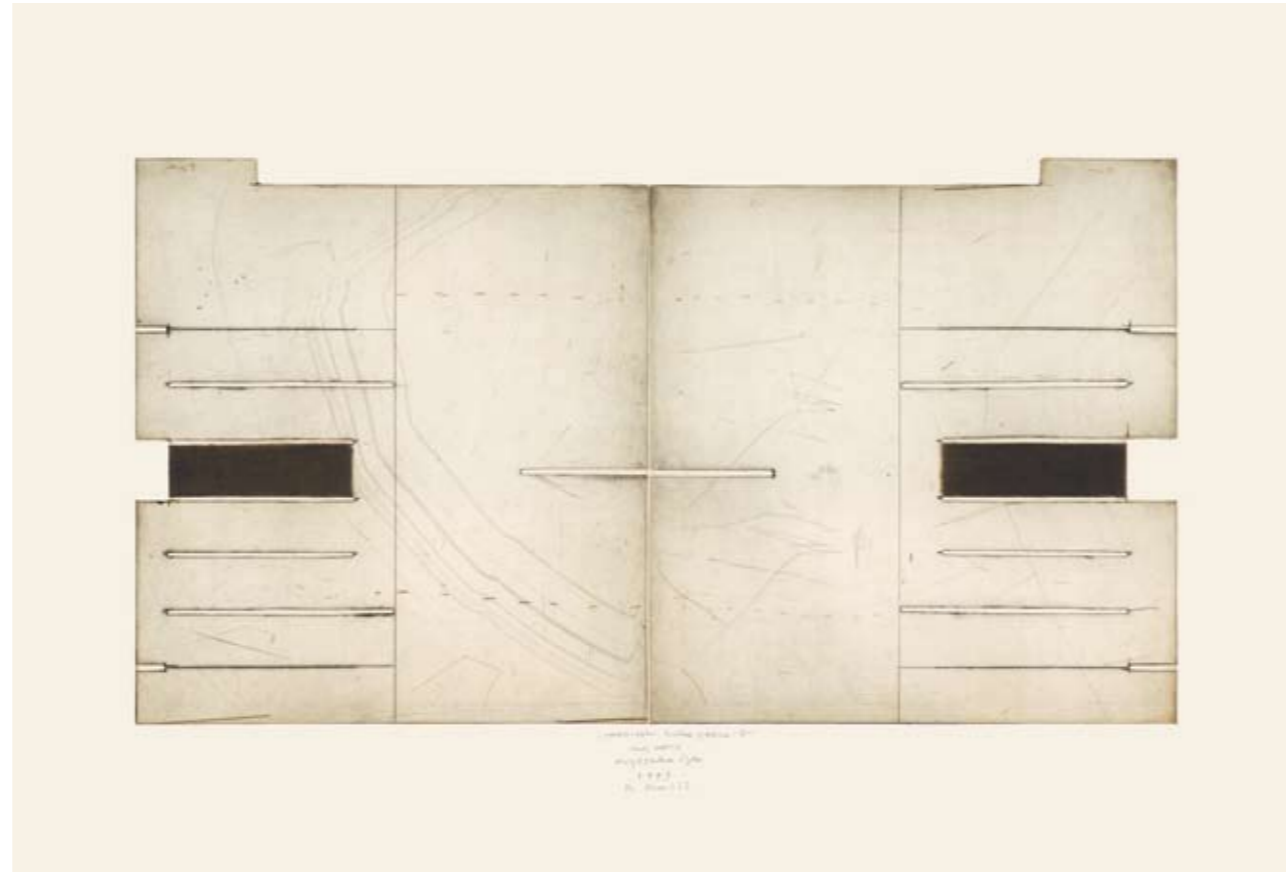


**Bogdan Borčič, PREPROSTA KRILNA GRAFIKA 2, 1997, papir / barvna suha igla, L: 71,8 x 102,5 cm; O: 45 x 83 cm,**  
 sign. sr. sp.: -Preprosta krilna grafika 2-, moj odtis, orig. b. suha igla, 1997, B. Borčič, inv. št.: BB 4798



### 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. Od leta 1980 živi in ustvarja v Slovenj Gradcu.

*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. Since 1980 he has lived and worked in Slovenj Gradec.*

## BOGDAN BORČIČ - GRAFIKE / GRAPHIC ARTS

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

Galerija Božidar Jakac Kostanjevica na Krki



**Izdala in založila / Published by**  
 Galerija Božidar Jakac

**Zanjo / Represented by**  
 Bojan Božič

**Postavitev razstave / Exhibition Installation**  
 Goran Milovanović

**Fotografija / Photography**  
 David Tavčar - Artiko d. o. o.

**Oblikovanje / Graphic Design**  
 Matic Tršar

**Angleški prevod / English Translation**  
 Amidas d. o. o.

**Tisk / Print by**  
 R-Tisk

**Naklada / Edition**  
 500

**Postavitev so omogočili:**

Krka d. o. o., Novo mesto  
 Občina Kostanjevica na Krki  
 Ministrstvo za kulturo Republike Slovenije  
 Suprima, Agencija za varnost d. o. o.

**Kostanjevica na Krki, december 2011**

<i>predhodna stran</i> :	<i>desno zgoraj</i> :
<b>Bogdan Borčič</b> <b>PALIČASTA GRAFIKA I., 2000</b> papir / barvna akvatinta <i>L: 102,5 x 69,2 cm; O: 90,5 x 4,5 cm</i> sign. sr. sp.: Paličasta grafika I, orig. moj odtis, orig. barvna akvatinta, B. Borčič, 2000 inv. št.: BB 4928	<b>Bogdan Borčič</b> <b>TG-99-2, 1999</b> papir / jedkanica, suha igla <i>L: 68,6 x 102,5 cm; O: 11,5 x 89 cm</i> sign. sr. sp.: TG-99-2, e.a. 1/10, moj odtis, orig. jedkanica in suha igla, B. Borčič, 1999 inv. št.: BB 4856

#### GRAFIČNI KABINET BOGDANA BORČIČA

Paličaste grafike, 2000, inv. št. BB 4928

Jedkanica, 1999, inv. št. BB 4856

Jedkanica, 1999, inv. št. BB 4856

Jedkanica, 1999, inv. št. BB 4856

Jedkanica, 1999, inv. št. BB 4856

Jedkanica, 1999, inv. št. BB 4856

Jedkanica, 1999, inv. št. BB 4856

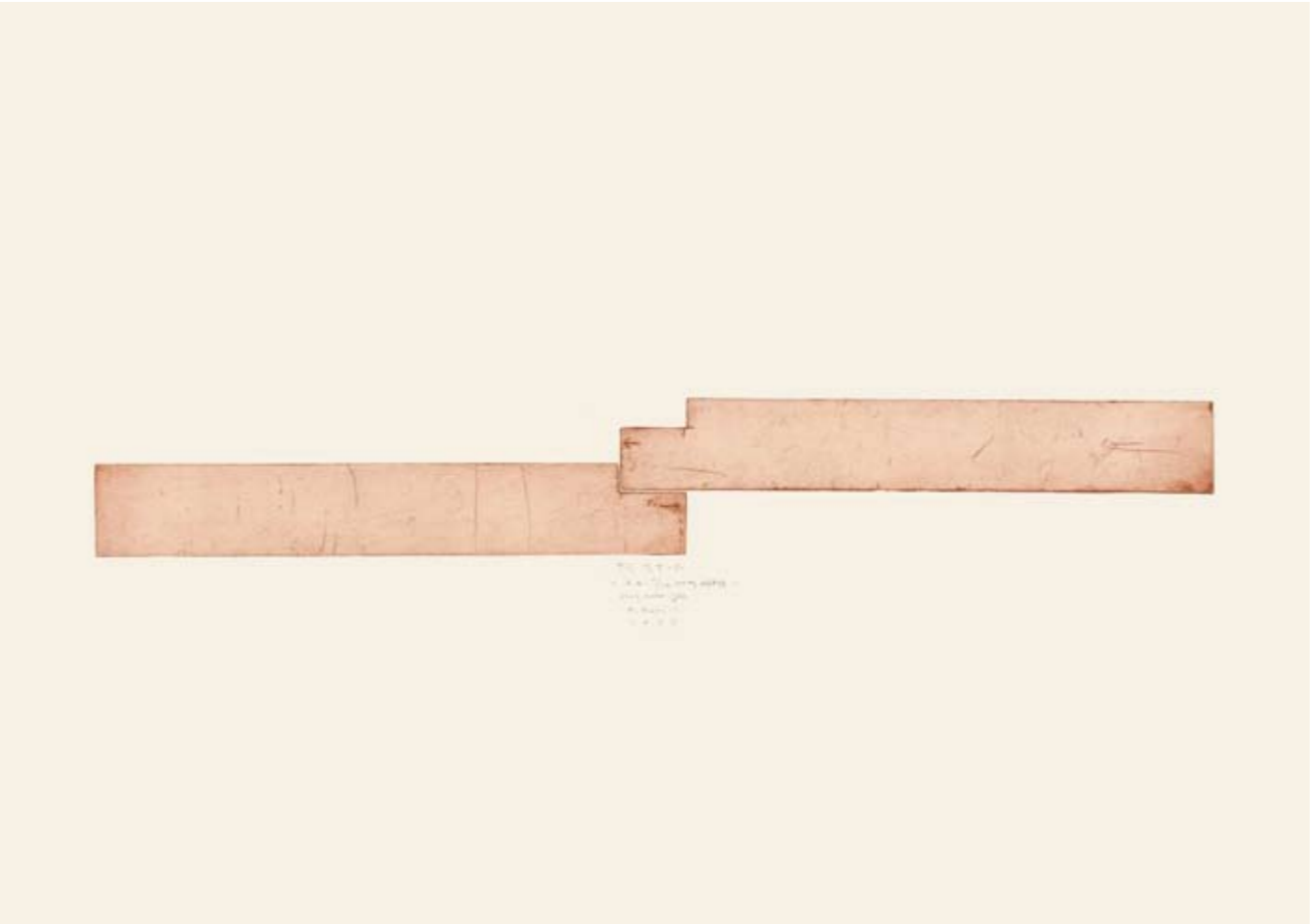
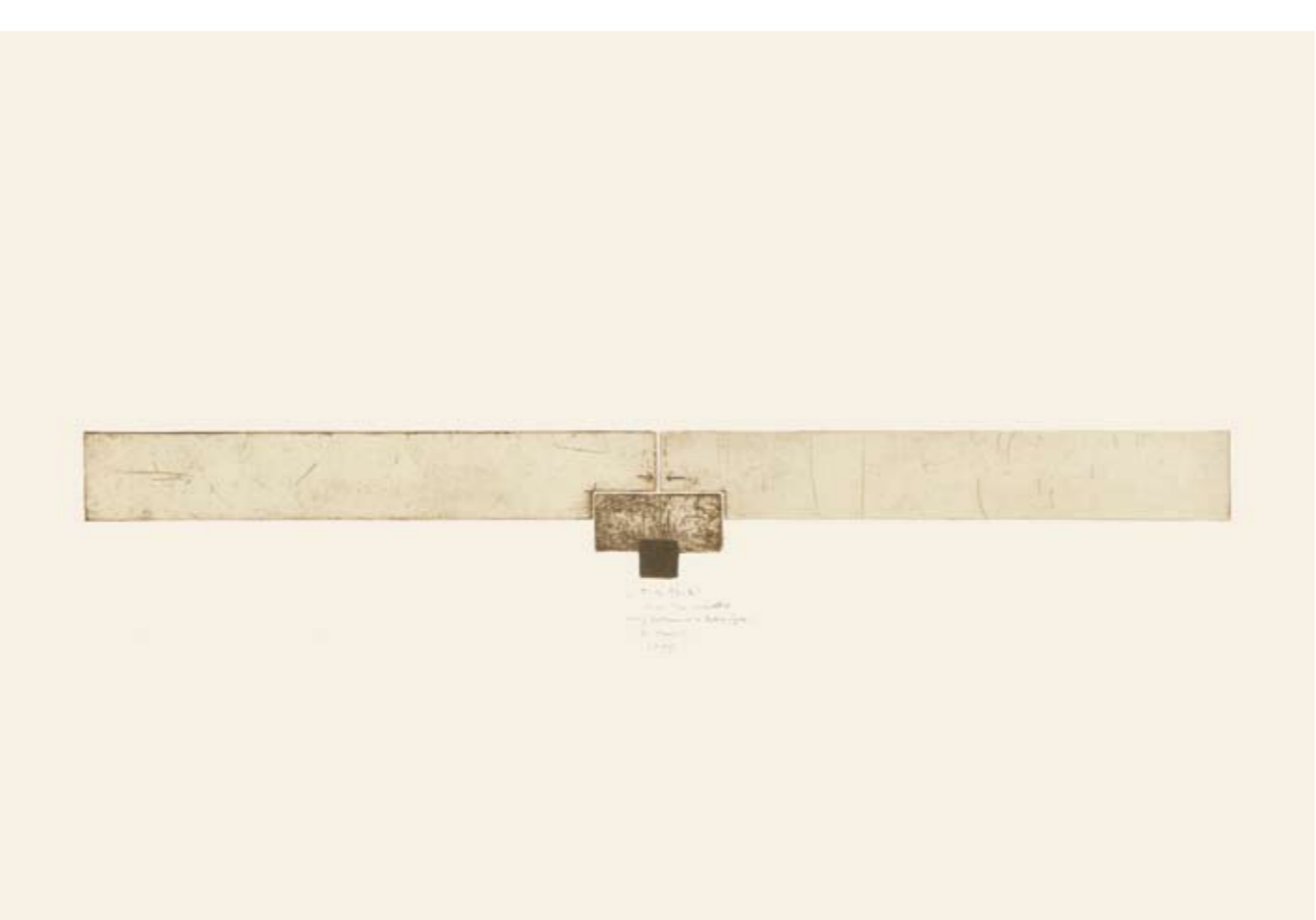
V letu 2011 obeležujemo deseto obletnico velike donacije 806 grafičnih listov Bogdana Borčiča Galeriji Božidar Jakac v Kostanjevici na Krki. To je bil v naši ustanovi tudi povod za vzpostavitev Grafičnega kabineta Bogdana Borčiča. Umetnik je do sedaj letno doniral še vsakoletno avtorsko produkcijo in tako danes Grafični kabinet Bogdana Borčiča šteje 1038 avtorskih grafičnih listov, temu pa je avtor v treh serijah dodal še 145 avtorskih risb. Študijski kabinet dopolnjuje še zbirka katalogov razstav Bogdana Borčiča, ter pedagoški prikaz najosnovnejšega grafičnega orodja.

<span></span>	<span></span>
Iz monografije ...	<span></span>

Ko Bogdan Borčič plošče reže in sestavlja po konstrukcijskih načelih montaže elementov, opozarja še na eno specifiko grafike, namereč na možnost recikliranja plošč ali njihovih delov, ki jih lahko uporablja za konstruiranje različnih grafik. Stare plošče ali njihove dele kombinira z novimi, jih obrača in odtiskuje njihove (skrite) zadnje strani. Ta praksa rezanja in sestavljanja dekonstrukcije in konstrukcije ponuja umetniku skoraj neskončne možnosti v odprtih kombinatoričnih sistemih. S tem pa umetnik relativizira celovitost in trdnost podobe, ki ni nikoli čisto nova in enkrat za vselej določena. Borčič se tega spominja takole: *»Prvi odtis kakšne zadnje strani plošče sem naredil že leta 1987, ko sem uporabil matrico iz leta 1982. Ko sem si ogledoval ta odtis, se mi je zazdel presenetljivo zanimiv. Naredil sem še en odtis, po tem ko sem z akvatinto posredoval malo drugačen vtis. Bil je tujek v mojem takratnem delu, a videl sem, kaj vse mi omogočajo te stare plošče, predvsem njihove zadnje strani. Šele leta 1997 pa sem začel stare plošče sistematično izbirati. Zanimale so me zlasti tiste hrbtne strani, ki so bile pri jedkanju prave strani poškodovane, bodisi ker se je zaščitni asfaltni lak opraskal ali kako drugače poškodoval ali ker ga pri stopenjskem jedkanju nisem sproti prekrival, da bi preprečil nekontrolirano jedkanje. Zato so se ta mesta spontano jedkala in ustvarjala likovno zelo zanimive teksture. Naredil sem poskusne odtise in pri analizi rezultatov zaznal posebno draž in izziv. V dem delovnem obdobju me ni več zanimal strogi red minimalističnega in geometrijskega koncepta, ki sem ga gradil med letoma 1982 in 1996. Sledilo je rezanje plošč in uporabil sem tiste dele, ki so me prav posebno zanimali. Nastal je cikel horizontalnih grafik, ki sem jim dal naslov Krilne grafike; ko sem jih še bolj zložil Tračne grafike; ko sem jih naredil iz novih plošč Paličaste grafike in ko sem jih odtiskoval v navpični legi Vertikalne grafike.«*

Pri teh grafikah je poseben poudarek na razmiku med ploščami, ki je hkrati stik, spoj. Umetnik plošči postavlja skupaj na oba načina, obrnjeni eno od druge ali eno proti drugi, tako da med njima nastane prostor negativna, ki včasih dobi primat nad našo pozornostjo. Gotovo je bil umetnikov namen, narediti enotno podobo, z artikulacijo slikovne površine – informelsko teksturo in tašističnimi madeži – pa je povzročil, da je procesualnost stopila v ospredje njegove prakse močnejše kakor kdaj prej, tako da se je učinek približal slikarskemu. Tudi negotove in nejasne oblike – zareze in madeži – so kot nenačrtovana, naključna sled umetnikove dejavnosti neločljiv del podobe in pomemben vir likovnega učinkovanja. Ti madeži in zareze, sledi mehanske in kemične obdelave plošče, so usedline časa, v katerem oksidacija ali poškodbe povzročijo spremembe na plošči, in pričajo o umetnikovi roki, ki z dlanjo briše barvo. Zato vidim te grafike kot svojevrstno najdevanje in razkrivanje teh sledov in kot njihovo montažo.

**Barbara Borčič: Bogdan Borčič – grafike, Galerija Božidar Jakac, Kostanjevica na Krki, 2001, (Odlomek iz monografije)**



<i>levo spodaj</i> :	<i>prva stran</i> :
<b>Bogdan Borčič</b> <b>TG-99-3, 1999</b> papir / suha igla <i>L: 68,8 x 98 cm; O: 12 x 83,6 cm</i> sign. sr. sp.: TG-99-3, e.a. 1/10, moj odtis, orig. suha igla, B. Borčič, 1999 inv. št.: BB 4857	<b>Bogdan Borčič</b> <b>NAVPIČNO - 5, 1999</b> papir / akvatinta <i>L: 95 x 67 cm; O: 69,5 x 10,7 cm</i> sign. sr. sp.: - NAVPIČNO - 5 -, moj odtis, orig. akvatinta, B. Borčič, 1999 inv. št.: BB 4885

#### BOGDAN BORČIČ GRAPHIC ART ROOM

Paličaste grafike, 2000, inv. št. BB 4928

Jedkanica, 1999, inv. št. BB 4856

Jedkanica, 1999, inv. št. BB 4856

Jedkanica, 1999, inv. št. BB 4856

Jedkanica, 1999, inv. št. BB 4856

Jedkanica, 1999, inv. št. BB 4856

Jedkanica, 1999, inv. št. BB 4856

*In 2011 we are marking the tenth anniversary of the major donation of 806 graphic prints by Bogdan Borčič to the Božidar Jakac Gallery in Kostanjevica na Krki. This also served as an inducement for our institution to set up the Bogdan Borčič Graphic Art Room. To date the artist has donated each year his annual original work, and so today the Bogdan Borčič Graphic Art Room numbers 1,038 original prints by the artist, who has also added to this 145 original drawings in three series. The Graphic Art Room or study is enhanced by a collection of catalogues covering Bogdan Borčič exhibitions, and an educational presentation of the most basic graphic art tools.*

From Monograph ...

From Monograph ...

From Monograph ...

*When Bogdan Borčič cuts plates and puts together montages of elements along construction lines, he is drawing attention to one more specific feature of graphic art, that is, the possibility of recycling plates or parts thereof, which can be used to construct a variety of graphic works. He combines old plates or parts of them with new ones, turns them over and prints their (hidden) reverse side. This practice of cutting and piecing together deconstructions and constructions offers the artist almost limitless possibilities in open combination systems. And in this way the artist relativises the integrity and solidity of the image, which is never entirely new or permanently definitive. Borčič recalls it thus: “I made the first print of the reverse side of some plate back in 1987, when I used a matrix from 1982. When I took a look at that print, it seemed surprisingly interesting to me. I made another print, after creating a slightly different impression with aquatint. This was alien to my work at the time, but I saw just what was offered by these old plates, and especially their reverse side. It was only in 1997 that I started systematically selecting old plates. I was particularly interested in those reverse sides, which were damaged during the etching process on the front, either because the protective asphalt lacquer got scratched or harmed in some other way, or because in progressive etching I did not always cover it to prevent uncontrolled etching. So those spots became spontaneously etched and created fascinating textures, artistically speaking. I made trial prints and when I analysed the results I perceived a special lure and challenge. In that period of work I was no longer interested in the strict order of the minimalist and geometric concept, which I constructed between 1982 and 1996. This was followed by cutting plates, and I used those parts that especially interested me. This led to the creation of a cycle of horizontal graphics, which I titled Krilne grafike/Wing Graphics; when I put them together more, they were Tračne grafike/Ribbon Graphics; when I made them out of new plates, Paličaste grafike/Stick Graphics and when I printed them in a perpendicular position they were Vertikalne grafike/Vertical Graphics.”*

*In these graphic works, there is a special emphasis on the gap between the plates, which is at the same time a contact and union. The artist sets two plates together in both ways, one turned away from the other or one towards the other, so that the space of a negative is created between them, and occasionally this gains the ascendancy over our attention. It was no doubt the artist’s intention to make a single image, but through the articulation of the painted surface - informal texture and tachist stains - he made the procedural nature of his work come more to the fore of his practice than ever before, producing an effect close to that of a painter. The vague and unclear forms - incisions and stains - are also like an unplanned, random trace of the artist’s activity that make an inseparable part of the image and an important source of the artistic effect. These stains and incisions, the traces of mechanical and chemical processing of the plates, are the sediment of the time in which oxidation or damage caused changes to the plate, and testify to the artist’s hand, with paint brushed with his palm. I therefore see these graphic works as a singular kind of discovery and revelation of these traces, and as their montage.*

From Monograph ...

**Barbara Borčič: Bogdan Borčič – Graphics, Božidar Jakac Gallery, Kostanjevica na Krki, 2001, (Extract from monograph)**