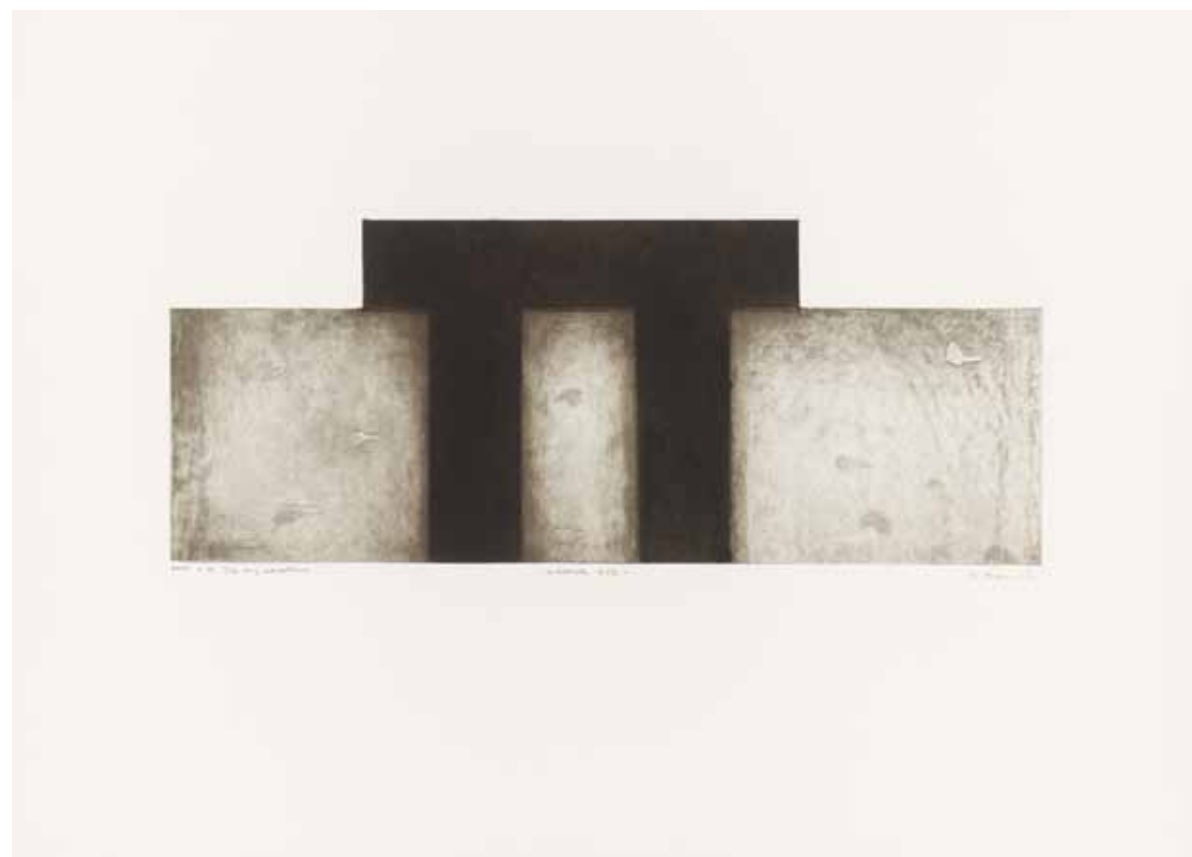
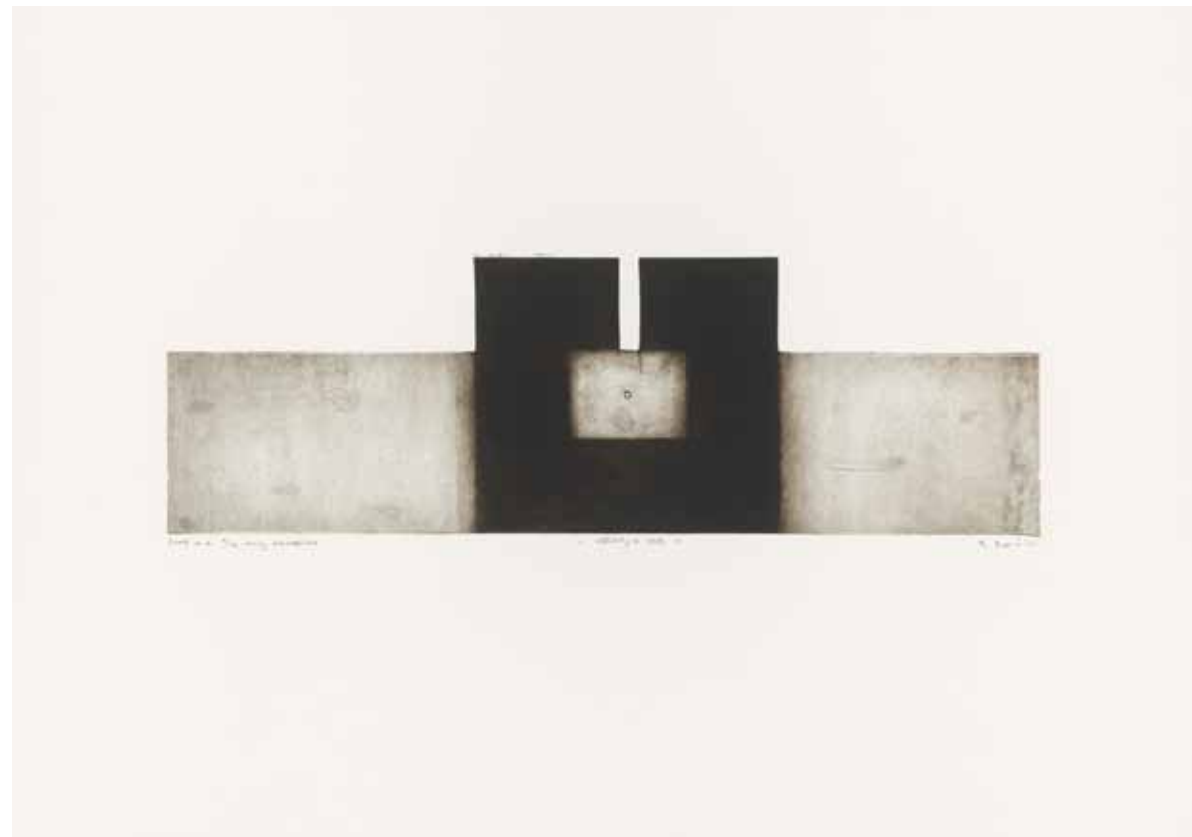
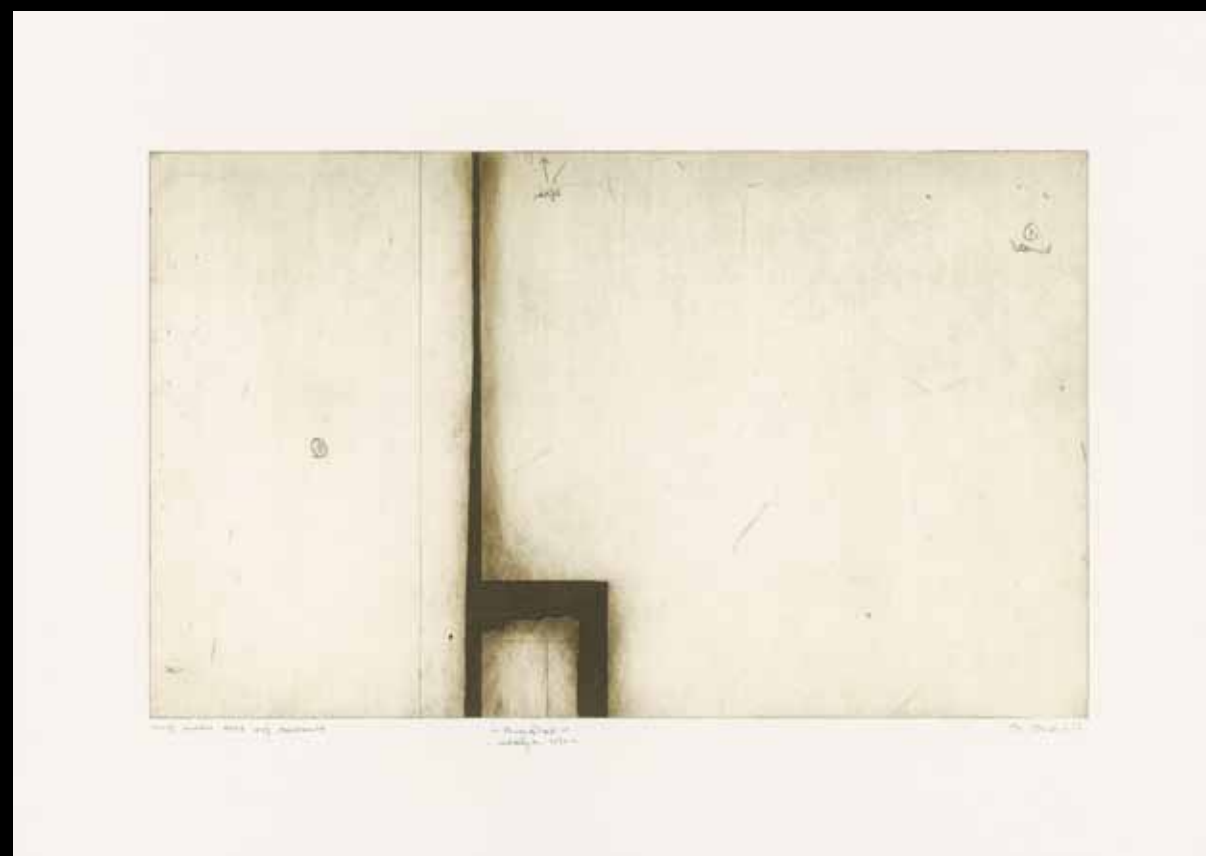


Bogdan Borčić, ATELJE XX, 2003, papir / akvatinta, L: 69,5 x 98,9 cm, O: 21,9 x 69,5 cm,
sign. l. sp.: 2003, e. a. 1/10 orig. akvatinta; sr. sp.: - Atelje XX.-; d.sp.: B. Borčić; inv. št.: BB 5482



Bogdan Borčić, ATELJE XVIII, 2003, papir / akvatinta, L: 69,5 x 97,5 cm, O: 27,3 x 69,3 cm,
sign. l. sp.: 2003, e.a. 1/10 orig. akvatinta; sr. sp.: - Atelje XVIII.-; d. sp.: B. Borčić; inv. št.: BB 5480

Bogdan Borčić, PRESTOL - ATELJE VII, 2003, papir / jedkanica, L: 70,6 x 99 cm, O: 41,8 x 69,5 cm,
sign. l. sp.: 2003, orig. jedkanica; sr. sp.: - Prestol - Atelje VII.-; d. sp.: B. Borčić; inv. št.: BB 5469



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 Borčića 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 Borčić 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 Borčić, 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.



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.

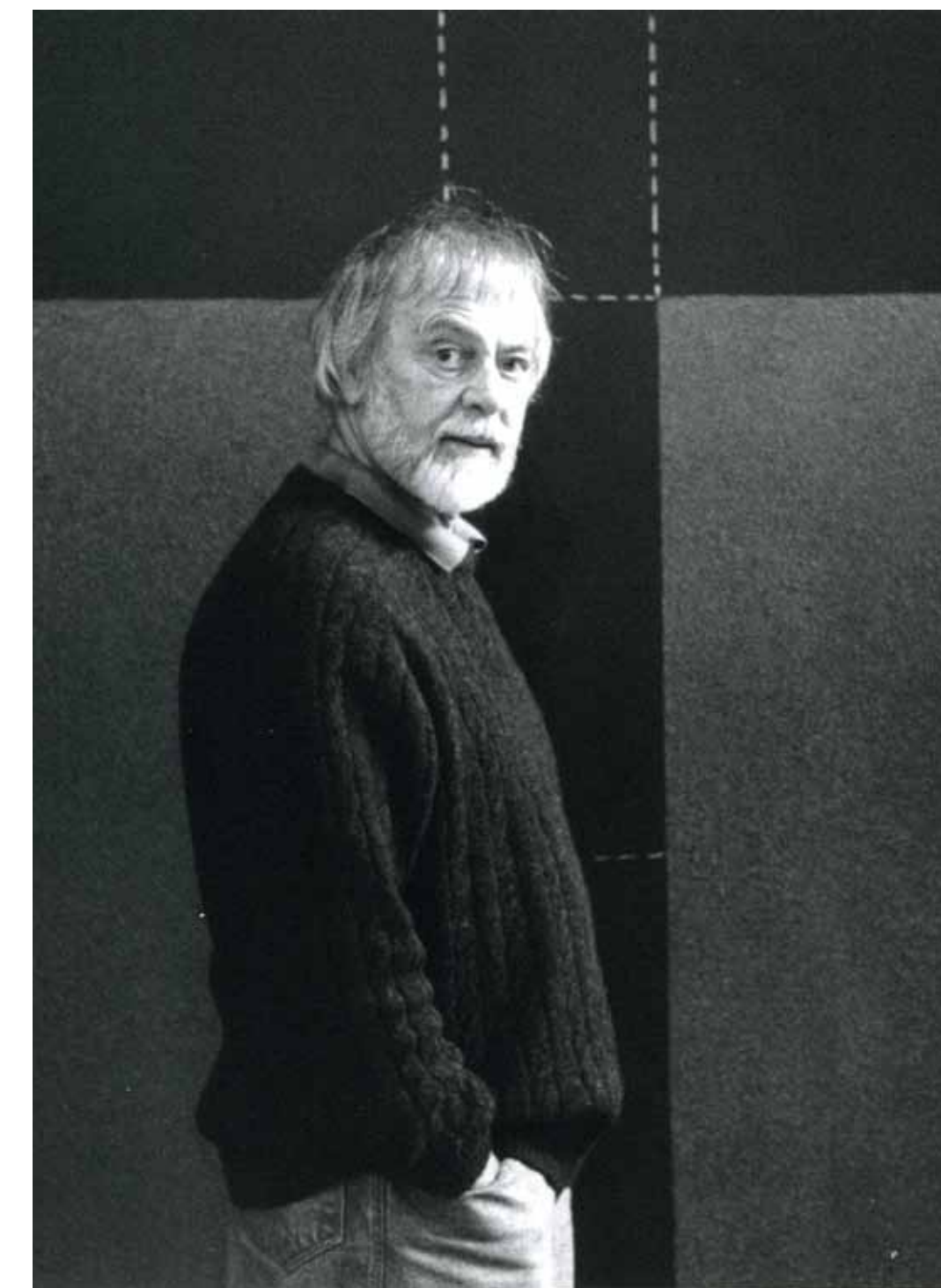
Oblikovanje / Graphic Design
Matic Tršar

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

Tisk / Print by
R-Tisk

Naklada / Edition
300

Postavitev so omogočili:
Krka d.o.o., Novo mesto /
generalni sponzor
Občina Kostanjevica na Krki
Ministrstvo za izobraževanje,
znanost, kulturo in šport
Republike Slovenije
Suprima, Agencija za varnost d.o.o.
Kostanjevica na Krki, december 2012



BOGDAN BORČIČ - ATELJE / STUDIO

8. postavitev v Grafičnem kabinetu Bogdana Borčića
8. installation in the Bogdan Borčić Graphic Art Room

Galerija Božidar Jakac Kostanjevica na Krki

prva stran:

Tihomir Pinter
PORTRET BOGDANA BORČIČA, 1998
Č/B fotografija
inv. št.: GG 7609
Zbirka Gorjupove galerije

desno zgoraj:

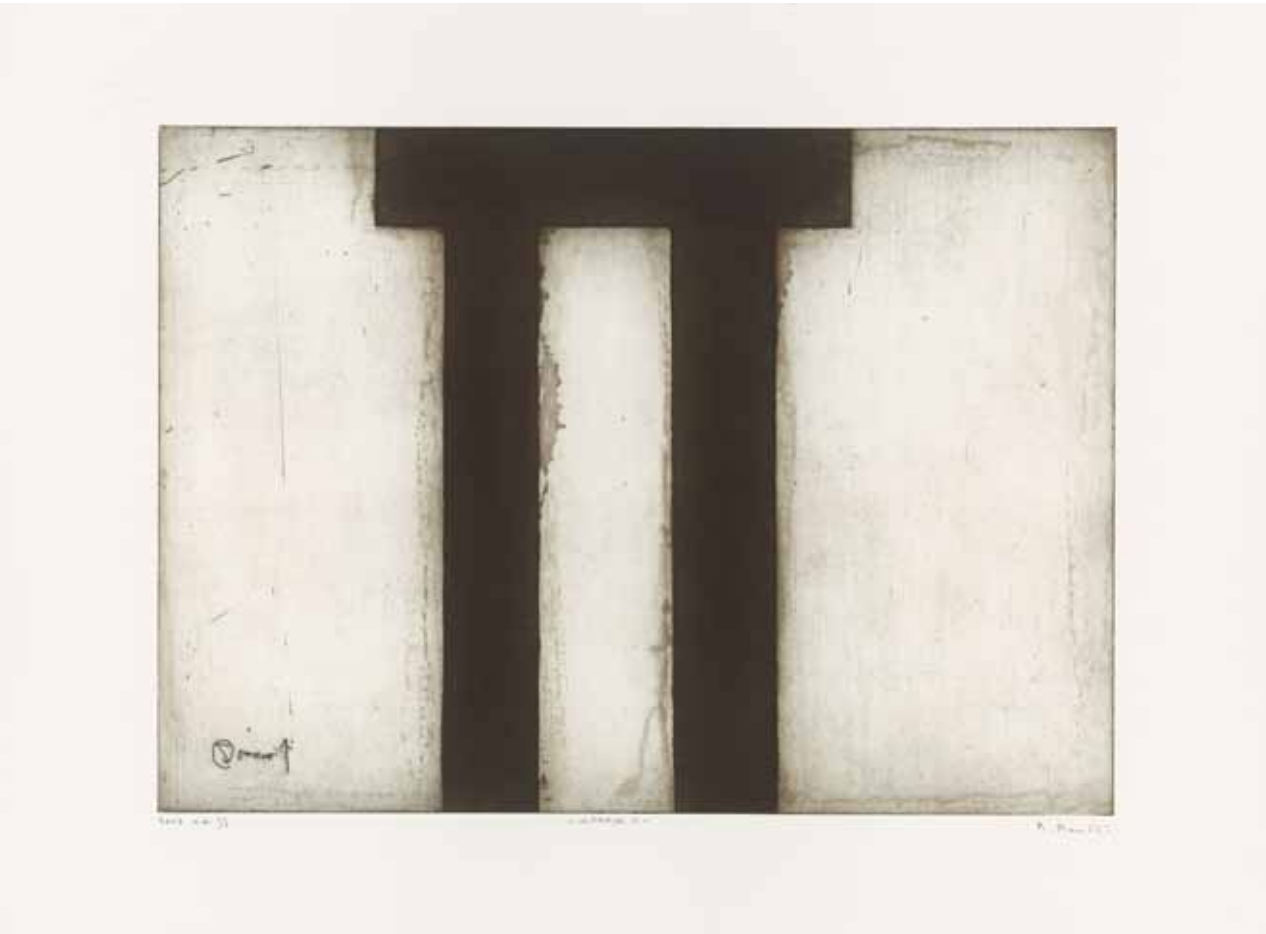
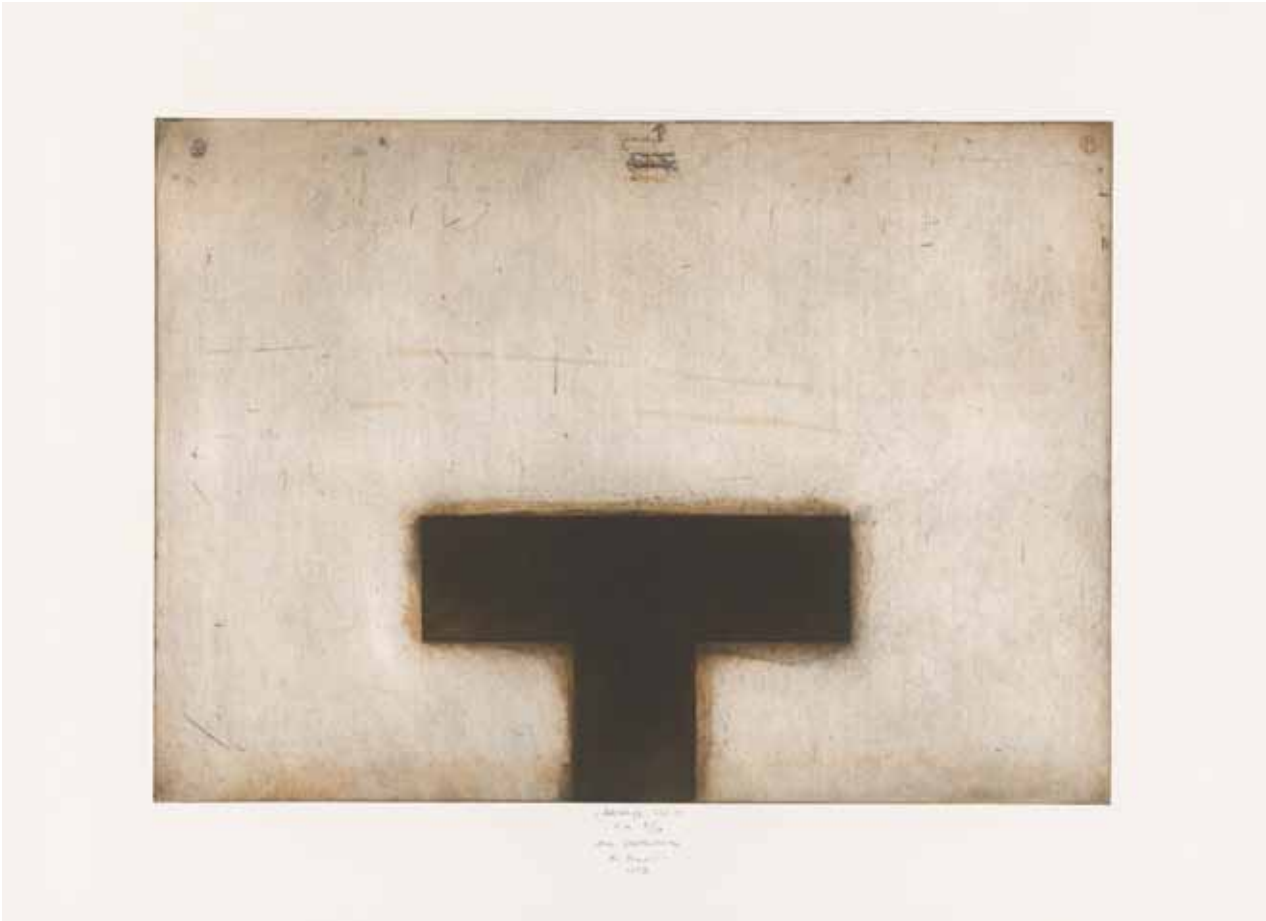
Bogdan Borčič
ATELJE IV, 2003
papir / jedkanica,
L: 70 x 97,7 cm, O: 49,3 x 69,3 cm
sign. sr. sp.: - Atelje IV.- e. a. 2/10 orig. jedkanica,
B. Borčič, 2003
inv. št.: BB 5466

BOGDAN BORČIČ – ATELJE / STUDIO

Med vsemi umetniškimi panogami ima definicija prostora v likovni umetnosti specifičen in večplasten pomen. Običajno govorimo o likovnem prostoru na slikarski površini, toda v tem zapisu bo naša osredotočenost usmerje-na v poseben prostor – prostor umetnikovega ateljeja. Poznamo mnogo znanih slikarskih upodobitev ateljejskega prostora, ki danes tvorijo mejnike v zgodovini likovne umetnosti, poznamo precej ciklov fotografij umetnikov v svojem ateljeju (v Sloveniji je prav gotovo eden najbolj znanih fotografov z omenjenim ciklom prav Tihomir Pinter, čigar fotografije kar nekaj slikarjev hranimo tudi v fondu naše galerije, za to priložnost pa smo predstavili foto-grafijo Bogdana Borčiča v njegovem ateljeju), poznamo pa tudi kar nekaj teoretičnih zapisov o tej temi, eden bolj izvirnih je prav gotovo esej Briana O’Dohertya: Studio and Cube – On the relationship between where art is made and where art is displayed (Atelje in bela kocka – O razmerju med prostorom umetniškega ustvarjanja in prostoro-m njene prezentacije). O’Doherty poudari štiri pomembne postaje v evropski umetnosti, kjer atelje prevzame manifestno vlogo. To so, Jan van Eyck: *Portret zakoncev Arnolfini*, (1424), zaradi konveksnega ogledala na sredini slike, kjer se zrcali celoten prostor in kjer najdemo upodobljenega tudi avtorja. Nanjo se navezuje tudi Diego Ve-lasquez z delom *Las Meninas*, (1656), kjer je pomemben segment dela pogled gledalca, naslednji je Johannes Vermeer: *Alegorija slikarstva* (ok. 1667), ki z zaveso odstira in zastira naš pogled, kot četrti pa je izpostavljen Gustave Courbet: *Slikarjev atelje* (1855).

Atelje je zaznamoval na slikarskih nosilcih tudi likovni opus Bogdana Borčiča. Leta 1998 Borčič začne z zaje-tnim ciklom slik, ki jih poimenuje Atelje, temo pa kasneje prenese tudi v grafiko in risbo. Tudi zato, da Bogdana Borčiča predstavimo kot avtorja, ki se suvereno izraža tako v slikarstvu kot tudi v grafiki in risbi, predvsem pa zaradi ponazoritve avtorjevih hotenih različnih učinkov, ki jih je gradil pri različnih podlagah in različnih tehnikah, smo tokrat izjemoma poleg grafik v njegov grafični kabinet umestili tudi tri risbe in eno sliko. Reminiscence na ateljeje, predvsem kot posvetilo njemu dragemu profesorju Gabrijelu Stupici, lahko najdemo pri Borčiču že prej, tudi v delu *Tihožitje s trnki* (1961), ki jo hranimo v naši ustanovi kot del Zbirke Gorjupove galerije. Ob zgoraj ome-njenih avtorjih je pri Borčičevem ciklu pomembno opozoriti še na nekaj mejnikov slikarstva, ki jih sicer omenja tudi O’Doherty. Pomembno delo upodobitve ateljejev pri kasnejšem prehodu v modernizem je vsekakor slika Eugèna Delacroixa: *Kot umetnikovega ateljeja* (1855), kjer v ateljeju ni več upodobljen slikar kot subjekt, temveč se umetnik osredotoči na objekte slikarstva, v tem primeru na štafelaj. Alegorija takšne upodobitve ateljeja je v modernizmu prav gotovo delo Henrija Matisa: *Rdeči atelje* (1911), kateremu je Borčič leta 1999 kot hommage posvetil delo z enakim naslovom, ki ga hrani Koroška galerija likovnih umetnosti Slovenj Gradec. Vsekakor pa je zanimiva tudi povezava z delom Geoga Friedricha Kerstinga: *Caspar David Friedrich v svojem ateljeju* (1812), kjer Kersting asketsko kot slikarske attribute poleg upodobljenega slikarja upodobi le še stol, mizo in slikarsko stojalo. Tri elemente, ki jih v svojih upodobitvah ateljejev nenehno ponavlja tudi Borčič. V sebi lastni maniri dvo-dimenzionalnega slikarstva se Borčič ne trudi s perspektivo upodobljenih predmetov temveč jo zavestno ukine. Gre mu predvsem za korelacijo predmeta in prostora. Monokromna površina ozadja je tista, ki daje prostorsko globino ter vzpostavi kontrasten dialog z ateljejskim atributom. Borčičevi ateljeji so intimističen, posvečen pro-stor, ki pravzaprav ne nudi pogleda vanj. Iz upodobitev ateljejev ali umetnikov v ateljeju smo namreč pogosto vajeni možnosti ambientalnega voajerističnega pogleda v proces in način umetnikovega ustvarjanja, kjer je na stenah mogoče prepoznati tudi mnoga druga avtorjeva dela. V delih Bogdana Borčiča tega ni in to hermetičnost je v portretni fotografiji odlično ponazoril Tihomir Pinter. Hermetičnost, ki je poudarjena tudi pri Borčičevi minima-listični upodobitvi bodisi mize bodisi slikarskega stojala, ki močno spominjajo na mogočne zaprte portale (tudi na Borčičev cikel Vrata) ali pa z umestitvijo upodobitve stola, ki slikarsko polje nepredušno razdeli na dvoje. Atelje tako postane intimna poezija.

Goran Milovanović



levo spodaj:

Bogdan Borčič
ATELJE II, 2003
papir / akvatinta
L: 72 x 98,1 cm, O: 49,7 x 69,3 cm
sign. l. sp.:2003, e. a. 1/1; sr.sp.: - Atelje II.-;
d.sp.: B. Borčič
inv. št.: BB 5464

BOGDAN BORČIČ – ATELJE / STUDIO

Among all the branches of art, the definition of the space in fine art has a specific and multifaceted signifi-cance. Usually we speak of the fine art space on the painted surface, but in this essay the focus will be on a particular space – the space of the artist's studio. There are a number of famous depictions by painters of their studio space which today represent milestones in the history of fine art, and we know of numerous cycles of photographs of artists in their studios (in Slovenia one of the most famous photographers of such a cycle is without doubt Tihomir Pinter, whose photographs of a number of painters are kept in the fund of this gallery, and for this exhibition we present the photograph of Bogdan Borčič in his studio), and we are also familiar with a fair number of essays on this topic, of which one of the most original is certainly Brian O’Doherty’s essay Studio and Cube – On the relationship between where art is made and where art is displa-yed. O’Doherty stresses four major stations in European art where the studio takes on a manifest role. These are Jan van Eyck: The Arnolfini Wedding (1424), owing to the convex mirror in the middle of the painting, which reflects the entire space and where we also see a depiction of the artist himself. Related to this is the Diego Velasquez painting Las Meninas, (1656), where the viewer’s gaze is an important part of the work, and the next is Johannes Vermeer’s Allegory of Painting (ca. 1667), in which the curtains open and shroud our view, while the fourth such prominent work is Gustave Courbet’s The Artist’s Studio (1855).

The artistic opus of Bogdan Borčič also features the studio within the painter’s frame. In 1998 Borčič began a comprehensive cycle of paintings titled Atelje/Studio, and he later transposed this theme into graphic art and drawings. In part because we present Bogdan Borčič as an artist who expresses himself with authority both in painting and in graphic art and drawing, and especially to illustrate the artist’s desired variety of effects that he has constructed on different backgrounds and in different techniques, this time we have exceptionally added three drawings and one painting to the graphic works in his Graphic Art Room. Reminiscences of the studio, especially as a dedication to his dear Professor Gabrijel Stupica, can be found earlier in Borčič, including in the work Tihožitje s trnki/Still Life with Fishhooks (1961), which is kept in our institution as part of the Gorjup Gallery Collection. Alongside the aforementioned artists, with Borčič’s cycle it is important to point out another few milestones of painting that are also mentioned by O’Doherty. An important work in terms of depicting the studio in the later transition to modernism is of course the Eugène Delacroix painting A Corner of the Artist’s Studio (1855), where the painter is no longer depicted in the studio as the subject, and rather the artist focuses on the objects of painting, in this case the easel. An allegory in the form of such a depiction of a studio in modernism can be certainly found in Henri Matisse’s Red Studio (1911), to which in 1999 Borčič dedicated as an homage a work of the same name, which is kept in the Koroška Gallery of Fine Art in Slovenj Gradec. And of course there is an interesting link to the work by Georg Friedrich Kersting entitled Caspar David Friedrich in his Studio (1812), where apart from the portrayed painter, Kersting provides an ascetic depiction of the painter’s attributes in the form of just the chair, table and easel. Three elements which in their depictions of studios are constantly repeated by Borčič. In his own manner of two-dimensional painting, Borčič does not toil with the perspective of the depicted objects, instead consciously removing it. This involves for him primarily a correlation of the object and space. The monochrome surface of the back-ground is what provides spatial depth and sets up a dialogue of contrast with the studio attributes. Borčič’s studios are intimate, consecrated spaces that in fact do not offer a view in. From the depictions of studios or artists in their studios we are indeed often accustomed to the possibility of an ambiental voyeuristic view of the process and method of the artist’s work, where it may be possible to recognise on the walls many other works by the artist. We don not find this in the works of Bogdan Borčič, and in his portrait photography Tihomir Pinter illustrated this hermetic quality extremely well. A hermetic quality that is also emphasised in Borčič’s minimalist depictions, be it of the table or the easel, which are strongly reminiscent of mighty closed portals (including in Borčič’s cycle Vrata/Doors) or through the placing of the depiction of a chair, which divi-des the painting field hermetically into two. The studio thus acquires a poetic intimacy.

Goran Milovanović