



Marijan Pliberšek
Slikarska razstava

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Dolenjski kulturni festival

Lanutov likovni salon

Kostanjevica na Krki

25. maj — 6. junij 1974

Marijan Pliberšek

Marijan Pliberšek je bil rojen 30. marca 1914 v Ljubljani. Slikarsko se je najprej izpopolnjeval na znani slikarski šoli »Probuda« v Ljubljani pri prof. Mirku Šubicu in A. Šantlovi. Po tej predpripravi za resnejši študij, je eno leto študiral na dunajski akademiji in nato študij nadaljeval v Firencah skupaj z Rudijem Kogejem. Od leta 1943, ko se je Pliberšek pojavil kot slikar v Ljubljani, je v bistvu tudi za dolgo dobo umolknil, ker ga je prevzel drug svet, svet gledaliških delavnic najprej in nato odrska scena v opernem gledališču, za katerega je ustvaril več kot sto scenografij. Seveda se je s slikarstvom še ukvarjal, vendar samo občasno in bolj kot ljubitelj, ne pa kot akademski slikar. Tridesetletno delo v gledališču in za gledališče pač ni dovoljevalo kaj več, kot samo tako obliko slikarskega dela, način, ki ne omogoča kontinuiranega ustvarjanja in s tem stalne rasti umetniškega dela. Pliberšek se je takorekoč ponovno in intenzivno oprijel palete in čopičev šele sedaj, ko je leta 1971 prikazal sadove svojega dela na samostojnih razstavah v Mariboru, v Zagorju

ob Savi leta 1972 in leta 1973 v Bovcu ter na skupinski razstavi v okviru gorske slikarske kolonije na Vršiču (razstava je bila leta 1973 na Jesenicah).

Pliberška že od nekdaj zelo privlači portret, ki ga ustvarja z močno in trdo risbo ter tradicionalno obdelavo slikarskih površin in s skromno barvno skalo. Trdno je zasidran v realistični obravnavi portretiranja, ki pa mu vendarle skuša pričarati in dodati tudi psihološko poudarjeno noto. Barvno je pri portretih nekoliko zamolklo uglašen, dočim pa se slikarjeva govorica spremeni pri gorski motiviki in nasploh pri slikanju pokrajine. Ker se zaveda težav pri čisto tipičnem prenašanju narave, si je Pliberšek zadal težji cilj, ki ga uresničuje predvsem v ritmičnem in dramatičnem poustvarjanju narave (predvsem gorski pejzaži). Njegove dokaj tonsko igrive in svetlobno razburkane krajine so nedvomen dokaz, da je na pravi poti, čeravno ni vedno tonsko izenačen. Je pa brez dvoma domala že prispel do tiste stopnje, ko lahko trdimo, da se je dokopal do prizadevnih, naravnih in neprisiljenih slikarskih prijemov, s katerimi bo še poživel svoj slikarski repertoar, ki ga je sedaj nakazal.

A. Pavlovec

Marion, Elizabeth

Marion, Elizabeth, 1875-1915, was a prominent figure in the early 20th-century women's movement.

She was born in 1875 in [illegible] and spent her early years in [illegible].

Her education was at [illegible] and [illegible], where she excelled in her studies.

She was particularly interested in the social sciences and the history of the United States.

After graduation, she worked as a [illegible] in [illegible] for several years.

It was during this time that she became involved in the work of the [illegible].

She was active in the [illegible] and worked to improve the conditions of the [illegible].

Her efforts were recognized by the [illegible] and she was elected to the [illegible].

She continued to work for the [illegible] until her death in 1915.

Her legacy is preserved in the [illegible] and she is remembered as a [illegible].

Her work was instrumental in the [illegible] and she is a [illegible] of the [illegible].

She was a [illegible] and a [illegible] of the [illegible] and her [illegible] are [illegible].

Her [illegible] and [illegible] are a [illegible] of her [illegible] and [illegible].

She was a [illegible] and a [illegible] of the [illegible] and her [illegible] are [illegible].

Her [illegible] and [illegible] are a [illegible] of her [illegible] and [illegible].

She was a [illegible] and a [illegible] of the [illegible] and her [illegible] are [illegible].

Her [illegible] and [illegible] are a [illegible] of her [illegible] and [illegible].

She was a [illegible] and a [illegible] of the [illegible] and her [illegible] are [illegible].

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Her [illegible] and [illegible] are a [illegible] of her [illegible] and [illegible].

She was a [illegible] and a [illegible] of the [illegible] and her [illegible] are [illegible].

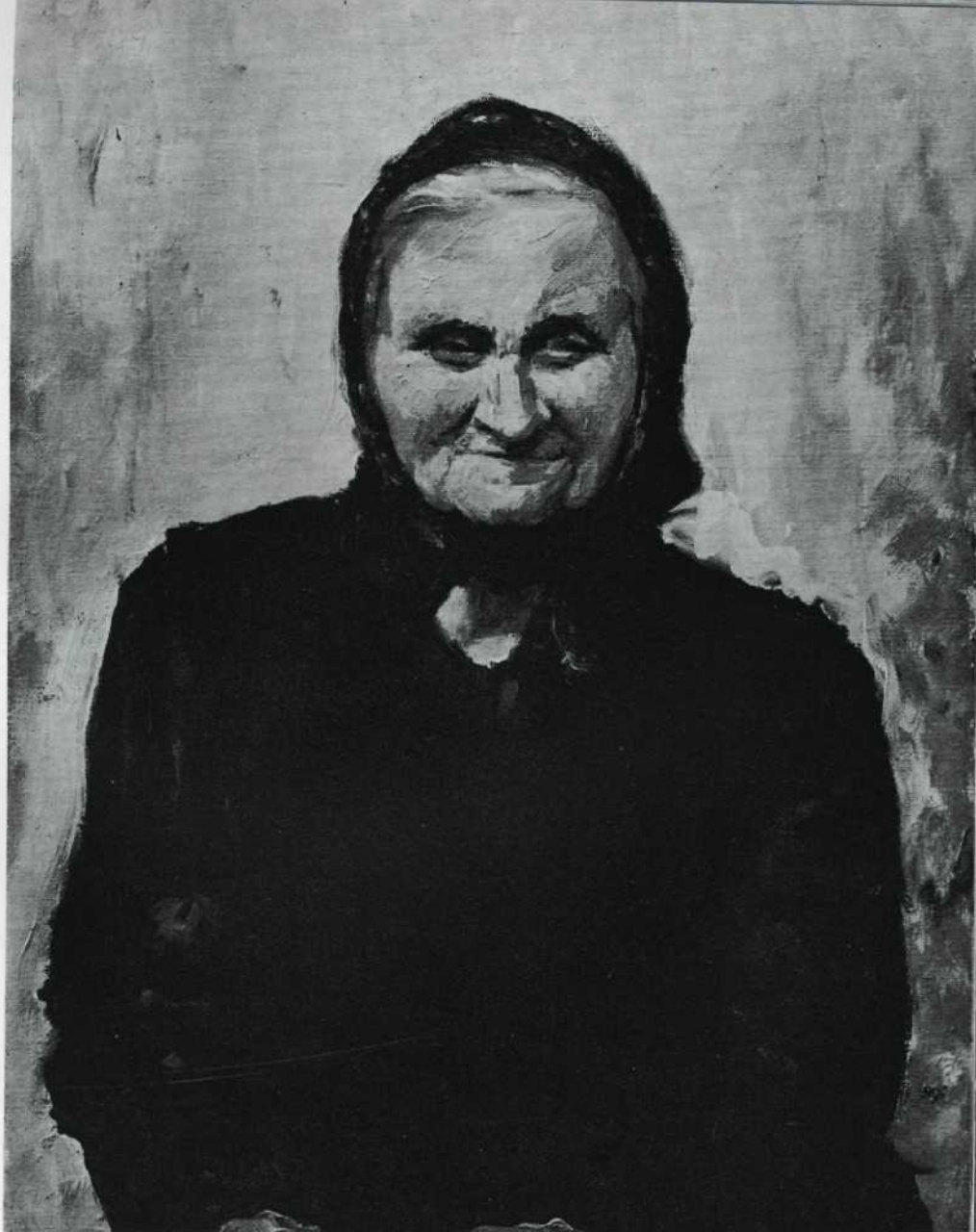
Her [illegible] and [illegible] are a [illegible] of her [illegible] and [illegible].

She was a [illegible] and a [illegible] of the [illegible] and her [illegible] are [illegible].

Her [illegible] and [illegible] are a [illegible] of her [illegible] and [illegible].

She was a [illegible] and a [illegible] of the [illegible] and her [illegible] are [illegible].

Her [illegible] and [illegible] are a [illegible] of her [illegible] and [illegible].





Tibersek M. 79







Najstarejša Trentarka
olje — platno, 1972

Striženje ovac
olje — platno, 1974

Oljke
olje — platno, 1974

Motiv iz Škofje Loke
olje — platno, 1974

Basist Ladko Korošec
olje — platno, 1974

Katalog izdal:

Dolenjski kulturni festival

Lamutov likovni salon

Kostanjevica na Krki

Predstavniki: Lado Smrekar

Predgovor: Andrej Pavlovec

Fotografije: Miroslav Zdovc

Ureditev kataloga: Marijan Pliberšek

Tisk: »Papirkonfekcija« Krško

Naklada: 1000 izvodov