



PETRA VARL

LJUBIMCA (LOVERS) / IZREZI (CUT-OUT'S)

8. marec - 2. maj 2016



## galerija Krško

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

Izdal in založil **Kulturni dom Krško**,  
zanj **Katja Ceglar**, direktorica.  
Avtorica razstave **Petra Varl**.  
Postavitev razstave **Petra Varl** in  
**Nina Sotelšek**.  
Besedilo **Nina Sotelšek**.  
Lektoriranje **Tatjana Habinc**.  
Oblikovanje **Polona Zupančič**, Mikado.  
Fotografije **Nina Sotelšek**, KDK, enota  
MMK.  
Tisk **Kolortisk**.  
Naklada 300.  
Krško, marec 2016.



KULTURNI  
D O M  
K R Š K O



občina krško



Petra Varl je svojo izraznost izpeljala predvsem v risbi in grafiki, čeprav ju je vseskozi nadgrajevala z različnimi mediji, izraznimi sredstvi in načini prezentacije umetniškega dela. Lahko rečemo, da je preizkusila vse možnosti, s katerimi lahko vzpostavi dialog z gledalci, naj so to reklamni panoji ali avtorska knjiga, spletna stran ali nalepka, poslikava stene ali reprodukcija iz fotokopirnega stroja, umetniška akcija, intervencija v javnem in zasebnem prostoru. Iz svojih intimnih zgodb in predstav o življenju je razvila ikonografske podobe, preproste v risbi in

*Petra Varl has been expressing herself primarily through drawing and graphic arts, although she's been supplementing these with various other media, means of expression and manners of presentation of her artistic endeavor. It can be said that Petra Varl has tried out all the possibilities through which a dialogue with viewers can be established, be it through advertising panels, artists' books, a web site or stickers, a wall painting or a photocopier reproduction, an artistic action or an intervention in public or private space. From her intimate stories and her views of life*





igrive v vsebini. Njene figure so brezčasno lebdeče na brezprostorni površini. Njena umetniška praksa je v polju sodobne umetnosti prepoznavna, saj svoje podobe z vsakim projektom redefinira in aktualizira ter poskuša postaviti v kontekst nečesa, kar ima pred sabo.

Barbara Borčič je v besedilu iz leta 2013 „Poljubi in objemi: nos ob nos in usta na usta” označila izhodišča umetniškega delovanja v popartu in pojasnila, da ima Varlova s popartom precej stičnih točk (med drugim repeticija, stilizacija, prizori in tehnični postopki popularne kulture

*she's developed iconographic images, simply drawn and playful in content. Her figures float timelessly on a spaceless plane. Her art practice is recognizable in the field of contemporary art in the way she redefines and re-actualizes her images with each project and attempts to place them into the context of whatever she's facing.*

*In a 2013 text Barbara Borčič characterized “Hugs and Kisses: Nose to Nose and Mouth to Mouth” as the point of departure of the artist's work in pop art and explained that there were many parallels between pop art and Petra Varl's work (such as repetition,*





v obliki množične proizvodnje, reklamna strategija in oblikovalski prijemi), vendar tudi poudarila, da so njena dela učinkovita v smislu splošne prepoznavnosti.

Umetnica poskuša vedno izbrati najprimernejši izrazni medij, ki ji pomaga pripeljati idejo do končnega umetniškega dela in ki ga dojema kot najprimernejšega za izbran razstavni prostor. Za delo v določeni galeriji se najprej pripravi tako, da si izdelava papirnato maketo prostora, ki ji služi kot igrišče in kontemplativno zavetje, kjer je vse mogoče. Ker pa je avtorica, ki išče interakcijo z ljudmi, raztegne svoj projekt tudi zunaj galerijskih zidov. S svojimi deli vstopi v javni prostor, kjer nagovori več gledalcev kot sicer. Ti se na svojih vsakdanjih poteh srečujejo z njenimi sporočilnimi (piktografskimi) znaki ali figurami, vpetimi v mestno infrastrukturo.

Naslov razstave v Galeriji Krško izhaja iz naslova dvojne figure *Ljubimca (Lovers)*, ki je osrednje delo v postavitvi. Gre za portret moškega in ženske v trenutku objema in poljuba, ki zaseda totalno pozicijo v prostoru. Figuri nista naslikani na steno, ampak izrezani iz kovine in pobarvani v črno. Prislonjeni ob steno

*stylization, scenes and technical pop art processes of mass production, advertising strategies and design approaches) but she also emphasized that Varl's work is effective in the sense of a general recognizability.*

*The artist always attempts to choose the most appropriate means of expression to help her realize her idea into a finished work of art, which she deems the most appropriate for the chosen exhibition venue. She prepares to work in a given gallery by making a paper model of the space, which serves her as a playground and contemplative safe heaven, where anything is possible. But as the author also seeks interaction with people and she extends her project beyond gallery space. She penetrates public space with her works to address a larger audience, which encounters Petra Varl's message (pictographic) signs or figures woven into cityscape on its daily coming and going.*

*The title of the exhibition in Krško is based on the figure *Lovers* that is the focus of the exhibition. It is a portrait of a man and a woman in the moment of a hug and kiss, which claims the entirety of the space. The figures are not drawn on the wall but are cut out of metal and painted*



kažeta vsebino neposredno, s svojo velikostjo 3,5 metrov pa markantno zavzameta prostor. V osrednjem delu galerije so na tleh razporejene besede, ki opisujejo ženske in moške lastnosti. Izbrane besede, na primer lepa, prijazna in pogumna, so preproste in iskrene. Gre za kratke izjave, ki so skupna izkušnja intimnih trenutkov, v katerih smo vsi enaki ne glede na spol, barvo kože, versko ali politično prepričanje. Te vsakdanje, male želje so trenutek spoznanja, da kljub različnim življenjskim nazorom, ki nas lahko razdružujejo, ostajamo v prvotnih hotenjih podobni. Preproste besede upajo združevati, in ne ločevati.

Besede, položene na tla, zlomijo perceptivni kanon branja na steni, vendar prav to gledalcu omogoča, da jih izbere sam. To je intimna izbira, na katero pripne svoja občutja. Besed na tleh ne moremo brati kot besedilo, ampak jih razumemo parcialno, kot fragmente, kot asociativni rezervoar, iz katerega črpamo določene asociacije. Čeprav so vse naenkrat tu, zvenijo ob figuri v skladu z našim stanjem (kot čutečim gledalcem).

Avtorica na razstavi v Galeriji Krško ne ostaja samo pri primarnem dialogu z

*black. Inclined onto the wall they directly project significance and with their 3.5 meter size they markedly fill the space. In the central part of the gallery, words that describe female and male qualities are arranged on the floor. The chosen words, such as pretty, friendly and courageous, for instance, are simple and sincere. They are short statements of a common experience of intimate moments, in which we are all equal, regardless of sex, skin color, religion or political views. These profane, small wishes are moments of recognition that despite our different views, which can divide us, we are alike in our primary wants. Simple words that dare to unite rather than to divide.*

*The words placed on the ground break the perceptual canon of reading on the wall, but this very fact allows the viewer to choose them herself. This is an intimate choice, a vehicle of sentiment. Words on the ground cannot be read as a text but are understood as fragments, as an associative reservoir from which to draw certain connections. Even though they are all present at once, in the face of the figure, they resonate according to the state we are in (as feeling viewers).*





gledalcem. Preden sta bila *Ljubimca* (*Lovers*) postavljena v galerijo, ju je naseljevala ob stenah nekaterih industrijskih objektov v Krškem in fotografirala. Na tem mestu je v proces naseljevanja vključila še nekatere druge figure, ki so del njene stalne imažerije (na primer *Kadilka*, *Kopalka*, *Očka in hči*), in so vpete v odnos do druge osebe, stvari ali načina življenja. Izrezane figure so se znašle v novih situacijah, umeščene so bile v okolje, kjer so izzvale neustaljen odziv med ljudmi. V industrijskem okolju se je spremenil njihov naboj, ki ga sicer nosijo kot muzejski artefakt. Iste podobe so bile v novi situaciji videne različno in vključene v urbani prostor začele delovati kot grafiti.

Za tehniko izrezov se je umetnica odločila, ker želi, da njene figure ohranjajo formo risbe, ki pa niso omejene z robovi papirja, ampak prosto zaplavajo v galerijskem prostoru ali dobijo ozadje, ko so postavljene zunaj. Z izbrano tehniko povezuje svoje prejšnje delo s sedanjim in nakazuje namere za prihodnost, saj želi nadaljevati raziskovalen proces izrezovanja v druge materiale. Z vnosom svojih del v prostor, ki nosi spomin na

*In the Gallery Krško the author does not merely maintain a primary dialogue with the viewer. Before the Lovers were placed in the gallery the artist populated the walls of various industrial sites in Krško with them and photographed them. At this point Petra Varl used some additional figures for her outdoor placements, which are part of her habitual imagery (i.e. the Smoker, the Bather, Father and Daughter) and that relate to other persons, objects or ways of life. The cut-out figures found themselves in new situations and provoked inhabitational responses among the people. The industrial setting changed their charge of habitual museum artifacts. The same images in new situations were seen in different ways. Integrated in urban landscape they started functioning as graffiti.*

*The artist chose the cut-out technique because she wanted the figures to retain its form of a drawing but one that would not be limited by the edges of paper and would simply float in gallery space or gain a background when placed outdoors. The chosen technique allows her to tie her past with her current work and indicates her future intentions, as she continues to research new cut-out materials (wood). By*



duhovnost, prestopa v fazo, ko se je spet začela usmerjati vase. Razstava nakazuje prehod med njenim ekstravertiranim delovanjem s številnimi sodelavci k bolj introvertiranemu in kontemplativnemu delovanju.

V naslov postavitve in na piedestal apsidalnega dela razstavišča Galerije Krško Petra Varl postavlja ljubezen, igrivo in duhovito, v svojem „risarskem“ slogu, ki pa vendarle skozi lahkotnost, humor in radoživo iskrivost avtoričinega *joie de vivre* - kot vedno v njenih upodobitvah - skozi poljubljanje in objemajoči se par ljubimcev gledalce nagovarja h globlji kontemplaciji. Prizor poljubljanja ljubimcev se s kontekstualizacijo v urbanem okolju deloma izgubi, ker prevlada trenutek vsakdanjosti našega bivanja. A prizor poljubljanja in objema ljubimcev v desakraliziranem prostoru nekdanje špitalske cerkve dobi konotacijo sublimnosti, ki jo Varlova s preprosto risbo, enolinjsko risarsko potezo, narativno in sodobno ikonografsko mojstrsko kontekstualizira v specifično likovno razstavišče in neslišno sugerira smiselnost našega življenja.

*entering her work into a room imbued with spiritual memory Petra Varl crosses into a phase of self-absorption. The exhibition indicates a transition from her extroverted work with numerous collaborators to a more introverted, contemplative approach.*

*Petra Varl places love onto the pedestal of the apsidal part of the exhibition space of Gallery Krško, playfully and full of humor, in her “drawing” style that is light, cheerful, humorous and full the author’s joie de vivre. As always in her work, she cajoles the viewers through the kissing and hugging lovers towards a much deeper contemplation. The kissing scene partially gets lost in the contextualization with urban landscape as the quotidian moment of our being predominates. But the kissing and hugging scene of the lovers in the desacralized space of the former hospital church acquires a connotation of the sublime, in which Petra Varl’s simple drawing of a single line stroke masterfully contextualizes this specific artistic showroom with a contemporary iconographic narrative that silently suggests the purposefulness of our life.*



**Petra Varl** je bila rojena leta 1965 v Ljubljani. Študirala je slikarstvo na Akademiji za likovno umetnost in oblikovanje v Ljubljani kjer je leta 1997 tudi magistrirala. Deluje kot vizualna umetnica, na področju risbe, grafike, slikarstva, ilustracije in prostorskih postavitev. Svoja dela je predstavila na samostojnih in skupinskih razstavah, na Bienalu Sao Paolo (1996, Sao Paolo), v Muzeju Mudzarnok (1996, Budimpešta), Muzeju moderne umetnosti (2009, Dunaj), v Narodni galeriji Zaceta (2010, Varšava) in drugih. Leta 2015 je njeno umetniško knjigo Drawings odkupil Metropolitanski muzej v New Yorku. Od leta 2000 je zaposlena na Oddelku za likovno umetnost Pedagoške fakultete Univerze v Mariboru, kjer kot redna profesorica poučuje risbo in grafiko. Živi in dela v Ljubljani, Mariboru in Susku.

***Petra Varl** was born in 1965 in Ljubljana, Slovenia. In 1997 she obtained a Master's degree in Fine Arts from the the Academy of Fine Arts and Design in Ljubljana. Petra Varl works as a visual artist in the media of drawing, graphic arts, painting, illustration and installations. She has shown her work in numerous independent and group shows, including the Sao Paolo Biennial (1996, Sao Paolo), Museum Mudzarnok (1996, Budapest), MUMOK (2009, Vienna), National Gallery Zaceta (2010, Warsaw). Her last artbook "Drawings" (2015), was selected for the collection of Metropolitan Museum of Modern Art in New York. Since the year 2000 she has been teaching drawing and graphic arts at the Fine Arts Department of the Teacher's College of the University of Maribor. She lives and works in Ljubljana, Maribor and Susak.*





DOBER  
ČAN

DOBR

EPA

PAMETNA

USTVARJALNA

POGUMNA PRIJAZEN

DUHOVIT

POGUMEN ZAB

BOGAT

VELIKODUSEN

MOČNA

NEŽEN

SEKSI

SAMOTAVESNA

ZAROVOLJNA  
SAMOTAVESNA

PRIJAZNA

ALIM

LEP

