in mednarodne nagrade.

Slikarstvu se je intenzivneje posvečal v petdesetih in šestdesetih letih (to obdobje zaznamuje vrsta skupinskih razstav v slovenskem in bivšem jugoslovanskem prostoru ter samostojne predstavitev v Novem mestu, 1953; v Ljubljani, 1958; v Novem mestu in Kranju, 1959; v Ljubljani in Kostanjevici, 1962; v Piranu, Ljubljani in Mariboru, 1968). V slikarstvo je vnovič z izrazito intuitivnim vživetjem in s konkretnim izkustvom modernistične slikarske prakse vstopil sredi osemdesetih let. Prva pomembna razstava slikarskih del tega obdobja je bila leta 1986 v Moderni galeriji v Ljubljani, nato pa so ji sledile leta 1987 v Ajdovščini, v Slovenj Gradcu in Mariboru, leta 1989 v Zrenjaninu in leta 1993 v Celovcu in Mariboru.

Leta 1996 je bila predstavljena študijska razstava Bogdan Borčič in sodobno abstraktno slikarstvo v Galeriji sodobne umetnosti v Celju in v galeriji Equrna v Ljubljani. Leta 1998 je predstavil cikel črnih slik skupaj s Jožetom Tisnikarjem in Karлом Pečkom v Galeriji Murska Sobota. Po razstavi slik v galeriji Božidarja Jakca v Kostanjevici, bo pripravljena retrospektiva celotnega grafičnega opusa v Umetnostni galeriji v Slovenj Gradcu.

BOGDAN BORČIĆ
SEZNAM RAZSTAVLJENIH DEL

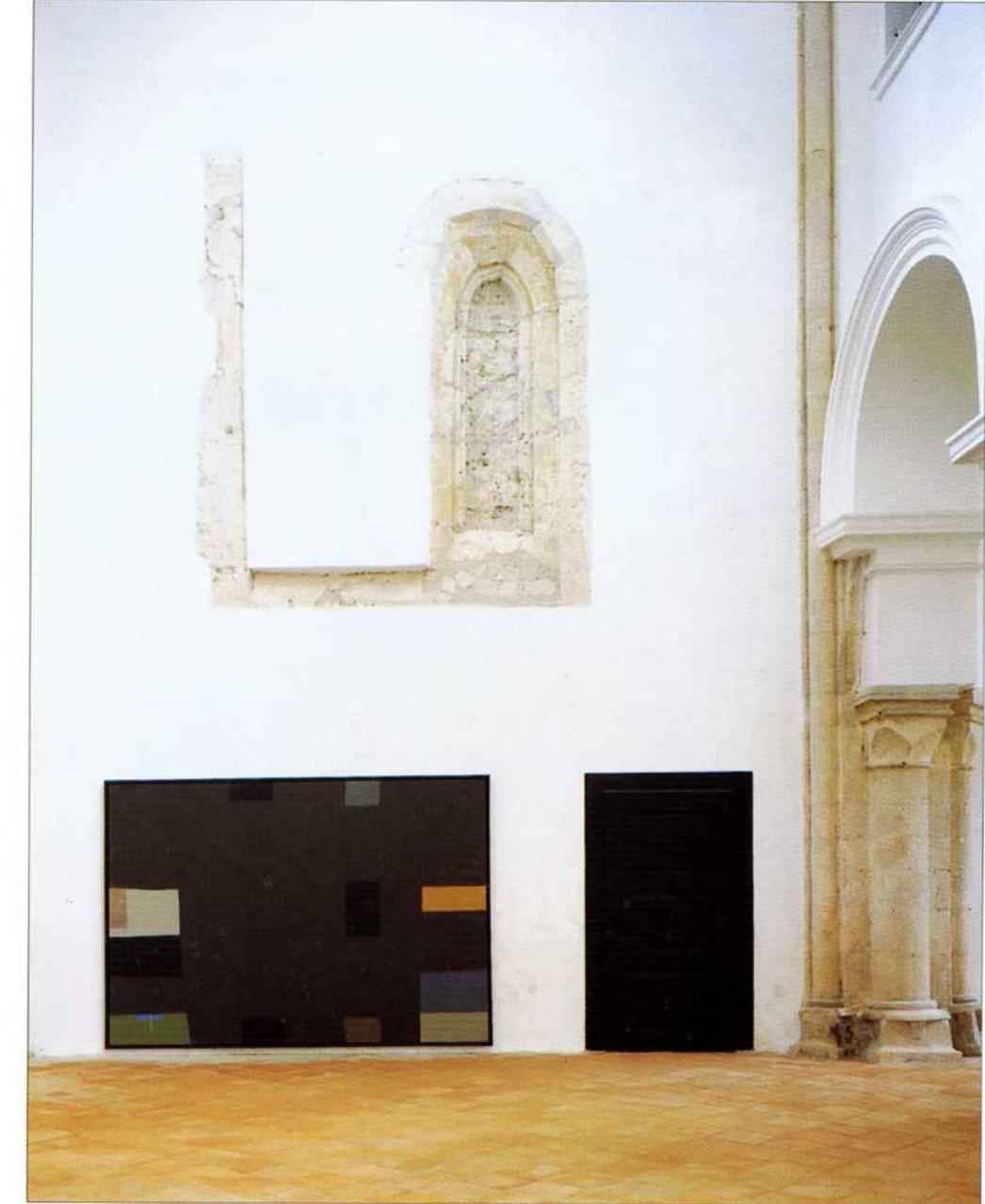
- I. RDEČI ATELJE, 1999, akril na platnu, 200 x 291 cm
- II. PLAVI ATELJE, 1995, akril na platnu, 200 x 271 cm
- III. ŠTUDIJA ZA ATELJE, 1998, akril na platnu, 90 x 80 cm
- IV. SKICA ZA ATELJE, 1998, akril na platnu, 80 x 100 cm
- V. ATELJE 1, 1998, akril na platnu, 176 x 196 cm
- VI. ATELJE 2, 1998, akril na platnu, 200 x 240 cm
- VII. TEMNI ATELJE, 1999, akril na platnu, 205 x 295 cm
- VIII. ATELJE JOŽETA TISNIKARJA, 1998, akril na platnu, 146 x 200 cm
- IX. ATELJE MOJEGA UČITELJA, 1999, akril na platnu, 176 x 192 cm
- X. ATELJE, 1998, akril na platnu, 195 x 176 cm
- XI. ATELJE, 1998, akril na platnu, 195 x 176 cm
- XII. ATELJE, 1998, akril na platnu, 195 x 176 cm
- XIII. ATELJE, 1998, akril na platnu, 200 x 181 cm
- XIV. SKICE, 1999, akril na platnu, 100 x 80 cm
- XV. ŠTUDIJA ZA ATELJE, 1999, akril na platnu, 80 x 100 cm



ATELJE, 1998, akril na platnu, 195 x 176 cm
STUDIO, 1998, acrylic on canvas, 195 x 176 cm



ATELJE, 1998, akril na platnu, 200 x 181 cm
STUDIO, 1998, acrylic on canvas, 200 x 181 cm



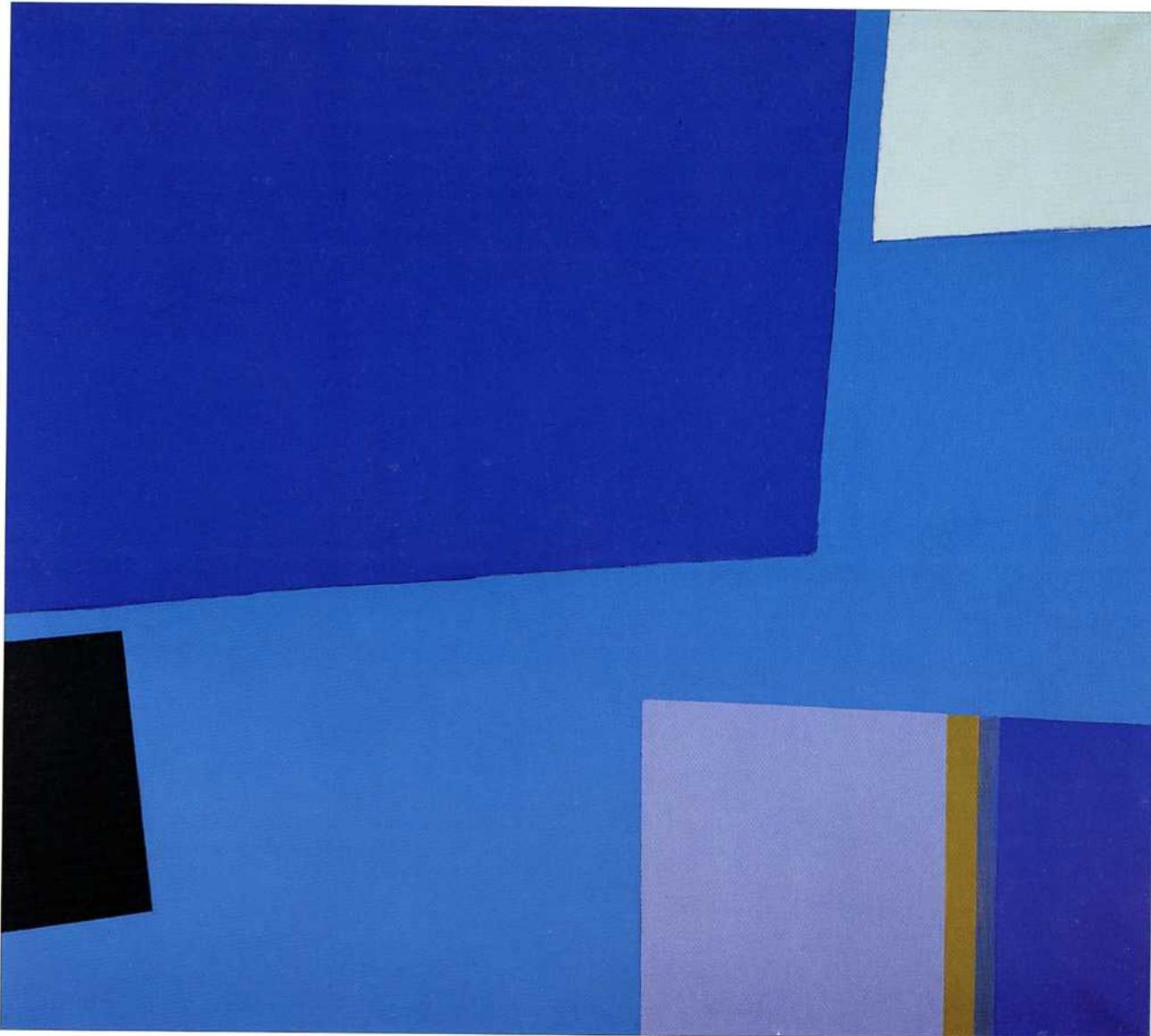
TEMNI ATELJE, 1999, akril na platnu, 205 x 295 cm
DARK STUDIO, 1999, acrylic on canvas, 205 x 295 cm



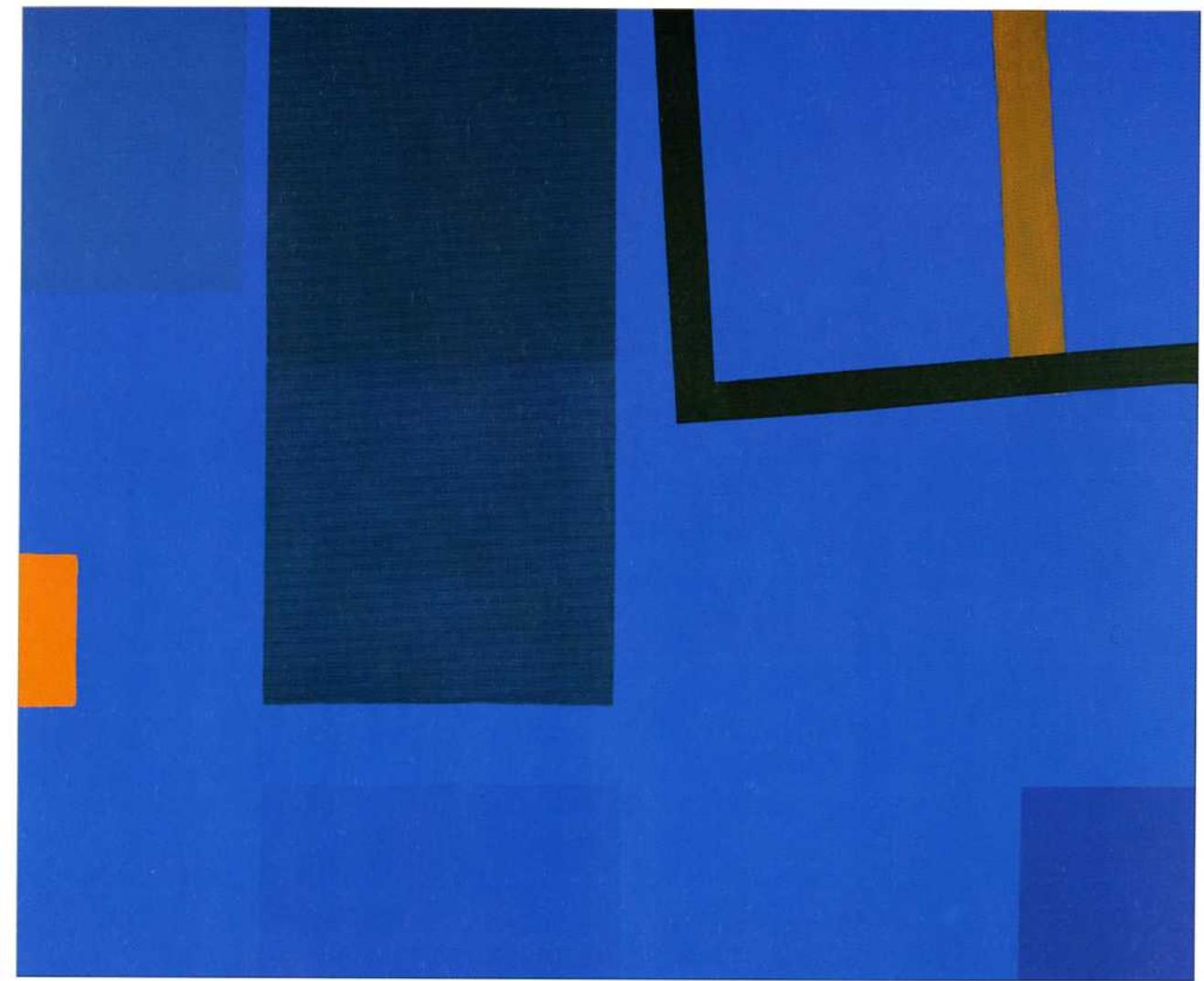
PLAVI ATELJE, 1995, akril na platnu, 200 x 271 cm
BLUE STUDIO, 1995, acrylic on canvas, 200 x 271 cm



RDEČI ATELJE, 1999, akril na platnu, 200 x 291 cm
RED STUDIO, 1999, acrylic on canvas, 200 x 291 cm



ATELJE 2, 1998, akril na platnu, 200 x 240 cm
STUDIO No. 2, 1998, acrylic on canvas, 200 x 240 cm



ATELJE 1, 1998, akril na platnu, 176 x 196 cm
STUDIO No. 1, 1998, acrylic on canvas, 176 x 196 cm



ATELJE MOJEGA UČITELJA, 1999, akril na platnu, 176 x 192 cm
MY TEACHER'S STUDIO, 1999, acrylic on canvas, 176 x 192 cm

BOGDAN BORČIĆ
LIST OF EXHIBITED WORKS

- I. RED STUDIO, 1999, acrylic on canvas, 200 x 291 cm
- II. BLUE STUDIO, 1995, acrylic on canvas, 200 x 271 cm
- III. STUDY FOR STUDIO, 1998, acrylic on canvas, 90 x 80 cm
- IV. SKETCH FOR STUDIO, acrylic on canvas, 80 x 100 cm
- V. STUDIO No. 1, 19~~98~~, acrylic on canvas, 176 x 196 cm
- VI. STUDIO No. 2, 1998, acrylic on canvas, 200 x 240 cm
- VII. DARK STUDIO, 1999, acrylic on canvas, 205 x 295 cm
- VIII. JOŽE TISNIKAR'S STUDIO, 1998, acrylic on canvas, 146 x 200 cm
- IX. MY TEACHER'S STUDIO, 1999, acrylic on canvas, 176 x 192 cm
- X. STUDIO, 1998, acrylic on canvas, 195 x 176 cm
- XI. STUDIO, 1998, acrylic on canvas, 195 x 176 cm
- XII. STUDIO, 1998, acrylic on canvas, 195 x 176 cm
- XIII. STUDIO, 1998, acrylic on canvas, 200 x 181 cm
- XIV. SKETCHES, 1999, acrylic on canvas, 100 x 80 cm
- XV. STUDY FOR STUDIO, 1999, acrylic on canvas, 80 x 100 cm

STUDIO AND THE CHURCH

A visitor to the Kostanjevica church knows he is entering gallery premises to see an exhibition, yet its monumental Gothic architecture has a marked impact on the exhibited works. The Cistercians struggled against the materialism of their own, contemptible bodies, and strove for a spiritual light that is God. Their spaces were pervaded by the experience of medieval symbolism, mystical visions, the spectacle of the Holy Mass, reaching its climax as the priest raises the Host which has become the holy body, Christ himself. Although Gothic architecture was intended for the congregation which functioned as a church body that felt a oneness during the mass, the late Middle Ages also encouraged private worship. Priests, monks, and laymen performed private devine service, worshipped God and sought consolation with him in empty churches and chapels. Through prayer, meditative contemplation of holy symbols and images worshippers wanted to come so close to God as to be in union with Him. To reach God was to achieve reconciliation between the world and yourself.

The artist also seeks reconciliation and tries to achieve something that is equally transcendental and divine: strives to penetrate and disclose the essence of art. The believer prays, the prayer being his vocation, his mission in this world, ensuring him an edenic life after death. The painter paints, draws, models; he has been called to the world to create unprecedented works of art - beautiful, perfect, human that will live forever. His vocation comes closest to the mission of the Creator, who made everything that exists, the world, people, animals, plants and objects. By giving light, He breathed in life and imparted soul to it. In Gothic art God was commonly described as an architect who designed the cathedral of the universe, as a sculptor who made Adam out of earth and clay, as a painter who with a brush applied the colours from a huge palette to give the world its variegation. If the church is the home of God, then the studio is the home of the artist. If the church is a sacred place for those who believe in God, then the studio is a sacred place for the creative man who works in it and for anybody who believes in art.

The private creative rite of the artist who works in the studio imbues the place with an atmosphere of holiness. Relevant as well as irrelevant things in it have a completely equal symbolic and religious connotation as church crucifixes, monstrances, or chalices. Before inviting anyone into his studio, every artist makes sure that he rearranges the place, takes away its sacredness, which can be sacred only in his private cosmology and mythology. Therefore, he turns away the unfinished or unsuccessful pictures, covers the statues, hides the sketches. However, every creative artist has two strongly developed moving forces: fetishism and narcissism. Artists are usually quite unwilling to let in visitors, they hide the intimate objects they surrounds themselves with, which means they tend to mask and alter their creative space, yet by the same token they do wish to show it the way it is when nobody is allowed to enter it. That is why painters have always painted their first, given motif in the middle of which they are, at which they work, hope, struggle, doubt and rejoice. They want to depict and render it the way it is in reality, or rather the way they see and feel it. This often differs greatly from the way a visitor would see it. Painters may be good observers, but their eyes can turn things into something different, into general or private symbols and metaphors.

In the 20th century art, Matisse, Picasso, Stupica and others have set high modernistic criteria for deciding how to render the artist's work-place. In recent years Bogdan Borčić also took the challenge, which is, according to his work he has done so far, perfectly logical. Even in his early works he was a careful observer of individual objects and signs which apart from general semantic features also had special associational and symbolic dimensions special to him. His hooks were definitely not just fishing tools, and his shells were more than water creatures. This became evident when he reduced a subject matter so far as to achieve its semantic or even mimetic irrelevance, so that it only retained the role of knots in grid systems which covered his graphic sheets. The 1980s saw Borčić's comeback to painting with a polished sense of the gestalt of artistic language. He found sign and object references superfluous, but he was up against a more important task: how to minimally tackle a large format, surface areas, colour, and edge lines. The once typical object disappeared from his paintings. As we see today, only temporarily, though.

Borčić's latest series of paintings, currently on view in the Kostanjevica church, fuses life experiences and conveys them through a large theme of the space in which he has spent a major part of his life. The minimized surfaces and structures of large formats demonstrate his perfect command of artistic language, and at the same time come to life in their associational or even semantic function. They start to speak about the space which is the artist's studio, about walls therein and their surface areas, inclinations, verticals and horizontals, and again about objects, though not realistically, but about their possible visualisations. In his work-place the artist meditates about the contents and artistic components into which he is going to pour his own content. He is all alone facing the canvas, without a live model there on the platform, fruit on a table, a pipe or flowers, he doesn't look out of the window to see the landscape. Borčić draws his creative inspiration from his own visual experiences and all the images his carries inside. He knows both the beauty offered by the painted object, as well as the beauty achieved by the juxtaposition of two or more entirely pure colour patches. Whenever not focused on the canvas, his eyes wander around the studio. The painter knows it, nevertheless he can't help gazing at it over and over again. He is immersed in it with all his emotions and senses so much so that the entire environment manifests itself as a vision, hallucination in which all elements assume now this, now that, at one time a more concrete, at another time a more abstract image. Borčić's contemplation is so powerful that it can convey the vision, notion and experience of his work-place as a motif. Such paintings now hang in the Kostanjevica church, in the place which was originally intended for pictures whose task was manifold in the late Middle Ages. They were meant to educate those who were biblically illiterate and feature holy events and characters. So they were an object of worship, adorned sacred places, inspired the feeling of holiness and taught humility to God; through visual and sensual properties made possible the transition into special states vital for the perception of higher, invisible, and incomprehensible things. And the trance which can be caused by the contemplation of sacred objects and images is little different from the absorption with an artistic nude, the feeling familiar to every artist. The state of rapt attention created by the suggestiveness of an image is, unfortunately, no longer known to spectators. However, the blame is not on pictures, most of them are just as convincing as they used to be. Borčić's paintings, on the other hand, even encourage the hope that spectators may again engross themselves in the sacred called art.

Jure Mikuž

BOGDAN BORČIĆ

He was born in Ljubljana on 26 September 1926. In the years 1943/44 he attended the Matej Sternen Painting School in Mirje and the France Gorše Drawing School at the Kolizej in Ljubljana. In July 1944 he was interned in the Dachau concentration camp, from which he returned in June 1945. From 1946 to 1951 he studied painting at the Academy of Fine Arts in Ljubljana under professors F. Mihelič, G. A. Kos, B. Jakac, R. Debenjak, N. Pernat and S. Pengov. In 1951 he attended a post-graduate course of painting under professor G. Stupica. Between 1953 and 56 he was on study-visits around Europe (Paris, Amsterdam, Italy) and in the year 1958/59 with the help of the Moše Pijade scholarship at the J. Friedlaender Graphic Studio in Paris. From 1969 to 1984 he taught at the Painting and Graphics Department of the Academy of Fine Arts in Ljubljana, and in 1979, at the invitation of the Academy of Fine Arts in Mons, Belgium he was a visiting professor at their Graphics Department. Since 1980 he has lived and worked in Slovenj Gradec. Primarily as a graphic artist, Borčić has participated at numerous group exhibitions of Slovene and Yugoslavian art both at home and abroad, and was active at important international graphic exhibitions on all the continents.

Bogdan Borčić has received many significant Slovene and international awards for his work in the realm of painting and graphic art.

He devoted himself full-time to painting in the fifties and sixties (this period is characterized by a series of group exhibitions in Slovenia and on the territory of the former Yugoslavia, and one-man shows in Novo mesto, 1953; in Ljubljana, 1958; in Novo mesto and Kranj, 1959; in Ljubljana and Kostanjevica, 1962; in Piran, Ljubljana and Maribor, 1968). In the mid-1980s he entered painting again with an explicitly intuitive engagement and concrete experience. The first important exhibition of the works of this period was at the Modern Gallery, Ljubljana in 1986, followed by others in Ajdovščina, Slovenj Gradec and Maribor in 1987, in Zrenjanin in 1989, and in Klagenfurt and Maribor in 1993.

In 1996 the Gallery of Contemporary Art in Celje and the Equrna Gallery in Ljubljana presented the Bogdan Borčić and Contemporary Abstract Painting study exhibition. In 1998 he put on show a series of black paintings in conjunction with Jože Tisnikar and Karel Peček at the Murska Sobota Gallery. After the exhibition of his paintings at the Božidar Jakac Gallery in Kostanjevica, the Art Gallery in Slovenj Gradec will hold a retrospective of the artist's entire graphic oeuvre.



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