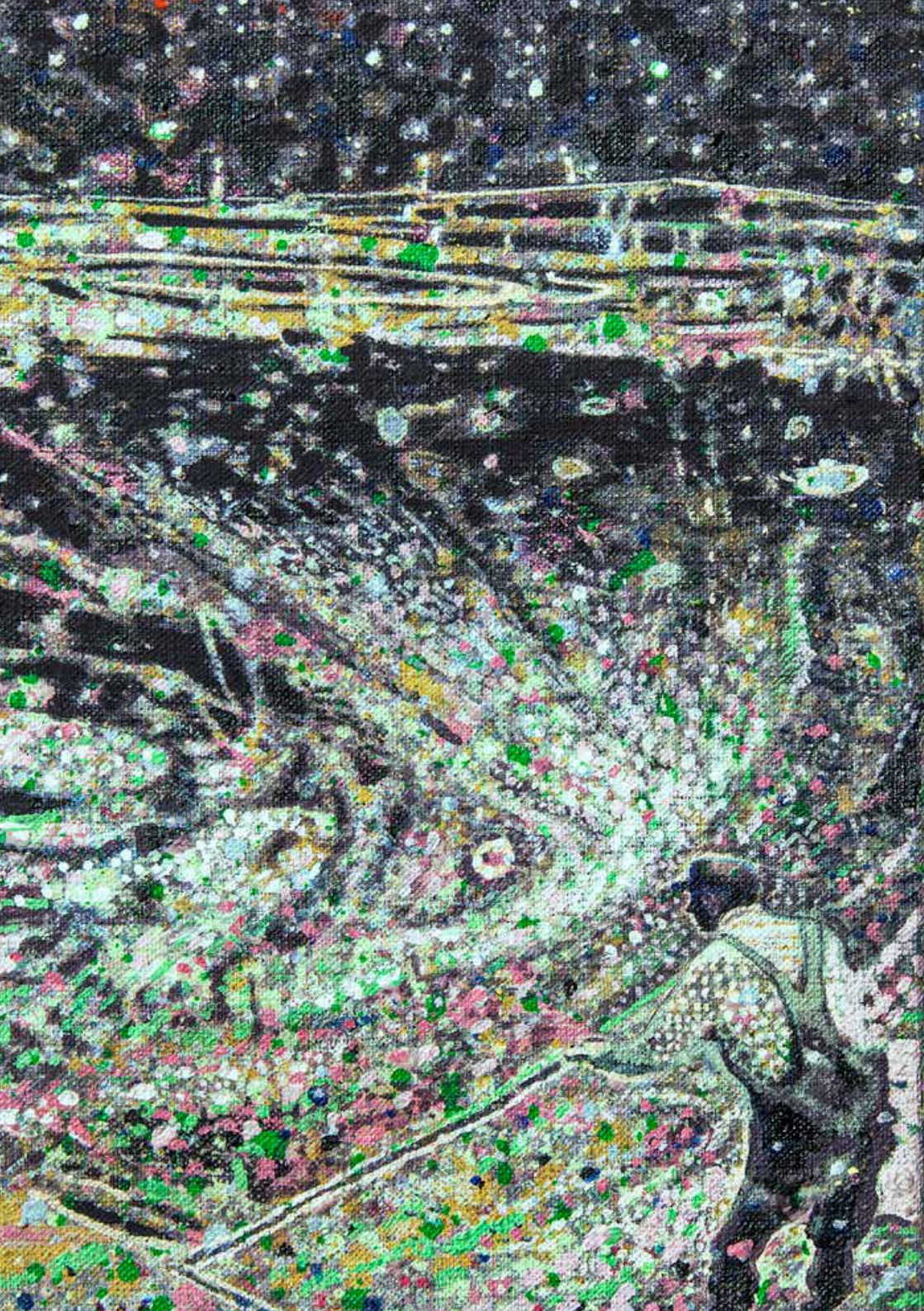




UROŠ
WEINBERGER

HABITAT

GALERIJA KRŠKO
11. 11. 2022–28. 2. 2023



Uroš Weinberger je večkrat nagrajeni vizualni umetnik, ki je med letoma 2002 in 2022 ustvaril več zaključenih slikarskih ciklov. Njegovo umetniško delovanje zaznamuje pestra dinamika samostojnih in skupinskih razstav v Sloveniji in v mednarodnem prostoru. Ustvarja na področjih sodobnega slikarstva, muralov, intermedijskih instalacij in glasbe.

V Galeriji Krško je prvič razstavljal leta 2004, takoj po končanem dodiplomskem študiju slikarstva pri profesorju Zmagu Jeraju na Akademiji za likovno umetnost in oblikovanje v Ljubljani. Leta 2014 je bilo njegovo delo predstavljeno v okviru projekta *Made in Us*. Tretjič pa se predstavlja s slikami velikih dimenzij, izdelanimi v tehniki olja na platno. Za umetniško ustvarjanje so značilni prenosi različnih medijev na končno dvodimenzionalno slikovno površino. Podobe, najdene v časopisu ali na spletu, konstruira v prizore po principu kolaža, nato pa jih projicira na platno in z njimi naznači silhete nove slike. Nastajanje njegove slike tako zaznamuje prenašanje podob iz analogne v digitalno obliko in spet nazaj. V svojem delu se prek prepoznavne ikonografije neposredno odziva na sedanost, ki ni samo odraz realnega stanja, ampak ima tudi vizionarske kvalitete, ki delujejo kot kritika sodobne družbe. Umetnik sam pravi, da ne slika prihodnosti, saj se slikanja ne loteva konceptualno. Z intuitivnim odzivom na sedanost dopusti, da se katera od slik »uresniči kot neke vrste prerokba«. V navidezno sproščen bivanjski prostor človeka vdira sodobna tehnologija nadzora, ki ji je ravno pandemija omogočila večjo prisotnost v življenju posameznika. Tehnologija, ki nam olajša življenje, ne pomeni nujno samo napredka človeške vrste, saj hkrati proizvaja vodljive posameznike, ki

polagoma sprejemajo stanje udobne pasivnosti. Navdušenje je v Weinbergerjevem delu nadomestil dvom, kajti naše predstave o tehnološkem napredku le stežka sledijo njegovi dejanski razsežnosti.

Na razstavi *Habitat* se avtor tematsko navezuje na oblike bivanjskih okolij, ki jih poseljuje človeštvo. Najprej se je širilo v naravo, nato je iskalo pot v veselje. Teme, ki segajo na področje naravoslovnih znanosti, so umetnika spodbudile k razvoju novega umetniškega pristopa. Na likovnih delih prepleta figuraliko in tehniko op arta, s hkratno fascinacijo nad raziskovanjem veselja. Kritično prevprašuje »fantastične« ideje o komercialnih poletih v veselje in odpravah na planet Mars, torej v okolja, ki so neprijazna za človekovo bivanje. Na tem mestu razmišlja o prihodnosti in novih generacijah ljudi, ki jim take oblike bivanja morda ne bodo tuje. Tretji habitat, ki ga zanima, je virtualni svet, nematerialno okolje, kamor se seli družbena realnost.

Umetnik pristopa k mediju slike s sodobnim razmišljanjem o človeku, vpetem v navidezno vsakdanje situacije. Izbrane teme prevaja na platno v intenzivnem koloritu in s slikarsko tehniko ustvarja občutek tesnobe. Fluorescentne barve ponazarjajo toksično, zadušljivo ozračje in se kritično navezujejo na nasprotij polno sodobno družbo. S sopolstavljanjem komplementarnih barv sproža vizualno dožemanje gibanja, migotanja in ga na nekaterih slikah razvija naprej v obliki večjih ploskev, ki spet učinkujejo kot optično premikanje. Težnja po vključevanju *op arta* pri umetniku ni nova, saj jo je najprej nakazal leta 2012 na razstavi v Lamutovem salonu v Kostanjevici na Krki, kjer je gibanje prikazoval

z upodabljanjem progastih cevi. Abstraktni geometrični vzorci sprožajo premike iz analognega v digitalni prostor, v novo digitalno atmosfero, ki se nam v likovni govorici razkriva kot računalniški »glitch«, začasna napaka v sistemu, ki je povzročila okvaro med obdelavo podatkov. Preproste oblike in ritmični vzorci, ki se pojavijo med figurami in oblikami pojavnega sveta, ustvarjajo iluzijo tridimenzionalnosti oz. vtisa prečenja različnih prostorskih konceptov.

Weinbergerjeve monumentalne podobe delujejo kot digitalni zasloni, na katerih se prikazujejo distopične pripovedi, ki na prvi pogled učinkujejo kot katastrofične napovedi prihodnosti, v resnici pa se mnogi prizori odvijajo v naši realnosti, pred našimi očmi. Nanašajo se na konflikt posameznika, družbe in tehnologije, ki bi morala služiti napredku in dobrobiti, na Weinbergerjevih slikah pa se spreminja v orodje nadzorovanja in kratenja osebne svobode. S slikarskimi prijemi ustvarja skupke podob, ki gledalca nagovarjajo, da razmišlja o življenju in prihodnosti svoje vrste. Okoli leta 2011 se je v Weinbergerjevih slikah začela pojavljati motivika onesnaženja okolja in zraka kot posledice vdora tehnologije, ki spreminja socialne interakcije. Namesto v naravi tako človek išče stimulacijo v virtualnem, domišljijem svetu in prepušča naravno okolje izkoriščanju in uničenju zaradi teženj po lastnem udobju. Vendar globalne okoljske spremembe terjajo, da razmislimo o svojem odnosu do narave. Kot pravi francoski filozof Michel Serres, je svetovna zgodovina utemeljena na konfliktih in nasilju, ki ga človeštvo izvaja nad samim seboj, zato je v nekem trenutku *družbena pogodba* vnesla red v medčloveške odnose. Serres meni, da je čas, da človeštvo podpiše *naravno pogodbo* z zemljo, da bi v odnose s planetom, ki nas preživlja, vnesli ravnovesje in vzajemnost. Naše preživetje na zemlji je odvisno od tega, kako se bomo združevali v dobrem in delovali globalno. Slika z naslovom *Terrarium* je prikaz izropane narave, uničenega sveta, kjer bodo zaživel terariji, kot

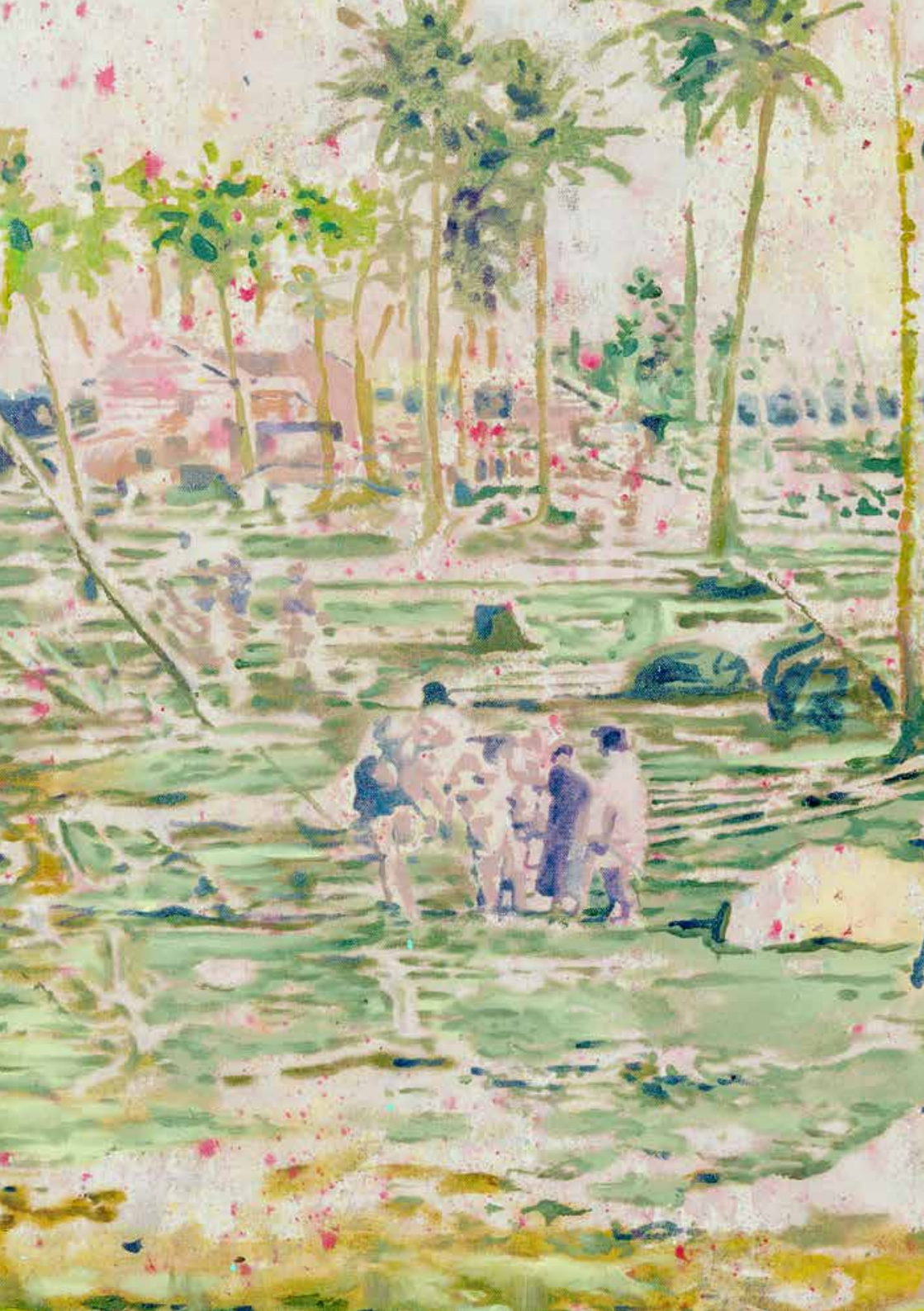
neke vrste prirodoslovni muzeji, in prikazovali žive organizme ter izumrle rastlinske vrste kot muzealije, ki so, iz svojega izvornega habitata prenesene v nadzorovano okolje, samo še prezentacija samih sebe.

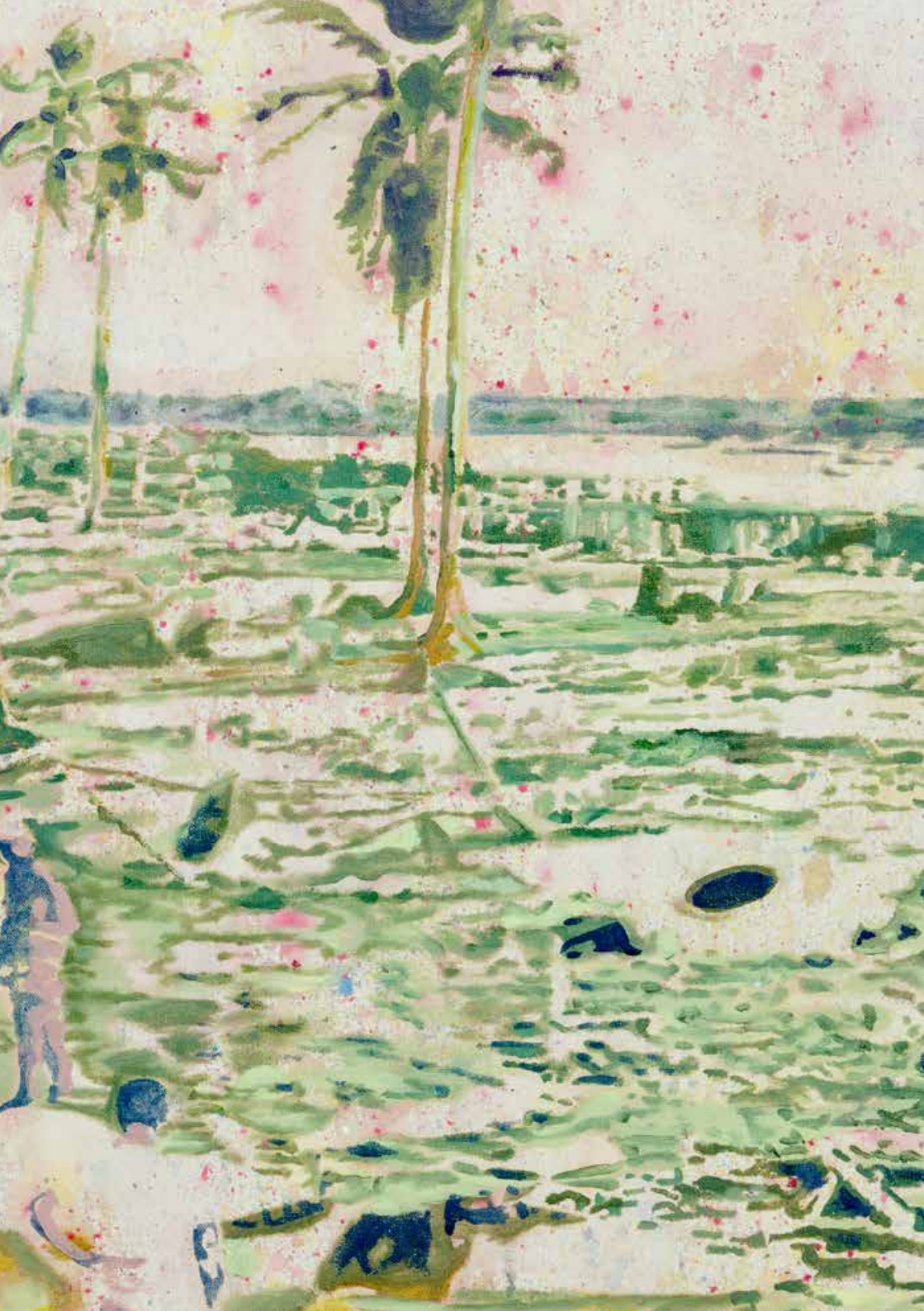
Futuristična domišljija se manifestira kot znanstvenofantastični film, animacije in video igrice, ki že pregovorno pomenijo napoved prihodnosti. Odgovor na vprašanje, ki si ga zastavljamo ob Weinbergerjevi razstavi v Krškem, kakšna bo prihodnost, se torej glasi: takšna, kot si jo danes predstavljamo. Za sodobnega človeka je lahko življenje v popolni odvisnosti od digitalnih vmesnikov, v mikro bivalnih okoljih in z dihalnimi pripomočki neznosno, vendar ne nujno tudi za človeka v prihodnosti. Vprašanje je le, koliko digitalizacije bo človeško fizično telo sposobno vzdržati.

Literatura:

Serres, M. (1995). *The Natural Contract*. Michigan: The University of Michigan Press.









Uroš Weinberger is an award-winning visual artist who has created several completed cycles of paintings between 2002 and 2022. His artistic activity is characterised by the diverse dynamics of solo and group exhibitions in Slovenia and internationally. He creates in the fields of contemporary painting, murals, intermedia installations and music.

He first exhibited at Krško Gallery in 2004, right after completing his undergraduate studies in Painting in the class of Prof. Zmago Jeraj at the Academy of Fine Arts and Design in Ljubljana. In 2014, his work was presented as part of the *Made in Us* project. For the third time, he is presenting himself with large-format paintings using the oil-on-canvas technique. The artist's work is characterised by the transfer of different media to the final two-dimensional pictorial surface. Using the collage principle, he assembles images found in newspapers or the Internet into scenes and projects them onto the canvas in order to obtain the sketched outlines of a new painting. The emergence of his painting is therefore marked by the transfer of images from analogue to digital form and back again. In his work, Weinberger responds directly to the present through a recognisable iconography that not only reflects the actual state of affairs but also has visionary qualities that act as a critique of contemporary society. The artist himself says that he does not paint the future because he does not approach painting conceptually. Through an intuitive reaction to the present, he makes a painting »come true as a kind of prophecy«. The seemingly relaxed living space of humans is being invaded by modern surveillance technology, which has achieved a greater presence in the lives of individuals

as a result of the pandemic. Technology that makes people's lives easier does not necessarily only mean further development of the human species but also produces controllable individuals who gradually assume a state of pleasant passivity. In Weinberger's case, enthusiasm has given way to doubt because our ideas about technological progress hardly keep pace with its actual extent.

In the *Habitat* exhibition, the artist thematically refers to the forms of habitat inhabited by humans. This first spread in nature, and then sought a way into space. Subjects from the field of the natural sciences inspired the artist to develop a new artistic approach. In his artworks, he combines figurative and op art techniques with a simultaneous fascination with space exploration. The artist critically questions the »fantastic« notions of commercial flights into space and expeditions to planet Mars, i.e. to environments inhospitable to humans. At this point, the artist thinks of the future and of new generations of people who may not be unfamiliar with such forms of life. The third habitat that the artist contemplates is the virtual world, an immaterial environment to which social reality is migrating.

The artist approaches the medium of painting with a contemporary way of thinking about the human being involved in seemingly everyday situations. He transfers selected themes onto the canvas in an intense colour palette and creates a feeling of anxiety with his painting technique. The fluorescent colours epitomise a toxic atmosphere, a suffocating mood and critically refer to the contradictory society of our time. By juxtaposing complementary colours, he triggers the visual perception of

movement and flickering and develops it further in some paintings in the form of larger surface planes, which in turn act as optical movement. The artist's tendency to incorporate op art is not new, as he first hinted at in the 2012 exhibition at Lamut's Art Salon in Kostañjevića na Krki, where he presented movement with his depiction of striped pipes. Abstract geometric patterns trigger shifts from analogue to digital space, towards a new digital atmosphere, which reveals itself to us through pictorial language as a computer glitch, a temporary fault in the system, which has caused the error in the processing of data. The simple forms and rhythmic patterns that appear between the figures and forms of the world of appearances create the illusion of three-dimensionality or an impression in which different spatial concepts overlap.

Weinberger's monumental images act as digital screens showing dystopian narratives that at first glance appear like catastrophic predictions of the future, yet many of these scenes are actually taking place in our reality, before our eyes. They refer to the conflict between the individual, society and technology, which should serve progress and prosperity, but which in Weinberger's painting becomes an instrument of control and loss of personal freedom. Using painterly techniques, he creates groups of images that encourage the viewer to think about the life and future of his species. Since 2011, the motif of environmental and air pollution has appeared in Weinberger's paintings as a result of the intrusion of technology that is transforming social interactions. Instead of nature, man seeks stimulation in the virtual, imaginary world, leaving the natural environment to be destroyed and exploited in pursuit of his own comfort. Global environmental changes require us to rethink our relationship with nature. According to the French philosopher Michel Serres, world history is based on much conflict and violence that mankind inflicts on itself so eventually, the *social contract* brought order to human

relationships. Serres believes it is time for humanity to enter into a *natural contract* with the Earth, to balance and build reciprocity in our relationship with the planet that sustains us. So our future survival on Earth depends on how we unite for the good and act globally. The painting, entitled *Terrarium*, is a depiction of a looted nature, a devastated world where terrariums come to life as a sort of natural history museum, showing living organisms and extinct plant species as museums that have been moved from their original habitat to a controlled environment where they are just a representation of themselves.

Futuristic fantasy manifests itself in science fiction films, animation and video games that are already literally a prediction of the future. So the answer to the question of what the future will look like, which we ask ourselves at Weinberger's exhibition in Krško, is: as we imagine it today. From the position of contemporary man, the future may be totally dependent on digital interfaces, in micro-living environments and with breathing aids, but it does not necessarily have to include humankind in the future. The only question that remains is how much digitalisation the human physical body can tolerate.

Bibliography:

Serres, M. (1995). *The Natural Contract*. Michigan: The University of Michigan Press.





BIOGRAFIJA

Mag. Uroš Weinberger (1975) je leta 2003 končal dodiplomski in leta 2005 tudi podiplomski študij slikarstva na Akademiji za likovno umetnost in oblikovanje v Ljubljani. Leta 2001 je prejel študentsko Prešernovo nagrado in bil naslednje leto povabljen na Akademijo za likovno umetnost v Sofiji, Bolgarija, leta 2011 je bil nagrajenec bienalne razstave Pogled na likovno umetnost Slovenije 6: Jaz, tukaj, zdaj. Leta 2018 mu je Univerza v Ljubljani podelila priznanje za pomembna umetniška dela, letos pa Mestna občina Novo mesto Trdinovo nagrado za leto 2021 za pomembne trajne uspehe na področju likovne umetnosti. Leta 2009 je bil na kulturni rezidenci Ministrstva za kulturo RS v Berlinu, Nemčija. Kot rezidenčni umetnik se je v Nemčijo vrnil leta 2013, ko so ga povabili v Schafhof – Europäisches Künstlerhaus Oberbayern v Freisingu.

Ukvarja se s sodobnim figuralnim slikarstvom, občasno tudi z intermedijskimi instalacijami, pravtako ustvarja avtorsko glasbo. Je avtor likovnih ciklov *Transsubstanciacije*; *Control-Delete*; *Human Error*; *Info vs. Info*; *Generation Z*; *Blur Techno*; *Displaced world, deplasiran svet.*; *The Final Countdown*; *Hand, Job, Paper, Work.*; *Pozor, družinske vrednote!*; *Seven Sisters*; *Oase des Wusts*; *die Drohnen*; *Projectories*. Njegove pomembnejše predstavitev so: *Čas brez nedolžnosti*, Moderna galerija, Ljubljana (2019); *Anthropocene*, Ann Street Gallery, New York, ZDA (2018); *After Hiroshima*, The B#S Gallery, Treviso, Italija (2017); *NordArt 2016*, Búdelsdorf, Nemčija (2016); *MIG 21, migracijsko interdisciplinarno gibanje, mednarodna umetniška razstava na temo migracij*, KIBLA PORTAL, Maribor (2016); *Projectories*, Galerie Sechzig, Feldkirch, Avstrija (2020). Svoja dela kontinuirano predstavlja v pomembnejših galerijah v Sloveniji in tujini. Živi in ustvarja kot samostojni vizualni umetnik.

<http://urosweinberger.com/>

BIOGRAPHY

Uroš Weinberger (1975) graduated in Painting from the Academy of Fine Arts and Design in Ljubljana in 2003 and went on to complete a master's degree in 2005. He received the Student Prešeren Award in 2001 and was invited to the Academy of Fine Arts in Sofia, Bulgaria, the following year. In 2011, he was the prizewinner of the biennial exhibition *A Look at the Visual Arts in Slovenia 6: I, here, now*. In 2018, he received the Award for Significant Artworks from the University of Ljubljana, and in 2022, the Municipality of Novo mesto awarded him the 2021 Trdina Prize for significant and lasting achievements in the field of fine art. In 2009, he was selected for the cultural residency of the Ministry of Culture of the Republic of Slovenia in Berlin and returned to Germany in 2013 as a resident artist upon the invitation of Schaffhof – Europäisches Künstlerhaus Oberbayern in Freising.

He is concerned with contemporary figurative painting, occasionally with intermedia installations, and also makes his own music. He is the author of the art cycles *Transsubstantiation; Control-Delete; Human Error; Info vs. Info; Generation Z; Blur Techno; Displaced world, deplasiran svet.; The Final Countdown; Hand, Job, Paper, Work.; Attention, family values!; Seven Sisters; Oase des Wusts; die Drohnen; Projectories*. His major presentations include *Time Without Innocence*, Museum of Modern Art, Ljubljana (2019); *Anthropocene*, Ann Street Gallery, New York, USA (2018); *After Hiroshima*, The B#S Gallery, Treviso, Italy (2017); *NordArt 2016*, Büdelsdorf, Germany (2016); *MIG 21, migration interdisciplinary movement, international art exhibition on migration*, KIBLA PORTAL, Maribor (2016); *Projectories*, Galerie Sechzig, Feldkirch, Austria (2020). His works are regularly exhibited in renowned galleries in Slovenia and abroad. He lives and works as a freelance visual artist.

<http://urosweinberger.com/>





SEZNAM RAZSTAVLJENIH DEL

Terrarium,

2022, olje na platnu, 230 x 160 cm

Spectral,

2022, olje na platnu, 200 x 160 cm

Infectious Park,

2021, olje na platnu, 100 x 111,5 cm

A Day After,

2020, olje na platnu, 48 x 60 cm

Noscape,

2020, olje na platnu, 30 x 25 cm

Rescue Team,

2020, akril na platnu, 30 x 25 cm

Rest in Peace,

2020, akril na platnu, 30,5 x 25 cm

Construction 3,

2019, akril na platnu, 60 x 48 cm

Ionic Thrust,

2022, olje na platnu, 35 x 35 cm

Settlement,

2022, olje na platnu, 26 x 30,5 cm

Cassio Spectral,

2022, olje na platnu, 200 x 160 cm





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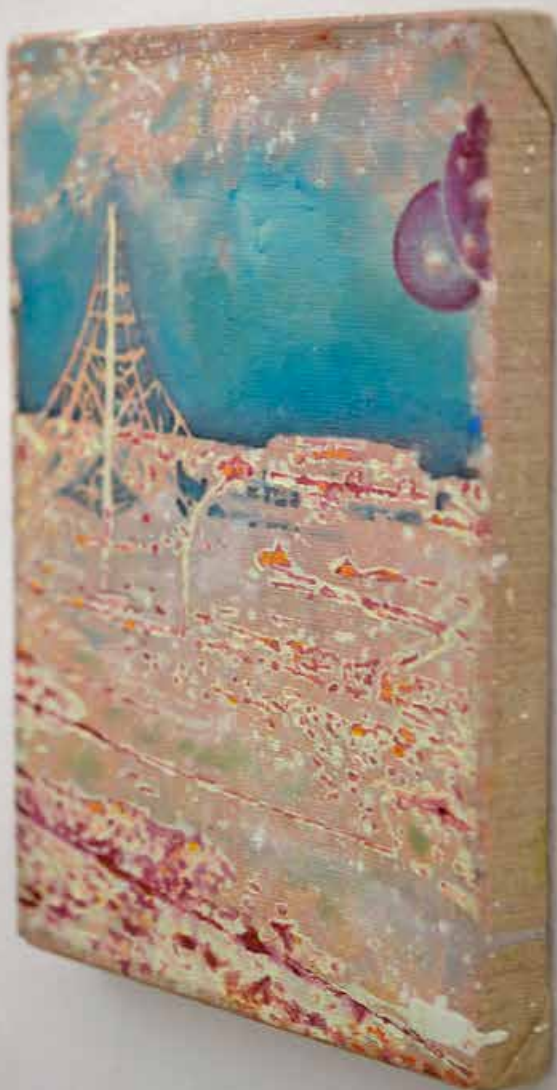
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