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KO OČI SPRAŠUJEJO

POGOVOR, PRVI DEL

NELIDA NEMEC, RUDI SKOČIR

Rudi Skočir je v slovenski likovni prostor vstopil kot ustvarjalec, ki želi hoditi svoja lastna pota v globokem prepričanju, da je pravo bogastvo v njem samem, v njegovem silovitem hotenju slikati in risati lepoto, skladnost, harmonijo, ki jih vsepovsod zazna subtilno oko, v videnjih, ki so se čedalje bolj izoblikovano kristalizirala v povsem svojski likovni rokopis. V želji, da bi upodabljal človeško figuro, pa čeprav že tolikokrat v zgodovini likovne umetnosti naslikano, ustvarjeno in videno. · V več kot dveh desetletjih je ustvaril bogat opus slik, grafik, risb in ilustracij, ki ga opredeljujejo kot izvirnega in globoko iščočega umetnika z velikim občutkom za risbo in barvo, ki ju z veliko ljubeznijo razvija in nadgrajuje. Svoja najnovejša slikarska dela je po razstavah v Ljubljani v poletnih mesecih leta 1998 (v galeriji Instituta Jožef Stefan in v Viteški dvorani v Križankah) predstavil v oktobru in novembru v Mestni galeriji v Novi Gorici, v decembru pa je izšla trideseta ilustrirana knjiga z njegovimi desetimi celostranskimi barvnimi ilustracijami.

PRVI DEL POGOVORA JE BIL OBJAVLJEN V REVII
PRIMORSKA SREČANJA
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WHEN EYES QUESTION

INTERVIEW – PART ONE

NELIDA NEMEC, RUDI SKOČIR

Rudi Skočir entered the Slovenian art world as an artist wanting to follow his own path, convinced that true treasure lies but within himself, in his powerful zeal to paint and draw beauty, balance, and harmony seen all around by his subtle eye. It lies in his visions which gradually and clearly acquire the form of an original artistic language, marked by the artist's wish to depict human figure, although human figure has been depicted, created and seen so many times before, throughout the history of art. · Over more than two decades Skočir has created a rich opus of paintings, graphic prints, drawings and illustrations which prove him to be an original, searching and deeply reflective artist with a great sense of drawing and colour. Moreover, he continuously develops and enriches his style with a great deal of affection. Having exhibited his works in Ljubljana in the summer 1998 (Jožef Štefan Gallery, the Knight's Hall at Križanke), the painter presented his works also in the Town Gallery of Nova Gorica in October and November, while his thirtieth illustrated book with ten full page colour illustrations was published in December.

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V slovenski likovni prostor ste vstopili kot ilustrator že med študijem na ljubljanski Akademiji za likovno umetnost. Študirali ste slikarstvo. Od kod navdušenje nad ilustracijo?

Že v drugem letniku Akademije za likovno umetnost v Ljubljani sem dobil »naročilo« za izdelavo črno-belih ilustracij k tekstu knjige Pavleta Zidarja *Glavne osebe na potepu*. Delo je izšlo pri založbi Mladinska knjiga v Ljubljani leta 1975. Brez lažne skromnosti lahko rečem, da sem bil zelo srečen, ker so bila moja dela sprejeta in tudi objavljena. Delo sem dobil na priporočilo akademskega slikarja in tedanjega profesorja na ALU Marijana Tršarja, profesorja, ki je bil odprt za prodor mladih. Vedno je predaval z neponovljivim optimizmom, žarom in voljo do poštenega slikarskega dela. Ker je od tistih časov minilo že kar precej let, niti ne vem, ali je šlo za navdušenje za ilustrativno delo. Če pošteno povem, se mi danes zdi, da je bilo v tistih trenutkih polno raznovrstnih vzvodov in pobud, ki so odločali, da sem sprejel ta izziv. Predvsem se še danes spomnim, da sem bil v oblakih, ker sem bil izbran izmed toliko potencialnih kandidatov. Vem, da sem bil kar domišljav, in to neupravičeno, saj z današnjimi očmi vidim stvari povsem drugače. Ko pregledujem danes tiste prve ilustratorske poskuse, vidim, da sem bil zelenec na ilustratorskem področju. Če bi bilo mogoče, bi brez razmišljanja tiste prve ilustratorske »vajeenice« kar izbrisal iz moje biografije. Risba je bil toga, nesproščena, detajli nemo-goče slabi ... Skratka, če vse tisto početje gledam z današnjimi očmi in znanjem, me je sram, da te »stvari« sploh obstajajo ... To so bili začetki, a nihče se ne rodi popoln. Potem pa je šlo z leti od knjige do knjige bolje. Tako mislim sedaj, danes, v tem trenutku. Kaj bom dejal čez dvajset let? Verjetno bo odgovor isti. Polno samokritike, z malo pohvale. Vsakdo sem nezadovoljen, ker se zavedam, da se da vsaka stvar še izpopolniti, narediti bolje. Drugi vzrok, da sem se tako zgodaj odločil za ilustracijo, je bil avtorski honorar za ilustratorsko delo. Ker sem izhajal iz revne in kar številne delavske družine, sem se skozi študijska leta prebijal na vse mogoče načine. In prav ta zaslužek mi je omogočil kolikor toliko normalno možnost za nabavo slikarskih materialov, barv, platna, okvirjev, tiskarskega stroja za grafiko. Brez tega vira zaslužka bi vsekakor težje preživel tista nora študijska leta.

Ste danes bolj slikar ali ilustrator, če vas tako vprašam? Veliko slikate in veliko rišete. Kaj najraje počnete?

Na to vprašanje se ne da odgovoriti jasno in enoznačno. Vse, kar počnem v likovnem svetu, se mi vedno zastavi kot delo, ki je vredno pozornosti. Delitev na posamezne zvrsti v likovni umetnosti je seveda potrebna zaradi lažjega terminološkega razumevanja. Osebnost pa me moti, saj je vse med seboj prepleteno, povezano, eno vpliva na drugo in obratno. Eno področje prehaja v drugega in vsebuje njegove elemente. Vse pa mora delovati kot samostojen in zaključen objekt. Ne moti me, če moja slikarska dela vsebujejo včasih tudi ilustrativne elemente. To je enostavno moja značilnost in posebnost. Če to pomaga moji likovni izpovedi, zakaj bi se priložnosti odpovedal zaradi purističnih predsodkov in dogmatičnih receptov? V umetnosti receptov ni, če pa so, so ovira in »cokla« svežemu razmišljanju. In obratno! Velikokrat moja ilustracija deluje kot slika. To je, preprosto povedano, moj način upodabljanja in izražanja. Te delitve so bile v preteklih zgodovinskih obdobjih precej zacementirane in toge, danes pa je meja med posameznimi panogami precej zabrisana, zamegljena. Zato se med seboj prepletajo risba, slikarstvo, grafični odtisi na platno, kiparsko pastozni nanosi itd. Velikokrat si v dilemi, ker ne veš, ali bi neko likovno delo uvrstil v grafiko, plitki relief, skulpturo.

Po akademiji ste naredili tudi specialko za slikarstvo, vaši mentorji so bili Janez Bernik, Štefan Planinc in Kiar Meško. Koliko so ti učitelji vplivali na vaše likovno razmišljanje? Iz vašega zgodnjega opusa se vidi predvsem vpliv Janeza Bernika in mogoče tudi Jiříja Anderleta. Zakaj vas je takrat pritegnila predvsem Bernikova likovna filozofija in zakaj ste se odločili za podobno ikonografijo?

Verjetno večina slikarjev po dokončanem študiju krajši ali daljši čas čuti vpliv in pečat nekaterih izrazitih in sugestivnih profesorjev, slikarjev ali grafikov. Ti so naše izobraževanje in tudi vzgojo spremljali štiri, pet ali celo več let študija. Zato ti vplivi tudi skoraj neizogibno ostanejo. Zame je to normalen pojav, ki pa ga skušaš tako ali drugače odpraviti. Tudi vsi naštetih profesorji so se na svoji začetni ustvarjalni poti ukvarjali s podobnimi problemi. Nanje so vplivali tako profesorji, ki so bili takrat na akademiji, kot tudi ustvarjalci in njihovo delo iz drugih kulturnih okolij. Samoniklih ustvarjalcev, ki pričnejo svojo pot iz nič, po mojem mnenju ni, ker iz nič ne nastane nič! Vedno je v ozadju nekaj, nekdo: neki avtor ali več avtorjev, neko likovno delo, tradicija, smer tedanjega časa ali kar koli, kar je vzgib za delo naslednjemu ustvarjalcu.

You made your first step into the Slovenian art world already during your studies at Ljubljana Academy of Fine Arts, where you studied painting. So where does your enthusiasm for illustration come from?

Already in my second year at the Academy of Fine Arts in Ljubljana I received a commission to make black and white illustrations for Pavle Zidar's text „Glavne osebe na potepu“ (Main Characters Go for a Ramble). The work was published by „Mladinska Knjiga“ Publishers in 1975. Without false modesty I can say that I was extremely happy to see my work accepted and published. I received this commission upon recommendation of the academically-trained painter and professor at the Academy of Fine Arts Marjan Tršar, who was very open-minded towards emerging young painters. He used to perform his lectures with unique optimism, flair, willingness, and he believed in sincere painting. As many years have passed since then, I do not even remember whether or not this was enthusiasm for illustration. To be honest, from today's perspective it seems to me that there were a lot of different stimuli and incentives which made me accept the challenge back then. What I distinctly remember now is that being selected among numerous potential candidates made me feel like I was in seventh heaven. I am aware that I was quite vain, although without a reason. Today I see things in a different light. Looking through those first illustrations today, I realize that I was a complete beginner in the field of illustration and were it possible, I would definitely, without second thought, erase those first “experimental” illustrations from my biography. My drawing was rigid, tense, the details incredibly bad... Briefly speaking, if I look at that work of mine, I am ashamed that those “things” actually exist... However, those were only beginnings, and nobody is born perfect. Since then things have been improving from book to book. This is what I think at this moment, today, but I wonder what I will say in twenty years' time? The answer will probably be the same, full of self-criticism, and lack of appreciation. I am constantly dissatisfied with something in my work, because I am aware that everything can be improved, done better. The second reason why I made a very early decision to take up illustration were royalties that I was to earn in this way. As I come from a relatively poor but numerous family of workers, I used to struggle through my study years in all possible ways. It is this first royalty that provided me with the possibility of acquiring painting materials, colours, canvases, frames. A graphic press enabled me to make graphic prints. Without this source of livelihood it would have been much more difficult for me to live through those crazy years at the Academy.

Which one prevails in you today – the painter or the illustrator, if I may ask? You tend to paint as much as you do illustrate. Which do you prefer doing?

This question does not have a straightforward answer. Everything that I do in the world of art seems worthwhile to me. Dividing art into separate genres is of course necessary for an easier comprehension of its terminology. However, I am confused by this division, given the fact that everything is interconnected and intertwined, reflecting mutual influence of everything on everything. One field of art transits into another and contains elements of the other. And everything must give the effect of an independent and complete work of art. I am not bothered if my paintings sometimes include elements of illustration. This is simply my way of being special and myself. If this adds to my artistic expression, why would I renounce an opportunity due to puristic prejudices and dogmatic recipes? There are no recipes in art, but if by any chance there are any, they present an obstacle to fresh reflections, and vice versa! My illustrations often give the impression of a painting. This is simply my way of depicting and expressing art. In the past, divisions between art genres used to be pretty stiff and rigid, whereas today the line between individual art fields is thin and rather blurred. Therefore drawing, painting, graphic art on canvas, and sculpture-like impasto layers tend to intertwine, so one is often puzzled, not knowing whether to consider a work of art as a graphic artwork, low relief or sculpture.

After graduating from the academy, you continued your post-graduate studies, specializing in painting under mentors Janez Bernik, Štefan Planinc and Kiar Meško. What influence did your teachers have on your art reflections? Your early opus reveals mainly the influences of Janez Bernik and perhaps Anderle. Why were you attracted mostly to Bernik's art philosophy and why did you opt for a similar iconography?

After their graduation most painters probably still feel the influence of some of their influential and charismatic teachers, painters or graphic artists for a long time. Therefore it goes without saying that their influences persist in me as well. Regardless of how natural this may seem to me, it is also natural that one strives to get rid of their influence in one or another way. These professors themselves must have dealt with similar problems at the beginning of their careers as artists. When they were students at the academy, they were also influenced by their teachers, as well as by artists from other cultural backgrounds and their work. In my opinion there are no self-taught painters who would start their careers out of nothing, as nothing is created

Tudi Picasso, čeprav kasneje tako samosvoj, ni pričel iz nič. Svoja dela je v začetku izpeljal iz del avtorjev, ki so mu bili neka osnova, vzor, ideal. Izhajal je iz tradicije. Šele kasneje je našel povsem svojski likovni jezik in izraz. In tega se zavedamo vsi ustvarjalci, ki iščemo »svojo pot«. Pomembno je, da se teh vplivov skušaš otresti in jih nadomestiti s svojimi rešitvami, prepoznavnimi elementi, s svojo govorico. · Močan vpliv so name imeli nekateri naši slovenski avtorji, pa tudi tuji. Najmočnejše je name vplival Janez Bernik, edinstven slovenski slikar in grafik, njegova likovna govorica mi je zelo blizu in mi je sorodna! Še danes. Uporaba letrizmov, grafizmov, števil, napol zabrisanih intimnih zapisov v slikovnem polju me je vedno privlačevala in je zadovoljevala mojo osebno stisko.

Zakaj vam je Bernikova likovna izpoved tako blizu?

Tu ne gre za kopiranje, imitiranje, saj so Bernikov rokopis in izraz, pa tudi tematika in filozofija, čisto drugačni od mojih. Samo površnemu opazovalcu se zdi, da gre za kopiranje. Bernik je že po značaju, pa tudi po izobrazbi in filozofiji, popolnoma drugačen od mene. · V mojih delih je vedno v ozadju neko sporočilo, tema, ki jo vpletem v sliko s pomočjo različnih elementov. In prav nekateri izmed teh elementov so primerljivi z Bernikovimi. Ker jih za svoje izražanje nujno potrebujem, jih pač uporabljam skupaj s svojimi simboli, s svojo figuro. Ker bi rad svojo »pripoved« povedal čim bolj razumljivo, likovno jasno, pa vendarle večplastno in bogato, uporabljam sredstva, ki mi jih likovni svet ponuja. Predvidevam, da tudi slikar Janez Bernik skuša svojo likovno govorico artikulirati tako, da je z njo zadovoljen in da pove tisto, kar bi rad povedal. · Čeprav sem po letih mlajši in stopam po časovnem traku za našim velikim mojstrom, še ne pomeni, da ne smem uporabljati elementov, ki jih uporablja on. Ker ti niso v zasebni lasti, ampak so domena likovnega sveta. Zato me namigovanje kritike ali slikarskih kolegov, češ da sem pod Bernikovim vplivom, ne spravijo v slabo voljo. Prej vse skupaj vzamem za kompliment, da me povezujejo s takim imenom. Ker je upodabljanje figure v slikarstvu prisotno, odkar obstaja človek, je ta motivika tako hudo izrabljena in »zdrgnjena«, da le stežka narediš figuro, ki te ne bi asociirala na že upodobljeno, že videno rešitev. · Veliko je močnih avtorjev, ki velikokrat skušajo vstopiti v mojo figuro ženske – od Gustava Klimta, Egona Schieleja pa Gabrijela Stupice, De Kooninga ... Že zelo majhen detalj lahko sproži asociacijo na dela teh velikih imen. V bistvu iščem svoj izraz tako, da krmarim in vozim slalom med figurami teh avtorjev in se jim skušam izogibati. Vem, da bom vendarle »iznašel« povsem svojo figuro, ki bo lahko čisto »Skočirjeva« ali pa bo

vsebovala majhne delčke že uporabljenih. Ko sem bil leta 1996 v Parizu, sva se s slikarjem Jožetom Ciuho pogovarjala prav o tem problemu. Predvsem sem si zapomnil njegovo misel, da včasih traja desetletja in desetletja, da se dokoplješ do povsem osebnega izraza, ki te definira in zaznamuje. In ker ljubim svoje delo in ker sem deloma tudi trmast, mislim, da me to iskanje ne bo nikoli utrujalo in zadovoljilo. Kajti bojim se prezgodnjega odkritja svojega izraza! Saj takrat se konča avantura iskanj in potovanj znotraj likovnih poljan. Takrat se prične ponavljanje in počasno stagniranje. Mrtvilo!

Prva leta po končanem šolanju ste se zelo pogosto izražali v grafičnih tehnikah, danes ne več toliko.

Ker se zavedam, da se veliko bolje izražam s črto kot pa z barvo, sem vedno načrtno gojil risbo in v nadaljevanju grafiko. Risba je zame osnova vsakemu dobremu likovnemu delu, najsibo to slika, grafika, relief, mozaik itd. Ta zvrst me je vedno zanimala, pritegovala in zadovoljevala. Že v času študija sem spoznal, kako moča in ekspresivna je lahko grafika, in to predvsem črno-bela. Imel sem veliko srečo, ker so tedaj poučevali odlični in priznani slovenski grafiki, vsak izmed njih je bil na svojem področju prvovrsten ekspert, in če si le želel in hotel, so ti nudili vse znanje in izkušnje, ki so si jih v svoji dolgoletni praksi pridobili: Bogdan Borčič in Marjan Pogačnik v grafičnih tehnikah globokega tiska, Zvest Apollonio na področju sitotiska. · Imel sem srečo, ker sem že tedaj prišel do starega grafičnega stroja za globoki tisk, ki ga je pred menoj uporabljal naš primorski grafični mojster Riko Debenjak. Grafično prešo sem dal prenoviti in tako sem lahko doma pričel s tiskanjem in izpopolnjevanjem. Ta zvrst in njene tehnike so mi prirasle k srcu in mi še danes nudijo zadovoljstvo. · Zadnjih pet let sem grafiko nekoliko zanemaril in opustil, ker me trenutno bolj vlečeta risba in slika. Mislim pa, da ne bom dolgo zdržal brez grafike, saj je sedanja tematika prav »rojena« za izvedbo v grafičnih tehnikah.

from nothing! In the background there is always something or someone – some author or several authors, some masterpiece, a tradition, a trend of the time, or anything that inspires those who follow them. Neither did Picasso, so independent in his later periods, start out of anything. At the beginning, he used to develop his paintings under the influence of some authors that he considered as role-models and were ideal to his mind. He based his work on tradition, and it was only later that he discovered his totally original artistic language and expression. All of us who are in quest of our own direction are aware of that. However, it is important that we try to get rid of those influences and substitute them with our own solutions and distinct elements in our original expression. · As far as I am concerned, I was strongly influenced by certain Slovenian and foreign authors. Most of all I was marked by Janez Bernik, a unique Slovenian painter and graphic artist, whose artistic expression is close to mine and relates to me. Even today! His use of lettrisms, graphisms, numbers, half-obiterated intimate recordings on the painting surface has always attracted me and responded to my personal anguish.

Why do you feel Bernik's artistic expression so close to you?

It is never about copying and imitating, given the fact that Bernik's expression, as well as his themes and philosophy are so different from mine. Only a superficial observer may feel it is about copying. But Bernik is so absolutely different from me in character, training, and philosophy. · In my works, there is always some kind of message underneath, a theme which I incorporate into the painting by means of various elements. Some of these elements are certainly similar to Bernik's. I use them, along with my own symbols, with my own figure, because I need them in my expression. I tend to use the means offered to me by the world of art, because I would like to tell my "narrative" in the most comprehensive, and artistically clear manner. Yet at the same time I want my story to be rich with multiple meanings. I assume that the painter Janez Bernik himself strives to articulate his artistic expression in the most satisfying way for him, which conveys the meaning he wants to convey. · Although I am younger by age, and in the time line I follow my great master's footsteps, this does not mean that I am not allowed to apply the same elements than he does, as they are not privately owned. On the contrary, they belong to art in general. Therefore the allusions of some critics and fellow artists that I am under Bernik's influence do not make me feel unhappy. On the contrary,

I take it as a compliment to be associated to such a name. As figure has been depicted for as long as man has been in existence, this motif is so "worn out" that it is extremely difficult to create a figure which would not be associated to another, already seen solution. · There are many powerful painters who often try to make their way into my female figure, from Gustav Klimt, Egon Schiele to Gabriel Stupica and De Kooning. Even a tiny detail can trigger an association to the works of these great painters. I basically search for my own expression by surfing among their figures trying to avoid them as much as possible, knowing that eventually I will "invent" a figure, which will be either completely mine, Skočir-like, or it will contain bits of those already created. When I was in Paris in 1996 I had a discussion with Jože Ciuha on this very issue. I can still recollect his idea that sometimes it takes years before one can achieve one's own expression which absolutely defines and marks him. And, as I love my work and I am also relatively obstinate, I am convinced that I will never get tired of it nor will I be satisfied with it. I am actually afraid of discovering my own expression too early, because that is the point where the adventure of infinite quests and journeys round the world of art ends, and repetition and gradual stagnation begins. A standstill!

During your first years after graduation you frequently devoted yourself to the graphic medium, while nowadays not so much any more.

As I am aware that my strong point of expression is line, rather than colour, I realize that I have always systematically devoted myself first to drawing, and to graphic art after that. To me, a drawing is a base to every good artwork, whether it be a painting, graphic print, low-relief, mosaic or something else. Drawing art has always attracted and satisfied me. Already as a student I learned how powerful and expressive a graphic work may be. Especially in black and white! I was extremely lucky to be taught by excellent and renowned Slovenian graphic artists. Each one of them was an outstanding expert in his own field, willing to share their vast knowledge and experience acquired throughout their long years of practice, if only you were willing to learn! These were Bogdan Borčič and Marjan Pogačnik in the graphic technique of intaglio printing, and Zvest Apollonio in the field of screen printing. · I was lucky enough to be able to provide myself with an old intaglio printing press owned previously by Riko Debenjak, a master of graphic art of Primorsko. I had the graphic press renovated so that I could start printing and practising at home. With time I developed a sort of affection for graphic art and its techniques which I still find rewarding today.

Se čutite zavezanega tako imenovani »ljubljski grafični šoli«?

Ne vem. O tem sam ne morem dajati odgovorov. Vem le, da skušam vedno, tako kot pri slikarstvu, tudi v grafiki izpeljati vso stvar čim bolj brezhibno, morda tudi perfekcionistično. · Nikdar pa nisem tiskal velikih naklad. Najraje tiskam od tri do pet avtorskih odtisov in nato največ 15 oštevilčenih odtisov. Vedno imam občutek, da majhna naklada nekako še vedno ohrani nekaj tistega, kar ima originalno likovno delo – redkost. Po tistem pa tudi priznam, da me je odtiskovanje, razen prvih dveh, treh odtisov, vedno dolgočasilo in fizično ter psihično utrujalo.

Kaj vam pomeni risba? Je za vas risba nosilka sporočila?

Da, risba je alfa in omega celotnega likovnega sveta. Risba, in še bolj skica je tisti izziv, zapis ideje, zamisli, ki je materializirana misel. In ki je lahko tako osnova za zahtevnejša področja, kot so grafika, slika, skulptura ... Ker je risba po svoji naravi razumska, je pisana človeku na kožo. In ker največkrat izhaja direktno na slikovno ploskev, deluje sveže, primarno, elementarno in izredno subjektivno. Tako kot ima vsak človek svojski, edinstven rokopis, tako ima tudi enkratno, prepoznavno risbo. Je pa potrebno ločevati med študijsko risbo, katere namen je učenje in opazovanje, ter risanjem in definiranjem nekega predmeta, figure, pojava. V mislih imam tisto sproščeno skico, risbo, ki jo vsak avtor uporabi za zapis neke misli, ideje, osnutka. Osebnostno je zame risba enakovredna slikarskemu delu, čeprav na prvi pogled deluje skromno, špartansko, morda celo neizrazito in revno. · Povsem instinktivno, načrtno gojim risbo in je nikakor ne zapostavljam. Zato so zame značilne večmesečne faze, ki so izrazito risarske in ko ne ustvarim nobene slike. Potem pa se nekega dne vse skupaj obrne in iz mene skačejo ploskve in barve. A kljub vsemu se pod vsemi temi nanosi barv čuti ogródje, ki vse skupaj nosi. To je risba. Tako kot je zelo malo resnično dobrih slikarjev, je tudi zelo malo dobrih risarjev. Zato se zelo hitro zazna, kaj je kdo! Risba ne prenese blefiranja.

Kje ste preživeli otroštvo, mladost, zgodnja ustvarjalna leta?

Otroštvo in mladost sem preživel na najlepšem delu tega našega planeta – ob bregovih Soče pod hrptom Krna. Tako kot vedno v življenju sem imel že takoj na začetku srečo, da sem prišel na svet prav tam, kjer bi si vedno želel biti. Rodil sem se v vasici Kamno pri Kobaridu, vendar smo se že naslednje leto preselili v Staro selo in nato končno v Kobarid. Tu sem obiskoval osnovno šolo in ker me sreča ne zapušča, mi je prva likovna spoznanja odkril odlični pedagog in slikar Miloš Volarič. Ker moja rodbina po očetovi strani izhaja iz debla, ki je dalo tudi Simona Gregorčiča iz Krna, sem kmalu, že v otroških letih, opazil, da sem nekaj zrn iz košare muze umetnosti podedoval tudi sam. V šoli sem bil dojemljiv predvsem za predmete, ki so bili bliže umetnosti kot pa znanosti. Najljubši predmet v osnovno šoli mi je bil vedno likovna vzgoja ali kakor smo takrat rekli – risanje. Zato so bili tudi vsi drugi zvezki in knjige vedno »polepšani« s kracami, risbicami. In doma po zidovih ni bilo nič bolje. Ker je bilo vse porisano, nismo nikoli potrebovali dodatne likovne opreme. Razen koledarja. Oče pa je pridno skrbel, da smo dvakrat letno likovno opremo spremenili, saj je moral prepleskati zid do višine, kamor je segla moja roka.

Kako da ste se preselili v Idrijo?

Po osnovni šoli sem odšel v Idrijo na Gimnazijo Jurija Vege. Idrija je bila zame spet nekaj posebnega tako zaradi edinstvenega statusa, ki ga ima to slovensko mesto, kot tudi zaradi ljudi, ki v njem živijo. Že sama lega mesteca, ki je stisnjeno med okoliško hribovje, pa izredno bogata gospodarska, tehnična in kulturna tradicija, nenavadni, posebni, vztrajni in vedoželjni ljudje so izoblikovali specifičen okoliš, ki ga ne moreš opisati z besedami in ne naslikati, ampak samo doživeti. · Sam izredno dobro vem, da je Idrija pustila v meni močan pečat. Tudi gimnazija, na kateri so poučevali nadpovprečno izobraženi in svojski strokovnjaki, je hote in nehote deloma izoblikovala tudi moj notranji svet. In ne nazadnje – rudnik, rudarji, čipke! Kako enkratna kombinacija na enem mestu: trdo, garaško, grobo fizično delo rudarjev v globinah pod zemljo in na drugi strani bel kontrast, krhka, nežna in neponovljiva čipka. Moški svet – ženski svet, ki se dopolnjujeta in podpirata. · Kontrasti so me vedno privlačevali, saj jih v svojih delih vedno »uporabljam«. Zato se danes ne čudim več, zakaj sem skoraj šest let svojega dela skkal v opus del, ki so nekakšen spomenik in hommage idrijskemu rudarju in njegovi ženi. Opus nešteti risb, večjih in manjših, grafičnih listov, slikarskih del, grafitov izrednih velikosti, knjižnih ilustracij za legendo o škafarju, itd.

· In the past five years I have somehow neglected this medium and nearly given it up, as I am currently more attracted to drawing and painting. However, I believe I will not be able to do without graphic art much longer, as the motif I am currently looking into lends itself to be realized in graphic art.

Do you feel attached to the so-called Ljubljana Graphic Art School?

I do not really know and I cannot give an answer to this question. I only know that in painting as well as in graphic art I strive to give a faultless, if not perfect performance. Actually, I have never produced large editions of prints. I prefer printing three to five artist's proofs followed by 15 numbered prints at the most. I always have a feeling that a small edition still preserves some rarity, which is characteristic of an original piece of art. But deep inside I also have to admit that printing, except for the first two or three prints, has always bored and tired me physically.

What does the art of drawing mean to you? Do you think it is the drawing that conveys the expression?

Yes, definitely. It is the alpha and omega of the whole world of art. A drawing, and a sketch even more so, is a stimulus, an idea, a materialized thought which takes form. It can serve as a base of a more complex art form such as graphic print, painting, or sculpture. As it is rational by nature, it is perfectly suitable to man. And as it is most often executed directly on the painting surface, it appears fresh, basic, primary, and absolutely subjective. And, as each individual has his own unique handwriting, so does he distinguish himself in his unique way of drawing. However, one must distinguish between a study drawing whose purpose is on the one hand to learn and observe, and on the other hand a drawing which is intended to define an object, figure, phenomenon. What I have in mind is the relaxed sketch or drawing that each author uses to record a thought, an idea, a draft drawing. To me, drawing and painting are equal in value, although at first sight the drawing may appear more modest, ascetic or even dull and plain. · My involvement in drawing is completely instinctive, but I tend to look into it systematically without neglecting any of its aspects. Therefore my “drawing sprees”, several-month periods which I can spend drawing and not creating any new paintings are typical of me. Then suddenly, at the spur of the moment everything changes and painted surfaces and colours begin pouring out of me. But nevertheless, beneath all these layers of colour one can sense the framework which supports everything. And this is a drawing. In fact, as there exist but few

really good painters, there are also very few good drawing artists. One can quickly understand who is who. Drawing does not stand bluffing.

Where did you spend your childhood, youth, and your early creative years?

I spent my childhood and youth at the most beautiful place on this planet – on the banks of the Soča at the foot of Mount Krn. As later in life, I was lucky already at the very beginning, because I was born exactly where I would have always wanted to be. At the village of Kamno pri Kobaridu! However, already the following year we moved to Staro Selo and then finally to Kobarid. Here I went to primary school, and, as luck always seems to be on my side, I received my first art education from the excellent teacher and painter Miloš Volarič. As my family on my father's side has roots in the same family as the poet Simon Gregorčič, I noticed already at an early age that art muses bestowed some artistic gifts upon me as well. In school I was more into the subjects which were closer to art than to science. Art, or “Drawing”, as it used to be called, was my favourite subject. Therefore I used to make my notebooks and books “look nicer” by means of little drawings and scribbles. Home walls were no better. As all the walls were decorated with my works, we did not need any additional art decoration, except for a calendar. Of course my father used to change this decoration twice a year, as he had to repaint parts of the walls that were within easy reach of my hands.

How come you moved to Idrija?

After primary school I went to Idrija to attend Jurij Vega Gymnasium. Idrija seemed something special to me, because of the special status that this little Slovenian town holds, but also for its inhabitants. The very position of the town, squeezed between the surrounding hills, its outstanding economic, technical and cultural tradition, extraordinary, particularly strenuous and inquisitive people were the factors that formed an environment which is impossible to describe with words. It has to be experienced! · Who knows better than me that Idrija left a powerful impression on me. Also the gymnasium, whose staff was composed of extremely well educated teachers and original experts, helped form my inner world, whether you like it or not. And last but not least, the mine, miners, and lace! How unique this combination is! At the same place one can face a contrast between the miners' hard, back-bearing and harsh physical work deep beneath the surface of the earth on the one hand, and white, frail, gentle and unique lace on the other hand. A man's world, and a woman's

Potem Ljubljana. Kako ste jo doživljali?

Ljubljana, kjer sem preživel kar deset študijskih let, dve na Pedagoški akademiji, eno na gradbeni fakulteti, štiri na likovni akademiji, za diplomu eno, nato pa še dve leti na specialki za slikarstvo, name ni naredila praktično nobenega posebnega vtisa. Razen prijateljev, slikarjev in kiparjev ter nekaj profesorjev, ni iz tega obdobja ostalo nič posebej izstopajočega. Študij, delo. Študij, razne študentske žurke, nekaj koncertov. V glavnem pa delo, trdo delo na akademiji. Od pol osmih zjutraj pa čez ves dan do 20. ure in 30 minut. Leta na specialki za slikarstvo so bila nabita z energijo, z željo obvladati vso slikarsko obrt. Vse tehnike, človeško figuro, anatomijo, opisno geometrijo, zgodovino umetnosti. Toliko konjskih moči zmore samo mladost! In to sem izkoristil.

Prvo samostojno razstavo ste pripravili v Idriji leta 1980 in se predstavili z opusom, ki je nastal v času po končanem študiju. Je razstava za vas pomemben dogodek?

Razstava je zame nujno zlo! Ker pač občasno moraš tudi drugim pokazati, kaj in kako delaš. Da dobiš morda povratno informacijo. Čeprav se na te odzive ne oziram preveč resno in zavezujoče, pa včasih kdo le »zadene« in mi usmeri pozornosti na kotiček, ki sem ga spregledal. Vendarle pa vse izhaja iz mene, to je moje delo, moja izpoved in zato so ti »popravki« smeri redki in nebistveni glede na celoto. V sebi sem toliko močan, da me razni trendi, »nadosebna« in medkontinentalna iskanja v umetnosti zadevajo in se me oprimejo le toliko, kolikor koristijo in pomagajo moji osebni notranji poetiki. Ta moj svet in moj način sta morda za koga že preživeta. Zgodovinsko obdobje v umetnosti, ki je že prešlo, vendar mislim, da umetnost nima časa. Ta obdobja, predalčki, smeri so plod človekove sistematike in terminologije, da se lažje znajde in spravlja skupaj avtorje, ki so si podobni po tem ali onem. Dejstvo pa je, da lahko še vedno najdeš zadovoljstvo in nove rešitve na način, ki danes trenutno ni »s časom« in ga zgodovina umetnosti označuje kot plod preteklosti. Dejstvo pa ostane, da jaz živim danes, da je svet, ki je v meni, v meni danes, in takega »spravljam« na svet, ne glede na to, ali je to sodobno ali ne! To zame ni bistveno! Kajti če bi se podrejal trendom, bi se spreminjal vsakih

nekaj let. In kaj bi ostalo od mojega jaza? · Ta moj odnos do dela vsekakor ni recept, ki ga ponujam drugim. Ta relacija do sodobne umetnosti oziroma do umetnosti nasploh velja zame osebno in prepričan sem, da vsak slikar točno ve, kaj s svojim slikarstvom počne. Zato nisem nasprotnik niti abstrakcije, inštalacije, hepeninga, nove podobe itd. Vsak avtor realizira verjetno vse tisto, v kar ga njegov notranji ego sili, usmerja. Vsak ima svojo govorico: lahko govori tekoče in briljantno, nekdo »jeclja«, tretji uporablja vsakršna mašila in dolgovezne stavke, spet drugi »govori s tišino in molkom«, peti je »stilist«, ta in ta »telegrafist« ... Tako je kot v literaturi, glasbi, baletu ... Vsak je tisto, kar je, ali pa tisto, kar hoče biti, želi biti! Če pa se prične sprenevedati in pretvarjati ali posnemati načine, ki niso njegovi, kmalu spozna, da ni to on, postaja nesrečen, »zgori« in »pregori«, ker ne zmore tega napora izvajati vse življenje. · Je pa prva samostojna razstava nekaj posebnega, nepozabnega, in če je odziv »z druge« strani dober, tudi velika vzpodbuda za nadaljnje delo. Tista prva razstava v Galeriji Idrija leta 1980 je bila zame neverjeten stimulans. Kljub nekaterim »dobronamernim« kritikam sem v sebi čutil, da je izbrana smer pravilna.

Kaj je bilo za vas v tistem času najpomembnejše ali kako bi opredelili to svoje zgodnje obdobje?

Ne vem, kako bi opredelil tisto zgodnje obdobje. Danes bi mu rekel »črno slikarstvo«. Ker sem bil finančno na robu eksistence, sem si lahko privoščil samo črno, belo in sive barve ter skope poudarke oker oziroma modre barve. Slike delujejo morbidno, včasih skrivnostno, kot je bilo pač tedanje stanje v meni. Temno, mračno, kontrastno, vendar ker vedno v temi vidim tudi svetlobo, v teh črninah sije vedno tudi plaha luč, svetloba, upanje.

V vaš likovni svet je zelo zgodaj vstopila ženska. Skrivnostna ženska, je napisal Janez Kavčič v katalogu leta 1985. Je kot demon dobrega in zlega?

Ženska oziroma človeška figura nasploh je zame element slike, ki ga običajno postavim centralno v slikovno polje in je vedno glavni nosilec »sporočila«. Ob tej figuri se »nalagajo« vsi drugi elementi, simboli, s katerimi figuro spremenim v »pripovedovalko« tihe govorice gledalcu, opazovalcu. Večkrat me je zamikalo, da bi žensko figuro prikazal, upodobil z vso erotično močjo, ki jo ženska kot ženska premore. Ta varianta je zelo vabljiva, celo izredno in preveč vabljiva, saj sem najprej in predvsem moški in šele nato tudi slikar. Pa vendar se mi dozdeva, da bi bila ta pot le preveč dopadljiva, všečna kar tako, enoznačna, preprosta in bi lahko postala past s svojo banalnostjo. Nekako bolj me zanimajo »globlje« teme: zakaj smo tu, kakšna sta

world, complementing and supporting each other!

· I have always been attracted to contrasts, and I tend to “exploit” them in my work. Therefore I am no longer surprised that I spent six years of my life creating an opus which became some kind of a monument and tribute to the Idrija miner and his wife. This opus contains a lot of drawings, graphic prints of smaller or larger formats, paintings, sgraffiti of outstanding sizes, book illustrations to present the legend of the pail maker who is said to have discovered mercury in Idrija, etc.

And then Ljubljana. How did you experience those years?

I spent as many as ten study years in Ljubljana: two at the Academy of Education, one at the Faculty of Construction Engineering, four at the Academy of Fine Arts, and after my degree two more years of post-graduate studies when I specialized in painting. Ljubljana did not make any particular impression on me. Except for my friends, fellow painters and sculptors, and a few teachers, I do not recall anything very special from this period. Studying, working! Studying again, a few parties, a few concerts. But most of all there was work, and hard work at the academy. From 7.30 to 20.30! My post-graduate years were packed with energy and the desire to master the craft to perfection. All the techniques, human figure, anatomy, descriptive geometry, history of art! It is but youth that is able to cope with all this! And I took full advantage of this opportunity.

With your first solo exhibition in Idrija in 1980 you presented your work created in the period after your graduation. Does this exhibition represent an important event for you?

To me an exhibition is a necessary evil. Necessary because from time to time you just have to show the people what you are doing and how, also in order to get some feedback from them. Although I do not consider their response too serious or binding, it happens that sometimes some opinion is like an eye-opener to me, as it draws my attention to some detail that I may have overlooked. Nevertheless, it all comes from me, this is my work, my expression, therefore corrections of my directions are rare and circumstantial with reference to the whole. On the inside I am strong enough not to let various trends and universal quests in art have an excessive impact on my work. They touch me only to the point where they are beneficial and add to my personal poetics. Some people may find this world of mine, and my way of painting old-fashioned, belonging to an art period which is definitely over. But to me art is timeless.

Periods and trends are like little boxes, a result of man’s flair to categorize everything into systems and to invent the terminology to help him categorise authors whose work has similar features in some aspect or another. The fact of the matter is that you can still find pleasure in new solutions that do not conform to the “time” which the history of art defines as a result of the past. But the fact remains that I am alive today. The world which is inside me is in me today and I tend to bring it out as it is, regardless of the current trends! This is essential for me! If I subjected myself to trends, I would have to change every few years! What would remain of me, then? · My attitude to work is by no means meant as a recipe that I want to share with others. This is my attitude to contemporary art and art in general and it holds for me personally. I am convinced that each painter knows exactly what he is doing with his painting. Therefore I am not against abstraction, installation, happening, new age, etc. Each author probably tends to realize what his inner self tells or urges him to do. Each author has his own artistic language. There are authors who can speak either fluently and brilliantly, or they can “stammer”, or use all kinds of fillers and dull, inconsistent, long sentences. There are others who can speak with silence, they can be adept to a certain style, still others may express themselves in telegraphic style, for example. In fine art, like in literature, music, ballet... each artist is what he is, or what he wants to be! But when he begins pretending or imitating ways which are not his own, he quickly realizes that this is not him. As a result, he becomes unhappy and burnt out, not being able to cope with such efforts all his life. · Nevertheless, the first exhibition is something special and unforgettable and if the response from the other side is favourable, it represents a huge stimulus for the future. And this is what happened with my first exhibition in Idrija in 1980. In spite of some “well-intentioned” reviews I felt that I had chosen the right path.

What was the most important thing for you or how would you define your early period?

I do not know exactly how to define my early period. Today I would call it “black painting!” As I was financially on the brink of bankruptcy, all I could afford were black, white and grey colours with minor ochre and blue accents. The paintings look morbid, mysterious at times, reflecting my state of mind at the time. Dark, gloomy, contrasting! However, as I always tend to see some light at the end of darkness, there is always some timid light, some brightness and hope that glow from the black of my paintings.

namen in cilj našega bivanja, kdo ali kaj nam črta naše življenjske poti, zgodbe, našo srečo in nesreče, zakaj se bojimo smrti, konca ... Zanimajo me človekova minljivost, odnos do nje, naša krhkost, ničevost, majhnost in obenem veličina! Zato si pri izražanju pomagam z žensko figuro in s simboli, ki slikajo odmerjenost našega osebnega veka, rast in propad, rojstvo in smrt! Domnevam, da s pomočjo ženske figure vse to še lažje povem in ponazorim, ker se mi zdi, da se ženska nekako še bolj kot moški boji staranja, spreminjanja zunanje podobe, ki minevanje bitja vidno slika in zaznamuje. Čas na naših obrazih in telesih oblikuje nove podobe, ki so za mnoge nedopustljive, so šok, prava bolečina in stres. Vsekakor se spreminja tudi naša notranja zrelost, modrost, vse kar nas definira osebnostno.

Zelo nazorno o tem govori delo iz vašega zgodnjega obdobja, poliptih petih velikih platen. Vaša ženska figura doživi transformacijo.

Prav poliptih petih velikih platen, dimenzij 150 cm × 150 cm, mi je dokazal in potrdil, da se ne motim. Reakcija žensk na tej prvi razstavi mi je pokazala, da je za ženski spol to odkrito prikazovanje minevanja, transformacije oziroma staranja neprijetno soočanje, šok. Saj so bile slike surovo dejstvo brez olepšav, »kozmetike« in vseh drugih pripomočkov »sodobne civilizacije«. Prvo platno je čista belina z modro žarnico: simbol rojstva, začetka, nedolžnosti. · Na drugem platnu je upodobljena deklica, otrok, brezskrbno bitje brez problemov, stresov. Faza, ko je še vse samo nedolžna in neobremenjujoča igra, sproščenost, zabava. Slika je v svetlo sivih tonih, zapolnjena z igrivimi čačkami, zapisi imen. Optimistična. Na tretjem platnu deklica že prehodi del poti in zraste v zrelo žensko, zrelo jabolko, ki je sposobno roditi novo življenje. Ta osrednja slika, vrh, je tudi pričetek poti navzdol in nazaj, saj nam je vendarle »usojeno«, da se vrnemo tja, od koder smo prišli. Zato je četrta slika temno siva s podobo starke, na kateri so znaki preobrazbe iz zrelega sadeža v posušeno, postarano, deformirano obliko človeškega bitja. Slika že deluje nelagodno, pesimistično, moreče. Sledi še zadnji del, peto platno, ki pa je popolnoma črno, prazno, le na prostoru, kjer so se prej nahajale figure, lebdi črna žarnica, simbol minljivosti, smrti. Temo, morda prehod iz tega posvetnega življenja v nekaj, kar le slutimo, si razlagamo na vse mogoče načine. Pa vendar je tisto »onstran« še vedno neodkrito, skrivnostno, strašljivo, še ne pojasnjeno, nedokazano velika uganka! Z besedami

je zelo težko opisati slikanje, vendar sem želel vsaj približno nakazati, kaj me prvenstveno zanima, ko govorim o vsebinah svojega slikarskega početja. In na takšne miselne »izlete« skušam popeljati s svojimi slikami tudi gledalca, ki na razstavah moja dela gleda. Odkrito povedano se mi zdi, da pa je le malo ljudi pripravljenih na taka razmišljanja in da večini ne delam ne vem kakšnega veselja in usluge, ko jih »vodim« v ta svoj svet. Morda se tudi motim, ne vem! Vendar pa je človek le bolj nagnjen k stvarem, ki so že po videzu prijetne, lahkotne, da ne rečem kičaste. Ne vem, ali se človek boji teh »krutih« soočenj, pa vendarle je dejstvo, da smo na tem svetu le začasno, da smo minljivi in da bomo slej ali prej odšli dalje, brez vsega, praznih rok. Tako kot smo prišli. Tega dejstva ne moremo z ničimer potolči. Seveda vsakega izmed nas, pa čeprav je še tako pogumen, stisne ob neprijetni misli, ki nam ves čas »čepi« v glavi za ušesi: tudi ti prideš na vrsto. · In vendar, če v tem življenju najdeš tisto, za kar misliš, da ti daje veselje, srečo, polnost in cilj, lahko preživiš svoj vek izredno kakovostno in te »črna« razmišljanja ne upognejo, ne razžalostijo. · Sam sem nemalokrat v stanju, da po napornem celodnevnem slikanju komaj čakam, da bo jutri spet nov dan, da bom šel spet v svoj svet barv, simbolov, misli; v labirint še neznanih in neodkritih kotičkov samega sebe. To rad počnem, rad raziskujem svoje veselje, v katerem in s katerim živim. Ljubim svoje delo. · Vsak izmed nas ima svoje veselje, svoja notranja neskončna prostranstva, svoje sposobnosti in talente. Največja škoda pa je, če tega v času svojega bivanja ne odkrije in svojega talenta ne razvije. Pri tem ne mislim na materialno škodo, ampak na škodo, ki jo povzroči prazno, brezciljno in nezadovoljeno, jalovo življenje.

A woman entered your art world at a very early stage. A mysterious woman, as Janez Kavčič wrote in the catalogue in 1985. Is she like a demon of good and evil?

A woman or a human figure is to me an element which I generally place centrally in the painting and is always the main carrier of the message. All other elements are its accessories. Within this very context, it is due to the symbols related to the figure that the latter is transformed into a “narrator” speaking a silent language to the viewer. I have been tempted several times to present the female figure with all the erotic energy that a woman is able to possess. This option is very tempting, if not too tempting, given that I am a man in the first place, and a painter only after that. Yet it seems to me that this way would be too likeable by itself, and as such too straightforward in meaning, and banal, which could eventually become a trap. I am somehow more interested in “deeper themes”. Why are we here, what is the purpose of our existence, who or what guides our lives, our events, our fortunes and misfortunes, why are we afraid of death, finality... I am interested in man’s ephemeral life and his attitude to it, in our fragility, vanity, smallness and grandeur at the same time! Therefore I make use of a female figure and symbols which depict the brevity of our lifetime, growth and decline, birth and death! I assume that a female figure makes it easier for me to tell all this, as I believe that women, more than men, are somehow afraid of ageing and of transformations of our outer image. All this reflects and marks the the transitory nature of our existence. Time forms new images on our faces and bodies which many people find shocking, painful, stressful and difficult to accept. By no means are our inner maturity and wisdom also changing, along with everything else that defines our personalities.

This is explicitly expressed by a polyptych of five large canvases from your early period. Your female figure does undergo transformations.

It is the very polyptych of five large canvases sized 150 cm × 150 cm, which proved me right. The reaction of women at the exhibition showed to me that depicting their transitory nature and ageing openly came as a shock to the women’s world, or at least as an unpleasant confrontation. Namely, my paintings presented raw facts, without beautifying or cosmetic accessories typical of the contemporary civilization. The first canvas is a purely white surface with a blue light bulb, symbolizing birth, beginning, innocence. · The second canvas depicts a little girl, a child, a being without any worries, problems or stress. A phase in life, when everything tends

to be an innocent and care-free game, letting loose and having fun. The painting is depicted in grey hues. It is filled with playful scribbles, and inscribed names. It is optimistic. On the third canvas the girl has already walked part of her life path and become a mature woman, a ripe apple, capable of bearing new life. This is the central painting, whose uppermost position also represents the beginning of a way downwards and backwards, the beginning of a decline and denial, as we are actually destined to return to the point of origin. The fourth painting is therefore dark grey with an image of an old woman reflecting the transformation from a ripe fruit into a dried, aged and deformed image of a human being. The painting already creates a discomforting, pessimistic and gloomy effect. The last and the fifth painting is completely dark and empty, but at the places formerly populated with figures, now floats a black light bulb, the symbol of transience, death. People tend to find various possible explanations for the darkness and the emerging passage from this earthly life into something that we can only sense. Yet, what lies “beyond” remains undisclosed, mysterious, fearful, unexplained, unproven and a huge enigma! It is extremely difficult to describe painting with words. Nevertheless, I have tried to indicate at least approximately the points that interest me when I speak about the themes that I paint. And these reflective excursions are where I want to bring the viewer who contemplates my paintings at exhibitions. To be honest, I do not think many people are willing to take up such reflections and by guiding them into my world I am not doing them any great favour! I also believe that it is in human nature to like things which are more pleasing to the eye, light if not kitsch. I do not know if people are afraid of those cruel confrontations, but the fact remains that our existence in this world is ephemeral and that sooner or later we will make our exits empty-handed, in the same way as we made our entrances into this life. There is no way we can change this fact. Therefore, regardless of how brave one may be, each one of us loses heart at the unpleasant thought that sits in our heads whispering: soon it will be your turn. · Yet, if you find what you believe brings joy, happiness, and purpose to your life, you can live your life fully. Then, gloomy thoughts stand no chance of

1 ŠTUDIJA
1974
grafit/papir
56 cm x 43 cm



2 ŠTUDIJA
1974
grafit/papir
57 cm x 40 cm



3 ŠTUDIJA
1975
grafit/papir
56 cm x 40 cm



4 ŠTUDIJA
1975
grafit/papir
56 cm x 40 cm



5 ŠTUDIJA
1975
grafit/papir
56 cm x 43 cm



6 BREZ NASLOVA
1977
svinčnik/papir
56 cm x 41,5 cm



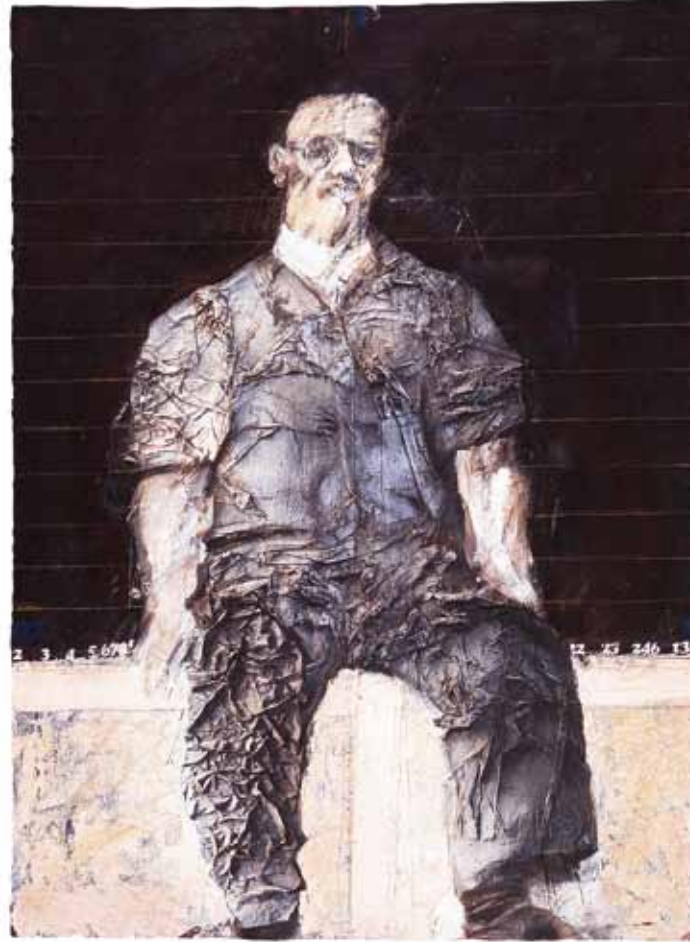
7 ŠTUDIJA
1974
grafit/papir
56 cm x 40 cm



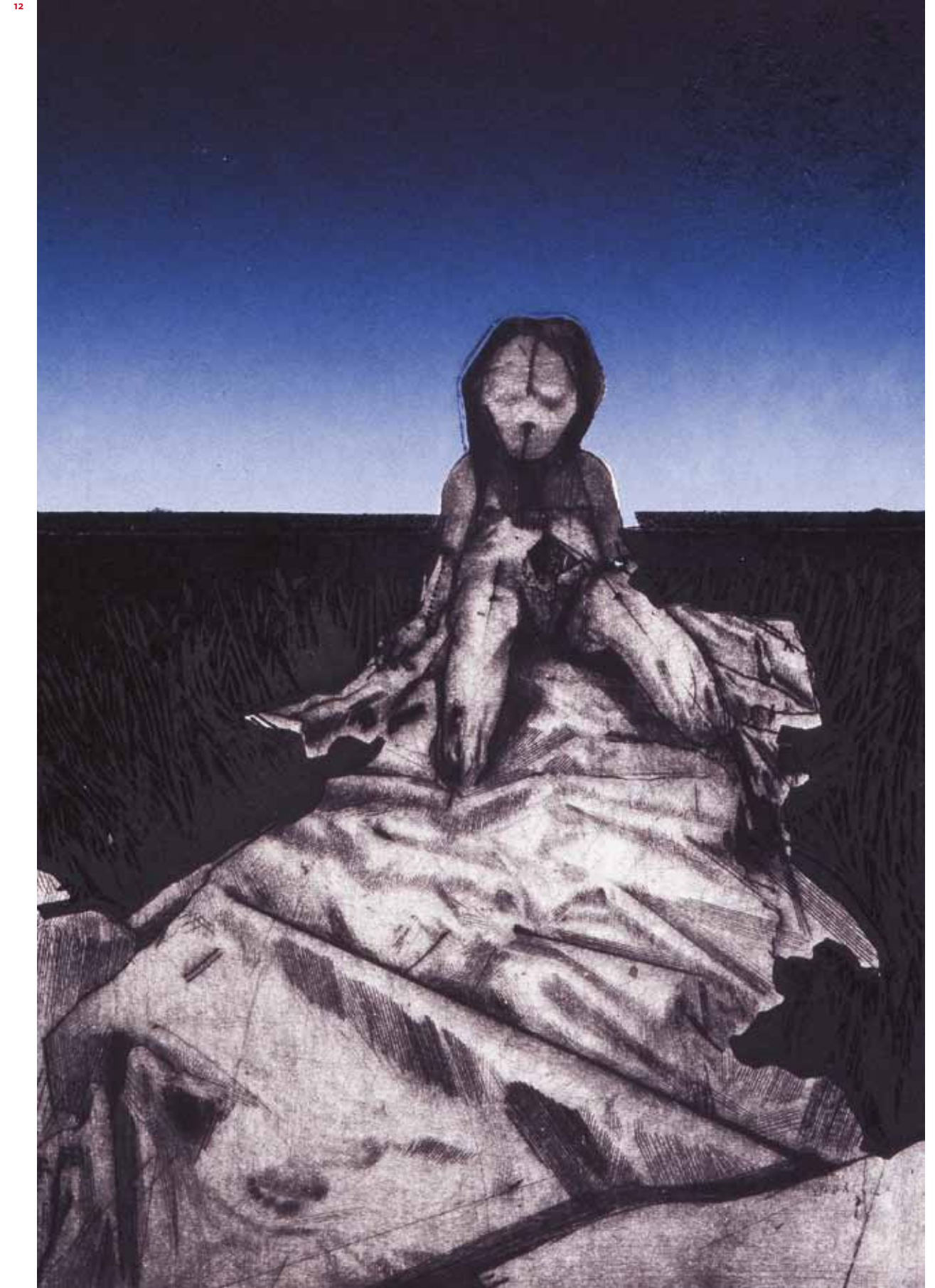
10 FIGURA I
1975
risba, kolaž/papir
76 cm x 56 cm



11 FIGURA II
1975
risba, kolaž/papir
76 cm x 56 cm



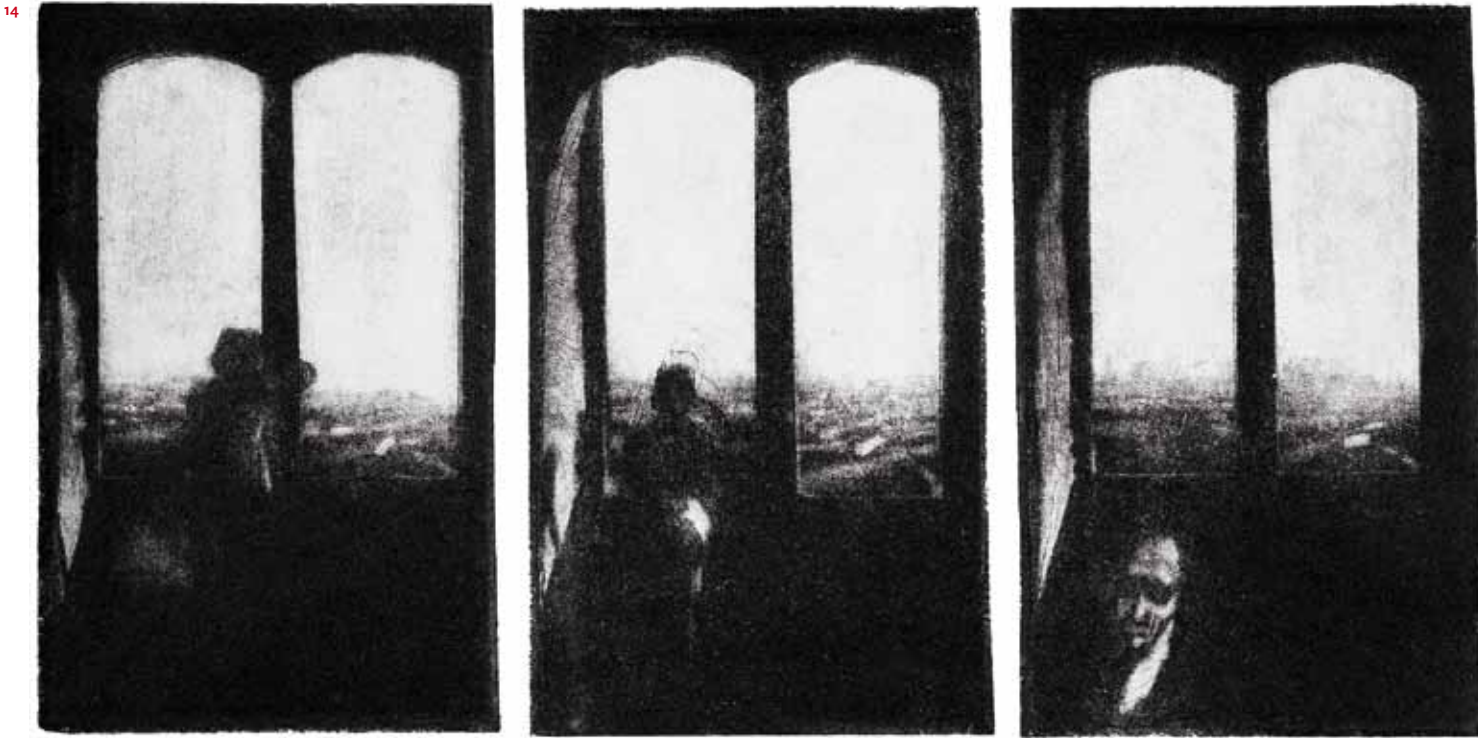
12 BREZ NASLOVA
1975
suha igla, barvni linorez
31 cm x 22 cm



13 BREZ NASLOVA
1975
jedkanica, suha igla
40 cm x 49 cm



14 BREZ NASLOVA
1976
jedkanica, brušenka
12,5 cm x 24,5 cm



51 VANITAS
1987
olje, kolaž/papir
76 cm x 71 cm



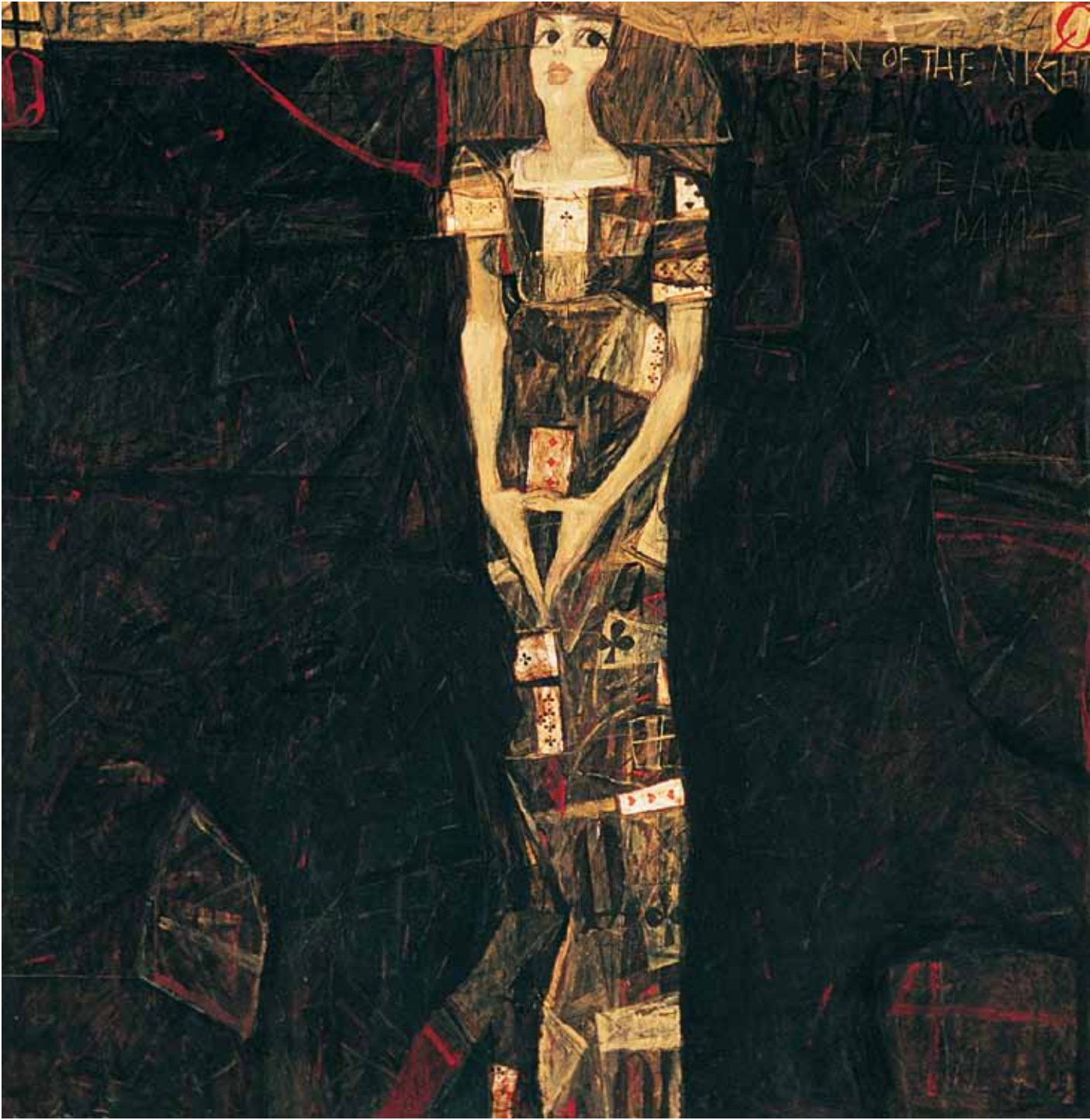
52 VANITAS
1987
olje, kolaž/papir
71 cm x 101 cm



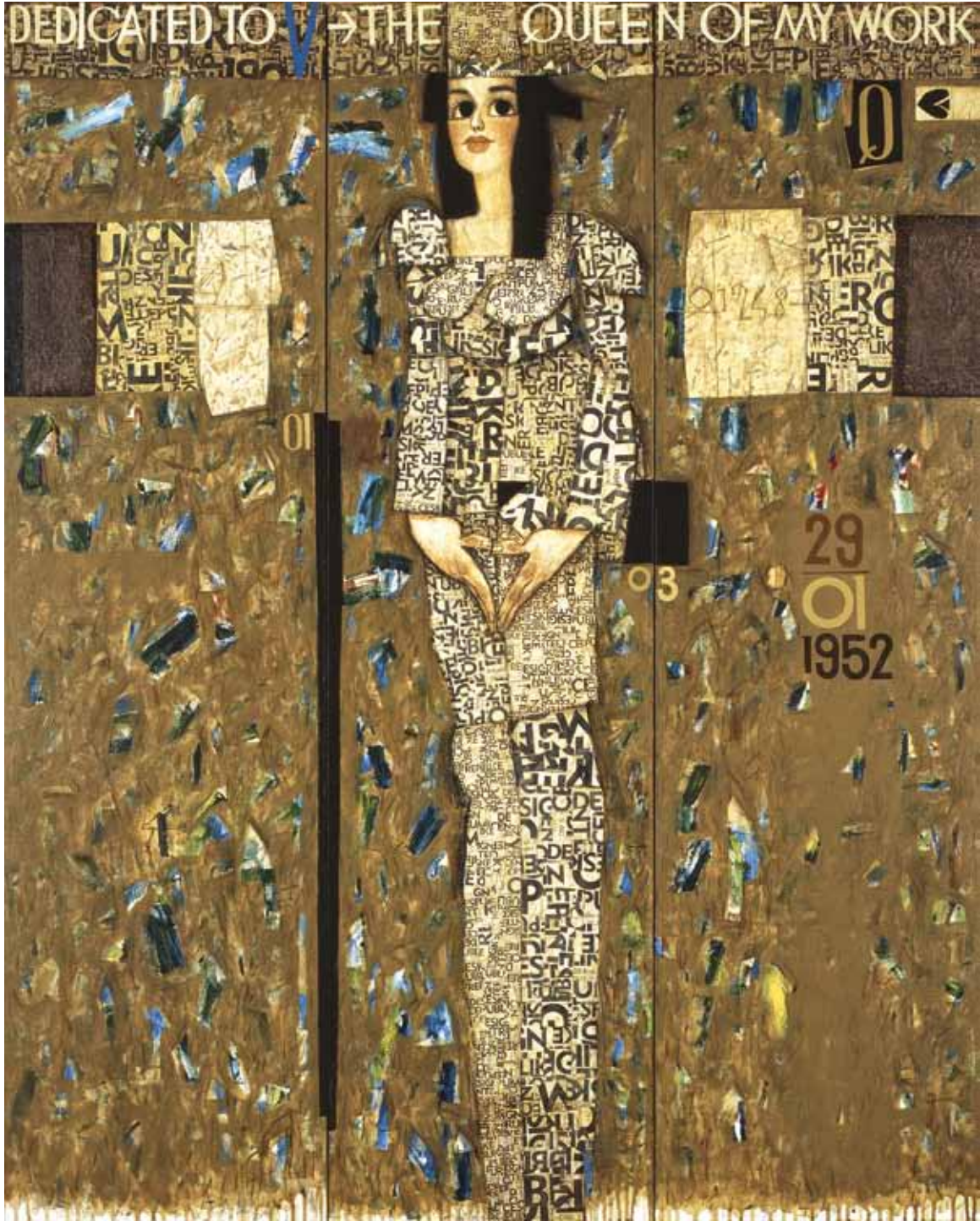
53 VANITAS
1987
olje/papir
71 cm x 101 cm



107 QUEEN OF THE NIGHT
1994
olje/platno
140 cm x 140 cm



108 KRALJICI MOJEGA POČETJA
2007
akril, kolaž/platno
150 cm x 120 cm, triptih



142 DEDICATED TO V THE QUEEN OF MY HEART
2009
akril, kolaž/platno
120 cm x 120 cm

142

