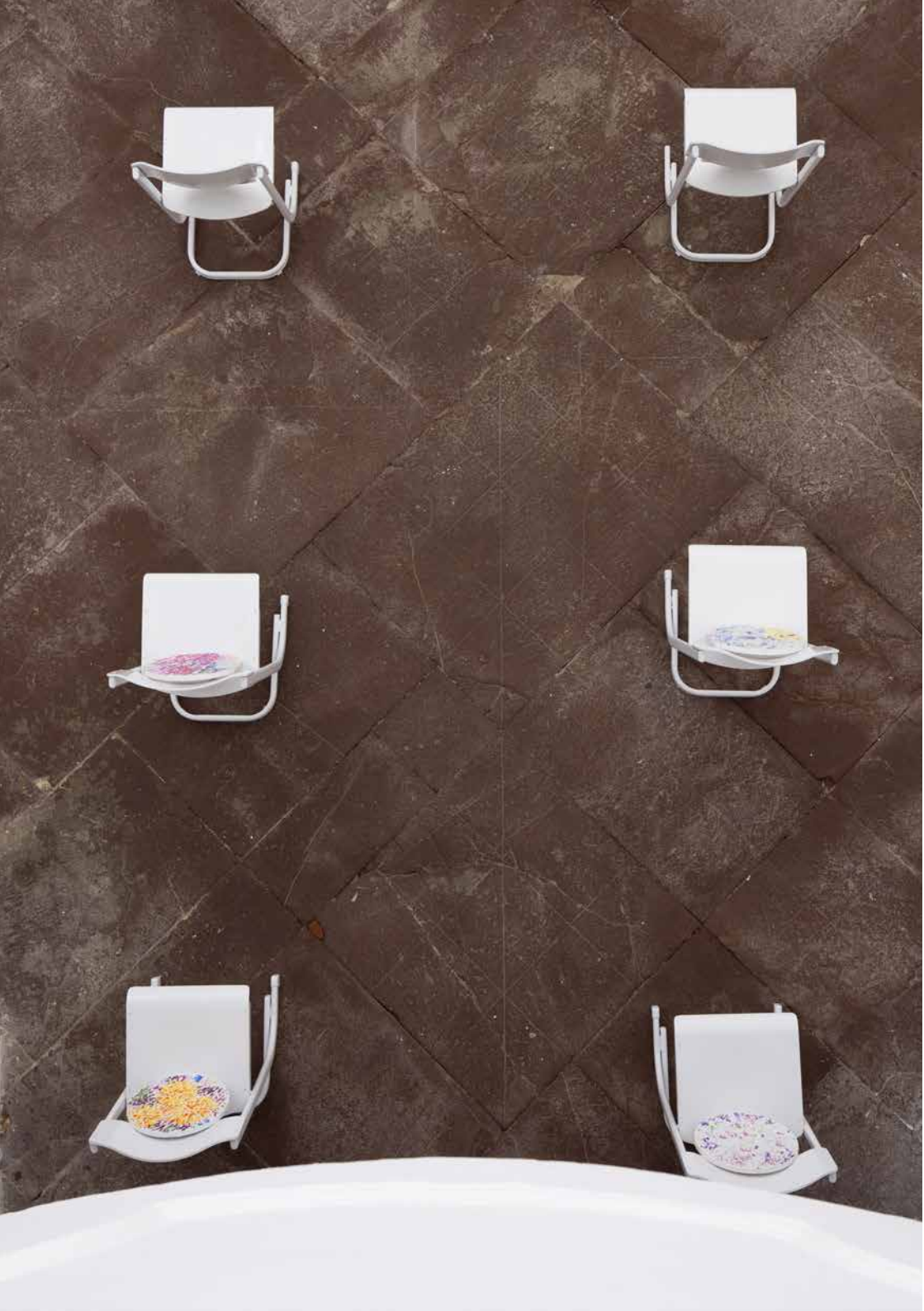


Alojz Konec  
**SLEHERNIKI**  
Everyman

Galerija Krško  
28. marec 2025–5. julij 2025



Alojz Konec

# SLEHERNIKI

Kuratorica Klaudija Cigole

Slikar Alojz Konec je leta 2021 začel ustvarjati avtorski projekt, zasnovan posebej za Galerijo Krško. Gre za njegovo 69. samostojno razstavo. Do pričujočega projekta so ga pripeljale pretekle razstave in razmišljanja.<sup>1</sup>

V svojih delih Konec črpa iz bogatega poznavanja zgodovine umetnosti in likovne teorije ter pripravlja zaokrožene cikle, v katerih se ukvarja s posamezno tematiko in jo prevaja v izrazni jezik likovne umetnosti. Likovna pot ga je vodila iz konceptualizma, pri katerem je najpomembnejše sporočilo, ki ga likovno delo vsebuje – njegova ideja, koncept. Z njim nagovarja gledalca, da sprejme ali odkloni avtorjevo idejo, formalno in vizualno izražanje je drugotnega pomena. Z ustvarjanjem v maniri barvnega realizma, slikarske smeri, ki izhaja iz stvarnosti in v sebi združuje barvno skladnost in poetičnost, je avtor prišel do barvne abstrakcije, ki se ji posveča tudi pri tem projektu.

*Site-specific* projekt z naslovom *Sleherniki* je naravnani kot oda barvam ali *missa colorum* ter v njem z raziskovanjem barv kot takšnih namiguje na metafiziko njihove biti in utelešenja. Barve so v njegovem ustvarjalnem opusu izredno pomembne, saj so zanj »osebno(stno) iztisnjene risbe barv, nosilke svojih mnogosti«<sup>2</sup> in so rezultat temeljitih razmislekov in poglobljanja v teorijo barv. Motivni navdih je črpal iz živahno obarvanega plastičnega cvetja, ki ga je videval po trgovinah. Nagovorilo ga je, da je abstrahirano cvetlično tematiko uporabil za slikanje manjših okroglih platen – *tondov*.

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<sup>1</sup> Te razstave so: *Risbe barv*, 20. 9.–20. 11. 2024, Novo mesto: Galerija Ulti; *Digitalne motnje*, 11. 1.–27. 2. 2024, Ljubljana: Galerija Nove univerze; *Ovire*, 22. 6.–12. 7. 2023, Ljubljana: Galerija ZDSLU; *VI.DI*, 21. 9.–9. 10. 2020, Novo mesto: Galerija Kocka.

<sup>2</sup> Konec, A. (2024). Predgovor V: *Risbe barv*, 20. 9.–20. 11. 2024, Novo mesto: Galerija Ulti.

Arhitektura in ambient nekdanje cerkve sv. Duha sta neposredno vplivala na postavitev in idejo same razstave. Zasnova črpa iz nekdanje vloge prostora in aludira, da je njegova pretekla bogoslužna namembnost v tokratni postavitvi odigrala pomembno vlogo, saj koncept razstave in umeščenost likovnih del ponovno spomnita na liturgične obrede – maše, ki so se tu dogajale. Če sta namen rimskokatoliške maše utrjevanje povezanosti med Bogom in ljudmi in evharistična daritev, je izraz *missa colorum*, ki ga je za svojo razstavo vpeljal Alojz Konec, lahko razumljen kot maša barv. Etimologija besede maša (latinsko *missa*, iz *mittere*, kar pomeni »poslati, odposlati«) izhaja iz dejstva, da se bogoslužje konča z besedami, ki povedo, da so verniki poslani (*missio*), da bi v svojem vsakdanjem življenju izpolnjevali božjo voljo (lat.: *Ite, missa est*).<sup>3</sup> Tokratna »maša« se navezuje na barve, na metafiziko posamezne barve – na njeno bit. Ukvarja se tudi z njihovim dojemanjem, učinki in čustvi, ki jih sprožajo v človeku, lahko bi rekli, da gre za odposlanico barv. Posamezni *tondi* v oljni tehniki so postavljeni na stole kot verniki, ki sodelujejo pri bogoslužnem obredu. S pogledom so usmerjeni k oltarnemu nastavku oziroma oltarni sliki. V tej preneseni situaciji gre za triptih z girlando iz plastičnega cvetja v živahnih barvah, ki služi utelesitvi barv in je osrednji fokus razstave, kot objekt češččenja. Ob vstopu v galerijo takoj vidimo oltarni paravan, *tondi* pa nam kažejo hrbtno stran in se nam razodevajo šele med gibanjem po prostoru. Kot so sleherniki – *tondi*, v prenesenem pomenu verniki, ki spremljajo obred in ga zapustijo kot glasniki, odposlanci ideje, tudi obiskovalci s premikanjem med stoli in razkrivanjem podob na *tondih* pridejo do novih spoznanj in vtisov. Nekdanji sakralni prostor tako postane prizorišče slikarskih premišljevanj.



Umetnik je torej črpal iz ideje in stvarnih podob, ki jih je abstrahirал. Celostno branje ustvarjenih del pa ni mogoče z razbiranjem znakov iz znanega sveta, temveč je za abstrahirane in abstraktne podobe potreben abstraktni način mišljenja. Nanje se moramo odzvati z domišljijo in ustvarjalnostjo, kar od gledalca zahteva napor, da se osvobodi zakoreninjenega iskanja enoznačnih odgovorov in se prepusti različnim možnostim dialoga, ki ga sprožajo likovne prvine umetniškega dela.

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<sup>3</sup> *Katekizem Katoliške cerkve*. (1993). Ljubljana: Slovenska škofovska konferenca, str. 356, Maša. (6. december 2023). *Wikipedija*. Pridobljeno s <https://sl.wikipedia.org/w/index.php?title=Ma%C5%A1a&oldid=6133986> (24. 2. 2025).







Likovni teoretik profesor Milan Butina je barvo opredelil kot likovno prvino, enega od sedmih osnovnih gradnikov likovnega dela. Z vizualnim sistemom, ki ga sestavljajo oči, očesni živec, kolenčasto telo vidnega pomolka ter vidni predel možganske skorje, jo zaznavamo kot optični učinek odboja ali preloma svetlobe različnih materialov. Barvam lahko pripišemo njihove značilnosti in jih na podlagi različnih meril delimo v barvne sheme in teorije. Kljub merljivim fizikalnim lastnostim je dojemanje barve subjektivno, saj nastaja samo v vidnem zaznavnem sistemu in je torej ni mogoče preveriti še z drugimi sistemi. Subjektivnost se kaže tudi v tem, da ima lahko vsakdo povsem svoj odnos do barv in da te vplivajo na čustveno dojemanje posameznika (Butina 1984).

Pri abstraktnem slikanju je zelo pomembna ustvarjalna pot nastanka izraznih oblik. Ključna je sinteza slikarjeve poteze, ki jo brez omahovanja vodi roka, in intuicije, prežete z zaznavami. Alojz Konec pri ustvarjanju pušča platno belo, s tem dovoljuje in omogoča barvam, da se izrazijo kot one same. Hkrati belina platna zahteva popolnost in suverenost v nanašanju barv in ne omogoča kasnejših popravkov. Zanj barve pomenijo slikarsko orodje za izražanje duševnega, subjektivnega in nemerljivega – za izraz umetnosti. Z našim vizualnim sistemom fizično zaznavamo barve in jih v svoji duševnosti subjektivno dojemamo. Po slikarjevem mnenju gre pri tem za utelešenje barve, kar imenuje inkarnacija barve in je preobrat med metafizičnim in fizičnim. Vsako umetniško delo iz serije Sleherniki je torej nastalo z namenom, da v fizični obliki izrazi svoje metafizične lastnosti in nam jih posreduje.

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Literatura:

- Butina, M. (1984). *Slikarsko mišljenje*. Ljubljana: Cankarjeva založba.
- Katekizem Katoliške cerkve*. (1993). Ljubljana: Slovenska škofovska konferenca, str. 356.
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- Maša. (6. december 2023). *Wikipedija*. Pridobljeno s <https://sl.wikipedia.org/w/index.php?title=Ma%C5%A1a&oldid=6133986> (24. 2. 2025).







# Alojz Konec

## EVERYMAN

Curated by Klaudija Cigole

Painter Alojz Konec embarked on his original art project conceived especially for Krško Gallery in 2021, making this his 69th solo exhibition. He was called to this project through his past exhibitions and reflections.<sup>1</sup>

In his works, Konec draws on his extensive knowledge of art history and art theory to create rounded cycles in which he explores a particular theme and translates it into the expressive language of visual art. His artistic path has led him from conceptualism, in which the most important message of the artwork is its idea, concept. He uses it to address the viewer, to accept or reject the artist's idea, the formal and visual expression is of secondary importance. Through his work in the manner of colour realism, a style grounded in reality that blends colour harmony with poetic expression, the artist has evolved toward colour abstraction, which is the central focus of this project.

The site-specific project entitled *Everyman* serves as an ode to colour, or a *missa colorum*, and, through its exploration of colour, it alludes to the metaphysics of its essence and embodiment. Colour plays a crucial role in the artist's creative practice, as he considers it a *'personal(ly) extruded drawing of colours, carriers of their own multiplicities,'*<sup>2</sup> resulting from deep reflection and immersion in colour theory. He found inspiration in the vibrantly coloured plastic flowers he would see in shops, which led him to adopt abstracted floral motifs to paint a series of small, round canvases – *tondi*.

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<sup>1</sup> These exhibitions are *Drawings of Colours*, 20. 9.–20. 11. 2024, Novo mesto: Galerija Ulti; *Digital Disturbance*, 11. 1.–27. 2. 2024, Ljubljana: Galerija Nove univerze; *Obstacles*, 22. 6.–12. 7. 2023, Ljubljana: Galerija ZDSLU; *VI.DI*, 21. 9.–9. 10. 2020, Novo mesto: Galerija Kocka.

<sup>2</sup> Konec, A. (2024). Foreword in: *Risbe barv*, 20. 9.–20. 11. 2024, Novo mesto: Galerija Ulti.

The architecture and ambience of the former Church of the Holy Spirit directly influenced the set-up and idea of the exhibition. The layout draws on the former role of the space and suggests its past liturgical use has played an important role in this installation, as the concept of the exhibition and the placement of the artworks recall the liturgical rites – the Masses that took place here. If the purpose of the Roman Catholic Mass is to strengthen the connection between God and the people and the Eucharistic sacrifice, the term *missa colorum*, which Alojz Konec introduced for his exhibition, can be understood as a Mass of colours. The etymology of the word 'mass' (Latin: *missa*, from *mittere*, meaning 'to send, to dispatch') originates from the liturgy's concluding words, which signify that the faithful are sent (*missio*) to do God's will in their daily lives (Latin: *Ite, missa est*).<sup>3</sup> This time the 'Mass' refers to colours, to the metaphysics of a particular colour – to its essence. It also explores their perception, effects and the emotions they evoke in the individual. One could say it is an envoy of colours. The individual *tondi* in the oil technique are placed on chairs like worshippers taking part in a liturgical service. Their gaze is directed towards the altarpiece and the altar painting. In this transposed setting, a triptych with a garland of vibrantly coloured plastic flowers serves as the embodiment of colour and the central focus of the exhibition, presented as an object of veneration. Upon entering the gallery, we immediately see the altar screen, the *tondi* show us the reverse side, only revealing themselves as we move around the space. Just as the *tondi* symbolise everyman, they metaphorically stand for the faithful who attend the ritual and leave it as messengers or emissaries of the idea, the visitors also gain new insights and impressions as they move between the chairs and unveil the images on the *tondi*. The former sacred space thus becomes the scene of painterly reflections.

The artist thus drew on an idea and actual images, which he abstracted. However, a holistic interpretation of these works is not possible through the deciphering of familiar signs, but the abstracted and abstract images demand an abstract mode of thought. We must engage with them through imagination and creativity, which requires an effort on the part of the viewer to break free from the entrenched search for singular answers and embrace the various possibilities of dialogue sparked by the visual elements of the artwork.

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<sup>3</sup> *Katekizem Katoliške cerkve*. (1993). Ljubljana: Slovenian Bishops' Conference, p. 356, Mass. (6 December 2023). *Wikipedia*. Retrieved from <https://sl.wikipedia.org/w/index.php?title=Ma%C5%A1a&oldid=6133986> (24. 2. 2025).

The art theorist Professor Milan Butina defined colour as a pictorial element, one of the seven basic building blocks of a piece of art. It is perceived as an optical effect of the reflection or refraction of light from various materials by the visual system, which consists of the eyes, the optic nerve, the ciliary body of the optic nerve and the visual cortex of the cerebral cortex. Colours can be assigned their properties on the basis of various criteria and classified into colour schemes and theories. Despite its measurable physical properties, colour perception is subjective, as it is only generated in the visual perception system and therefore cannot be verified by other systems. This subjectivity is also reflected in the fact that each person can have a completely different relationship to colours and that colours influence the emotional perception of the individual (Butina 1984).

In abstract painting, the creative way in which expressive forms are created is very important. The key to this is the synthesis of the painter's gesture, guided by the hand without hesitation, and intuition, imbued with perception. Alojz Konec leaves the canvas white when creating, allowing and enabling the colours to express themselves as they are. At the same time, the whiteness of the canvas demands perfection and mastery when applying the colours and does not allow for any subsequent corrections. For him, colour is the painter's tool for expressing the mental, the subjective and the immeasurable – for the expression of art. We perceive colours physically with our visual system and comprehend them subjectively with our psyche. According to the painter, this is the embodiment of colour, what he calls the incarnation of colour, and is the turning point between the metaphysical and the physical. Each artwork in the *Everyman* series was therefore created with the intention of expressing its metaphysical qualities in physical form and communicating them to us.

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Literature:

Butina, M. (1984). *Slikarsko mišljenje*. Ljubljana: Cankarjeva založba.

*Katekizem Katoliške cerkve*. (1993). Ljubljana: Slovenian Bishops' Conference, p. 356.

Konec, A. (2024). Foreword in: *Risbe barv*, 20. 9.–20. 11. 2024. Novo mesto: Galerija Ulti.

Maša. (6 December 2023). *Wikipedija*. Retrieved from <https://sl.wikipedia.org/w/index.php?title=Ma%C5%A1a&oldid=6133986> (24. 2. 2025).















## Biografija

**Alojz Konec** (1956, Brežice) je po osemletki v Sevnici, kjer ga je poučeval likovni pedagog Aleš Fenos, šolanje nadaljeval na Gimnaziji Brežice, pod mentorstvom prof. Miroslava Kuglerja. Leta 1983 je diplomiral iz slikarstva na Akademiji za likovno umetnost in oblikovanje v Ljubljani. Njegovi profesorji so bili Kiar Meško, Marko Šuštaršič, Janez Bernik, Jože Ciuha, Štefan Planinc. Nato je nekaj let kreiral konfekcijska otroška oblačila. Leta 1987 je postal srednješolski profesor likovne umetnosti. Ob vzgojno-izobraževalnem delu je do upokojitve leta 2020 ves čas opravljal ateljejsko delo. Nato pa sta se vlogi obrnili in danes ob slikanju tudi poučuje. Prvo desetletje avtorske kariere je bil aktiven konceptualist, odtlej pa se izrazito posveča kolorističnemu slikanju in raziskovanju barv. Samostojno in skupinsko razstavlja doma in po svetu vse od leta 1974 ter je do zdaj imel 68 samostojnih, 408 skupinskih razstav in prejel nekaj mednarodnih nagrad. Je član in aktualni predsednik Društva likovnih umetnikov Dolenjske, Bele krajine in Posavja, član Zveze društev slovenskih likovnih umetnikov, povezan z Mednarodnim združenjem akvarelistov Slovenija ter častni član Društva likovnikov Brežice. Ukvarja se s slikanjem v olju in akvarelu, grafiko, pedagogiko ter pisanjem strokovnih umetnostnih in didaktičnih besedil. Živi in ustvarja v Sevnici.

## Biography

**Alojz Konec** (1956, Brežice) continued his education at the secondary school in Brežice in the class of Professor Miroslav Kugler after completing his primary school studies in Sevnica, where he was taught by art teacher Aleš Fenos. In 1983, he graduated in Painting from the Academy of Fine Arts and Design in Ljubljana, where his professors were Kiar Meško, Marko Šuštaršič, Janez Bernik, Jože Ciuha and Štefan Planinc. He went on to spend several years designing children's ready-to-wear clothing. In 1987, he became an art teacher at a secondary school. Alongside his pedagogical work, he continued to work as a studio artist until his retirement in 2020. At this point, the roles reversed and today he teaches alongside painting. In the first decade of his art career, he was an active conceptual artist but later shifted his focus to colouristic painting and colour research. Since 1974, he has been exhibiting in solo and group exhibitions at home and abroad. To date, he has held 68 solo and 408 group exhibitions and has received several international awards. He is a member and the current president of the Dolenjska, Bela krajina and Posavje Fine Artists Society, a member of the Slovenian Association of Fine Art Societies, a member of the International Watercolor Society IWS Slovenia and an honorary member of the Brežice Artists' Association. His practice includes oil and water-colour painting, printmaking, pedagogy as well as writing professional art and didactic texts. He lives and works in Sevnica.



**Olje na platno /  
oil on canvas, d. 30 cm:**

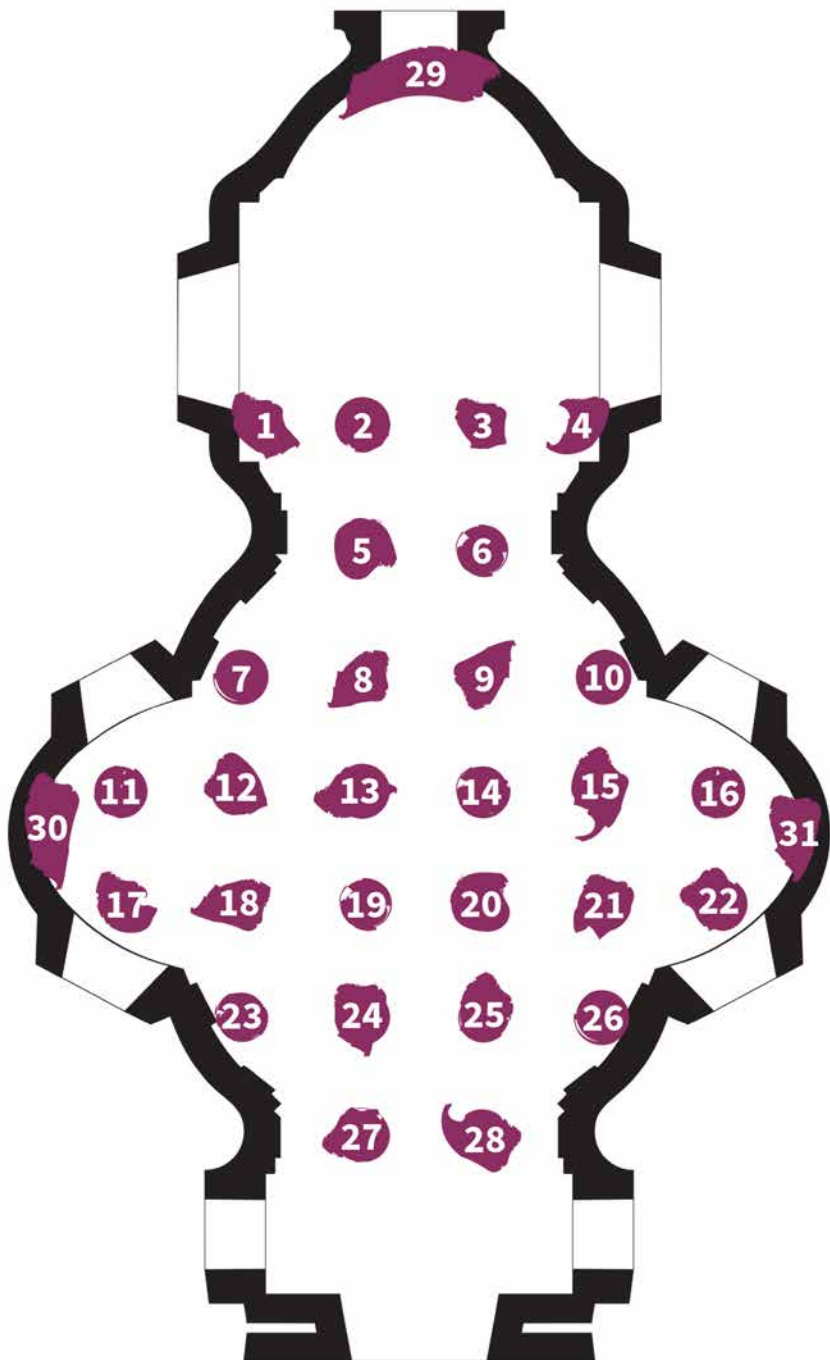
- 1 Slehernik / *Everyman* 2021-025
- 2 Slehernik / *Everyman* 2021-026
- 3 Slehernik / *Everyman* 2021-027
- 4 Slehernik / *Everyman* 2021-028
- 5 Slehernik / *Everyman* 2021-031
- 6 Slehernik / *Everyman* 2021-034
- 7 Slehernik / *Everyman* 2023-066
- 8 Slehernik / *Everyman* 2023-067
- 9 Slehernik / *Everyman* 2023-068
- 10 Slehernik / *Everyman* 2023-069
- 11 Slehernik / *Everyman* 2023-070

**Olje na platno, oljna imprimatura /  
oil on canvas, oil imprimatura, d. 30 cm:**

- 12 Slehernik / *Everyman* 2023-071
- 13 Slehernik / *Everyman* 2024-075
- 14 Slehernik / *Everyman* 2024-076
- 15 Slehernik / *Everyman* 2025-005
- 16 Slehernik / *Everyman* 2025-006
- 17 Slehernik / *Everyman* 2025-007
- 18 Slehernik / *Everyman* 2025-008
- 19 Slehernik / *Everyman* 2025-009
- 20 Slehernik / *Everyman* 2025-010
- 21 Slehernik / *Everyman* 2025-011
- 22 Slehernik / *Everyman* 2025-012
- 23 Slehernik / *Everyman* 2025-013
- 24 Slehernik / *Everyman* 2025-014
- 25 Slehernik / *Everyman* 2025-015
- 26 Slehernik / *Everyman* 2025-016
- 27 Slehernik / *Everyman* 2025-017
- 28 Slehernik / *Everyman* 2025-018

**Olje na platno, oljna imprimatura / oil on canvas, oil imprimatura:**

- 29 Veliki girlandni paravan (triptih) – Umetnost cvetja – Isabell, Medvode / *Large Garland Screen (triptych) – The Art of Flowers – Isabell, Medvode*, 2025, 100 x 210 cm
- 30 Srednji girlandni paravan (triptih) – Umetnost cvetja – Isabell, Medvode / *Medium Garland Screen (triptych) – The Art of Flowers – Isabell, Medvode*, 2024, 70 x 150 cm
- 31 Mali girlandni paravan (triptih) – Umetnost cvetja – Isabell, Medvode / *Small Garland Screen (triptych) – The Art of Flowers – Isabell, Medvode*, 2024, 29,7 x 63 cm



## REFERENCE / References

### IZBRANE SAMOSTOJNE RAZSTAVE / Selected Solo Exhibitions

- 2024 *Risbe barv* (olja), Galerija Ulti, Novo mesto
- 2023 *Leksands Knäcke* (akvareli), GIGA gimnazijska galerija, Brežice  
*Ovire* (olja), Galerija ZDSLU, Ljubljana  
*Digitalne motnje* (olja), Galerija Nove univerze, Ljubljana
- 2020 *VI.DI* (olja), Galerija Kocka, Novo mesto
- 2016 *Landscapes* (grafike), Kolidž Narva Univerze v Tartuju, Narva, Estonija
- 2013 *Linoarne* (grafike), Galerija Delavskega doma Hrastnik  
*Podobe barv* (olja), Galerija križni hodnik OZRK Novo mesto
- 2012 *Retro* (olja), Anina galerija, Rogaška Slatina  
*Mandalične* (olja), palacij gradu Grad na Goričkem  
*Naturalis* (olja), Galerija na gradu Podsreda  
*AER<sup>o</sup>SKICE* (risbe), dvorec Štatenberg  
*Geneza podobe* (olja), Galerija Posavskega muzeja Brežice  
*Barvite* (olja), Galerija NLB poslovalnice Brežice
- 2009 *Prepoznave* (olja), sejna soba UE Brežice
- 2006 *Dosjé abstraktnega* (olja), Likovno razstavišče Univerzitetne knjižnice Maribor
- 2005 *SLIKA<sup>®</sup>* (olja), Galerija DLUM, Maribor



## **IZBRANE SKUPINSKE RAZSTAVE / Selected Group Exhibitions**

- 2024 *Baltijos tiltai 2024. X// TEN*, razstava 10. mednarodnega bienala akvarela, Umetnostni muzej Čiurlionis, Kaunas, Litva  
*ALUmeni 1974.1978 . 2024*, razstava 21 diplomantov ALUO generacije 1974–1978, Galerija Kocka, Novo mesto  
*6. mednarodni trijenale autoportreta Autoportret kao intimni vremeplov*, Galerija Prica, Samobor, Hrvaška
- 2023 *Vse likovne vrste in vsi formati*, virtualni Zimski salon ZDSLJU 2023
- 2022 *MODRA ČRTA: Od renesanse do novih medijev*, Majskega salon 2022, KIBLA PORTAL Maribor
- 2021 *8sledi*, razstava članov DLUD, Galerija ZDSLJU, Ljubljana  
*IV. mednarodni festival akvarela Castra 2021*, Lokarjeva galerija, Ajdovščina
- 2020 *6. mednarodni bienale akvarela*, Galerija A, Beograd, Srbija
- 2019 *Zbirka akvarelov*, Museo Internazionale dell'Acquarello, Fabriano, Italija
- 2018 *Panta Rhei, Etike.te*, Galerie Porcia, Špital, Avstrija
- 2017 *Four artists from Slovenia*, Artezi Gallery, Budimpešta, Madžarska  
*Etike.te*, Galerija Simulaker, Novo mesto
- 2016 *18. Minijature*, Galerija Akademije likovnih umjetnosti Sarajevo, Bosna in Hercegovina  
*Inter-Stroke 1*, Rearte Gallery, Dunaj, Avstrija  
*Identitete*, Galerija DLUD, Kulturni center Janeza Trdine, Novo mesto
- 2015 *Zlati fundus*, zbirka del, ustvarjenih v programu ARTAS na domačiji Soraj, od kresa do kresa 2011–2012, Savaria Muzeum, Sombotel, Madžarska  
*Izložba III. Internacionalnog salona grafike Kraljevo*, Gradska galerija Kraljevo, Srbija



**Alojz Konec**  
**Sleherniki / Everyman**  
**Galerija Krško / Krško Gallery**  
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