





PETRA VARL

Blizu svetlobi
Near light

Galerija Božidar Jakac -
nekdanja samostanska cerkev
Kostanjevica na Krki

22. 6.–26. 8. 2018

PETRA VARL: BLIZU SVETLOBI

Umetniška praksa Petre Varl je vsekakor ena izmed najbolj prepoznavnih v slovenskem prostoru, saj je umetnica uspela razviti preprost, a vendar značilen likovni jezik, ki direktno nagovarja gledalca. Od samih začetkov, skozi različne serije in izrazne medije, gradi na podobah, ki jih je na prvi pogled formalno mogoče razumeti v duhu reprezentacije pop-artistične strategije obravnave objekta oziroma kulta množične proizvodnje podobe. Vendar je v tej podobi precej več intimnega. Petra Varl z gesto svoje izredno precizne osebne avtorske poetike povsem reducira ideološki naboj izbrane podobe ter tako omogoči gledalcu, da na nek način reflektira izključno svojo lastno izkušnjo iznesene podobe. Vsekakor so najbolj prepoznavne podobe tiste, ki v svoji notranji likovni logiki izražajo kontrast med podobo in ozadjem, na katerega umetnica intervenira. Najsi gre za grafični odtis, sliko, risbo na papirju ali izrez iz kovine, sleherna gesta Petre Varl ni izključno formalni zapis stanja stvari, ampak gesta na vsebinski ravni simbolizira kontraste odnosov in razmerij, ki nastajajo znotraj družbe. Prav zaradi tega je delo vselej razpeto med humorjem in žalostjo, ljubeznijo in bolečino, belim in črnim in nenazadnje med temo in svetlobo.



Umetnica z najnovejšo postavitvijo vsekakor ostaja zvesta svoji subtilni avtorski poetiki, ki pa se tokrat na formalnem nivoju prepleta z povsem novimi elementi, ki bi jih Petri Varl lahko pripisal samo nekdo, ki ga bolj kot njena končna podoba zanima pot, ki je umetnico do nje pripeljala. Razstavní projekt Blizu svetlobi v Galeriji Božidar Jakac je potrebno razumeti predvsem kot izpraznjen prostor, znotraj katerega Petra Varl reflektira svoje preteklo umetniško udejstvovanje in nakazuje formalne premike znotraj svoje umetniške prakse, ki so neločljivo povezani z umetničinim povratkom v tridimenzionalni prostor in poglobljeno raziskavo materialov, ki bi ta prehod lahko omogočili. Blizu svetlobi se tako na simbolnem kot tudi formalnem nivoju ukvarja z izpraznjenim prostorom. Če izpraznjeni simbolni prostor pomeni umetničin poglobljeni premislek o njenem lastnem delu, je formalni aspekt vezan na izpraznjeni razstavní prostor Galerije Božidar Jakac. Ta služi kot osnovna premisa pričujočemu razstavnemu projektu, znotraj katerega Petra Varl drsi med novimi izraznimi polji, ki v umetničini prepoznavni poetiki združujejo racionalno, estetsko in čutno. Na eni strani elementi, ki naseljujejo razstavljeni prostor, dajejo občutek gotovosti, gledalca pozivajo k neposredni refleksiji, na drugi strani pa prav ti elementi delujejo izključno kot »ojačevalci«, s pomočjo katerih umetnica pripoveduje večstoletno zgodbo razstavnega prostora. V izogib nenadni, nelogični menjavi likovnega jezika in v izogib agresivni prostorski intervenciji se Petra Varl sicer poslužuje materialov in tehnik, ki jih je v svojih preteklih »likovnih zgodbah« uporabljala, le da jih tokrat ne vidi izključno kot sredstvo za izdelavo končne podobe, ampak njihove formalne lastnosti vzame kot nosilce, z vsemi možnostmi oziroma pomanjkljivostmi, ki jih le ti prinašajo. Obstajajo taki kot so, v svoji materiji in obliki in se ne uklanjajo podobi, ki jih je v preteklosti preglasila. Prav to se morda zdi tisti najbolj radikalen premik v umetničinem razmišljanju o umetniškem delu, ki je na eni strani avtonomen element, na drugi strani pa v komplementu z drugimi elementi v pričujoči postavitvi, gledalčevo pozornost preusmerja na doživljanje prostora kot takega.

Vendar ne gre izključno za haptično doživetje prostora zgodnjegotske arhitekture Marijine cerkve, temveč predvsem za sožitje le te z efemernimi elementi prostora, kot so svetloba, zvok in gibanje. Razstava združuje štiri različne elemente, za katere je njihova intrinzična kakovost umetniškega dela v njihovi sposobnosti, da se odzovejo na razstavní prostor. Okolje, ozračje, zvok, svetloba in gibanje niso le zunanji dejavniki, temveč so bistveni elementi za razumevanje arhitekturnega dela prostora kot takega. Ambient štirih individualnih »aktivnih snovi« tako gledalca vpeljuje v igro nepričakovanih vidikov in razkrivanja prostora. Postavitev Blizu svetlobi vključuje štiri različne elemente, ki se likovno najintenzivneje prepletajo v osi pogleda, ki preči glavno ladjo: vse od apside, ki se nahaja pod korom, do prezbiterija z glavnim oltarnim prostorom. Osrednji element so slike, oblike zgibanega papirja, ki spominjajo na gutaievsko razumevanje slikarskega platna ter tako iz zidov galerije brezkompromisno »uhajajo« v prostor. Na prvi pogled le te lahko dajejo anorganski občutek, vendar je sleherni trikotnik oziroma kvadrat ročno upognjen in tako beleži še tako subtilne razlike v prostoru. Oblike slik se zaradi prehajanja svetlobe, spremembe temperature in prisotnosti vlage v zraku sčasoma spreminjajo, s tem pa se fizično pojavijo na površini sence, ki odražajo nestabilnost njihove materialne osnove in dajejo vtis neke vrste prisotnosti, ki presega prisotnost papirja zgolj kot prisotnost nekega materiala. Gre za nekakšno iluzijo brezčasnega ojačenja prostora, ki se v neskončnost pojavlja skozi preprosto strukturo umetničinega pregiba papirja. Fizični in materialni antipod slikam so trikotne kovinske strukture različnih barv, ki na eni strani delujejo kot izključno estetski objekti, ki se navezujejo na elemente arhitekture prostora. Pa vendar imajo tudi funkcijo sedišča, s čimer umetnica direktno negira formalni manierizem, ki bi se ji ga lahko morda očitalo. Sedišča niso samo estetski objekti v funkciji in v celotni postavitvi simbolizirajo prisotnost svetlobe in igro barv, ki se odvija v odnosu na sam prostor razstavišča. Po definiciji je barva občutek, na njeno zaznavanje pa vplivajo dolgotrajni in kratkotrajni pojavi, ki jih človek označuje kot lastnost svetlobnih virov, ki jih lahko oko zaznava. A Petre Varl toliko ne zanima fizična pojavnost barve kot njena vloga v naših življenjih. V vizualnih izkušnjah, v umetnosti ali kot metafora za čustva, je postala osrednji element za refleksijo. Zdi se, da je morda prav element sedišča najbolj intimna

izpoved umetnice, ki gledalca nagovarja k razmisleku o njegovem lastnem vsakdanu, na tej poti pa se seveda brezkompromisno sreča tudi z umetničinimi trenutnimi lastnimi izkušnjami. Ali je barva več takrat ko je ljubezen ali takrat ko je bolečina? Je barva več v jutru, popoldnevu ali večeru? Vsekakor je vse to, še veliko več in hkrati nič in čeprav je sedišče materialno najbolj prisoten element v celotni postavitvi, najbolj priča o praznini, umirjenosti uma, ki ga umetnica namenja gledalcu. Tretji element v postavitvi je Petra Varl razvila v sodelovanju z islandskim skladateljem Ólafurjem Arnaldsom, ki je za postavitev v Galeriji Božidar Jakac prispeval svojo kompozicijo Blizu svetlobi. Vsekakor je zvok eden izmed tistih efemernih elementov, ki zaradi svoje (ne)fizične narave zaobjema celoten prostor in razkriva še tista najbolj skrita mesta. Arnaldsova kompozicija je v točno določenih intervalih so-postavljena z brezkompromisno cageovsko tišino zgodnjegotskega arhitekturnega prostora. Prav to pri gledalcu sproža stanje napetosti, pričakovanja ali možnost kontemplacije, na drugi strani pa kakofonija, ki nastaja zaradi akustike in možnega gibanja gledalca po razstavnem prostoru, ustvarja območje nekontroliranega nemira. Zadnji, četrti, a vsekakor nič manj pomemben element celotne postavitve, je sodelovanje umetnice z oblikovalcem oblačil Urošem Belantičem, ki direktno nagovarja vprašanje gibanja gledalca v prostoru in kako le ta so-ustvarja osnovno likovno os projekta Blizu svetlobi. Gre za skorajda minimalistično strategijo preizpraševanja razmerja med telesom in prostorom. Petra Varl v nekakšni naumanovski maniri za četrti element izbere telo gledalca in vse, kar to sproža (gib, zvok, ipd.), v luči oblikovanja likovne osi glavne ladje pa kontrolira izključno njegovo fizično zunanjo podobo. Gledalec svojo izkušnjo doživlja v odnosu do prostora, prav tako pa na drugi strani njegovo telo s svojo izkušnjo ta isti prostor tudi vzpostavlja. Med telesom in prostorom tako kot v razmerju med materialnim in nematerialnim v kontekstu pričujočega projekta obstaja soodvisen odnos. Gledalec pa se v trenutku vstopa v galerijski prostor znajde v »brechtovskem epskem gledališču«, kjer ni več zidu, ki bi razmejevalo umetniško delo, prostor in publiko.

Razstava Blizu svetlobi vznika iz neznatnih intimnih, čutnih in racionalnih impulzov umetnice v želji po vzpostavitvi dialoga z izredno zapeljivim, a zahtevnim razstavnim prostorom. Petra Varl v prostoru ustvarja koreografijo med štirimi osnovnimi elementi, ki »preigravajo« izkušnjo materialne realnosti sveta umetnice in gledalca ter jo subtilno povežejo z možnostmi minljivega in hipnega. V prostoru se ustvarja suspenz med materialnim in nečem, kar je na robu materialne prisotnosti, med vizualnim in nevizualnim. Gre za nekakšno »osvoboditev« znotraj celotne postavitve z združevanjem elementov, ki niso formalno mogočni. Prej kot s fizično inercijo mase oziroma volumna, ki bi zapolnila zahteven razstavní prostor, so umetničini posamični vneseni elementi dinamični in odprti in poskušajo razbiti vtis teže prisotnosti volumna ter na ta način pokazati na enostavno lepoto praznine arhitekturnega prostora. Kot iskren odvod umetničinega racionalnega razmisleka o razstavnem prostoru pa je postavitev Blizu svetlobi tudi kratka zgodba intimnih izpovedi, ki odstirajo misli, ki so vselej razpete med izkustvom in neizkustvom. Tako umetnice kot gledalca.

PETRA VARL: NEAR LIGHT



Petra Varl's artistic practice is one of the most recognisable in Slovenia, for the artist has managed to develop a simple, yet characteristic art language which addresses the viewer in a direct manner. Since her very beginnings she has been creating series in various media, in which she builds on images that can at first glance be formally understood in the spirit of a pop-art strategy of dealing with the object or of a mass-produced image cult. However, her images also include a lot of intimacy. Petra Varl reduces the ideological charge of her chosen image with her extremely precise personal poetics, which allows the viewer to reflect upon the exclusively personal experience of the presented image. The most recognisable images are those that use their inner artistic logic to express the contrast between the image and the background upon which the artist decided to intervene. Whether it is a graphic print, a painting, a drawing on paper or even a metal cut out, Petra Varl's gestures are never merely a formal record of the object, for her gestures symbolise the contrasts between the various relations that emerge within society. Because of this her works are always torn between humour and sadness, love and pain, white and black and, last but not least, darkness and light.

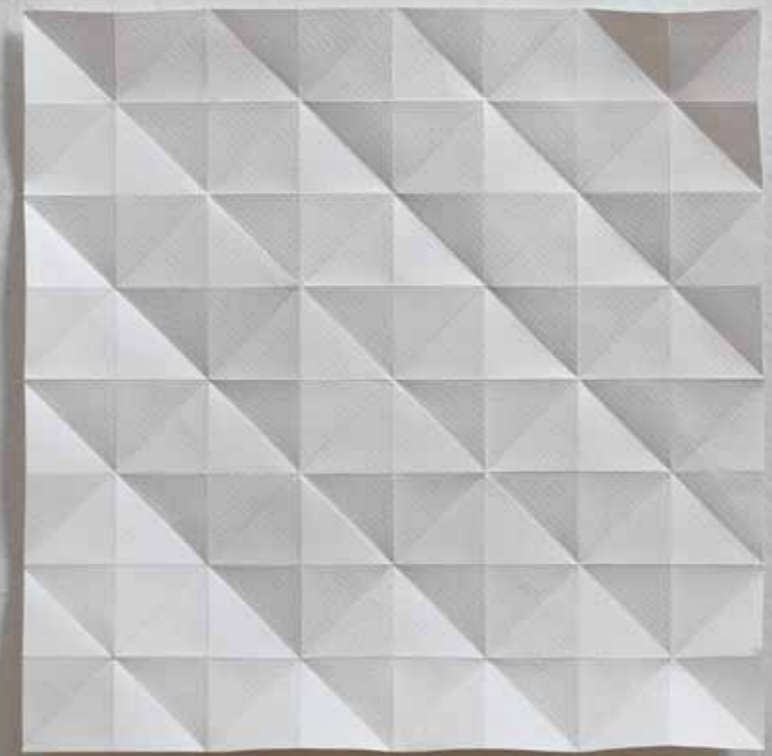
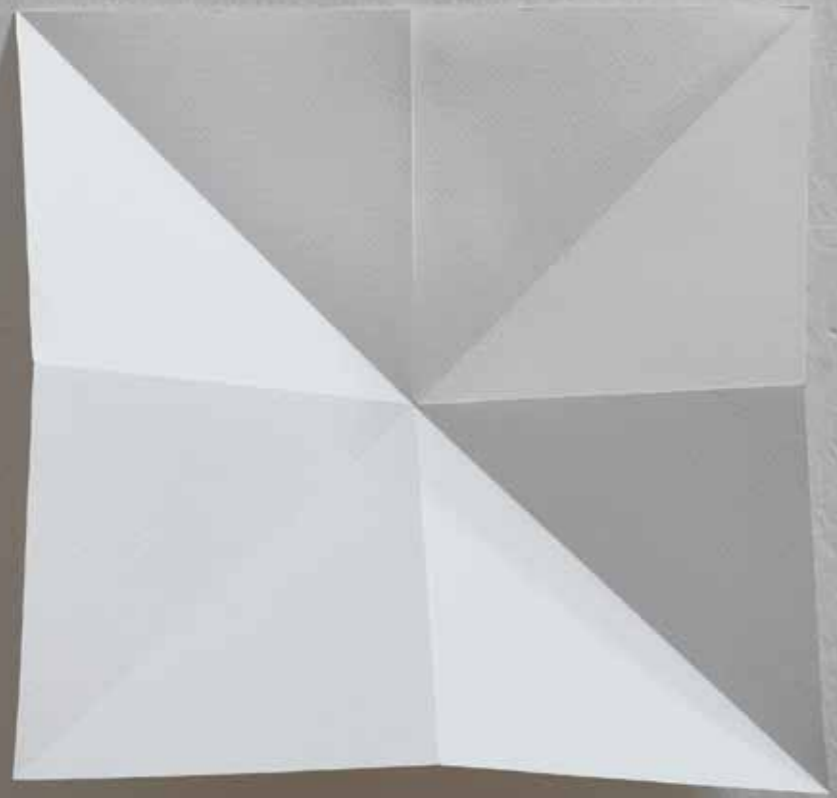
In her latest exhibition the artist remains true to her subtle poetics, which are this time – on the formal level – combined with entirely new elements, which only someone who is more interested in the path Petra Varl took rather than the final images she creates would ascribe to her. The Near Light exhibition in the Božidar Jakac Art Museum should be understood as a totally emptied space within which Petra Varl decided to reflect upon her past artistic participation and indicate the formal changes that occurred within her artistic practice. These changes are inseparably connected to the artist's return to the three-dimensional space and the detailed research of the materials that could enable this transition. Near Light thus addresses the emptied space on the symbolic as well as the formal level. If the emptied symbolic space represents the artist's thoughts on her own work, the formal aspect is linked to the emptied exhibition space of the Božidar Jakac Art Museum. This serves as a basic premise to the current exhibition, within which Petra Varl glides through new expressive fields, which merge the rational, aesthetic and sensual with the artist's recognisable poetics. On one hand the elements that occupy the exhibition space provide the feeling of certainty, invite the viewer to reflect directly, while on the other hand these same elements function as "amplifiers" with which the artist tells the several hundred years old story of the exhibition space. In order to avoid the sudden, illogical exchange between the artistic language and an aggressive spatial intervention, Petra Varl uses materials and techniques that she has used in her previous "art stories". However, this time she does not see them exclusively as a means for creating the final image, but she uses their formal characteristics as the carriers, with all the possibilities and disadvantages that they bring. They exist as they are, in their material and form, and they do not submit to the image as they did in the past. This might seem the most radical change in the artist's view of the work of art, which is on one hand an autonomous element, while it on the other hand compliments the other elements within the exhibition, i.e. leads the viewer's attention to experiencing the space as such.

However, this is not an explicitly haptic experience of the space, the Early Gothic architecture of the Church of the Virgin Mary, but primarily a symbiosis between the church and the ephemeral elements such as light, sound and movement. The exhibition combines four different elements, as the intrinsic quality of the works of art lies in their ability to react to the exhibition space. The environment, atmosphere, sound, light and movement are not merely external factors, but essential elements in the understanding of the architecture of the space. The ambience of four individual "active matters" lead the viewer into a game of unexpected aspects that open up the space. The exhibition Near Light includes four different elements, which are most powerfully visually interwoven in the axis of the view that runs across the central nave, all the way from the apse, which is located under the choir, to the presbytery with the main altar space. The central element of the exhibition is represented by paintings, forms of folded paper, which are reminiscent of a Gutai understanding of the painting canvas which uncompromisingly "escapes" from the gallery walls and into the space. At first glance they provide us with an inorganic feeling, but every single triangle or square is hand folded, and thus records even the subtlest differences within the space. The shapes of the paintings change through time due to the changes in light, temperature and air moisture, and this creates shadows on the surface. These shadows reflect the instability of their material base which gives the impression of some sort of presence that surpasses the presence of paper as a material. The simple structure of the artist's paper fold provides an illusion of timeless strengthening of the space which runs into infinity. The physical and material antipode to the paintings are provided by the different coloured triangular metal structures, which on one hand function as aesthetic objects that are linked to the elements within the architectural space, while on the other hand function as a seat, with which the artist negates the formal mannerism for which she could have been reproached. The seats are not merely aesthetic objects with a function, for throughout the exhibition they symbolise the presence of light and the game of colours, which takes place in relation to the exhibition space itself. According to definition colour is a feeling, and its perception is influenced by long- and short-term phenomena, that people define as a characteristic of the light source that can be perceived by the eye. However, Petra Varl is not interested in the sole physical appearance of colour as she is in the role col-

ours have in our lives. In visual experiences, in art, or as a metaphor for emotions, colours have become the central element of reflection. It seems that the seat is the most intimate expression of the artist, with which she addresses the visitor to consider his daily life, and while doing so uncompromisingly encounter the artist's current experiences. Is there more colour when there is love or when there is pain? Does colour have a greater meaning in the morning, afternoon or in the evening? It is all of this and much more and at the same time nothing, and even though the seat is materially the most present element in the exhibition, it also speaks the loudest as regards the emptiness, the calm mind that the artist had dedicated to the visitor. The third element in the exhibition was developed by Petra Varl in cooperation with the Icelandic composer Ólafur Arnalds, who has contributed his composition Near Light to the exhibition in the Božidar Jakac Art Museum. Sound is one of those ephemeral elements, which, due to its (non)physical nature, encompasses the entire space and reveals even the most hidden spaces. Arnalds's composition is co-installed in precisely defined intervals with the uncompromising Cage like silence of the Early Gothic architectural space. This creates the state of tension, expectation or the possibility of contemplation within the viewer. On the other hand, the cacophony, which emerges as a result of the space's acoustics and the visitor's movements through the exhibition space, creates a field of uncontrolled unrest. The final, fourth, but by no means least important element of the exhibition, can be found in the cooperation between the artist and the fashion designer Uroš Belantič. This cooperation directly addresses the issues of the visitor's movements through space and how this co-creates the main visual axis of the project Near Light. This is an almost minimalist strategy of questioning the relation between body and space. In a Naumannesque manner Petra Varl chooses the fourth element of the exhibition to be the body of the visitor and everything that this triggers (movement, sound etc.). In the light of the design of the visual axis of the main nave she controls the visitor's physical appearance. The visitor tries to experience his experience in relation to space, at the same time as his body and experience establishes the space. In the same way as there is relation between the material and the immaterial, a co-dependent relation between the body and space exists in the context of this project. The moment the visitor enters the gallery space he finds himself in a "Brechtian epic theatre", in which there is no wall that would separate the work of art, space and the visitors.

The exhibition Near Light emerges from the small, intimate, sensory and rational impulses of the artist and her desire to establish a dialogue with an exceptionally seductive, but demanding exhibition space. Petra Varl creates a choreography between four basic elements, which "toy" with the experience of the material reality in the worlds of the artist and visitors, and subtly connects them with the possibilities of the fleeting and momentarily. Suspense between the material and something that is on the edge of the material presence, between the visual and non-visual, is created within the space. The combination of elements that do not have a mighty formal presence culminate in some sort of "liberation" within the exhibition. Rather than through the physical inertia of mass and volume, which would fill the demanding exhibition space, the artist's individually introduced elements are dynamic and open, and try to break the impression of weight and volume and in this way show the simple beauty of the empty architectural space. As a sincere derivative of the artist's rational thoughts on the exhibition space, the exhibition Near Light and the short story of intimate confessions reveal the thoughts that are always stretched between experience and inexperience. The artist's as well as the visitor's.









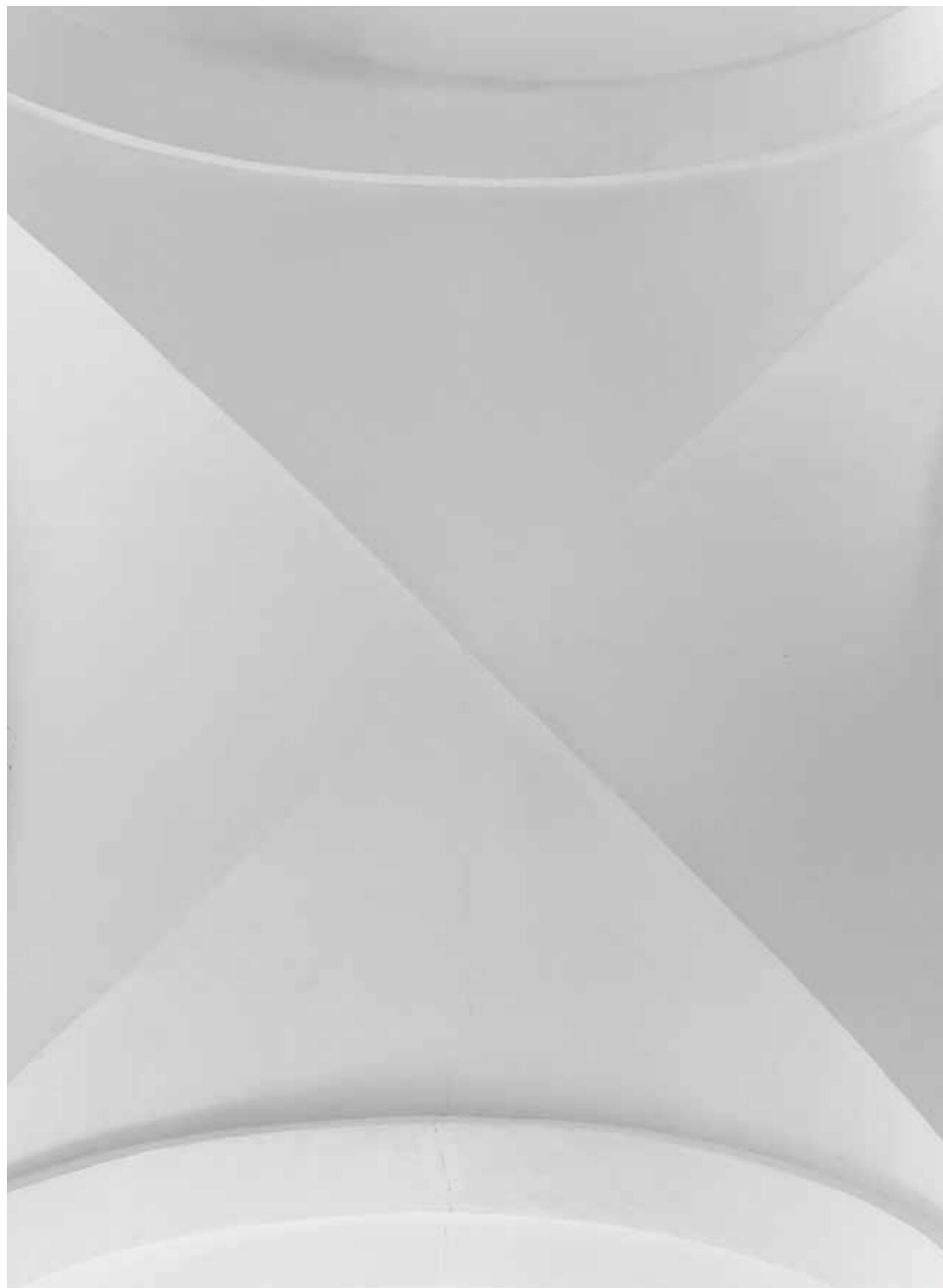












BIOGRAFIJA / BIOGRAPHY

1989 diplomirala na Akademiji za likovno umetnost in oblikovanje v Ljubljani. Živi in dela v Ljubljani.

Petra Varl je umetnica, ki se v največji meri izraža z risbo in instalacijami. Na Oddelku za likovno umetnost Pedagoške fakultete Univerze v Mariboru poučuje risbo in grafiko.

1989 graduated from painting at the Academy of Fine Arts, Ljubljana. Lives and works in Ljubljana, Slovenia.

Petra Varl is a Slovenian artist who works mostly in the media of drawing and installation. She teaches drawing and printmaking at the Department of Fine Arts in the Faculty of Education at the University of Maribor.

IZBRANE SAMOSTOJNE RAZSTAVE / SELECTED SOLO EXHIBITIONS

2018

Blizu svetlobi, Galerija Božidar Jakac, nekdanja samostanska cerkev, Kostanjevica na Krki
Near Light, Božidar Jakac Art Museum, former monastery church, Kostanjevica na Krki, Slovenia

2017

For Real (z MicroCollection), ArtHelix Gallery (Shim), Brooklyn, New York
In The Swim Of Things (z Danielom Devlinom), 12th Star Gallery, Europe House, London
Morski motivi, Hiša Kulture, Pivka

For Real (with MicroCollection), ArtHelix Gallery (Shim), Brooklyn, New York
In The Swim Of Things (with Daniel Devlin), 12th Star Gallery, Europe House, London
Sea Motifs, House of Culture, Pivka, Slovenia

2016

Ljubimca, izrezi, Galerija Krško, Krško
Lovers, cutouts, Gallery Krško, Krško, Slovenia

2015

I Always Get What I Wish For, Henry Wood Hall, London
I Always Get What I Wish For, Henry Wood Hall, London

2014

Teta Raša, risbe in grafike Galerija Loža, Koper
XLimited Edit11ions, 1dan, 1umetnik, Bistro Bazilika, Ljubljana

Aunt Raša, Drawings and Prints, Loža Gallery, Koper, Slovenia
XLimited Edit11ions, 1day 1artist, Bisto Bazilika, Ljubljana, Slovenia

2012

Kar želim tudi dobim, Galerija Eurna, Ljubljana
Poljubi in objemi, Evropska prestolnica kulture, Maribor
Kadilka, Kibla, Evropska prestolnica kulture, Maribor
Usta na Usta, Parkirišče pred Pravno fakulteto, Maribor

I Always Get What I Wish For, Eurna gallery, Ljubljana, Slovenia
Hugs and Kisses, European Capital of Culture, Maribor, Slovenia

Smoker, Kibla Multimedia Centre, European Capital of Culture, Maribor, Slovenia
Mouth To Mouth, Parking lot at the Faculty of Law, Maribor, Slovenia

2011

I Always Get What I Wish For, Gallery MC, New York
I Always Get What I Wish For, Gallery MC, New York

2010

Knjiga serigrafij, Mednarodni grafični likovni center, Ljubljana
Slike, grafike, risbe, Galerija Filozofske fakultete, Maribor
Risbe, Umetnostna galerija Maribor, Maribor
Znaki, Kibla, Maribor

The Book Of Serigraphs, International Centre of Graphic Arts Ljubljana, Slovenia
Paintings, Prints, Drawings, Gallery of Faculty of Arts, Maribor, Slovenia
Drawings, Maribor Art Gallery, Maribor, Slovenia
Signs, Kibla Multimedia Centre, Maribor, Slovenia

2009

Vrlo jednostavni crteži, Galerija Novi Hram, Sarajevo, Bosna in Hercegovina
I Love Susak, Galerija Atellier 513, Susak, Hrvatska
Very Simple Drawings, Novi Hram Gallery, Sarajevo, Bosnia and Herzegovina
I Love Susak, Atellier 513 Gallery, Susak, Croatia

2008

Zadnjih dvajset let, pregledna razstava z Zoro Stančič
Mednarodni grafični likovni center, Ljubljana

The Past Twenty Years, survey exhibition with Zora Stančič, International Centre of Graphic Arts Ljubljana, Slovenia

2007

Nette Linie (z Michaelom Kosom), Galerie Vorspann, Železna kapla, Avstrija
Pas de Deux (z Eduardom Lesjakom), Galerija Kresija, Ljubljana

Nette Linie (with Michael Kos), Gallery Vorspann, Eisenkappel, Austria
Pas de Deux (with Eduard Lesjak), Kresija Gallery, Ljubljana, Slovenia

2005
Pas de Deux (z Eduardom Lesjakom), Atelje Petra Varl, Ljubljana
 Pas de Deux (with Eduard Lesjak), Studio Petra Varl, Ljubljana, Slovenia

2001
Portreti, Galerija Loža, Koper
 Portraits, Loža Gallery, Koper, Slovenia

2000
Portreti, Galerija sodobnih umetnosti, Celje
Portreti, Galerija Equrna, Ljubljana
 Portraits, Centre for Contemporary Arts, Celje, Slovenia
 Portraits, Equrna Gallery, Ljubljana, Slovenia

1997
Ilustracije, Knjižnica Glinškova ploščad, Ljubljana
Zvezda & Odeon, Galerija Rigo, Novigrad, Hrvaška
 Illustrations, Glinškova ploščad Library, Ljubljana, Slovenia
 Zvezda & Odeon, Rigo Gallery, Novigrad, Croatia

1995
Pita moje mame, Mala galerija, Ljubljana
Zvezda & Odeon, Cafe Belvedere, Bled
Zvezda & Odeon, S. Giovanni Park, Trst
Mestni koledar (z Majo Gspan), Urbanaria II (SCCA-Ljubljana), Park Zvezda, Ljubljana
 My Mother's Pie, Small Gallery, Ljubljana, Slovenia
 Zvezda & Odeon, Cafe Belvedere, Bled, Slovenia
 Zvezda & Odeon, S. Giovanni Park, Trieste, Italy
 The City Calendar (with Maja Gspan), Urbanaria II (SCCA-Ljubljana), Park Zvezda, Ljubljana, Slovenia

1994
Nos ob Nos, Galerija Društva slovenskih likovnih umetnikov, Ljubljana
Nos ob nos "Parkirišče", Metelkova mesto, Ljubljana
Gospodiči, Celica, Metelkova mesto, Ljubljana
 Nose to Nose, DSLU Gallery, Ljubljana, Slovenia
 Nose to Nose, "Parking lot", Metelkova City, Ljubljana, Slovenia
 Gentlemen, Celica, Metelkova City, Ljubljana, Slovenia

1993
Razstava (z Zoro Stančič), Prešernova hiša, Kranj
 Exhibition (with Zora Stančič), Prešeren House, Kranj, Slovenia

1992
Razstava (z Marijo Mojco Pungerčar), Likovni salon, Celje
Izlog jeftinih slatkiša (z Zoro Stančič), Galerija ŠKUC, Ljubljana
Slike, Galerija Studentski Grad, Beograd
 Exhibition (with Marija Mojca Pungerčar)
 Likovni salon Gallery, Celje, Slovenia
 The Candy Store Display (with Zora Stančič), ŠKUC Gallery, Ljubljana, Slovenia
 Paintings, Studentski Grad Gallery, Beograd, Yugoslavia

1989
Slike, Galerija Equrna, Ljubljana
 Paintings, Equrna Gallery, Ljubljana, Slovenia

1988
Litografije (z Zoro Stančič), Bežigrajska galerija, Ljubljana
Crteži, Galerija Studentski grad, Beograd
 Litographs (with Zora Stančič), Bežigrad Gallery, Ljubljana, Slovenia
 Drawings, Gallery Studentski grad, Beograd, Serbia

IZBRANE SKUPINSKE RAZSTAVE / SELECTED GROUP EXHIBITIONS

2018
 Prisotnosti, Metka Krašovec in umetniki, ki so študirali pod njenim mentorstvom na Akademiji za likovno umetnost in oblikovanje, Kibla Portal, Maribor

Presences, Metka Krašovec and artists – former students of the Academy of Fine Arts and Design, Ljubljana, Kibla Portal, Maribor

2017
 Shvatiti sebe-izložba iz ljudskog fundusa MMSU, Mali salon, Reka
 Epilog, pregledna razstava slovenske umetnosti, Dvorec Novo Celje, Žalec
 Just toyin around, Flatlanders Studio, Winnipeg, Kanada

Figure Out Yourself, An exhibition of human figure from the Collection of MMSU, Mali salon, Rijeka, Croatia
 Epilog, survey exhibition of Slovene art, Mansion Novo Celje, Žalec, Slovenia
 Just Toyin Around, Flatlanders Studio, Winnipeg, Canada

2016
 PixxelPoint, 17 festival sodobnih umetniških praks, Nova Gorica
 Susak expo 2016, Palača Fritzy, Muzej Mali Lošinj

PixxelPoint, 17th International Festival of Contemporary Art Practices, Nova Gorica, Slovenia
 Susak Expo 2016, Mali Lošinj Museum, Mali Lošinj, Croatia

2015
 Z umetniki za dober namen, Umetnostna galerija Maribor, Maribor
 Who is best: Jonny Hannah, Daniel Devlin or Herzog Dellafiore?, studio 1.4, Sluice Art Fair, London
 Umetniško delo v vsako gospodinjstvo, Mestna galerija, Slovenj Gradec
 Vprilagajanje, Epeka, Maribor
 Slovenska grafika: iz zbirke Mednarodnega grafičnega likovnega centra Ljubljana, Check point Galeria, Trst
 The Second Cee countries comtemporary art exhibition and China, Art Museum curator forum, Ningbo Museum of Art, Ningbo, Kitajska
 Osman's Xmas Bazaar, studio 1.1, London
 Likovne besede 30 LET: razstava ob 30. obletnici neprekinjenega izhajanja revije Likovne besede, v Galeriji DLUL, Ljubljana

Femicomix, Komikaze, Zadruga Praksa, Pula
 Femicomix, Komikaze, Rim
 Bahnhof, Museum für Gegenwart Berlin, Berlin
 Vprilagajanje III, Hiša umetnosti Gradec, Gradec, Avstrija
 Vprilagajanje III, Hiša umetnikov Dunaj, Dunaj, Avstrija

With Artists For A Good Cause, Maribor Art Gallery, Maribor, Slovenia
 Who is Best: Jonny Hannah, Daniel Devlin or Herzog Dellafiore?, Studio 1.4, Sluice Art Fair, London
 Artwork in Every Household, City Gallery, Slovenj Gradec, Slovenia
 Einschmiegen, Epeka Gallery, Maribor, Slovenia
 Grafica Slovena: dalla collezione del Centro Internazionale di Grafica di Lubiana, Gallery Check point,Trieste, Italy
 The Second CEE Countries Contemporary Art Exhibition and China, Ningbo Museum of Art, Ningbo, China
 Osman's Xmas Bazaar, Studio 1.1, London
 Artist Words 30 Years, DLUL Gallery, Ljubljana, Slovenia
 Femicomix, Zadruga Praksa, Pula, Croatia
 Femicomix, Komikaze, Rome, Italy
 Bahnhof, Museum für Gegenwart, Berlin, Germany
 Einschmiegen III, Kunsthalke Graz, Graz, Austria
 Einschmiegen III, Künstlerhaus Wien, Vienna, Austria

2014
 Stikh, Fürstova hiša, Ptuj
 Susak Expo 2014, Susak, Hrvaška
 Don't Be Afraid You Are The Best, Kibla Portal, Maribor
 60! PANORAMA, Razstava zbirke UGM ob 60. obletnici UGM, Umetnostna galerija Maribor, Maribor
 Umetnost osvobaja, Galerija Equrna, Ljubljana
 Zasebno, Osebno, Posebno, Iz likovnih zbirk Riko in IEDC, Galerija Miklova Hiša, Ribnica

Stikh, Fürst House, Ptuj, Slovenia
 Susak Expo 2014, Susak, Croatia
 Don't Be Afraid You Are The Best, Kibla Portal, Maribor, Slovenia
 60! PANORAMA, 60th Anniversary Collection of UGM, Maribor Art Gallery, Maribor, Slovenia
 Kunst Macht Frei, Equrna Gallery, Ljubljana, Slovenia
 Private, Personal, Special, From the Collections of Riko and IEDC, Miklova Hiša Gallery, Ribnica, Slovenia

2013
 Odtisi +386, Calcografia National at Real Academia de Bellas Artes de San Fernando, Madrid
 S črto čez črko (SCCA-Ljubljana), Galerija Vžigalica, Ljubljana
 Produkcija 2010-2012, Mednarodni grafični likovni center, Ljubljana
 Materialnost, Kibla Portal, Maribor
 I Feel City, Multimedijски center Kibla, Maribor
 Dotik Risbe, Koroška Galerija Likovnih umetnosti, Slovenj Gradec
 18. medžunarodna izložba crteža, Muzej moderne in sodobne umetnosti, Reka

Impressions +386, Calcografia National at Real Academia de Bellas Artes de San Fernando, Madrid, Spain
 Line Stroke the Letter (SCCA-Ljubljana), Vžigalica Gallery, Ljubljana, Slovenia
 Production 2010-2012, International Centre of Graphic Arts Ljubljana, Slovenia
 Materiality, Kibla Portal, Maribor, Slovenia
 I Feel City, Kibla Multimedia Centre, Maribor, Slovenia
 Touch Drawings, Carinthian Gallery of Fine Arts, Slovenj Gradec, Slovenia

18th International Exhibition of Drawings, Museum of Modern and Contemporary Art, Rijeka, Croatia

2012
 Skoraj pomlad, 100 let slovenske umetnosti UGM & Slavija No.11, Maribor
 Susak import, Studio 1.1., London
 Frutti perduti, KIT Kibla, Maribor
 Lekcija 2: Ustvarjanje realnosti<edu> Graz, GT22, Maribor
 Changing Perspectives, Evropska centralna banka, Frankfurt
 Lesson 1: A Temporary, Improvised Context Of Comunication, Maribor
 Lesson 1, Maribor<edu> Graz, <rotor>Center for Contemporary Art, Gradec
 Frauen Cirkus 03, Pavlova hiša, Laafeld
 Velike!, Dela iz zbirke MGLC, Mednarodni grafični likovni center, Ljubljana
 Change, Mutation, Translation, Studio 1.4, Galerija Fritzy, Mali Lošinj
 Love, 6th International Artist’s Book Triennial Vilnius, Vilnius, Litva
 ABOT + Dela slovenskih umetnikov iz zbirke MGLC, Mednarodni grafični likovni center, Ljubljana

Almost Spring, 100 Years Of Slovene Art, Maribor Art Gallery & Slavija No.11, Maribor, Slovenia
 Susak import, Studio 1.1., London
 Frutti perduti, KIT Kibla, Maribor, Slovenia
 Lesson 2: Creating Realities, Maribor <edu> Graz, GT22, Maribor, Slovenia
 Changing Perspectives, European Central Bank, Frankfurt, Germany
 Lesson 1: A Temporary, Improvised Context Of Comunication, Maribor<edu> Graz, <rotor>Centre for Contemporary Art, Graz, Austria
 Frauen Cirkus 03, Pavel’s House, Laafeld, Austria
 Big Ones!, Works From The MGLC Collection, International Centre of Graphic Arts Ljubljana, Slovenia
 Change, Mutation, Translation, Studio 1.4, Mali Lošinj Museum, Mali Lošinj, Croatia
 Love, 6th International Artist’s Book Triennial Vilnius, Vilnius, Lithuania
 ABOT+ Works of Slovene Artists from the collection of MGLC, International Centre of Graphic Arts Ljubljana, Slovenia

2011
 At Home - Una mostra su misura, Milano
 Big Deal > Sexy100!!!, London
 Mednarodni bienale portreta, risbe in grafike XIV Interbifep, Galerija Portreta, Tuzla
 Contemporary Art from Slovenia, Evropska centralna banka, Frankfurt
 Migitacije, Sokolski dom, Škofja Loka
 At Home - Una mostra su misura, Apartment exhibition, Milano, Italy
 Big Deal > Sexy100!!!, London
 International Biennial of Portraits, Drawings and Graphics XIV Interbifep, Portrait Gallery, Tuzla, Bosnia and Herzegovina
 Contemporary Art from Slovenia, European Central Bank, Frankfurt, Germany
 Migitations, Sokolski dom, Škofja loka, Slovenia

2010

Heimat, Koroški muzej moderne umetnosti, Celovec
Crtež u Sloveniji 1940-2009, Muzej sodobne umetnosti, Zagreb, Hrvaška
The Family, Susak Expo 2010, Susak
Iz zbirke UGM, Nova dela,
Umetnostna galerija Maribor, Maribor
10. Medžunarodni bijenale umetnosti miniature, Moderna galerija, Kulturni center Gornji Milanovac, Srbija
Doma: Arhitekta France in Marta Ivanšek, Moderna galerija, Ljubljana
Gender Check, The Zacheta National Gallery of Arts, Varšava, Poljska
Openwest, Summerfield Gallery, Pittville Studios, Cheltenham, VB

Heimat, Museum of Modern Art Kärnten, Klagenfurt, Austria
Drawing in Slovenia 1940-2009, Museum of Contemporary Art, Zagreb, Croatia
The Family, Susak Expo 2010, Susak, Croatia
From the UGM Collection, New Works, Maribor Art Gallery, Maribor Slovenia
10. International Biennial Of Miniature Art, Museum of Modern Art, Gornji Milanovac, Serbia
At Home: Architects France And Marta Ivanšek, Museum of Modern Art, Ljubljana, Slovenia
Gender Check, The Zacheta National Gallery of Arts, Warsaw, Poland
Openwest, Summerfield Gallery, Pittville Studios, Cheltenham, UK

2009

Gender Check, MUMOK, Dunaj
Risba v Sloveniji 1940-2009, Umetnostna galerija Maribor, Maribor
Poletje, Umetnostna galerija Maribor, Maribor, Risba v Sloveniji 1940-2009, Mestna galerija, Ljubljana

Gender Check, MUMOK, Vienna
Drawing In Slovenia 1940-2009, Maribor Art Gallery, Maribor Slovenia
Summer, Maribor Art Gallery, Maribor, Slovenia
Drawing In Slovenia 1940-2009, City Gallery, Ljubljana, Slovenia

2007

Nit, Koroška galerija sodobnih umetnosti, Slovenj Gradec
Thread, Art Gallery Slovenj Gradec, Slovenj Gradec, Slovenia

2005

Crossover, Hiša umetnikov, Celovec
Prva linija, spremljevalna razstava 26. mednarodnega grafičnega bienala, Mednarodni grafični likovni center, Ljubljana
Sodobna slovenska umetnost 1995-2005, Moderna galerija, Ljubljana

Crossover, Künstlerhaus, Klagenfurt, Austria
The First Line, Accompanying Exhibition of The 26th Biennial of Graphic Arts, International Centre of Graphic Arts Ljubljana, Slovenia
Contemporary Art in Slovenia 1995-2005, Museum of Modern Art, Ljubljana, Slovenia

2002

Što je ostalo od Hrvatskega slikarstva?, Galerija HDLU, Zagreb

What is Left of Croatian Painting?, HDLU Gallery, Zagreb, Croatia

2001

100 umetnikov, Nan King, Kitajska
Okoli njegova resnica, Moderna galerija, Ljubljana
Mamljivo, Mednarodni grafični likovni center, Ljubljana
Od rojstva do rojstva, podobe družine v XX. stoletju na Slovenskem, Umetnostna galerija Maribor, Maribor
Likovna zbirka Factor banke, Moderna galerija, Ljubljana

The Eye and its Truth, Museum of Modern Art, Ljubljana, Slovenia
Tempting, International Centre of Graphic Arts, Ljubljana, Slovenia
From Birth To Birth, Images of a Family in 20th Century in Slovenia, Maribor Art Gallery, Maribor, Slovenia
Art Collection From Factor Bank, Museum of Modern Art, Ljubljana, Slovenia

2000

Ich gegenüber, Strassburg
Razstava mlade slovenske umetnosti, Benetke
Women artists, Ulambator, Mongolija

Ich Gegenüber, Strassburg, Austria
Exhibition of Young Slovene Art, Venice, Italy
Women artists, Ulambator, Mongolia

1999

Umetnost v Sloveniji, Galerija Loža, Koper
Art in Slovenia, Loža Gallery, Koper, Slovenia

1997

Selest Art 97, International Biennial of Contemporary Art, Selestat, Francija
Dotakni se, 3. mednarodni bienale računalniške umetnosti, Salon Rotovž, Maribor
Kabinet najdenih predmetov, Galerija Loža, Koper

Selest Art 97, International Biennial of Contemporary Art, Selestat, France
Touch it, 3rd International Biennial of Computer Art, Salon Rotovž, Maribor, Slovenia
Cabinet of Found Items, Loža Gallery, Koper, Slovenia

1996

23rd Bienal Internacional de Sao Paulo, Sao Paulo
Občutek za red, Moderna galerija, Ljubljana
The Collection of the P.A.R.A.S.I.T. E. Museum, Museum Bochum, Bochum, Nemčija

23rd Bienal Internacional de Sao Paulo, Sao Paulo, Brasil
The Sense Of Order, Museum of Modern Art, Ljubljana, Slovenia
The Collection of the P.A.R.A.S.I.T. E. Museum, Museum Bochum, Bochum, Germany

1995

The Collection of the P.A.R.A.S.I.T. E. Museum, Museum Muczarnok, Budimpešta
Stereo-Tip, Mesto žensk, Mestna galerija, Ljubljana
Cash and Carry, Galerija ŠKUC, Ljubljana

The Collection of the P.A.R.A.S.I.T. E. Museum, Museum Muczarnok, Budapest, Hungary
Stereo-Tip, City of Women, City Gallery, Ljubljana, Slovenia
Cash and Carry, ŠKUC Gallery, Ljubljana, Slovenia

1994

U3, 1. triennale sodobne slovenske umetnosti, Moderna galerija, Ljubljana
Bienale mladih umetnikov, Lizbona
Esprit d'amusement, Steirisher Herbst, Grazer Kunstverein, Gradec, Urbanaria (SCCA-Ljubljana), Narodna in univerzitetna knjižnica, Ljubljana

U3, 1st Triennial of Slovenian Contemporary Art, Museum of Modern Art, Ljubljana, Slovenia
Biennial for Young Artists, Lisbon, Portugal
Esprit d'Amusement, Steirisher Herbst, Grazer Kunstverein, Graz, Austria
Urbanaria (SCCA-Ljubljana), NUK, Ljubljana, Slovenia

1993

20. grafični bienale, Moderna galerija, Ljubljana
De Slovenen komen, OOC Peron 55, Venlo, Nizozemska
De-figure, Galerija ŠKUC, Ljubljana
Mlada slovenska grafika, Mednarodni grafični likovni center, Ljubljana
Fragmentarni pogled, Art Palace, Stockholm, Švedska
Turn Around, Woman, Galerija Equrna, Ljubljana
Global Graphics, Maastricht, Nemčija

20th Biennial of Graphic Arts, Museum of Modern Art, Ljubljana, Slovenia
De Slovenen komen, OOC Peron 55, Venlo, Netherlands
De-figure, ŠKUC Gallery, Ljubljana, Slovenia
Young Slovene Graphic Art, International Centre of Graphic Arts, Ljubljana, Slovenia
Fragmentary View, Art Palace, Stockholm, Sweden
Turn Around, Woman, Equrna Gallery, Ljubljana
Global Graphics, Maastricht, Germany

1992

2. bienale grafične umetnosti, Otočec
Kako daleč seže slika?, Jakopičeva galerija, Ljubljana

2nd Bienale of Graphic Arts, Otočec, Slovenia
How Far Does Image Reach?, Jakopič Gallery, Ljubljana, Slovenia

1991

Slovenska grafična umetnost, Jakopičeva galerija, Ljubljana
13. zagrebačka izložba jugoslovanskog crteža, Zagreb
19. mednarodni grafični bienale, Moderna galerija, Ljubljana

Slovenian Graphic Arts, Jakopič Gallery, Ljubljana, Slovenia
13. Zagreb Exhibition of Yugoslav Drawing, Zagreb, Croatia
19. International Graphic Art Bienal, Museum of Modern Art, Ljubljana, Slovenia

1990

1. mednarodni bienale ilustracije Zlatno pero, Beograd
1st International Biennial of Illustration Zlatno Pero, Beograd, Yugoslavia

1989

5. jugoslovanski bienale mladih, Muzej moderne in sodobne umetnosti, Reka

5th Yugoslav Youth Biennial, Museum of Modern and Contemporary Art, Rijeka, Croatia

1986

Dobitniki študentske Prešernove nagrade, Mestna galerija, Ljubljana
4. bienale jugoslovanske študentske grafike, Galerija studentske grafike, Beograd

Recipient of the Student Prešeren Award, Mestna galerija, Ljubljana, Slovenia
4th Biennial of Yugoslav Students' Graphic Arts, Art Gallery, Beograd, Yugoslavia

DELA V ZBIRKAH / PUBLIC AND PRIVATE COLLECTIONS

Moderna Galerija, Ljubljana, Slovenija
Umetnostna galerija Maribor, Maribor, Slovenija
Mednarodni grafični likovni center, Ljubljana, Slovenija
Koroška galerija likovnih umetnosti, Slovenj Gradec, Slovenija
Zbirka Riko, Ribnica, Slovenija
Zbirka Factor Banke, Ljubljana, Slovenija
Zbirka Evropske centralne banke, Frankfurt, Nemčija
Muzej moderne in sodobne umetnosti, Reka, Hrvaška
Koroški muzej moderne umetnosti, Celovec, Avstrija
Muzej MicroCollection, Milano, Italija
Metropolitanski muzej, New York, ZDA

Museum of Modern Art, Ljubljana, Slovenia
Maribor Art Gallery, Maribor, Slovenia
International Centre of Graphic Arts, Ljubljana, Slovenia
Art Gallery Slovenj Gradec, Slovenj Gradec, Slovenia
Collection Riko, Ribnica, Slovenia
Collection of Factor Bank, Ljubljana, Slovenia
Collection of European Central Bank, Frankfurt, Germany
Museum of Modern and Contemporary Art, Rijeka, Croatia
Carinthian Museum of Modern Art, Klagenfurt, Austria
MicroCollection Museum, Milano, Italy
Metropolitan Museum of Art, New York, USA



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Tevž Logar

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