



**TERITORIJ  
SLOVENSKEGA  
SUVRERENOG  
SLIKARSTVA:  
PRIJELOMI/  
DISKONTINUITETI  
DEVEDESETIH**

SLAĐANA  
MITROVIĆ

**THE TERRITORY  
OF SLOVENIAN  
CONTEMPORARY  
PAINTING: BREAKS/  
DISCONTINUITIES IN  
THE 1990S**

**PREGLEDNI ČLANAK - REVIEW****PREDAN 1.3.2012. - PRIHVAČEN 22.5.2012.****UDK/UDC 75(497.4)“199“**

**SAŽETAK:** U strujama slovenske vizualne umjetnosti uloga slike u devedesetima prepoznata je kao ambivalentna; štoviše, raspravljalo se i o „smrti slike“ kao okoštalog arhaizma koji nema mnogo zajedničkog sa suvremenom formom digitalno interaktivne kulture. S druge strane, slikarsko je djelo ojačalo svoju relevantnost u relaciji s fluidnim tehnološkim prikazivanjem i mnoštvom prizora. Slikarski proces mlađe generacije slovenskih slikara sledi tok pluralnosti digitalnih medija u stvaranju tzv. „medijalizirane slike“. Originalnim postupkom reciklaže digitalnih medijskih prikaza u slikarskom djelu interpretira se suvremena vizualna stvarnost i postavlja u društveno-kritički kontekst. Kompleksnost slikarskog polja u kasnim devedesetima stvara i generaciju slikara koja se suprostavlja nasljeđu digitalne kulture ojačavanjem specifičnih, jedinstvenih karakteristika slikarskog medija, čiji se potencijal prvenstveno izražava kao „smrznuti trenutak“ i haptička materija. Tu reakciju nije potrebno interpretirati kao nastavak modernističke logike, već kao nova istraživanja slikarskog polja kao prostora intimističkih vrijednosti. U članku se ponajprije želi razjasniti pojam heterogenosti slikarske materije postavljajući sljedeće pitanje: kako definirati teritorij slovenskog slikarstva u devedesetima i koje inovativne likovne tvorevine možemo prepoznati u tom periodu.

**KLJUČNE RIJEČI:** slovensko slikarstvo, suvremena umjetnost, slikarsko polje, digitalni mediji, slikarske izložbe

Teritorij označava nastalo ili prijelazno područje, prostor stvoren sledjom promjena, mijenjanjem granica, društvenih struktura i odnosa prema tradiciji, zbog čega se kod pojedinih autora termin

pojaviuje kao oznaka za procesualno mijenjajuće stanje slovenske umjetnosti devedesetih.<sup>1</sup> Vizualna umjetnost u Sloveniji 90-ih godina 20. stoljeća doživljava radikalne promjene. Početak desetljeća obilježila je društvena kriza nakon raspada bivše Jugoslavije, što je prouzročilo stvaranje novih država, a u neizbrisivom sjećanju ostavila je uništavajući rat koji je pustošio od Slovenije do Kosova. Težnja za novim identitetom i odvajanjem od izolirane balkanske regije slovenski prostor usmjerava prema zapadnoj, kapitalističkoj struji koja djeluje po načelu globalne komunikacije, interneta, multiplicirane slike i digitalizacije, a to u umjetničko polje unosi novu vizualnost i nove medije. Od svih umjetničkih praksi masovna vizualna kultura (*mass visual culture*)<sup>2</sup> je slikarstvu postavila egzistencijalno najintenzivnije i najizazovnije pitanje: koja je funkcija slikarskog djela i kakvu refleksiju može slikarska površina još dati o svijetu?<sup>3</sup>

Pod utjecajem međunarodnog konteksta od sredine 80-ih do sredine 90-ih oblikuje se termin suvremena slovenska umjetnost koji znači svjesno odvajanje od modernističke tradicije.<sup>4</sup> Širenje prostora umjetnosti, što podrazumijeva umreženi sustav lokalnih i globalnih kanala, prisutnost novih praksi, različitih medija i interaktivnih odnosa, u kontekstu slikarstva trijumfalno suzbija tradicionalnu, povijesno utemeljenu zadaću i postavlja ga pred zahtjev da odredi inovativne i produkcijske poteze likovnog

The term “territory” denotes a created or transitory area, space resulting from a series of changes, shifts in borders, social structures, and attitudes towards the tradition, which is why some authors have used it as a label for the processual and changing situation in the Slovenian art of the 1990s.<sup>1</sup> During that period, visual art in Slovenia underwent some radical changes. The beginning of the decade was marked by a social crisis after the fall of Yugoslavia, which created new states and left an ineradicable memory of the devastating war raging from Slovenia to Kosovo. Efforts to find a new identity and to separate the country from the isolated Balkan region reoriented the Slovenian space towards the Western, capitalist world, which functioned according to the principle of global communication, internet, image multiplication, and digitalization, which brought new visual elements and new media into this domain of art. Among all art practices, the mass visual culture<sup>2</sup> forced painting to face the existentially most intense and most challenging issue: what is the function of a painting and what sort of reflection can a painted surface still offer about the world?<sup>3</sup>

Under the influence of the international context, from the mid-1980s until the mid-1990s, contemporary Slovenian art was formulated in conscious detachment from the modernist tradition.<sup>4</sup> As for painting, the expansion of artistic space, which implied a networked system of local and global channels, and

the presence of new practices, various media, and interactive relations, triumphantly suppressed its traditional, historically based mission, and set it before the new task of defining those moves of innovation and production where it could still make its contribution in the 1990s. That premise implied reflection on the status of the painted artwork, which was no longer a two-dimensional surface covered with paint, since the space of painting had expanded and transformed it into an open experimental artwork: an object, an installation, or a multi-contextual screen, which united it with other media, technical procedures, and exhibition strategies.

Intense research on the 1990s reveals a perspective of breaks, disruptions in the continuity of painting, and cracks in the modernist structure of the field as it was inherited from the 1980s. When reflecting on the territory of Slovenian painting, we seek to find out about the procedures and events that triggered a turn in the painters’ way of thinking. We are interested in the social, institutional, and individual practices, in national and international subjects introducing new ways in the observation, understanding, and reception of paintings. Therefore, this succinct analysis is not primarily linear, and it does not pretend to offer an objective historical overview or description of the time period. Instead, we will explore several phenomena that defined the Slovenian art scene of that decade from a personal perspective and in two directions: the so-called *mediatized painting*, communicated

stvaralaštva kojima je slika u 90-ima mogla doprinijeti. Takvom postavkom ne možemo mimoći refleksiju o statusu slikarskog djela, koje nije više samo dvodimenzionalna površina ispunjena bojama, nego se slikarski prostor širi i preobražava u otvoreno eksperimentalno djelo, objekt, instalaciju, multikontekstualni ekran, udružuje se s ostalim medijima, tehnološkim postupcima i novim strategijama izložbenog prostora.

Intenzivno razmatranje 90-ih pokazuje se u perspektivi prekida, prijeloma slikarskog kontinuiteta ili nastale pukotine u modernistički formiranoj strukturi slikarskog polja 80-ih. Pitajući se o teritoriju slovenskog slikarstva želimo spoznati postupke i događaje koji stvaraju preokret u slikarskom mišljenju. Zanimaju nas društvene, institucionalne i individualne prakse, nacionalni i međunarodni agensi koji uspostavljaju novi način gledanja, shvaćanja i prihvaćanja slikarskog djela. Zato ova sažeta analiza nije u prvom redu linearna, niti želi biti objektivan povijesni pregled ili opis vremenskog razdoblja. Iz osobne perspektive istražiti ćemo samo nekoliko fenomena koji definiraju slovensku slikarsku scenu toga desetljeća u dva smjera. Prvi je pravac *medijaliziranog slikarstva*, koje je medijski posredovano i na koje su djelovali različiti informacijski sistemi i digitalna industrija, dok nas na drugoj strani zanima *antimedijjska slika*, slikarsko djelo koje prvenstveno pripada osobnim slikarskim zahvatima ili nekom privatnom laboratoriju. Takvo djelo stvara svoju gramatiku i ne slijedi tijek

referencija šire kulture, što nas navodi na pitanje: kako se slikarski medij u mnoštvu različitih komunikacijskih, podatkovnih potencijala i tehnika svodi na vlastitu stvarnost, голу egzistenciju objekta-tijela? Možda u preobilju različitih vizualnih poticaja slikarsko djelo proživljava svoj ostatak u emancipacijskom zahvatu – ono odražava otpor prema preobilju digitalno stvorene, fluidne slike, digitalnom hibridu i avataru, s inzistiranjem na golom životu ispražnjene stvari koja ima poseban jezični sustav zaustavljenog trenutka, i na taj način slika jedinstveno oblikuje prekid jedne vremenske sekvencije.

Prvu polovicu 90-ih obilježava kriza slikarskog polja. Stjecanjem državne samostalnosti slovenska se umjetnost formira pod utjecajem masovnih medija, što donosi nove tehnološke paradigme, narativne sustave, kontekste i političku dinamiku, stavljajući pod znak pitanja ne samo egzistenciju modernističkog slikovnog polja i likovnog stvaralaštva, nego i slikarskog djela kao autonomnog objekta. U ranim 90-ima javlja se težnja za transformacijom slike, koja je posljedično nastala nakon jenjavanja euforije takozvane „nove podobe“ osamdesetih.<sup>5</sup> Slikarska izložba s distinktivnim nazivom *Do kuda seže slika? (Do kod seže slika?)* iz 1992. neposredno ističe potrebu za redefinicijom slike, slikovnog polja i slikarstva u slovenskom prostoru. Izložba ne prikazuje samo destabilizaciju modernistički shvaćene slike, ograničene na slikarskog nositelja, sublimnu i antiiluzionističku strukturu,

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by various media and influenced by the informational system and digital industry, and the *anti-medial painting*, works of art that primarily resulted from individual painting efforts or private laboratories. This type of painting created its own grammar and refused to follow the flow of references that were present in culture at large, which brings us to the following question: how did the painting as a medium, in the multitude of different communicational and informational potentials and techniques, become reduced to its own reality, to the bare existence of an object-body? Perhaps it was in the abundance of visual stimuli that the painting experienced its remnants in an emancipatory action – by expressing resistance against the abundance of digitally created, fluid image, digital hybrids and avatars, by insisting on the bare life of an emptied object with its own linguistic system of a halted moment, which enabled the painting to shape the break in a temporal sequence in its unique way. The first half of the 1990s was marked by a crisis in the field of painting. After Slovenia had gained its political independence, its art was formed under the influence of the mass media, which resulted in new technological paradigms, narrative systems, contexts, and political dynamics, questioning not only the existence of modernist painting and artistic activity, but also the painted artwork as an autonomous object. The early 1990s witnessed the tendency of transforming the painting, which was a

consequence of the waning euphoria around the so-called “new image” (*nova podoba*) in the 1980s.<sup>5</sup> An exhibition of paintings with a distinctive title *How Far Does the Painting Go?*, which took place in 1992, directly emphasized the need of redefining the painting as such, as well as the field and activity of painting in Slovenia. The exhibition did not reveal only the destabilized state of the painting as it was understood by modernism, which implied its limitation to the painter as its author, as well as a sublime and anti-illusionist structure, but also raised issues about the extended borders of the painting, outlining its tendency towards acquiring its own sociological, virtual, and corporal space, as well as a social context. In that respect, artworks by Žiga Okorn did not address the spectator with a material presentation of their completeness. Instead, the artist symbolically offered an empty frame, using the structure of a window in order to simulate the demise of classical painting, burdened by the final product and implying that the process of continuous creation had become more important than the work itself: a complete, finished, and final picture.<sup>6</sup> The early 1990s must be interpreted as a nostalgic transition, since the first explorations of the limits of artworks and artistic activity were attempts rather than turning points. They were nostalgically referring back to the auto-poeticisms of the 1980s, which is why Tomaž Brejc once concluded: “Slovenian art is sliding into an otherwise valuable privacy of auto-poeticisms

nego postavlja pitanja o raširenim granicama slike, ocrtava težnju slikarskog djela za sociološkim, virtualnim i tjelesnim prostorom te društvenim kontekstom. U tom smislu djela Žige Okorna ne oslovljavaju gledatelja materijalnom prezentacijom dovršenosti. Umjetnik simbolički ispostavlja prazan slikarski okvir tako da strukturom prozora simulira raspad klasičnog slikarstva opterećenog konačnim produktom i upućuje na to da je proces za vrijeme kojega umjetnik neprestano stvara postao značajniji od samog djela, cjelovite, završene i konačne slike.<sup>6</sup> Početak 90-ih potrebno je tumačiti kao nostalgičan prijelaz, jer prva ispitivanja granica likovnog djela i slikarskog stvaralaštva više su pokušaji nego prekretnice. Nostalgično se okreću prema autopoetikama 80-ih, pa zato Tomaž Brejc zaključuje: „Slovenska likovna umjetnost klizi u inače vrijednu privatnost autopoetika i njihovih ideolekata, a time istovremeno gubi kontakt sa suvremenim europskim istraživanjima (time mislim na multidisciplinarnu estetsko-tehnoške instalacije, na novu političku umjetnost i feministička istraživanja, sublimne i subjektivne utopije i nove narativne sustave postmodernizma) i ako je njeno slikovno polje profinjeno ili dovršeno, producira trenutak neizvjesnosti i brige, trenutak kojega je najznačajnija crta sputanost fantazme i izraza“.<sup>7</sup> U tom razdoblju istraživanja, ispitivanja i dvoumljenja možda je dovoljno radikalnu ulogu imala slikarska grupa *Veš slikar svoj dolg VSSD (Slikaru, znaš li svoj dug)* s idejom prostorne

slike i *Gesamtkunstwerka*.<sup>8</sup> Nastali projekti ukidaju granicu između pojedinačnih likovnih umjetnosti, zato je i osvajanje prostora oko slikarskog djela prouzročilo povezivanje slike, skulpture, crteža na zidu i predmeta iz svakidašnjice.

Ideja otvorenog djela, koje nije nužno i ultimativno svedeno samo na slikarstvo te zato cijelo vrijeme prelazi i preispituje vlastite granice, pojavljuje se u tekstovima Bojana Gorenc.<sup>9</sup> U jednom razgovoru on zaključuje: „Što se tiče današnje pozicije slikarstva, ono je marginalno u usporedbi s informacijskim društvom i nefleksibilno zbog svoga fizičkog karaktera i zastarjele tehnologije. Mislim da bi bilo apsurdno štiti ga na silu pomoću tautologije ili braniti ga pod svaku cijenu. Ako preživi, bit će to zato što je važno za ljudsku egzistenciju kao nezamjenjiva i transcendentna pojava, ali tada će imati sasvim drugačiji oblik.“<sup>10</sup> Slika 90-ih mogla bi se jasno i glasno proglasiti *otvorenim djelom* koje objavljuje krizu lokalne modernističke slike i izražava dramatičan tijek istraživanja otvorenih obrazaca slikarstva, sposobnih zasnovati i jamčiti promjenu i vizualnu avanturu. Sumnjajući u vlastitu morfologiju, otvorena struktura slikarske materije ranih devedesetih naznačila je uvod u slikarske strategije pluralizacije medija i vizualnog preobilja koji će preplaviti likovnu scenu sredine i druge polovice 90-ih u slovenskom prostoru.

Novi vizualni i komunikacijski mediji, prvenstveno video, fotografija, internet i digitalno posredovana slika, preobrazili su

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and their idiolects, thus losing the contact with contemporary European research (I am referring here to the multi-disciplinary aesthetic-technological installations, new political art, and feminist research, sublime and subjective utopias, and the new narrative systems of postmodernism), and even if its visual field is refined or perfected, it produces a moment of precariousness and anxiety, the most outspoken feature of which is the constraint of phantasm and expression.”<sup>7</sup> During that period of research, exploration, and dilemma, quite a radical role was played by a group of painters called *Veš slikar svoj dolg VSSD (Painter, do you know your debt)* with their idea of spatial image and *Gesamtkunstwerk*.<sup>8</sup> Their projects abolished the border between the individual domains of visual arts, which is why conquering the space around the artwork resulted in a fusion of painting, sculpture, drawings on the wall, and everyday objects. The idea of an open artwork, which is not necessarily or ultimately reduced to painting alone, which is why it constantly transgresses and questions its own limits, appeared in texts written by Bojan Gorenc.<sup>9</sup> In an interview he stated the following: “As far as the present position of painting is concerned, it is marginal in comparison with the information society and inflexible because of its physical character and old technology. I think that it would be absurd to forcedly preserve it through tautology or defend it at any cost. If it survives, it will do so because of its significance

for human existence as an irreducible and transcendent phenomenon, but in a highly different form.”<sup>10</sup> The painting of the 1990s may be openly and loudly proclaimed an *open artwork* announcing a crisis of local modernist painting and expressing a dramatic research on the open models of painting, capable of establishing and providing change and visual adventure. By doubting its own morphology, the open structure of the painting matter in the early 1990s marked the beginning of the painting strategy of medial pluralisation and announced the visual abundance that would overflow the Slovenian art scene in the mid- and late 1990s.

The new visual and communication media, primarily video, photography, internet, and digitally mediated image, have transformed the way we understand the world by emphasizing the distance of perspective, the spectator's detachment from the matter, and the complex abilities of a changeable and moveable image. Our entire reality has become mediated and construed by images. The power and diffusion of digital technology has transformed the sensibility of the visual field into a screen, and the vehement brushstroke of the painter into pixels.<sup>11</sup> The dialogical form of the mass media and the universal structures of the field of painting have created a mediatized artwork, which reflects the enjoyment of the social spectacle of informative image on one side, and the spectator/consumer on the other. The process of

naše shvaćanje svijeta; ističe se pogled distance, razmak između gledatelja i materije, kompleksna sposobnost promjenjive i gibljive slike. Cijela naša stvarnost je postala posredovana i konstruirana slikom. Moć i raspršenost digitalne tehnologije pretvorila je senzibilnost slikovnog polja u ekran, a vehementni slikarski potez u piksel.<sup>11</sup> Dijaloška forma masovnih medija i univerzalne strukture slikarskog polja stvorili su medijatizirano slikarsko djelo, koje odražava užitak društvenog spektakla informativne slike i na drugoj strani gledatelja/potrošača. Proces prilagođavanja novim vrijednostima u slikarstvu i morfološkoj razgradnji tradicionalne slike slovenskog prostora možda najbolje izražava *Trijenale suvremene slovenske umjetnosti U3*. Prvi trijenale 1994. pripremio je Tomaž Brejc uspostavljajući koncept raznorodnosti umjetničke prakse, ali u prvom planu tog događaja još uvijek prednjači slikarski izraz modernističkog kontinuiteta – slikarsko djelo kao osobna naracija ili takozvana autopoeitika slikarskog izraza upućuje na uživljanje gledatelja, estetsko uživanje i vizualnu meditaciju. Prvi trijenale odražava izbor najkvalitetnije umjetničke produkcije slovenskog prostora, a slikarsku scenu čine znana imena 80-ih kao što su Janez Bernik, Emerik Bernard, Bogdan Borčić, Gustav Gnamuš, Tugo Šušnik i mlada generacija slikara: Andrej Brumen Čop, Jurij Zadnikar, Petra Varl. Selektorova ideja manifestacije „kroz koju živi kontinuitet slovenskog likovnog stvaralaštva“ na toj se manifestaciji iskazala

u likovnom stvaralaštvu koje ima svoju garanciju, svoje referente i prethodnike, bez problematičnih prekida, stranputica i krivina u ustaljenom konceptu slike osamdesetih. Međutim, *Drugi trijenale slovenske suvremene umjetnosti* iz 1997., koji je pripremio austrijski teoretičar i kustos Peter Weibel, u prvom redu razbija strukturu tradicionalnog *white cube* prostora i unosi kritiku autonomne forme. Drugim riječima, ta manifestacija postala je središte javne rasprave o pojmu suvremene slovenske umjetnosti i pitanju kakvu ulogu ima slikarska površina na novonastaloj umjetničkoj sceni. Slika na *Drugom trijenalu* nije više središnji objekt, ona se dijalogom uključuje u rad koncepta i procesa medijatizacije s drugim tehnološkim postupcima i modelima prostora. Iako je Weibelov izbor umjetnika izazvao oštru kritiku, treba priznati da je Weibel u slovenskom prostoru doprinio važnim prekretnicama nacionalne umjetnosti 90-ih. Svojim programom usmjerenim na problemsku selekciju i tematska međusobna povezivanja umjetnika, Weibel prenosi umjetničke ideje koje su bile uvažene na međunarodnoj sceni (prvenstveno Srednje Europe) u slovenski prostor i na taj način privlači međunarodnu pažnju za lokalnu scenu. Na drugom *U3* predstavljena su slikarska djela Bogoslava Kalaša, Žige Kariža, Saše Vrabiča, koja reprezentativno pokazuju povezivanja i kombinaciju slike s drugim medijima. Slikarstvo Saše Vrabiča i Žige Kariža ima poticaj u televizijskoj slici i fotografiji, slika se fragmentarno, a slikarska površina dobiva

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adaptation to the new values in painting and the morphological dissolution of the traditional image in Slovenia have perhaps been best mirrored in the *Triennial of Contemporary Slovenian Art U3*. The first triennial in 1994 was authored by Tomaž Brejc, who established the concept of variety in art practice, but the artistic expression of modernist continuity was still dominating the event – painting as a personal narrative or the so-called auto-poeticism of the painting implied empathy on the side of the spectator, his or her aesthetic pleasure, and visual meditation. The first triennial presented a selection from the best artistic production in Slovenia, and the painting scene of the time featured names that had been famous in the 1980s, such as Janez Bernik, Emerik Bernard, Bogdan Borčić, Gustav Gnamuš, and Tugo Šušnik, as well as the younger generation of painters, including Andrej Brumen Čop, Jurij Zadnikar, and Petra Varl. The selector's idea of the event "in which the continuity of Slovenian visual arts would live on" was expressed in art that had its guarantee, its referents, and its predecessors, with no problematic disruptions, aberrations, or curves in the concept of painting as it had been established in the 1980s. However, the Second Triennial of Contemporary Slovenian Art, which took place in 1997 and was authored by the Austrian theoretician and curator Peter Weibel, broke the traditional structure of a "white cube" and introduced a critique of the autonomous form. In other words, this event came into the

focus of a public debate on the notion of contemporary Slovenian art and the question about the importance of the painted surface for the newly emerging art scene. At the Second Triennial, the painting was no longer the central object; instead, it was involved through dialogue in the making of the concept and the process of mediatization, together with other technological procedures and models of space. Even though Weibel's choice of artists caused fierce reactions, it should be said that he contributed to the crucial turning points in the Slovenian art of the 1990s. With his programme, focused on thematic issues and links between various artists, Weibel transmitted artistic ideas that were prominent on the international scene (primarily that of Central Europe), introducing them to Slovenia and thus drawing the attention of international agents to the local scene. The second *U3* presented artworks by Bogoslav Kalaš, Žiga Kariž, and Saša Vrabič, which representatively demonstrated the links between and combinations of painting and other media. Artworks by Saša Vrabič and Žiga Kariž were inspired by television image and photography, their style was fragmentary, and the painted surface acquired its resolution. In an important series by Žiga Kariž called *Terror = Décor*, the artist developed the concept of a designed painting. It was a hybrid body that connected the artist's handwriting, photography, and decorative elements in the texture and form of canvas into a complex heterogeneous

ŽIGA KARIŽ, *TEROR = DECOR 5*, 1998.,  
FOTOGRAFIJA NADA ŽGANK

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ŽIGA KARIŽ, *TEROR = DECOR 5*, 1998.,  
PHOTO BY NADA ŽGANK

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rezoluciju. U značajnoj seriji Žige Kariža *Teror = decor* umjetnik razvija koncept dizajnirane slike. Ona je hibridno tijelo koje spaja slikarski potez, fotografiju i dekorativne elemente tekstone platna i njegova oblika u kompleksnu heterogenu strukturu. Gledatelju se postavlja pitanje: kako preživjeti pogled na tako različite svjetove koji su udruženi pod okriljem jednog slikarskog djela?<sup>12</sup> Slikarstvo 90-ih oživljava invenciju Bogoslava Kalaša iz 1971. kad je konstruirao stroj za proizvodnju slika koji djeluje po predlošku fotografije. Kalaš sklapa tranziciju stroja/čovjeka na granicama pogleda i produkcije slikarskog poteza. Slikarski duktus nije više osobna kvaliteta individualno obilježenog temperamenta, stila i subjektivnih preferencija. Stroj je taj koji slika, zahtijeva novi način gledanja, shvaćanja i primanja slikarskog djela. Za Kalaševo slikarstvo značajno je da tradicionalne slikarske motive akta, mrtve prirode, pejzaža i portreta instalira u suvremeni kontekst tehnološke proizvodnje. Uz Kalaša, suvremenu funkciju slikara-arheologa možemo pripisati i Bojanu Gorencu. Njegova djela konvertirana su u iluzorni ekran u kojem slikar popisuje fragmentarne forme koje ne potječu iz našeg stvarnog svijeta, već on obuhvaća modele naše percepcije. Njegova vizualnost je arhiva koja asocijativno povezuje klasični imaginarij sa suvremenim. Reciklaža, brikolaž, prenošenje sjećanja i reminiscencija, sve su to invencije Gorenčeve slike, inkorporirane u novu senzibilnost informacijske tehnologije devedesetih. Iz mlađe generacije slikara

koji su pristupili slovenskoj likovnoj sceni u kasnim 90-ima potrebno je podsjetiti na rad Mihe Štruklja (*Autoportret*, 1997.). Autor koristi dijagnostičku rendgensku sliku CT-a glave i pretvara je u slikarsko djelo nastalo na temelju mrežaste podjele slikovnog polja. Osnovni element polja nije više mrlja boje stvorena kistom nego *pixel-dot* koji emitira elektronski top.

Krajem 90-ih slika sve više postaje interaktivno prisutna, uključuje fotografiju, zvuk, kameru, aktivno sudjeluje u videoinstalacijama, pa se slikarsko djelo veže uz termin projekta. Slika je sve češće uključena u konceptualne radove, postaje dio složenih odnosa koji ju postavljaju izvan kruženja unutar vlastitog jezika. Novi mediji repriziraju pitanje o smrti slike kao okoštalog arhaizma koji nema mnogo zajedničkog sa suvremenim izričajem digitalne interaktivne kulture. Maja Licul pranjem slike izvodi simboličku i materijalnu inscenaciju smrti slike.<sup>13</sup> Izražavanje potrebe pranja slike ima u 90-ima dva simbolička značenja: tom gestom umjetnica čisti, restaurira povijesno ukorijenjen pojam slike, ali taj je postupak istovremeno poništavanje kojim pokreće i funkcije resetiranja slikarske površine. Taj postupak počinje pitanjem što još određuje slikarsko polje, koje je ostalo nesposobno, nepokretno, paralizirano da bi preuzelo povijesno naslijeđe narativnih i formalnih konteksta. Teško je zaključiti kako je poplava medijskih slika dovela do devalvacije slikarstva i kako novodobna fotografija, video i drugi novi mediji punopravno zamjenjuju slikarsko djelo.

structure. The spectator was faced with the following question: How can he survive the view on such different worlds merged within a single artwork?<sup>12</sup> Painting of the 1990s revived the invention of Bogoslav Kalaš from 1971, when he constructed a machine for image production that operated on the basis of photographs. Kalaš placed the transition between man and machine on the border of vision and painting production. The painter's gesture was no longer a personal quality of an individually defined character, style, or subjective preferences. The machine was the one that was painting, and that required a new way of observation, understanding, and reception of an artwork. For Kalaš's painting, it is important that he inserted the traditional art motifs such as nudes, landscapes, or still lifes into the contemporary context of technological production. Besides him, the modern function of painter-archaeologist can be ascribed to Bojan Gorenc. His artworks were converted into an illusory screen, in which the painter listed fragmentary forms that did not originate in our real world, but comprised our models of perception. His art was an archive linking the classical imagery with the modern one by means of associations. Recycling, bricolage, transmission of memories and reminiscences – all these were inventions of Gorenc's painting, incorporated in the new sensibility of information technology of the 1990s. As for the younger generation of painters who joined the Slovenian art scene

in the late 1990s, it is important to mention Miha Štrukelj (*Self-Portrait*, 1997). The artist used a diagnostic CT image of his head and transformed it into a work of art, created on the basis of a rastered visual field. The basic element of that field was no longer a blotch of paint created by means of a brush, but a pixel-dot emitted by an electron gun.

In the late 1990s, paintings were becoming increasingly interactive: they included photography, sound, and camera, or participated actively in video installations, so that the painted artwork was largely linked to the notion of a project. It was often included in conceptual artworks, becoming a part of the complex relations that placed it outside the circle of its own language. The new media repeated the issue of the death of painting as a petrified archaism that had nothing to do with the modern expression of digital interactive culture. By washing a painting, Maja Licul staged its death both symbolically and materially.<sup>13</sup> Expressing the need of washing a painting in the 1990s had two symbolic meanings: the artist's gesture cleansed and restored the historically anchored notion of a painting, but at the same time her procedure was annihilation, which also initiated a reset of the painting surface. The procedure began with the question of what was still defining the field of painting, which had remained too incapacitated, immobile, and paralysed to take over the historical legacy of narrative and formal contexts. The

Takve izjave previše su ishitrene i naivne. Suprotno tome, čini se kako slikarski medij, koji u zapadnoj kolektivnoj memoriji ima jednoznačnu, unaprijed određenu autonomnu strukturu, danas doživljava totalnu preobrazbu; on razrasta u nove varijante, istražuje mogućnosti vlastite fleksibilnosti i nomadske pozicije. Mnogo točnije bi bilo reći kako je samo određeni tip povijesnog slikarstva doživio *cul-de-sac*, što međutim stvara novi prostor, potrebu za novom vezom slikarstva kao otvorenog procesa kojim se eksperimentira novim materijalima, tehnologijama i postupcima. U drugoj polovici 90-ih slikarstvo možemo definirati kao nomadsku paradigmu koja se suprotstavlja linearnom, unaprijed određenom ishodištu i konvencionalnom mišljenju. Suvremeni tip slikarstva je na prekretnici, prelazi u različite diskurse, neprestano širi svoj opseg sumnjajući u vlastitu morfologiju. Pozicionirati slikarstvo u nomadsku strukturu znači ne preuzimati jedan identitet zauvijek. Trebali bismo se opredijeliti onako kako nomad mijenja teritorije, kako svoj dom stvara u različitim zonama, bez fiksne ili garantirane nepromjenljivosti ustanovljenog reda. To jednostavno znači da je tip suvremenog slikarstva u stalnom pokretu, transparentnim situacijama i diskursima, da se nalazi na raskrižju raznih mogućnosti. Umjesto smrti slikarstva u suvremenoj umjetnosti potrebno je definirati heterogene putove slikarske materije. Značajnu ulogu u otvaranju slovenske umjetnosti prema

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conclusion that the flood of media images caused the devaluation of painting, and that the image of the new era, video, and other new media authoritatively dethroned the painted artwork, remains problematic. Such statements are too hasty and naïve. Quite on the contrary, it seems that the medium of painting, which in the Western collective memory had a clear, predetermined autonomous structure, has undergone a complete transformation, growing into new varieties and exploring its own possibilities of flexibility and its nomadic position. It would be far more accurate to say that only a particular type of historic painting has come into a *cul-de-sac*, which has, however, created new space, a need of finding new links for painting as an open process experimenting with new materials, technologies, and procedures. As for the second half of the 1990s, painting can be defined as a nomadic paradigm that contradicted the linear, predefined starting point and conventional thinking. The contemporary type of painting was at the turning point, overflowing into various discourses and incessantly extending its range by questioning its own morphology. Positioning painting into a nomadic structure means refusing to accept a single identity forever. We should proceed as a nomad who is moving from one territory to another, setting up his home in different zones, with no fixed place or guaranteed immutability of the established order. This simply means that contemporary painting, as a type, is in constant movement, in

međunarodnoj sceni i novim mogućnostima za uvrštavanje slikarstva u te tokove imala je Moderna galerija u Ljubljani. Krajem 80-ih javlja se ideja ambicioznog izložbenog programa koji pretpostavlja prisutnost stranih umjetnika i suradnju uvaženih kritičara i kustosa. Devedesetih, Moderna galerija ima razvojni program dvojne institucije: muzeja moderne i suvremene umjetnosti koji podrazumijeva kompleksan program predstavljanja suvremenih umjetničkih događanja i umjetnosti koja je obilježila čitavo 20. stoljeće. To se pokazalo kao previše opsežan, gotovo nemoguć projekt jedne institucije s nedostatnim prostorom i ograničenom financijskom situacijom, a da bi mogao biti izveden na zadovoljavajući način. Nedostatak posvećivanja pozornosti suvremenom zapadnjačkom slikarstvu bio je posljedica takvog razvojnog procesa. Naime, striktna orijentacija Moderne galerije prema umjetnosti Istočne Europe usmjerila je lokalnu slovensku scenu prema jednoznačnom toku i suzila manevarsko polje nacionalne slikarske prakse, što je posljedično otvorilo vrata njenog izložbenog prostora tek malom broju pojedinačnih, ekskluzivno izabranih slikara.<sup>14</sup> Iako je termin suvremena umjetnost (suvremeno slikarstvo) intimno i osobno vezan za djelovanje Moderne galerije, potrebno je istaknuti da izvan okvira te institucije u 90-ima djeluje bogata i raznovrsna slikarska scena, kojoj se na račun ideoloških koncepata i političkih permutacija ne smije smanjivati vrijednost.

transparent situations and discourses, and that it is situated at the intersection of various possibilities. Instead of the death of painting in contemporary art, one should define heterogeneous paths for the painting matter.

An important role in opening up Slovenian art towards the international scene and the new possibilities of including painting in those processes was played by Modern Gallery in Ljubljana. In the late 1980s, it promoted an ambitious exhibition programme, which presupposed the presence of international artists and collaboration between prominent art critics and curators. In the 1990s, Modern Gallery had an intention of evolving into a double institution: a museum of modern and contemporary art, which implied a complex system of presenting contemporary art events and art that marked the entire 20<sup>th</sup> century. This proved too huge and almost impossible for an institution with insufficient space and a limited budget, making it impossible to pursue this programme in a satisfactory way. A consequence of such development was that insufficient attention was paid to contemporary Western painting. The exclusive focus of Modern Gallery on art from Eastern Europe guided the local, Slovenian scene onto a single path, narrowing the elbowroom for national painting, which consequently opened up the doors of this exhibition venue only to a small number of exclusively selected artists.<sup>14</sup> Even though the notion of contemporary art (contemporary painting) was



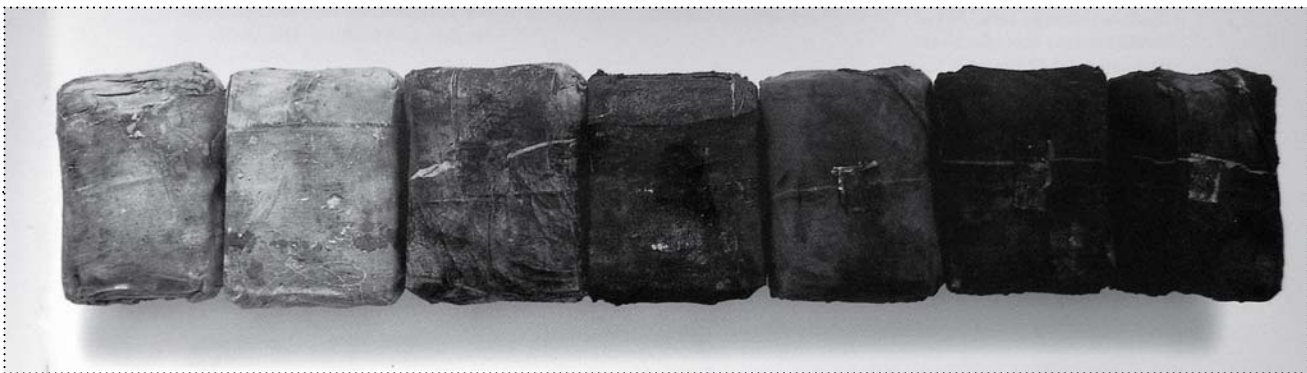
Veliku ulogu u mijenjanju statusa slikarstva imali su izložbeni prostori izvan institucija galerije ili muzeja, što je pridonijelo ublažavanju napetosti između institucionalnog i neformalnog djelovanja. U 90-ima nastaje ideja da umjetnost može opstati u različitim kontekstima i da se ponekad prava moć umjetnine više (ili bolje) ističe izvan institucionalnog okvira. Tadej Pogačar je 1990. osnovao *Muzej suvremene umjetnosti P.A.R.A.S.I.T.E* koji prvenstveno izražava parazitizam muzeja bez vlastitih prostora. Za slikarsku scenu mnogo je značajnija artikulacija „alternativnih“ prostora i projekata u Metelkovoju središnjom izložbom *Slikarji in kiparji za Metelkovo* (1992.).<sup>15</sup> Mnoge galerije i izložbeni prostori u Mariboru, Celju, Murskoj Soboti, Kostanjevici, Kopru, dobili su važnu ulogu na slikarskoj sceni 90-ih.

To doba obilježava povezivanje političkih tendencija i umjetnosti. Irwin stvara instalaciju *Kapital*, čiji je reprezentativni slika-objekt tondo nazvan *Kapital – Fight Against Gravitation* (1990.).

Eklektičko udruživanje političke ideologije s vizualno-estetskim kapitalom rezultira mnoštvom različitih elemenata spojenih u zajednički habitus: polukružnu trijadu Tita, Lenjina i Marxa, sliku jelena, originalnu ploču Centralnog komiteta slovenske komunističke partije i naglašeni okvir. Skup ideoloških simbola (koje Irwini skupljaju u procesu retroavangardnog čišćenja naše memorije, a koji sadrži sve – od Rothka, impresionista, Maleviča, *Trećeg Reicha* ili slovenskih nacionalnih simbola) stvara totalitarni spektakl ideološkog nasilja – simboličko tijelo ideologije izgovara jasno i glasno: Umjetnost i totalitarizam nisu isključujuće danosti. Irwini pokazuju da slika nikad nije ideološki čista ili neutralna, naprotiv, svako slikarsko djelovanje stvara zaleđe ideologije i političkih struja.

U 90-ima se mijenja i pojam okvira kao cjelovitog, zatvorenog, autentičnog, samouvjerenog nositelja slike. Polimorfna raščlanjenost slikarskog nositelja privlači pažnju u djelu Sergeja

IVO PRANČIĆ *BEZ NASLOVA*, 1999.  
FOTOGRAFIJA JAKA BREGAR I LUKA MJEDA



IVO PRANČIĆ *UNTITLED*, 1999.  
PHOTO BY JAKA BREGAR AND LUKA MJEDA

intimately and personally linked to the activity of Modern Gallery, it must be said that in the 1990s there was a rich and varied art scene beyond its institutional framework, which should not be underestimated on account of ideological concepts and political permutations.

An important role in changing the status of painting was played by exhibition venues that operated outside of the system of galleries and museums, which alleviated the tensions between institutional and informal activity. In the 1990s, the idea emerged that art could survive in different contexts and that sometimes the true power of an artwork could be seen more (or better) outside the institutional framework. In 1990, Tadej Pogačar founded the *P.A.R.A.S.I.T.E. Museum of Contemporary Art*, which primarily expressed the idea of parasitism of museums without their own venues. For the painting scene, a far more important phenomenon was the articulation of “alternative” spaces and

projects in Metelkova, with its central exhibition called *Painters and Sculptors for Metelkovo* (1992).<sup>15</sup> Many other galleries and exhibition venues in Maribor, Celje, Murska Sobota, Kostanjevica, and Koper played an important role in defining the art scene of the 1990s.

This period was also marked by the new link between political tendencies and art. Thus, Irwin group produced an installation called *Capital*, in which the most representative image-object was a tondo called *Capital – Fight Against Gravitation* (1990). An eclectic fusion of political ideology and visual-aesthetic capital resulted in a multitude of elements joined into a common habitus: a semi-circular triad of Tito, Lenin, and Marx, a painting of a deer, an original plaque of the Central Committee of the Slovenian Communist Party, and an accentuated frame. A cluster of ideological symbols (which the Irwins collected in a process of retro-avantgarde cleansing of our memory, and which contained

IRWIN,  
KAPITAL - FIGHT AGAINST GRAVITATION,  
1990.

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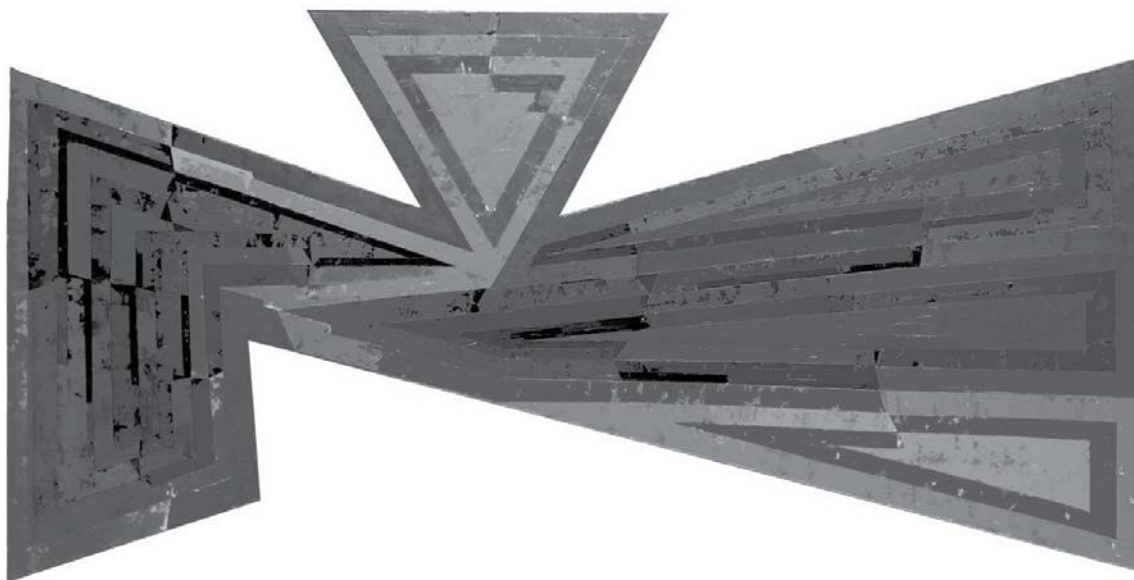
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Kapusa. Tradicionalni kvadrat štafelajne slike umjetnik pretvara u višekutni nepravilni lik, koji se raspršuje po prostoru. U njegovu djelu polimorfnost okvira otvara novi put silovitom potencijalu linije, stvarajući slikarski poligon gdje linija karakterizirana jarkim bojama dobiva zalet, napaja se vlastitom energijom, prodire u imaginarni prostor i vraća se u slikarsko polje. Ispunjena je slikarskim mrljama nalikujući na kožne ekceme koji su posljedica slojevitosti boje. Zato nam se postavlja pitanje je li njegova slika apstraktni stroj koji rotira beskonačnim geometrijsko-imaginarnim prostorom ili je deziluzionirana struktura slike samo privid, koji pred pogledom gledatelja zamagluje ograničenost slikarske površine. U umjetnosti devedesetih možemo primijetiti kako slikarsko djelo potencira dojam otopljive, tjelesne materije, moglo bi se reći da slika postaje mjesto gdje u metaforičkom prijenosu

prepoznamo živo tkivo ili tjelesni organ, a gornji sloj boje sve više slični epidermi. Naime, slika nije samo inertan objekt sveden na likovno-teoretsku identifikaciju forme i boje ili distancirani razumski sud, naprotiv, u psihološkom aparatu gledatelja ona izaziva čulnu senzaciju oživjele materije i provocira tjelesni odziv (eng. *response*) promatrača<sup>16</sup>. Fragilnost i ranjivost slikarskog djela postaje toliko očita da je na kraju ono pretvoreno u metu ozbiljnih tjelesnih ozljeda.<sup>17</sup> Paradoksalno je slikarska supstancija ojačala svoju haptičku relevantnost u odnosu na fluidno tehnološko prikazivanje i brojne prizore koji brzim ritmom u videozapisu slijede jedan drugoga. Ali tu više nije riječ o modernističkoj estetiziranoj površini, enformelu, osobnoj ekspresiji i autodemonstraciji medija koji je uspostavio visoki modernizam. Nova tjelesna dimenzija slikarstva propovijeda o radikalnom pražnjenju



SLADANA

MITROVIĆ

it all – Rothko, the impressionists, Malevich, the Third Reich, and the Slovenian national symbols) created a totalitarian spectacle of ideological violence, the symbolic body of ideology proclaiming loudly and clearly that art and totalitarianism were not mutually exclusive. The Irwins showed that an image is never ideologically clean or neutral, since all artistic activity created some sort of backing for ideology and various political currents. The 1990s also changed the notion of the frame as a complete, closed, authentic, and self-assured support to the painting. The polymorphous division of this support was especially conspicuous in the art of Sergej Kapusa. The traditional square of an easel painting was here transformed into a polygonal, irregular form, dispersed in space. In his art, the polymorphous quality opened up the way for the powerful potential of the line, creating a painting polygon in which the line, characterized by vivid colours,

was gaining momentum, penetrating the imaginary space and returning into the field of painting. It was filled with painted blotches, resembling skin rash as a consequence of many layers of paint. Therefore we may ask ourselves whether his painting was abstract machinery, rotating through an endless geometric-imaginary space, or the disillusioned structure of the painting was only a deception, which blurred the limitations of the painted surface before the spectator's eyes.

In the art of the 1990s, one can observe that the painted artwork enhanced an impression of tangible, corporal matter. One could almost say that the painting became the site where one could recognize the living tissue or a body organ in a metaphorical transfer, while the upper layer was increasingly reminiscent of the epidermis. The painting was not a mere inert object, reduced to the art-theoretical identification of form and colour,

slikovne plohe, klaustrofobičnom iskustvu platna s manjkom boje, gdje nemamo što vidjeti, gdje je realnost medija lišena produkcijskog i materijalnog iskustva. Ništa postaje vizualno. Ivo Prančič u drugoj polovici 90-ih mijenja ustroj slike. Umjesto štafelajnog *rekvizita* fizički zbija materiju platna u zgnječenu grudu koja postaje slikarska površina i umjesto hedonističkog procesa koloriranja stvara ne-sliku potpuno lišenu boje. Njegova prijelomna djela su mali objekti nalik na platnene kutije sklopjeni u niz. Nešto što podsjeća na boju više nalikuje na zemlju, trulež, ranjeno, raspadajuće tijelo, a umjesto estetskog efekta treperenja oslikanog polja susrećemo se s anksioznošću čiji povod evocira sanitarna gaza u koju su umotani objekti. Prančič umjesto slikanja vrši ekshumaciju, stvara materiju koja se odbija, vraća se sebi, a istovremeno govori o tranziciji slikarskog djela u sve one prostore gdje je moguće materijalizirati posljedice živog tijela. Od tog trenutka možemo govoriti o zdravlju ili o bolesti slike, ali i o prestanku života slikarskog djela. Zbog tog procesa nije više estetizirana modernistička slikarska materija, nego iskopina – ne-slika.

S druge strane Sandi Červek svoju je ideju potpuno crne slike u 90-ima dotjerao do savršenog proizvoda, visoko dizajnirane tvorevine postmodernističkog društva. Ona prvoklasno odražava religiju reda, vjeru u savršeni ustroj crne površine koju

sačinjavaju usporedne, jednakomjerne brazde. Tako stvorena površina ne posreduje ekspresionističku tendenciju niti odražava potrebu za materijalnom reprezentacijom. Ona ne nastaje razmazivanjem mrlja boje, nego je napeta, intaktna, cjelovita, visokoestetizirana forma. Červekova djela u potpunosti su se oslobodila modernističke težine u smislu materijalnosti, ne izražavaju realnost boje na platnu, niti haptički efekt strukture platna. Pred nama je slika koja nas više ne podsjeća na umjetnika koji stvara u duhovnoj mucu, uprljan bojom. U igri svjetlucavog prosijavanja površine, Červekova slika ističe fini ukus visoke mode, najnoviji model Diorove štikle, posljednjeg tipa mercedesa ili odsjaja staklene površine suvremene arhitekture. Červek ne daje uvid u proces nastajanja i taktilnost površine platna, zato slika izražava samodostatnost i pretvara se u reprezentant savršenog suvremenog objekta bez autora.

Slovenska umjetnost 90-ih stvorila je platformu u kojoj slika, upola živa, bolesna ili na mrtvačkoj postelji, ulazi u 21. stoljeće. Ako slikarsko djelo shvaćamo kao otvoreno djelo koje se temelji na stalnim promjenama, sumnja u svoju strukturu, onda nije potrebno histerično utvrđivati autoritet, determinaciju ili premoć slike nad ostalim umjetničkim praksama, da bismo samo produžili njenu egzistenciju. U to je doba medij uspostavio svoju nomadsku mrežu, postao je stanica koja se umnožava, širi i ulazi

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SERGEJ KAPUS, *BEZ NAZIVA*, 1995.,  
FOTOGRAFIJA ALEKSANDER LILIK

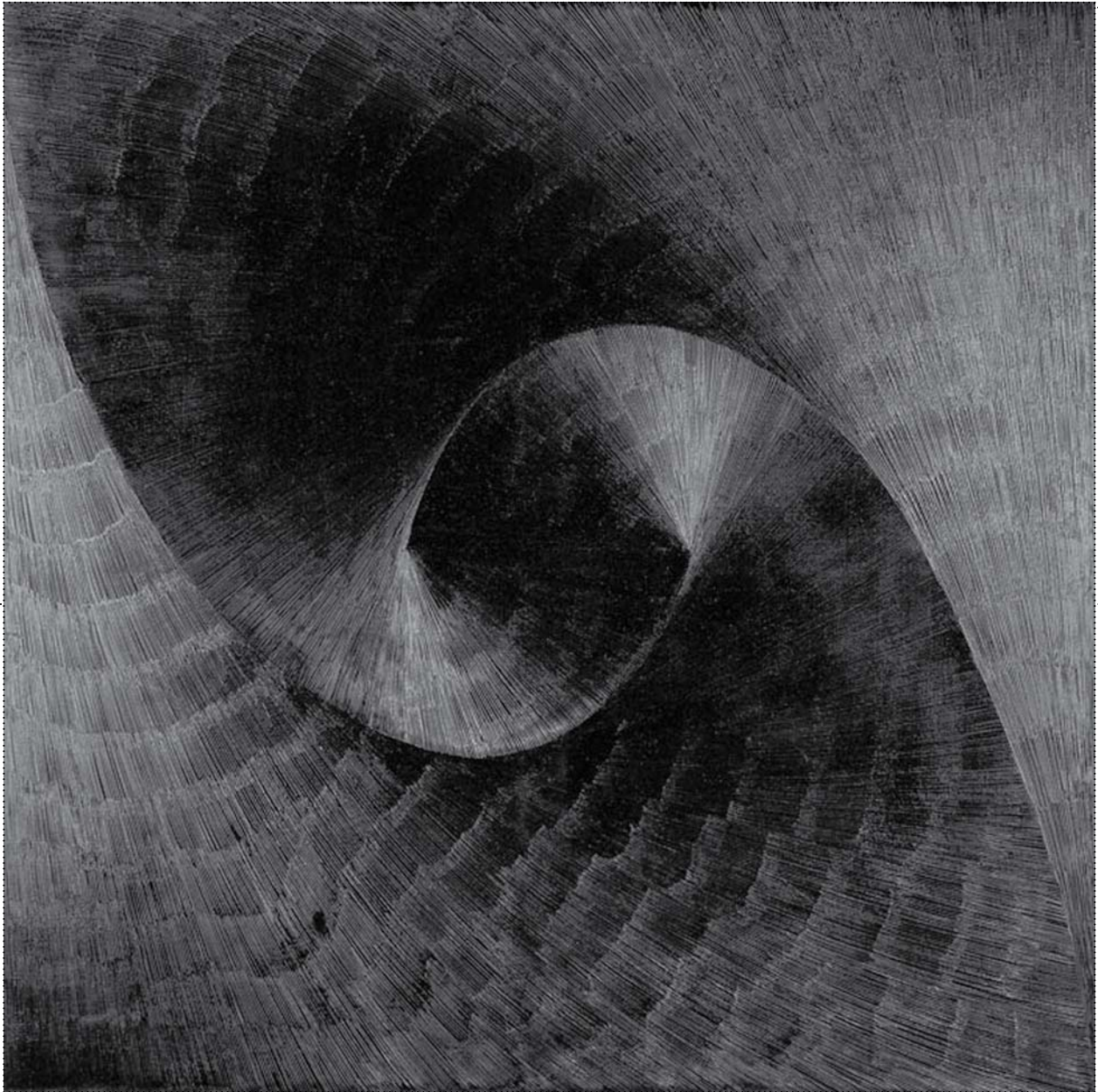
SERGEJ KAPUS, *UNTITLED*, 1995.,  
PHOTO BY ALEKSANDER LILIK

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nor a distanced rational judgement; quite on the contrary, in the spectator's psychological apparatus it produced a sensory effect of enlivened matter, provoking a bodily response.<sup>16</sup> The fragility and vulnerability of the painting thus became so obvious that it was eventually transformed into a target of serious corporal attacks.<sup>17</sup> Paradoxically, the painted substance strengthened its haptic relevance with respect to the fluid technological reproduction and the fast exchange of numerous scenes following one another in a video recording. But it was no longer a modernist aestheticized surface, Art Informel, a personal expression or the self-demonstration of a medium established by high modernism. The new corporal dimension of painting tells of a radical emptying of the painting surface, a claustrophobic experience of canvas with an insufficient amount of colour, where there is nothing to see, and where the reality of the medium is void of all experience of production and materiality. Nothingness had become visual. In the second half of the 1990s, Ivo Prančič changed the order of the painting. Instead of an easel prop, the canvas became a physically condensed, crushed ball, which was now the painting surface, and instead of the hedonistic process of colouring, he created a non-painting, entirely void of colour. His seminal artworks were small objects reminiscent of canvas boxes, assembled in a series. Something that is reminiscent of colour looks more like earth, rotten matter, a wounded and disintegrating

body, and instead of the aesthetic effect of a flickering painted field, one encounters anxiety, induced by the view of a sanitary gauze hiding unknown objects. Instead of painting, Prančič performed an exhumation; he created matter that rebounded, returned into itself, at the same time speaking about the transition of painting into all those spaces where it was possible to materialize the consequences of a living body. From that moment onwards, one can speak of the painting as healthy or sick, but also about the end of life of an artwork. Owing to that process, it was not the modernist painting matter that was aestheticized, but the archaeological find – the non-painting.

On the other hand, Sandi Červek turned his idea of the black painting into a perfect product in the 1990s, a highly designed artefact of the postmodernist society. It reflected exquisitely the faith in order, in a perfect arrangement of the black surface consisting of parallel, even grooves. A surface thus produced did not communicate an expressionist tendency, nor did it reflect the need of material representation. It was not created by smearing blotches of paint; instead, it was a tensed, complete, intact, perfected, highly aestheticized form. Červek's art was completely free of all modernist burdens in terms of materiality; it did not reflect the reality of paint on canvas or a haptic effect of its structure. What we have before us is a painting that is no longer associated with an artist creating in spiritual anguish, stained with



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u različite kontekste. I na takav način slika izražava mogućnost postavljanja tvrdnje o svijetu istovremeno dopuštajući višestrukost interpretacije i promjenljivosti vlastitog čitanja.

<sup>1</sup> Termin teritorij javlja se u tekstovima Igora Zabela. Igor Zabel, „Teritorij“, u: Tamara Soban, Igor Španjol, Igor Zabel (ur.), *Razširjeni prostori umetnosti: slovenska umetnost 1985–1995*, Moderna galerija, Ljubljana, 2004., 190–200. Ovom prilikom potrebno je naglasiti da je Igor Zabel ključna osoba, najznačajniji teoretičar i pisac koji je svojim djelovanjem uspješno uspostavio značaj slovenske suvremene scene. S druge strane, njegovo djelovanje pokazuje mjesto koje slika ima među ostalim umjetničkim praksama. Bez Zabela teško je zamisliti preokrete slovenskog umjetničkog prostora devedesetih, zato njegova iznenadna smrt i danas predstavlja nenadomjestiv gubitak na slovenskom kulturnom prostoru.

<sup>2</sup> U našem primjeru koristimo termin kako bismo istakli utjecaj masovnih medija i vizualne digitalne kulture na slikarstvo. Na slikarske strategije i procese u devedesetima snažno utječe rad s digitalnim medijima kao što su televizijska slika, internet, videoigre, kompjuterske animacije, digitalni filmovi, oglašavanje. Masovna raspršenost slike doživljava revoluciju, a u prvom planu naglašena je moć vizualnog užitka i zabave koju slika može pružiti gledatelju, neovisno govorimo li o elektronskom ekranu ili slikarskom polju. Vidjeti u: Andrew Darley, *Visual digital culture: surface play and spectacle in new media genres*, Routledge, London, New York, 2000., 37–58.

<sup>3</sup> S problemom pitanja i opravdavanja funkcionalnosti suvremenog slikarstva susrećemo se u današnjim temeljnim tekstovima i pregledima slikarstva kao što je *Vitamin P* ili Phaidonovo izdanje *Painting Today*. Valérie Breuvert (ur.), *Vitamin P: new perspectives*

in painting, Phaidon Press, London, New York, 2000. Tony Godfrey, *Painting today*, Phaidon, London, New York, 2010.

<sup>4</sup> Igor Zabel, „Sodobna umetnost“, u: Igor Zabel, *Eseji I: o moderni in sodobni umetnosti*, Založba I<sup>nc</sup>, Ljubljana, 2006., 169–193.

<sup>5</sup> Središnju ulogu u stvaranju koncepta „nove slike“ osamdesetih imale su Obalne galerije. Upućujemo na monografiju: Andrej Medved, *Poetike osemdesetih let v slikarstvu in kiparstvu*, Obalne galerije, Piran, 1991.

<sup>6</sup> Upućujemo na katalog: Vesna Krmelj (ur.), *Do kod seže slika?*, katalog izložbe, Jakopičeva galerija, Ljubljana, 1992.

<sup>7</sup> Tomaž Brejc, „Slovenska umetnost v začetku devedesetih. Nekaj kritičnih opazovanj“, *Sinteza: revija za likovno kulturo*, 91/94, 1992., 31–42.

<sup>8</sup> Značajne izložbe umjetničke grupe s početka devedesetih su: *Pesek v oči*, Galerija Eburna (1991.), *Slika slike*, Mestna galerija (1991.), *Rdeče morje*, Galerija Eburna (1993.).

<sup>9</sup> Bojan Gorenc svoj grafički i slikarski opus upotpunjava zanimljivim teoretsko-filozofskim refleksijama o suvremenoj formi slike.

<sup>10</sup> „As far as the present position of painting is concerned, it is marginal in comparison with the information society and inflexible because of its physical character and old technology. I think that it would be absurd to forcedly preserve it through tautology or defend it at any cost. If it survives, it will do so because of its significance for human existence as an irreducible and transcendent phenomena, but in a highly different form.“ Bojan Gorenc, „The Open Structure of Painting“ (intervju s Tomislavom Vignjevičem), u: *Mars: časopis Moderne galerije Ljubljana*, 3/4, 1993., 24.

<sup>11</sup> Upućujemo na katalog izložbe: *Painting Pictures. Painting and Modern in the Digital Age*, Kerber Verlag, Bielefeld, 2003.

<sup>12</sup> Značenje slikarskog djela Žige Kariža u kontekstu međunarodnog prostora omogućuje objavljivanje u *Vitaminu P*.

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SANDI ČERVEK, *SLIKA I*, 1998.,  
FOTOGRAFIJA ALEKSANDER LILIK

SANDI ČERVEK, *PAINTING I*, 1998.,  
PHOTO BY ALEKSANDER LILIK

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paint. In the play of shimmering translucence of the surface, Červek's painting expresses the fine taste of haute couture, the most recent model of Dior's high-heeled shoe, the latest Mercedes, or the reflection of glass surfaces in contemporary architecture. Červek does not offer an insight into the process of making or the tactile quality of the canvas, and therefore his paintings express self-sufficiency, turning into a representative of the perfect contemporary authorless object.

The Slovenian art of the 1990s created a platform through which painting, barely alive, sick, or on its deathbed, entered the 21<sup>st</sup> century. If we understand the painting as an open artwork based on permanent change and doubting its structure, then there is no need of hysterically trying to assert the authority, determination, or dominance of painting over other art practices, merely in order to prolong its existence. The 1990s were a time in which that medium established its nomadic network, becoming a cell that multiplied, expanded, and entered into various contexts. In this way, the painting expressed the possibility of making a claim about the world, allowing at the same time the multiplicity of interpretation and the mutability of one's own reading.

<sup>1</sup> The term “territory” occurs in texts written by Igor Zabel, such as “Teritorij” [Territory], in: Tamara Soban, Igor Španjol, and Igor Zabel (eds.), *Razširjeni prostori umetnosti: slovenska umetnost 1985–1995* [Expanded spaces of art: Slovenian art 1985–1995] (Ljubljana: Modern Gallery, 2004), 190–200. Here it is important to emphasize that Igor Zabel was a crucial personality, a most significant theoretician and author who successfully asserted the importance of the Slovenian contemporary art scene. Moreover, his activity showed the place of painting among other art practices. Without Zabel, it would be difficult to imagine the transformations in Slovenian art during the 1990s, which is why his sudden death remains an irreparable loss for Slovenian culture.

<sup>2</sup> In our case, the term is used to emphasize the influence of the mass media and visual digital culture on painting. In the 1990s, painting strategies were strongly affected by the fact that artists began to use digital media such as television image, Internet, video games, computer animation, digital movies, and advertising. The mass dispersion of the image led to a revolution, with a special emphasis on the power of visual pleasure and entertainment that it could offer to the viewer, be it on the electronic screen or in the field of painting. See Andrew Darley, *Visual Digital Culture: Surface Play and Spectacle in New Media Genres* (London, New York: Routledge, 2000), 37–58.

<sup>3</sup> We encounter both the problem and the justification of the functionality of contemporary painting in today's seminal texts and overviews such as *Vitamin P* or Phaidon's publication *Painting Today*. Valérie Breuvert (ed.), *Vitamin P: new perspectives in painting* (London, New York: Phaidon Press, 2000). Tony Godfrey, *Painting today* (London, New York: Phaidon Press, 2010).

Valérie Breuvert (ur.), *Vitamin P: new perspectives in painting*, Phaidon Press, London, New York, 2000., 166-169.

<sup>13</sup> Tema smrti slikarstva predmet je diskusije umjetnika i kritičara od 60-ih godina nadalje, i percipira se kao iščekivanje proročkog događaja u smislu čekanja Godota, dok se pravi, konačni prizor Smrti nikako ne događa. 1998. Boris Groys izjavljuje kako objektivnost, materijalnost i struktura slikarskog polja više ne mogu odražavati svijet u kojem živimo, ali možda našu postkapitalističku realnost iscrtava upravo mrtvačka postelja slikarskog djela što ojačava njegov tržišni protok, čime se opsesivno bave zadnja dva desetljeća. Zašto se danas spektakularno kupuju slike u vrijednosti od 100 milijuna dolara kada suvremenost uskraćuje slikarstvu funkcionalnost? Zašto 2007. postoji želja za Rothkom koji košta 72,8 milijuna \$, ili, drugačije rečeno, zašto postoji fantazam o vrtoglavoj vrijednosti slikarskog platna u vrijeme kada nema pravog kontakta s realnošću? Jesu li kolekcionari ekstremno glupi ili nam kritika eklektičistički ugrađuje ideološke silikone o nefunkcionalnosti slikarskog djela?

<sup>14</sup> Moderna galerija kao nacionalna ustanova ima povijest polemičkih zapažanja o njenom djelovanju. Po nekim mišljenjima orijentacija Moderne galerije prema istočnoeuropskoj suvremenoj umjetnosti koristi se kao institucionalno opravdanje za vlastiti izložbeni program, koji na drugoj strani vrši proces brisanja nekih dijelova nacionalnog prostora. A kompleksno kritičko razmišljanje o totalitarnim procedurama te nacionalne umjetničke institucije zaslužno uzastopno ustoličenje direktorice Zdenke Badovinac od 1992. do danas. Upućujemo na intervju: Jure Mikuž, „Aktualni pogovori o likovni umetnosti 2, Moderna galerija v vlogi sanitarnega kordona?“, u: *Delo*, 249, 2000., 8., i na članak: Vesna Krmelj, „Nekaj razmišljanj o sodobni umetnosti v Moderni galeriji. S poudarkom na devedeseta leta“, *Likovne besede: revija za likovno umetnost*, 73/74, 2005., 52-55.

<sup>15</sup> U početku devedesetih slovenske umjetničke institucije nalaze se u krizi zbog nedostatka fizičkog prostora za djelovanje kreativnih praksi (problem se intenzivno pokazuje na Akademiji likovnih umjetnosti i u Modernoj galeriji). U tom nestabilnom stanju umjetničke scene značajan je kulturno-aktivistički akt zauzimanja Metelkove (vojnog kompleksa) povodom organizacije *Mreža za Metelkovu*. Spomenuta izložba predstavlja simbolički vrh tog akta – pretapanje nekadašnje vojarne u kulturno-likovni centar. U napuštenoj elektrani na Koritnikovoj cesti u Ljubljani umjetnici su izlagali djela po osobnom izboru postavljajući ih u prostor. Udružujući umjetnike, studente, akademike, kritičare, izložba predstavlja jednu od najsolidarnijih pobuda likovne umjetnosti u povijesti Slovenije.

<sup>16</sup> Receptivna teorija pojam oživljavanja (eng. *enlivening*) mrtve, inertne materije povezuje s procesom koncentriranog, intenzivnog gledanja likovnog djela. Fantom Pygmalionova efekta ima svoje subverzivno djelovanje u suvremenoj vizualnoj ekonomiji. Njime se koristi slikarsko djelo tako da svoju pojavnost omotava, modelira oko fantazme stvarnog, prirodnog i artifičijalnog tijela. Slika ostavlja sumnju, neku neizrecivost o vlastitoj materiji. Zato subjekt pred slikarskim djelom nikad nije dovoljno siguran gleda li neutralan, pasivan, mrtvi objekt ili ono ima neku vrstu nepredviđene učinkovitosti. Nadnaravne, magične ili ritualne moći slike poznate su u mnogim epohama, one su pobuđivale strah i poštovanje. Vidjeti: David Freedberg, *The Power of Images: Studies in the History and Theory of Response*, The University of Chicago Press, Chicago, London, 1989., 317-344.

<sup>17</sup> Da je slika uspoređivana s površinom tijela koja je ranjiva i može otprijeti sve vrste ozljeda metaforički istovrsnih s površinskim oštećenjem tijela, u slovenskoj javnosti možda najznačajnije govori eksces koji se zbivao tijekom izložbe

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<sup>4</sup> Igor Zabel, „Sodobna umetnost“ [Contemporary art], in: Igor Zabel, *Eseji I: o moderni in sodobni umetnosti*, [Essays I: On modern and contemporary art] (Ljubljana: Založba I<sup>2</sup>cf, 2006), 169-193.

<sup>5</sup> The Coastal Galleries (Obalne Galerije) played a pivotal role in creating the concept of “new image”. See Andrej Medved, *Poetike osemdesetih let v slikarstvu in kiparstvu* [Poeticisms of the 1980s in painting and sculpture] (Piran: Coastal Galleries, 1991).

<sup>6</sup> See Vesna Krmelj (ed.), *Do kod seže slika?* [How far does the painting go?], exhibition catalogue (Ljubljana: Jakopič's Gallery, 1992).

<sup>7</sup> Tomaž Brejc, “Slovenska umetnost v začetku devetdesetih. Nekaj kritičnih opazovanj” [Slovenian art in the early 1990s: Some critical remarks], *Sinteza: revija za likovno kulturo* 91/94 (1992), 31-42.

<sup>8</sup> Important exhibitions of this art group in the early 1990s included *Sand In the Eyes* at Equrna Gallery (1991), *Image of an Image* at City Art Gallery (1991), and *Red Sea* at Equrna Gallery (1993).

<sup>9</sup> Bojan Gorenc complemented his graphic and painting opus with interesting theoretical and philosophical reflections on the contemporary form of image.

<sup>10</sup> Bojan Gorenc, “The Open Structure of Painting” (interview with Tomislav Vignjevič), *Mars: časopis Moderne galerije Ljubljana* 3/4 (1993), 24.

<sup>11</sup> See the exhibition catalogue *Painting Pictures. Painting and Media in the Digital Age* (Bielefeld: Kerber Verlag, 2003).

<sup>12</sup> The importance of Žiga Kariž's paintings earned him an entry in *Vitamin P*. Valérie Breuvert (ed.), *Vitamin P: new perspectives in painting* (London, New York: Phaidon Press, 2000), 166-169.

<sup>13</sup> The death of painting has been a subject of debate among artists and art critics since the 1960s, somewhat like waiting for a prophetic event like the coming of Godot, with the actual and

final scene of Death never occurring. In 1998, Boris Groys stated that the objectivity, materiality, and structure of painting can no longer reflect the world we live in, but perhaps our capitalist reality is represented precisely by the deathbed of the painting, which increases its market flow – a topic discussed in the past two decades. Why do people today obsessively buy paintings worth hundreds of millions of dollars when contemporaneity denies all functionality to painting? Why was a Rothko that cost 72.8 million dollars in demand in 2007? In other words, why is there a phantasm of the mind-numbing value of a canvas at the times when painting is considered void of any real contact with the reality? Are the collectors extremely stupid or is it rather that art critics have been eclectically imbuing us with the idea of the non-functionality of the painted artwork?

<sup>14</sup> Modern Gallery as a national institution has a history of polemic observations about its activities. According to some, its orientation towards Eastern-European contemporary art has been used as an institutional justification of its own exhibition programme, which intentionally erases certain segments of national art. Complex critical reflection on totalitarian procedures is certainly needed when it comes to the subsequent enthronements of the Gallery's director Zdenka Badovinac from 1992 until the present day. See Jure Mikuž, “Aktualni pogovori o likovni umetnosti 2, Moderna galerija v vlogi sanitarnega kordona?” [Actual discussions on fine arts 2: Modern Gallery in the role of a sanitary cordon], *Delo* 249 (2000), 8; and Vesna Krmelj, “Nekaj razmišljanj o sodobni umetnosti v Moderni galeriji. S poudarkom na devedeseta leta” [Some reflections on contemporary art at Modern Gallery, with an emphasis on the 1990s], *Likovne besede: revija za likovno umetnost* 73/74 (2005), 52-55.

<sup>15</sup> In the early 1990s, Slovenian art institutions were in crisis because of the lack of physical space for creative practices (the

*Gustav Gnamuš. Slike 1970-2000* u Modernoj galeriji u Ljubljani. Pred samo otvaranje 26. 10. 2000. nepoznati počinitelj ušao je u galerijski prostor i na Gnamuševoj slici napravio duboki rez oštrim predmetom sličan kirurškom rasijecanju tkiva. Intenzivnost događaja potencirali su i časopisi s ekspresivnim naslovima poput *Zaklali Gnamuša*.

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problem was intensely acute at the Academy of Fine Arts and Modern Gallery). In that unstable situation of the art scene, one of the most important events was the activist act of occupying the military complex of Metelkova for the exhibition called *Network for Metelkova*. This exhibition was the symbolic pinnacle of that act – turning the former military caserns into a cultural and art centre. In the abandoned electricity plant on Koritnikova Road in Ljubljana, artists exhibited a personal selection of their work, arranging them in space at their wish. By bringing together artists, students, academics, and art critics, this exhibition became one of the most substantial incentives for enhancing visual arts in the history of Slovenia.

<sup>16</sup> The reception theory relates the enlivening of dead, inert matter to the process of concentrated, intense viewing of an artwork. The phantom of Pygmalion's effect has its subversive consequences in contemporary visual economy. The painting uses it by wrapping up or modelling its appearance around the phantasm of a real, natural or artificial body. The painting leaves a doubt, some sort of unspoken quality about its own matter. That is why the subject standing in front of an artwork can never be really sure whether he or she is observing a neutral, passive, and dead object, or else it possesses a sort of unforeseen effectiveness. The supernatural, magical, and ritual powers of the image have been known in many epochs, inspiring fear and awe. See David Freedberg, *The Power of Images: Studies in the History and Theory of Response* (Chicago, London: The University of Chicago Press, 1989), 317-344.

<sup>17</sup> The fact that the painting has been compared to the surface of the body in being vulnerable and prone to all sorts of wounds, metaphorically identical to the superficial damage to the body, has been expressed most significantly in an excess that occurred during the exhibition of *Gustav Gnamuš: Paintings 1970-2000* at Modern Gallery in Ljubljana. Shortly before the exhibition opening on 26 October 2000, an unknown perpetrator entered the

gallery and made a deep cut in one of Gnamuš's paintings with a sharp object, reminiscent of a surgical incision in the human tissue. The press enhanced the intensity of the event with their expressive headlines such as "They've slaughtered Gnamuš!"