



Adrijan Praznik

# **STENE**

Galerija Krško 25. april-24. junij 2018

## Adrijan Praznik, STENE



Slikarstvo Adrijana Praznika poznamo po seriji velikih slik, na katerih izstopajo ikonske figure zahodne popularne kulture, ki jih lahko srečamo v filmih in literaturi. Z njimi se avtor sprašuje o odnosu med človekom in sodobnim tehnološkim razvojem. Z razstavo *Stene* bo v Galeriji Krško predstavil novo serijo slik, s katero razmišlja o odnosu do marginalnih kreativnih praks, ki so posledica industrijske in tehnološke revolucije. V nasprotju s platni velikih dimenzij izpred nekaj let tokrat razstavlja slike manjšega formata. Zamenjavo formata je spodbudila predvsem potreba po raziskovanju slikovne površine, ki razdruži prejšnjo veliko sliko na množico manjših, te pa dopuščajo združevanja v tematske oblake in grozde.

Umetnik, ki se osredotoča na razmišljanje o slikarskem mediju, je v zadnjem letu poglobil zanimanje za teksturo slikovne površine, njeno dražljivost pa pojmuje kot »prstni odtis«. Zanimajo ga sledi predmetov, ki so namenjeni mehanski reprodukciji in jih redko zasledimo v praksi likovnega jezika.

Reliefno površino slik je Praznik ustvaril s pomočjo pastoznih nanosov oljnih barv ali kavčukater slikopleskarskih dekorativnih valjčkov. Ker so bili cenejši in dostopnejši od tapet, so bili v prvi polovici 20. stoletja zelo popularni za krašenje sten. Nadomestili so tudi večšino ročne dekoracije interjerjev, ki jo je narekoval modni trend. Umetnik je v začetni fazi stare valjčke zbiral in kupoval na boljših sejmi, obenem pa je raziskoval njihov izvor. Pri delu je uporabljal tako originalne kot tudi tehnološko predelane valjčke. To pomeni, da jih je skeniral, povečal in tiskal s 3D tiskalnikom. Od prvotne namembnosti valjčkov se je usmeril k svobodnejšemu načinu njihove uporabe: namesto fasadne je uporabil oljno barvo, jo nanašal na slikarsko platno in vanjo odtiskoval vzorec valjčkov. Zaradi gostote oljne barve in večje količine nanosa ni mogoče

vedno razbrati jasne risbe, ki jo valjčki puščajo na površini, postane pa tekstura barvnih nanosov likovno bogata. Slikovno polje ni homogena površina, temveč je reliefno strukturirano. Slike razberemo kot mikroprostore, ki odslikavajo fragmentarne podobe valjčka. Razumljene so kot objekti, zato se na razstavi v Galeriji Krško poudarjata njihova materialnost in prisotnost v prostoru.

Praznikova nova dela zaznamuje večslojnost na ravni produkcije (postopki iskanja, zbiranja, raziskovanja, reciklaže) in na ravni interpretacije (tranzicija iz preteklosti v prihodnost). Površina slik se navezuje na preteklost, način ustvarjanja pa pritiče sodobnim ustvarjalnim praksam. Dela, nastala s pomočjo valjčkov, umetnik razume kot:

»... *hommage tej 'ljudski' umetnosti. Posvetilo gre tu v obe smeri, tem, ki so valjčke oblikovali, in seveda tudi tem, ki so jih uporabljali.*«





## Adrijan Praznik, WALLS

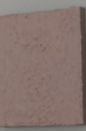
The painting practice of Adrijan Praznik is known for his series of large-scale paintings featuring the iconic figures of Western popular culture which can be found in film and literature. The artist uses them to question the relationship between man and contemporary technological development. The *Walls* exhibition at Krško Gallery will present a new series of paintings through which the artist considers the relationship towards the marginal creative practices that come as a result of the industrial and technological revolution. In contrast to the large-scale canvases from the recent years, he is exhibiting paintings of smaller formats this time. The need to explore the pictorial surface was the main instigator that prompted the change of format, which breaks up the previously large painting into a plethora of smaller ones, allowing them to combine into thematic clouds and clusters.

The artist, whose thought is focused on the painting medium, has over the last year deepened his interest for the texture of the pictorial surface, perceiving its allure as a »fingerprint«. He is interested in the traces of objects intended for mechanical reproduction that are rarely found in the practice of artistic language.

Praznik has created the relief surface of the paintings by using thick applications of oil paint and rubber, as well as painters' and decorators' rollers. Since they used to be cheaper and more accessible than wallpaper, they were more popular for wall decoration in the first half of the 20th century. They also replaced the skill of manual interior decoration as dictated by fashion trends. Initially, the artist collected and bought old rollers at jumble sales, while at the same time researching their origin. He used both original and technologically processed rollers for his work. This means that he scanned them,

enlarged them and printed them using a 3D printer. From the original functionality of the rollers, he focused on a less restrained way of using them: instead of using wall paint, he used oil paint, applying it to the canvas and imprinting it with the roller patterns. Due to the thickness of the oil paint and the abundant amount of applied paint, a clear drawing cannot always be discerned on the surface treated by the rollers, even though the texture of the applications of paint gains a pictorial richness. The pictorial field is not a homogeneous surface, but is given structure through relief. The paintings can be discerned as micro-spaces that reflect the fragmentary images of the roller. They are understood as objects, which is why their materiality and presence in the space are emphasised in the exhibition at Krško Gallery.

The new works by Praznik are marked by multi-layering at the level of production (processes of searching, collecting, researching, recycling) and at the level of interpretation (transition from the past into the future). The surface of the paintings relates to the past, whereas the manner in which they have been created belongs to the contemporary creative practices. The works produced with the rollers are understood by the artist as: »... *homage to this 'folk' art. The dedication here goes in both directions, to those that made these rollers, and, of course, to those that used them.*«





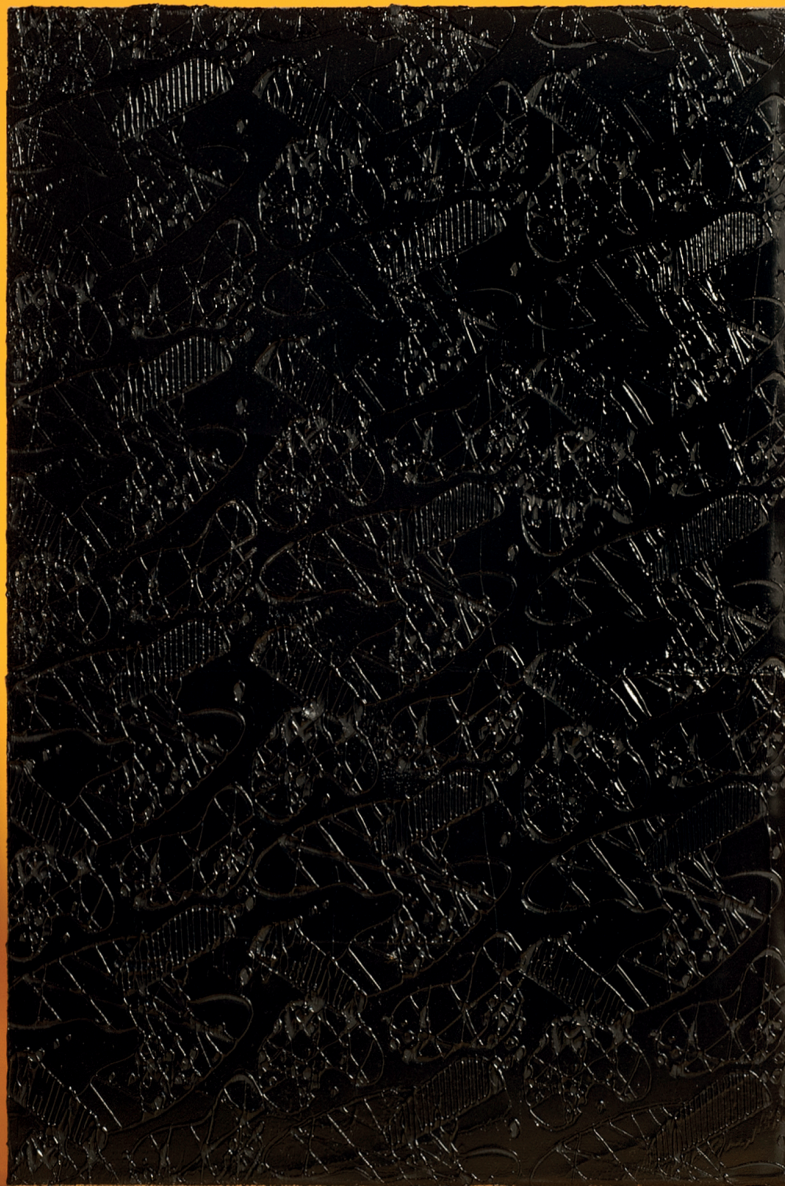
## Biografija

**Adrijan Praznik** (1988) je umetnik mlajše generacije. Leta 2016 je pri mentorju, mag. Žigi Karižu, in somentorju dr. Tomislavu Vignjeviću diplomiral na Akademiji za likovno umetnost in oblikovanje (ALUO), smer slikarstvo. Bil je štipendist Mestne občine Ljubljana za nadarjene študente ter nagrajenec Akademije za likovno umetnost in oblikovanje za posebne umetniške dosežke v študijskem letu 2011/2012. Od leta 2007 je razstavljal na številnih skupinskih in samostojnih razstavah doma in v tujini (Bosna in Hercegovina, Češka republika, Grčija, Italija, Nemčija, ...). Redno je ilustriral časopis *Tribuna* ter objavljaj v številnih drugih publikacijah. Med pomembnejše sodijo *Likovne besede*, reviji *Stripburger* in *Fotografija* ter glasilo *Praznine*. Ministrstvo za kulturo Republike Slovenije ga je leta 2015 nagradilo z delovno štipendijo, namenjeno perspektivnim umetnikom. Njegova dela so del zbirke Imago Mundi – Luciano Benetton Collection in Mednarodnega grafičnega likovnega centra. V letošnjem letu končuje izobraževalni program Svet umetnosti, šola za kuratorske prakse in kritiško pisanje v organizaciji SCCA-Ljubljana.

## Biography

**Adrijan Praznik** (1988) is an artist of the younger generation. In 2016, he graduated in Painting from the Academy of Fine Arts and Design (ALUO) with Žiga Kariž, MFA, as mentor, and Tomislav Vignjević, PhD, as co-mentor. He was a scholarship holder for talented students of the Municipality of Ljubljana and the recipient of the Academy of Fine Arts and Design Award for Special Achievements in Art for the academic year 2011/2012. He has exhibited widely since 2007, in numerous group and solo shows, in Slovenia and abroad (Bosnia and Herzegovina, Czech Republic, Greece, Italy, Germany, ...). He was a regular illustrator for the *Tribuna* newspaper and has published works in many other publications. Some of the more prominent among these include *Likovne besede* (Artwords), *Stripburger* and *Fotografija* magazines, as well as the *Praznine* bulletin. In 2015, he was awarded with a working scholarship for prospective artists by the Ministry of Culture of the Republic of Slovenia. His works are part of the Imago Mundi Collection – Luciano Benetton Collection and the collection of the International Centre of Graphic Arts (MGLC). This year, he is completing the World of Art, School for Curatorial Practices and Critical Writing education programme run by SCCA-Ljubljana.





**galerija**  
**Krško**

Kulturni dom Krško,  
enota Galerija Krško  
Valvasorjevo nabrežje 4,  
8270 Krško  
e: info@galerijakrsko.si  
www.galerijakrsko.si

Izdajatelj / Publisher  
**Kulturni dom Krško / Krško Cultural Centre**  
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**Darja Planinc**  
Postavitev razstave / Exhibition set-up  
**Adrijan Praznik, Nina Sotelšek**  
Besedilo in kustosinja razstave / Text and curator of the exhibition  
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