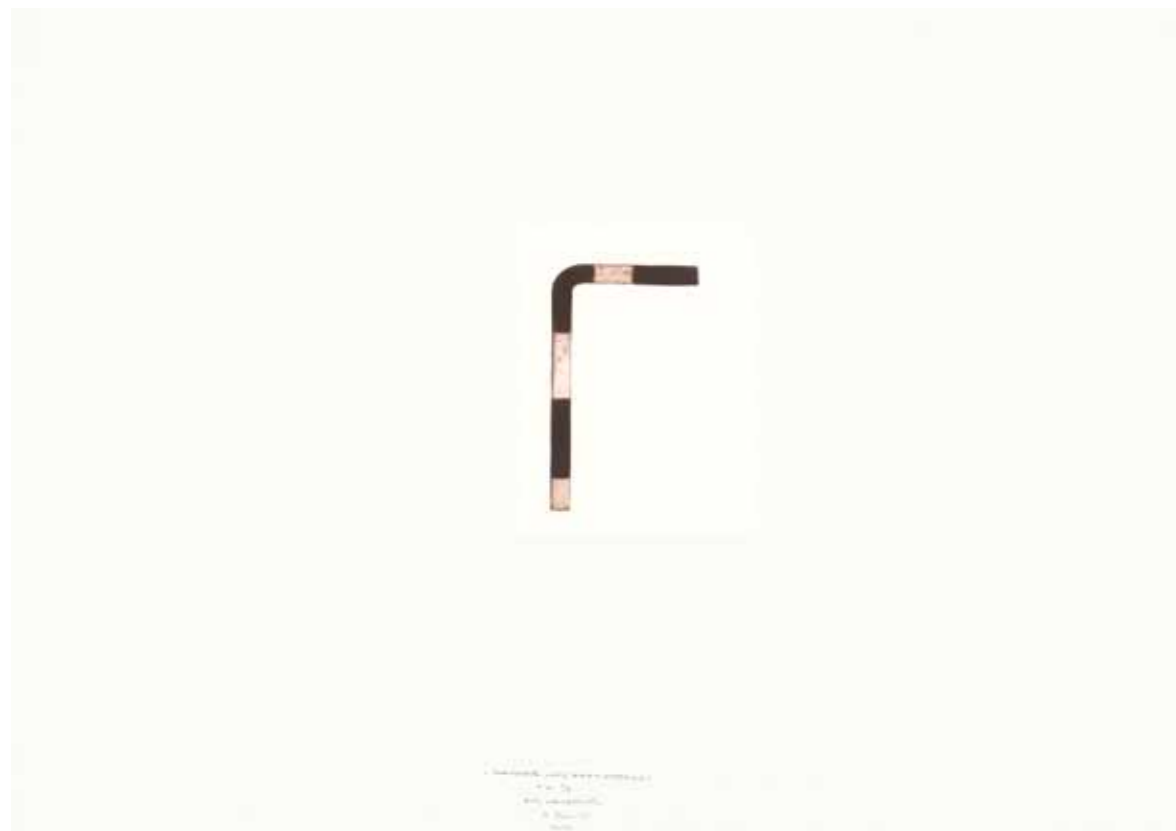
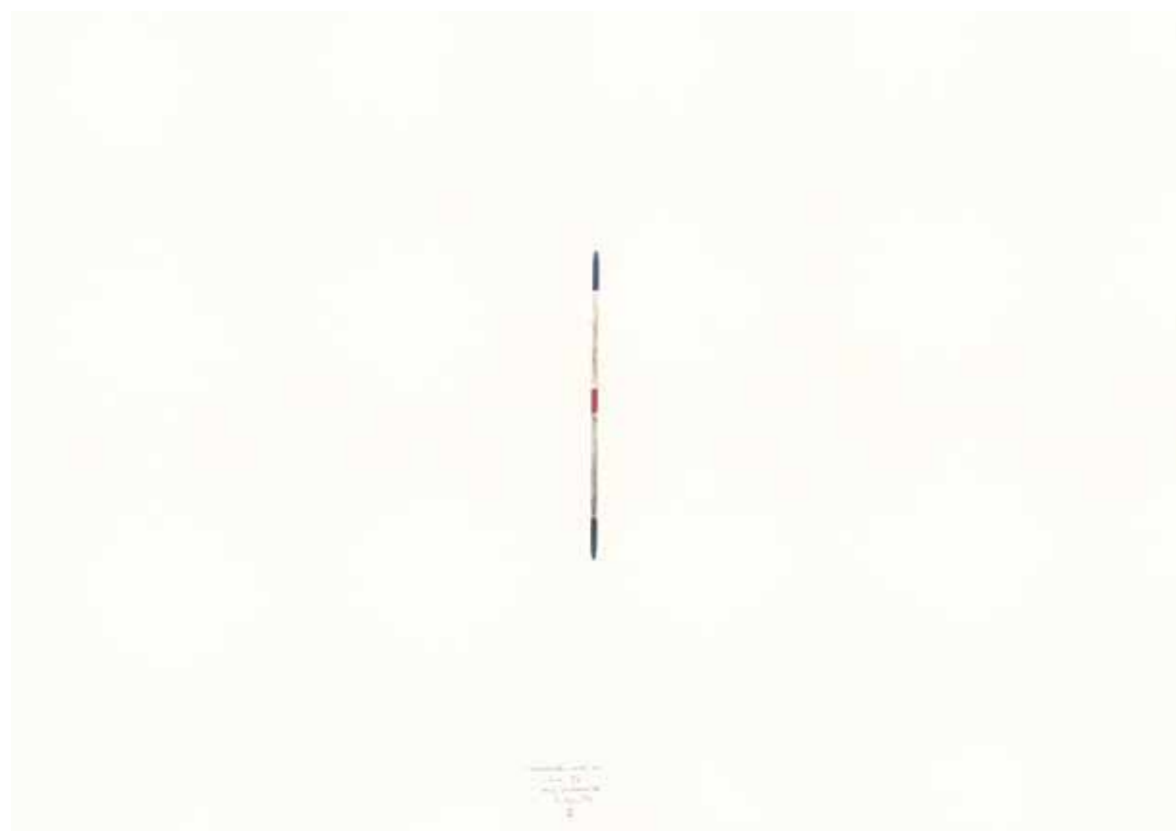


Bogdan Borčič, PREPROSTE REČI 12, 2005, papir / jedkanica, L: 69,4 x 98,7 cm, O: 24,5 x 0,5 cm
sign. sr. sp.: Preproste reči 12; e.a. 1/5; orig. jedkanica, B. Borčič, 2004; inv. št.: BB 7187



Bogdan Borčič, PREPROSTE REČI 92, 2006, papir / akvatinta, L: 69,5 x 97,4 cm, O: 19,5 x 11,5 cm
sign. sr. sp.: Preproste reči XXXXXXXXXII, e.a. 1/5, orig. akvatinta, B. Borčič, 2006; inv. št.: BB 7540

BOGDAN BORČIČ

PREPROSTE REČI / SIMPLE THINGS

9. postavitve v Grafičnem kabinetu Bogdana Borčiča

9. installation in the Bogdan Borčič Graphic Art Room

Galerija Božidar Jakac Kostanjevica na Krki



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 postavitve 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.

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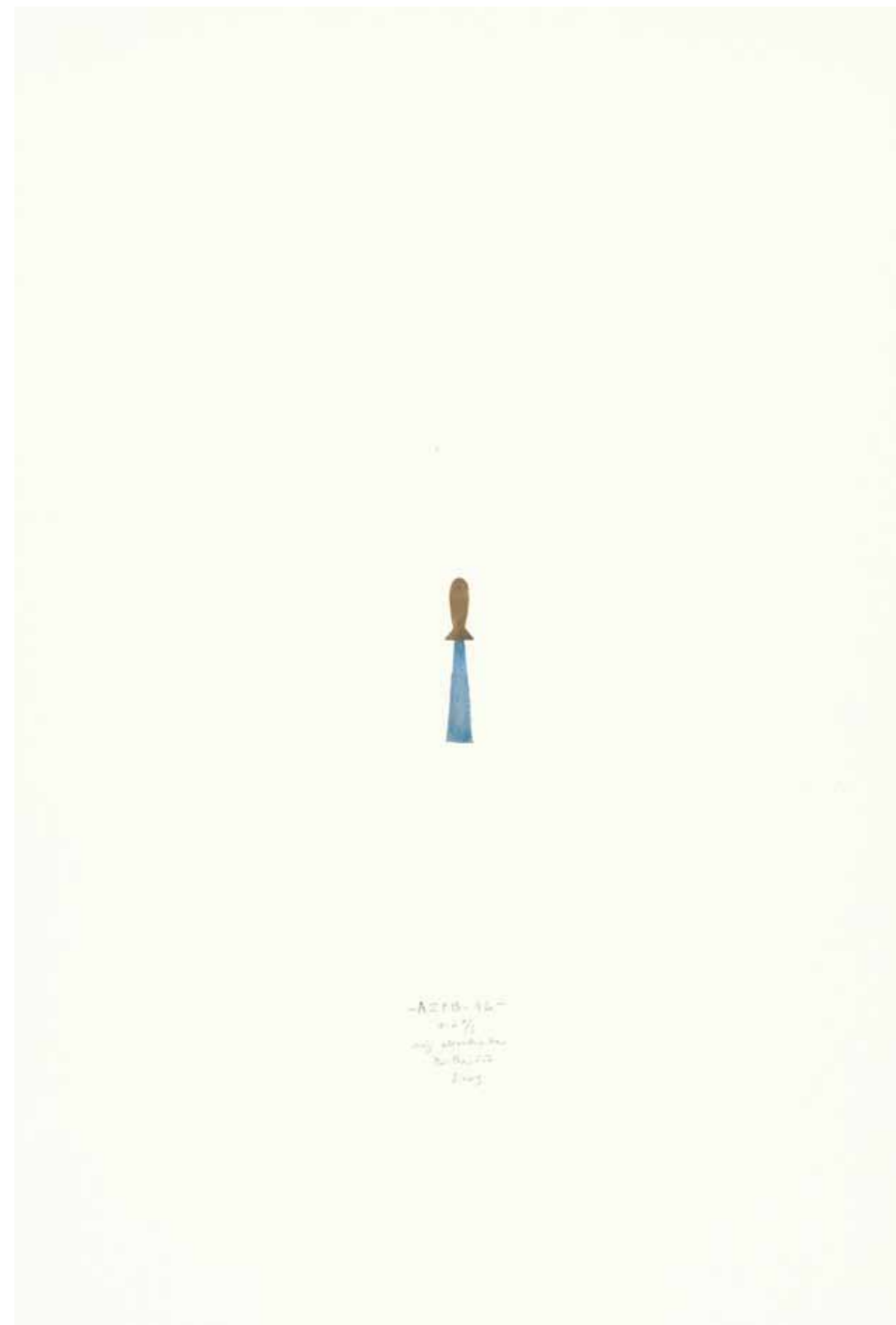
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*prva stran:***Bogdan Borčič: AZPB 46, 2009** papir / akvatinta*L: 98,8 x 68,2 cm, O: 12 x 2,1 cm* sign. sr. sp.: AZPB - 46; e.a. 1/5; orig. akvatinta; B. Borčič; 2009; inv. št.: BB 7891

BOGDAN BORČIČ – PREPROSTE REČI

Bogdan Borčič: AZPB 46, 2009, papir / akvatinta

S tokratno predstavitvijo kronološko prihajamo v zadnja večja cikla, ki sta do sedaj zaznamovala grafični opus Bogdana Borčiča. Izbor razstavljenih del je narejen iz serij *Preproste reči* in *AZPB (Alat za popravku brodova)*. Čeprav gre za logično nadaljevanje Borčičevega ustvarjalnega opusa, pa ta dva cikla na prvi moment delujeta povsem drugače. Zaznamuje ju namreč predvsem belina praznega lista in intenzivna uporaba barve. Vse, ki poznajo Borčičev opus, je ta potencirana belina nekoliko presenetila, saj je znano, da se umetnik tudi pri slikarski produkciji belini izmika in platno pred začetkom ustvarjanja običajno podloži s črnino. Pri tem seveda ne gre za naključje, ampak za skrbno premišljen in analitičen organski razvoj njegovega likovnega ustvarjanja, ki se je postopno začelo manifestirati v prejšnjih opusih (to smo nazorno pokazali s 7. postavitvijo), predvsem v ciklu, kjer je recikliral stare grafične plošče in jih transformirane odtiskoval v različnih kombinacijah. Pri tem mu je šlo predvsem za to, da z belino lista geometrijsko določene in uravnotežene kompozicijske strukture likovno dodatno harmonično podkrepí. Skozi temeljitejšo analizo Borčičevega grafičnega opusa v zadnjih letih se mi osebno vedno bolj potrjuje naslednja teza, ki jo bo potrebno sicer teoretično s primeri še podkrepiti.

Skozi ves opus Bogdana Borčiča smo namreč lahko opazovali njegovo tesno vez z vprašanji eksistencialno humanistične narave. Tudi pri delih, tako risarskih, slikarskih ali pa grafičnih, kjer slikarsko polje gradi z nizanjem neštetih likovnih znakov in so pravo nasprotje tej belini lista, nimamo nikoli nelagodnega občutka gneče. Morda tudi zaradi strogega geometrijskega reda, ki ga je vestno uporabljal. Ta strogi geometrijsko shematični red najverjetneje izhaja iz umetnikovega travmatičnega dogodka v rani mladosti, ko je bil interniran v koncentracijsko taborišče. Od tu prihajajo simbolično intenzivni prepleti ribiških mrež na *Komiškem* ciklu, pa v geometrijsko shemo urejene in numerirane školjke po vsem slikovnem polju, ki se počasi izgubljajo v točke in na koncu majhne perforacije, ki ponovno vzniknejo na monohromnih ploskvah v ciklu *Znaki*. Na način, kot da bi te mreže izginevale iz zavesti počasi, s časovno distanco. Toda ko mreže s časom izgorijo, ne ostane brezčasen prostor beline, temveč so pred nami velike, običajno črne monohromne površine, ki delujejo kot zid. To je Borčič tudi potreboval, da je lahko naredil radikalno potezo, radikalen preboj teh barrier z vrezom v ploščo. To običajno v grafiki pomeni uničenje plošče, toda pri Borčiču je to pomenilo žarek svetlobe, belino, dokončen preboj v neograjeni prostor, v svobodo. Ta se je v zadnjih razstavljenih serijah začela odpirati v vsej svoji biti in je kulminirala ravno v minimalističnih odtisih majhnih predmetov, ki vam jih predstavljamo danes.

Tudi intenzivna uporaba barve je povezana z istim obdobjem kot vznik beline lista. Kot je znano, se je Borčič v osemdesetih popolnoma vrnil k barvam v minimalističnem slikarstvu. To je sovpadalo, kot sem že omenil, s serijo grafik, kjer školjke kot mimesis izginejo z lista, na njihovem mestu pa ostanejo točke in kasneje perforacije. To je odprlo pot barvni ploskvi, ki se je nato manifestirala v slikarstvu, kjer je Borčič zavestno ukinil vse znakovne upodobitve ter se ukvarjal z organizacijo slikovnega polja skozi razmerja monohromnih ploskev, katera je nadzoroval s tonskimi intenzivnostmi. Od tega slikarskega cikla naprej obravnava avtor v svojem ustvarjalnem delu tako slikarski kot grafični medij enakovredno in prepletajoče ter išče podobne rešitve. Ko se tako v slikarskem kot grafičnem opusu ponovno intenzivira v ciklu , se vrne k mimetičnemu in kaj hitro poleg vsakdanjih ateljejskih stvari, kot so miza, stol in slikarsko stojalo preide na ostale drobne predmete, kot so grafične plošče, grafično orodje, stekleničke za tuš in podobno. Slikarski cikel je barvno eksponiran, medtem ko je pri grafiki še vedno zadržan, saj je bil takrat mnenja (kot je dejal v enem od intervjujev ob prejetju Prešernove nagrade), da mu tehnika globokega tiska ne omogoča barvne intenzivnosti, kot bi jo denimo sitotisk, ki pa mu ne leži, zato na drugi strani to željo po barvi kompenzira v slikarstvu. Idealen za grafični prehod v barvo pa se zdi ravno osamljen predmet, preprosta reč, ki v grafiki dobi barvno žametno patino brezčasja. Pred nami tako vzniknejo ključi, razna orodja, stekleničke, predmeti torej, ki so Borčiču intimne relikvije, njegova poezija. Ti minimalistično poetični odtisi na sredino lista postavljenih majhnih predmetov lebdijo v brezčasju avtorjevega spomina, kjer imajo še posebno mesto in dodano vrednost posamezni predmeti, kot je to denimo mikado palčka, povezana s Stupico, pa seveda »topološki arhipelag« in (za Borčiča ontološko) orodje za popravilo ladij.

Goran Milovanović

*desno:***Bogdan Borčič: KLJUČ II, 2007** papir / jedkanica*L: 72,5 x 99 cm, O: 64 x 13,6 cm* sign. sr. sp.: Ključ II; e.a. 1/5; orig. jedkanica; B. Borčič; 2007; inv. št.: BB 7653

Bogdan Borčič: KLJUČ II, 2007, papir / jedkanica



*levo spodaj:***Bogdan Borčič: PREPROSTE REČI 75, 2005, papir / akvatinta, L: 68 x 98 cm, O: 15,1 x 7 cm** sign. sr. sp.: Preproste reči XXXXXXXV; e. a. 1/5; orig. akvatinta; B. Borčič; 2005; inv. št.: BB 7361

BOGDAN BORČIČ – SIMPLE THINGS

Bogdan Borčič: PREPROSTE REČI 75, 2005, papir / akvatinta

This latest show brings us chronologically to the last major cycles to have characterised the graphic opus of Bogdan Borčič. The selection of exhibited works has been made up from the series Preproste reči/Simple Things and AZPB (Alat za popravku brodova/Toolkit for Repairing Ships). Although this involves a logical continuation of Borčič’s creative opus, these two cycles are at first glance entirely different. They are both characterised mainly by the whiteness of the blank sheet and the intensive use of colour. Everyone who is familiar with Borčič’s work has been somewhat surprised by this enhanced whiteness, for we know that the artist has also avoided white in his paintings, and before he gets to work he usually applies a black background to the canvas. This of course is no coincidence, but a carefully considered and analytical organic development of his artistic creativity, which gradually started revealing itself in earlier works (as illustrated clearly in the 7th installation), especially in the cycle where he recycled old graphic plates and once transformed, he printed them off in various combinations. There the emphasis was on providing additional harmonic enhancement to the geometrically determined and balanced compositional structure using the whiteness of the sheet. Meanwhile a fairly thorough analysis of Borčič’s graphic opus in recent years increasingly confirms for me personally the following view, which will still need to be underpinned in theory with examples.

Throughout the opus of Bogdan Borčič we have indeed been able to observe his close ties with issues of an existentialist and humanist nature. Even in works – be they drawings, paintings or prints – where the painted field is constructed with a sequence of countless artistic signs in stark contrast to the whiteness of the sheet, we never have any uncomfortable sense of crowding. Perhaps this is true in part owing to the strictly geometric order that he faithfully uses. That strict geometrically schematic order no doubt derives from the artist’s traumatic experience of his early youth, when he was interned in a concentration camp. This is the origin of the symbolic, intensive interweaving of fishing nets in the Komiš cycle, and the geometrically arranged and numbered shells throughout the painting field, gradually vanishing into dots and in the end in small perforations, which arise again in the monochrome planes of the cycle Znaki/Signs. It is as if these nets were disappearing from our consciousness slowly, with the distance of time. Yet when the nets gradually burn out, it is not the timeless space of whiteness that remains, but large, usually black, monochrome surfaces, that have the effect of a wall. This was actually something Borčič needed in order to make the radical stroke, the radical breakthrough of these barriers by cutting into the plate. In graphic work this usually means destroying the plate, but for Borčič this meant a ray of light, whiteness, a final breaking through to an unbounded space, to freedom. In the latest exhibited series this has started to open out in all its being, and has culminated precisely in the minimalist imprints of small objects we present to you today.

Bogdan Borčič: PREPROSTE REČI 75, 2005, papir / akvatinta

The intensive use of colour is also connected to the same period as the emergence of the whiteness of the background sheet. As we know, in the eighties Borčič returned fully to colour in minimalist painting. This coincided, as I have mentioned, with the series of graphic works where shells as a mimesis disappear from the sheet, and remaining in their place are points and later perforations. This opened up the path to the colour plane, which was then manifested in paintings, where Borčič deliberately withdrew all signifying depictions and occupied himself with organising the painting field through relationships of monochrome planes, which he controlled through tonal intensities. Ever since that painting cycle, the artist dealt with both painting and the graphic medium equally and interchangeably, seeking out similar solutions. So when in both his paintings and his graphic works he again intensified this in the cycle Atelje/Studio, he returned to the mimetic and quite rapidly, alongside everyday studio objects, such as a table, chair and easel, he moved on to other tiny objects such as graphic plates, graphic tools, ink bottles and similar. The painting cycle evinces a chromatic display, while the graphics are still reserved, for he was at that time of the opinion (as he stated in one of his interviews on receiving the Prešeren Prize), that the intaglio technique does not allow the intensity of colour that for instance screen printing offers, but that does not suit him, so on the other hand he compensates for the desire for colour in painting. Meanwhile the perfect thing for the graphic transition to colour seems to be precisely the isolated object, the simple thing, which in the graphic form acquires a coloured velvety patina of timelessness. Arising before us are keys, various tools, little bottles, in other words objects that are part of Borčič’s intimate reliquary, his poetry. These minimalistically poetic imprints of small objects placed in the middle of the sheet float in the timelessness of the artist’s memory, where individual objects occupy a special place and provide added value, for instance the mikado stick associated with Stupica, and of course the “topological arhepelago” and (for Borčič ontological) tool for repairing ships.

Goran Milovanović