

U m e t n i š k a z b i r k a
N o v e L j u b l j a n s k e b a n k e

N o v a L j u b l j a n s k a B a n k a
A r t C o l l e c t i o n

1

S l i k a r s t v o / *P a i n t i n g*



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S l i k a r s t v o / *P a i n t i n g*

Stane Bernik



Slike Emerika Bernarda v veliki sejni dvorani / *Paintings by Emerik Bernard in the large conference hall*

Na naslovnici: detajl slike Gabrijela Stupice Atelje / *On the front cover: detail from the painting Studio by Gabrijel Stupica*

P r e d g o v o r

Pogosto se spomnim anekdote znanega evropskega umetnostnega kritika: »Na večerji so za eno mizo sedeli umetniki in kustosi, za drugo pa bankirji. Prvi so se pogovarjali o denarju, drugi pa o umetnosti.« Morda to pojasnjuje, zakaj umetniške zbirke v bankah, zavarovalnicah in drugih poslovnih ustanovah niso redkost.

Tudi Nova Ljubljanska banka je vselej spodbujala kulturno dejavnost v slovenskem prostoru, v okviru katere so bila še posebne pozornosti deležna dela likovne umetnosti. V času od ustanovitve pa do danes je tako nastal že precej velik fond umetniških del. Rasel je predvsem z nakupi za opremo prostorov, vendar jih ni vedno usmerjalo prizadevanje za sistematičen opus del posameznih umetnikov, umetniških šol ali smeri, ki so odmevali ali še odmevajo v slovenskem umetnostnem prostoru.

Zato smo se odločili, da ovrednotimo obstoječi fond in ustanovimo Umetniško zbirko NLB. Namen zbirke je ustvariti ugleden izbor slovenske likovne umetnosti 20. stoletja in z nakupi umetniških del priznanih ustvarjalcev podpreti njen razvoj in promocijo.

Skrb za rast in bogatitev umetniške zbirke je v Novi Ljubljanski banki prevzel svet Umetniške zbirke banke, za njen strokovni razvoj pa skrbi selektor prof. dr. Stane Bernik, avtor tega kataloga, ki je obenem tudi predsednik posvetovalne strokovno-programске komisije, v kateri sta še prof. dr. Milček Komelj in prof. Lojze Logar. Selektor skrbi tudi za razporeditev in postavitev likovnih del v prostorih banke. K sodelovanju smo torej povabili strokovnjake, saj se zavedamo, da ima banka kot lastnica te zbirke veliko odgovornost. Nekatera likovna dela so namreč nacionalnega pomena, zato je eno izmed programskih izhodišč zbirke tudi posojanje slik pomembnim razstavam doma in v tujini.

»Slika živi samo s tistim, ki jo gleda,« je rekel Pablo Picasso. Da bi slike iz naše zbirke res živele, jih občasno razstavimo tudi v Galeriji Avla NLB.

Vsak nakup je delček mozaika, s katerim NLB izpopolnjuje umetniško zbirko in širi reprezentativen izbor slovenske likovne umetnosti. Tako skupaj z drugimi profesionalnimi muzejskimi in galerijskimi ustanovami pomembno sooblikujemo nacionalni umetniški fond.

V katalogu, ki je pred vami, so prvič na enem mestu predstavljena tako ključna slikarska dela iz fonda banke kot tudi vse nove pridobitve slik od ustanovitve Umetniške zbirke NLB leta 1999. Sami lahko ocenite, kako napreduje mozaik umetniške zbirke slovenske likovne umetnosti 20. stoletja.

Marko Voljč
predsednik uprave Nove Ljubljanske banke

F o r e w o r d

I often think of an observation made by a well-known European art critic: "At a dinner party, artists and curators sit at one table and bankers at another. The former talk about money, the latter about art." This may explain why banks, insurance companies and other corporate institutions commonly have their own art collections.

Nova Ljubljanska Banka has always promoted Slovenian culture, paying particular attention to visual art. Since its founding it has accumulated a considerable number of works, the result of purchases of works of art for the decoration of offices; this process has not always been defined by a systematic effort to collect works by artists, art schools or art trends that have featured significantly in Slovenian art circles.

We have therefore decided to evaluate the existing number of works of art and to establish the NLB Art Collection. Our goal is to create a distinguished selection of 20th century Slovenian art and, through the purchase of works by prominent artists, to support the development and promotion of Slovenian visual art.

The expansion of Nova Ljubljanska Banka's art collection is the responsibility of the Bank's Art Collection Council, while the expert aspects of the collection's development are in the hands of Prof Stane Bernik, the selector, author of the present catalogue and chairman of the Advisory Committee, whose other members are Prof Milček Komelj and Prof Lojze Logar. The arrangement and display of works of art in the bank's offices are also the responsibility of Prof Bernik. We have invited experts to help us because we are aware that, as the owner of the collection, the bank shoulders a great responsibility. Some of the works are of national significance; consequently, the programme guidelines of the collection include provisions for lending paintings for important exhibitions in Slovenia and abroad.

"A painting lives only with its viewer," said Pablo Picasso. In order to bring the paintings from our collection to life, we occasionally display them at NLB Avla Gallery.

With every newly purchased work, NLB fills the gaps in its art collection and expands its representative selection of Slovenian visual art. As a result, together with other professional museums and galleries, we make a significant contribution to the art of the nation.

The catalogue is the first comprehensive presentation of key paintings from the bank's collection and of all paintings purchased since the founding of the NLB Art Collection in 1999, allowing you to see for yourself how our collection of 20th century Slovenian visual art has been evolving.

Marko Voljč
President of the Management Board
Nova Ljubljanska Banka

N a s t a n e k U m e t n i š k e z b i r k e N o v e L j u b l j a n s k e b a n k e

Ob izteku preteklega stoletja se je Nova Ljubljanska banka odločila ustanoviti umetniško zbirko, da bi ob zbiranju dosežkov sprotne likovne ustvarjalnosti z zbranimi likovnimi deli zajela značilno in pomenljivo podobo tudi pri nas umetnostno burnega in plodnega dvajsetega stoletja. Ni prva bančna ustanova, ne pri nas in še manj v svetu, ki si je omislila svojo umetniško zbirko. Banke so, podobno kot druge velike mednarodne ali nacionalne gospodarske organizacije in javne institucije, to počele najprej zaradi smotrnih razlogov, saj so odkupovale likovna dela predvsem zaradi opremljanja svojih reprezentančnih, poslovnih in delovnih prostorov. Takšni odkupi so bili in so še zmerom največkrat odsev ali podoba okusa in odnosa lastnikov ter upravljavcev do umetnosti, njihovega poznavanja in doživljanja likovne ustvarjalnosti ali pripravljenosti sprejemati odločitve na pobudo opremljevalcev, arhitektov in oblikovalcev, ki so jim načrtovali ali preurejali poslovne stavbe, čedalje pogosteje pa tudi umetnostnih zgodovinarjev, kritikov in svetovalcev, včasih tudi posebej specializiranih za opravljanje takih nalog. Če se zazremo v zgodovinsko arhitekturno izročilo, ugotovimo, da to početje ni nič novega, saj so slikarska, kiparska in oblikovalska dela od rojstva stavbarstva soustvarjala njegovo zunanjo in notranjo podobo in so pravzaprav nikoli spregledane izrazne in pomenske stalnice zasebnih in javnih prostorov. A vemo kajpak tudi to, da tako poseljene stavbe, še zlasti s svojo vizualno sklenjenostjo in nagovorom, najbolj kažejo duha in razsežnosti bivanjske omike, v kateri se identificira celovitost človekove pripadnosti ustvarjalnim in kulturnim hotenjem svojega časa.

Ta uvodni premislek seveda nikakor ni namenjen povečevanju tistega, kar nam danes izjemoma uspe narediti za kulturo v razmerah, ki ji niso najbolj naklonjene, predvsem ne njeni organski celovitosti. To poudarjamo predvsem zato, ker je v sedanjosti uresničevanje kulture, z umetnostjo kot njeno najbolj izpostavljeno silnico razpoznavanja ustvarjalnih dosežkov vred, v organskem pogledu docela nezadostno integrirano v vzpostavljeno družbeno-gospodarski funkcionalni model. Zato je preveč enostransko podrejena zlasti nikoli dovolj jasno izrečenim programskim političnim praksam, še bolj pa vsesplošni komercializaciji in doslej še ne dovolj preizkušeni navezanosti na tržno logiko, s čimer se ji na neki način odvzema svoboda izbire, če ne tudi ustvarjalna svoboda.

Nasprotno temu jo prav njena obrambna drža vztrajno zaznamuje varno spravljeno v kulturniškem getu z lastnimi zakonitostmi omejitvev, ki pa z nekakšno navidezno družbeno uokvirjeno avtonomijo znova prekriva njeno usodno odvisnost od dejavnikov zunaj nje. S tem želim poudariti ugotovljivo dejstvo, da pomeni tudi vzpostavitev Umetniške zbirke NLB pomenljiv poskus problematiziranja družbenega položaja kulture (in z njo vred umetniške ustvarjalnosti), resda v pomensko ozkem izseku, ki je bil v polpreteklosti tudi v svetu preverjen v podobnih razmerah, v kakršnih je danes kultura na Slovenskem. Gre namreč za neposreden dialog družbenih dejavnikov z likovnimi ustvarjalci, še posebej izrazito pri živi in sprotni ustvarjalnosti. Čeprav je od ustanovitve Umetniške zbirke NLB preteklo šele nekaj let, je to, o čemer govorimo, nedvoumno izkazano v oblikovanju njenega vsebinsko prepoznavnega jedra, tako da pomeni dosedanje nastajanje zbirke tudi strokovni – muzeološki in kritični – izziv. V uresničitvenem pogledu ga resda zaznamujejo posebni pogoji, seveda tudi z omejitvami, v ospredju pa je vendarle izrazita uveljavitev kritičnega razmerja do sodobne umetniške produkcije, saj ga izpričuje možnost smotrnega kakovostnega in gmotnega ovrednotenja ustvarjalnih dosežkov.

V našem prostoru se je takšno razmerje, pomembno zlasti s pravkar orisanega stališča, torej pobud in naložb gospodarskih in finančnih ustanov, prepričljivo udeležilo na primer s prizadevanjem dr. Tomaža Brejca, ki mu je z izčrpnim katalogom in razstavo odkupljenega gradiva za konkretnega naročnika v Moderni galeriji (2001) stroko in slovensko javnost uspelo prepričati o dejavnem družbenem pomenu tovrstnih strokovno neoporečno zastavljenih programov pri uvajanju kapitalskih naložb v kulturo. Letos sta podobno (prav tako z zajetnima katalogoma) spregovorili tudi dve pomenljivi razstavi likovnih in umetniških zbirk slovenskih podjetij v Jakopičevi galeriji in Narodni galeriji v Ljubljani. Sam sem podobno pojmoval likovne opreme nekaterih gospodarskih organizacij, ki mi jih je uspelo na pobudo načrtovalcev arhitekture in z nujnim razumevanjem odgovornih gospodarstvenikov in organizacij strokovno uresničiti v prejšnjem sistemu, ko smo bolj poudarjali drugo sestavino takšnih naložb, se pravi predvsem kultiviranje delovnega okolja in morda tudi poslovnega komuniciranja.

Zamisel o Umetniški zbirki NLB se je porodila leta 1999 ob likovnem opremljanju novih in prenovljenih upravnih prostorov v bančni stolpnici na Trgu republike 2 v Ljubljani. V tej znameniti arhitekturi staroste slovenskega

modernizma Edvarda Ravnikarja sta arhitekta prenove Matej in Vesna Vozlič, zmagovalca na posebej razpisanem natečaju, v ustvarjalnem dialogu s svojim učiteljem ustvarila izrazno domišljene notranjščine, ki so z izbranimi arhitekturnimi rešitvami in pohištveno opremo domačih in tujih oblikovalcev vabile k sobivanju tudi likovna dela. Kot povabljeni avtor projekta likovne opreme prenovljenih upravnih prostorov sem menil, da je pri uresničitvi zastavljene zamisli nujno uveljaviti visoke kakovostne standarde, se pravi izbrati kar se da zgovorna dela sodobnih slovenskih ustvarjalcev in s tem tudi pomensko in vsebinsko osmisлити naložbo vodilne komercialne bančne ustanove na Slovenskem v umetniška dela. Tako je razmišljal tudi g. Boris Zakrajšek, član uprave NLB, ki je vodil projekt obnove, s katerim sva še v procesu opremljanja razvila zamisel o zbirki s težnjo po oblikovanju zbirke slovenske umetnosti dvajsetega stoletja. NLB je imenovala svet Umetniške zbirke NLB, v katerem sta bila ob g. Zakrajšku kot predsedniku tudi predsednik uprave g. mag. Marko Voljč in član uprave g. Alojz Jamnik.

Svet je sprejel pravilnik in potrdil vsebinski program zbirke, ki sem ga pripravil, s čimer sem pravzaprav prevzel vlogo njenega kuratorja, saj sta mi bila zaupana strokovno vodstvo in izbiranje del za zbirko. Program je ovrednotila tudi posvetovalna strokovno-programska komisija, v katero sta bila poleg mene imenovana umetnostni zgodovinar in kritik prof. dr. Milček Komelj in slikar prof. Lojze Logar.

Pri uresničevanju zamisli zbirke in njenem oblikovanju je imel pomembno usklajevalno vlogo izvršni direktor g. Milan Marinič, pri izpeljavi odkupnega in razstavnega programa pa je organizacijsko koordinacijo učinkovito opravljala arhitektka ga. Miranda Južnič iz sektorja za korporativno in tržno komuniciranje.

Slovenska javnost se je lahko z dosedanjimi spoznanji in rezultati pri ustvarjanju Umetniške zbirke NLB seznanila ob razstavah v prenovljeni Galeriji Avla NLB. Doslej jih je bilo pet. Z njimi nam je uspelo sproti predstaviti večino načrtno in premišljeno odkupljenih umetniških del za zbirko, ki so se razen prvih, namenjenih omenjeni likovni opremi prenovljenih osrednjih bančnih upravnih prostorov, odkupovala iz vsakoletnih namenskih skladov. Hkrati se je zbirka že vse od ustanovitve bogatila tudi z nakupi del iz investicijskih sredstev za likovno opremo novih in prenovljenih podružnic in poslovalnic NLB v Sloveniji. Dela sem izbral skladno s programskimi izhodišči, ki sta jih sprejela svet umetniške zbirke in strokovna posvetovalna komisija. Večina del je bila odkupljena pri ustvarjalcih, na razstavah ali v prodajnih galerijah, tam zlasti starejša dela iz preteklega stoletja, do katerih po drugi poti skorajda ni mogoče priti. S peto razstavo smo opozorili tudi na najkvalitetnejša dela, ki smo jih v zbirko vključili iz bogatega in obsežnega fonda del, ki jih je NLB pridobila v preteklih letih s številnimi odkupi za likovno opremo. O vsebinskih in strokovnih izhodiščih ter vprašanjih, ki spremljajo oblikovanje zbirke, kakršno smo zastavili, sem pisal v uvodnikih k omenjenim razstavam, zato sem v pričujočem prvem temeljnem katalogu zbirke izbral dele besedil, ki zgovorno opisujejo njen nastanek in vodilna hotenja. Navedel bom tudi izvleček iz vrednostne ocene o dosedanjih dosežkih izpod peresa umetnostnega kritika dr. Milčka Komelja, ki jo je zapisal v uvodniku k četrti razstavi. Skupaj z izčrpno dokumentacijo o odkupljenih umetniških delih bodo ta besedila izpovedno zaokrožila najpomembnejša strokovna dejstva o Umetniški zbirki NLB kot enem prvih uresničenih tovrstnih projektov pri nas. Izid nadaljnjih katalogov, v katerih bomo predstavili grafične liste in kiparska dela iz zbirke ter tekoče odkupne pridobitve, bo v javnosti še bolj utrdil njeno »institucionalno« podobo, kar je seveda eden strokovnih temeljev njene zgradbe.

1. razstava: Nove pridobitve Umetniške zbirke NLB. Izbor iz odkupljenih del v letu 2000, 22. 2. – 2. 4. 2001; umetniki: Riko Debenjak, Bojan Gorenec, Zmago Jeraj, Zdenko Huzjan, Marjan Gumilar, Tugo Šušnik, Živko Marušič.

»Umetniška zbirka Nove Ljubljanske banke, programsko zamišljena kot zbirka slovenske moderne likovne umetnosti, je bila ustanovljena 7. januarja 1999. Banka je že prej zavzeto odkupovala likovna dela in zbrala bogat fond umetnin, kar je bilo povsem v skladu z njenimi dolgoletnimi prizadevanji, povzetimi tudi v ustanovnem aktu zbirke. V njem je poudarila namen, 'da na sistematičen način podpre razvoj in promocijo slovenske likovne umetnosti in spodbudi razširjanje zavesti o likovni umetnosti kot sestavnem elementu kakovosti življenja'.

To se kajpak ujema z opaznim zavzemanjem NLB za oblikovanje kulturnega, javnosti prijaznega delovnega in poslovnega okolja, na kar je treba posebej opozoriti, saj so umetniška dela pravzaprav pričakovana oprema njenih prostorov. NLB je z jasno programsko usmeritvijo zbirke za izhodiščni smoter postavila zbiranje izbranih del ustvarjalcev,

ki so posebej dejavno zaznamovali umetnostno produkcijo v XX. stoletju, in kakovosten nabor iz sprotne likovnega snovanja. V njej so že dela, ki se s svojo izpovednostjo kažejo kot verodostojna napoved zamišljene celovitejšje predstavitve – od impresionistov prek slovenskih 'ikon' komaj preteklega stoletja do uveljavljenih predstavnikov umetnostnih usmeritev, ki v njem še koreninijo.

Ker je izpeljava zamisli pravzaprav šele na začetku, se je treba zavedati, da bo 'izpopolnjevanje' zbirke, zlasti s starejšim gradivom, odvisno tudi od kakovostne in relevantne ponudbe še ne povsem razvitega umetnostnega trga na Slovenskem, pri sprotni produkciji pa se bo treba zavzemati za pridobitev tistih stvaritev, ki s svojo likovno dorečenostjo ter sporočilnostjo prepričljivo reflektirajo čas, v katerem so nastale, in tistih, ki zgovorno kažejo naprej. Od tod izhaja, da bo vse to treba početi zavestno, prav gotovo tudi z malce drznosti in precej več vere v umetniško moč del, ki bodo tako čedalje bolj izpopolnjevala zastavljeno mozaično podobo slovenske likovne umetnosti. Nova Ljubljanska banka vidi v odgovorni uresničitvi svojega projekta tudi družbeno ovrednoteno naložbo v uresničitev kulturnega projekta nacionalnega pomena.«

2. razstava: Druga razstava novih pridobitev Umetniške zbirke NLB. Izbor odkupljenih del v letih 2000 in 2001, 19. 7. – 14. 9. 2001; umetniki: Bojan Bem, Drago Hrvacki, IRWIN, Silvester Komel, Metka Krašovec, Štefan Planinc, Milena Usenik, Boris Zaplatil.

»Vsekakor je prezigodaj, da bi že zdaj skušali iz zbranega gradiva za Umetniško zbirko NLB podati dokončen sklep o tem, kakšen je pomen odkupljenih umetniških del in njihovih ustvarjalcev v razvoju slovenske in v kontekstu svetovne likovne umetnosti dvajsetega stoletja, v obdobju, bržčas tako burnem in polnem povsem nasprotujočih si in protislovnih plemen, kot ni bilo nobeno poprej. Ker gre za odzivnost, ki se je v svojih radikalnih prizadevanjih in izpovedovanjih vsakič znova oklicala kot moderna in smo jo kot modernistično tudi opredeljevali, so takšne oznake prekrile idejno, izrazno in statusno pluralno izjemno vsebino vizualnih umetnosti s skupnim imenovalcem preteklega stoletja. Tudi likovna umetnost na Slovenskem je pripadnost vodilnim umetnostnim tokovom in nič manj razhajanje z njimi polno izražala zdaj glasno in povsem nedvoumno, zdaj s kritiko ali skozi intimo lastne ustvarjalne občutljive včlenjenosti, predvsem pa z vzgonom iz osebne poetike reflektiranih sporočil – na slikah in kipih, v arhitekturi in oblikovalskih izdelkih, z novimi medijskimi vizualnimi formulacijami ter prostorskimi sestavi iz raznoliko pojmovanih znakov in predmetno zasnovane človekove prisotnosti. Ta bežni premislek o enem od možnih pogledov na status umetniškega dela, ki ga je glede na polpreteklo umetnostno izročilo mogoče izreči na začetku novega stoletja, je prej ko ne le opora iskanju in utemeljevanju prizadevanj – kajpak skupaj z drugimi, ki želijo doseči isto na podoben način –, ki opravičujejo poskuse, da bi snovno, se pravi z zbirko relevantnih del, v konkretnih umetninah prepoznali temeljne razvojne točke in s tem zgovorno objektivizirali in dokumentirali to pot. Tako kot bi morala biti (nacionalna) umetnostna zbirka matične institucije po svoji vlogi pojavno kompleksna, historična po opredelitvi in valorizacijska po izbiri, kar bi v ustreznem okviru veljalo tudi za parcialne programe regionalnih zbirk, naj bi bile zasebne zbirke kljub uporabi podobnih zasnovnih izhodišč ciljno usmerjene, se pravi tematsko in problemsko zamejene in na neki način rastoče, odprte. Praviloma se sestavljajo za nazaj in se priložnostno izpopolnjujejo iz relevantne ponudbe umetnostnega trga. Možnost izbire iz sprotne umetnostne produkcije je na enakopraven način načelno dana vsem dejavnikom v procesu utemeljevanja nacionalnega umetnostnega fonda. In če ob nastanku novih (zasebnih) umetniških zbirk kdaj pa kdaj govorimo tudi o mecenstvu, je to seveda prav in premo sorazmerno odvisno od zavedanja pomena lastne participacije v tem kulturnem dejanju.«

3. razstava: Tretja razstava novih pridobitev Umetniške zbirke NLB. Izbor odkupljenih del v letih od 1998 do 2001, 6. 12. 2001 – 17. 1. 2002; umetniki: Sandi Červek, Bojan Gorenec, Zdenko Huzjan, Zmago Jeraj, Sergej Kapus, Dušan Kirbiš, Ivo Prančič, Živko Marušič.

Dr. Milček Komelj: »Tretja razstava del iz Umetniške zbirke Nove Ljubljanske banke nadaljuje prikaz stvaritev, odkupljenih v letih od 1998 do 2001, in potrjuje smiselnost in resnost zbirke in njenega izbora, ki ga usmerja umetnostni zgodovinar Stane Bernik. Zbirka je z izraznostjo svojih del enakovredna zbirkam v nacionalni galeriji in redkih sorodnih,

prav tako strokovno vodenih ustanovah (Factor banki, na Akademiji za likovno umetnost ali v galerijah v Piranu in Ribnici), vendar so te v glavnem omejene na časovno omejen izrez, še zlasti na dela zadnjih desetletij, ali na rezultate likovnih kolonij, medtem ko se bančna zbirka usmerja na celotno 20. stoletje ...

Sama ustanovitev zbirke (januarja 1999) izpričuje smisel ustanovitelja za umetnost, ki sicer zagotavlja za banko smotrno 'naložbo', a hkrati razkriva tudi odgovornost do del, ki kot celota najbolj dostopno zaživijo prav v javnih zbirkah, s čimer je preprečeno, da bi se umetnine raztresle in izginile iz javnega razvida ... Bernik je iz del, ki jih je banka pridobila, še preden jo je pričel strokovno nadzirati in usmerjati, vanjo uvrstil samo ozek izbor; pozneje odkupljena dela pa so podvržena njegovi presoji, ki upošteva izrecno ustvarjalni pomen, kolikor ga je danes pač mogoče prepoznati. S tem pa se samoumevno v njej razkriva tudi razpon usmeritev in prijemov ter seveda pogled današnjega časa, kot ga vidi občutljivo oko spremljevalca, in tako zbirka (ki je tudi ustrezno dokumentirana) dobiva tudi vsestransko dokumentarno razsežnost. Sam izbor oziroma selektorjev pogled na dela pa seveda temelji na Bernikovi življenjski izkušnji (povezani s 30-letnim urejanjem pomembne revije za likovno kulturo Sinteza), ki z vso širino zajema tudi obiske pri umetnikih. Selektor si namreč z razgledovanjem po trgu in ateljejih prizadeva ne le, da bi vanju zajel zelene ustvarjalce, marveč tudi dela, ki sodijo v njihov vrh in reprezentativno zaznamujejo svoj ustvarjalni čas in usmeritev. Tako je zbiralstvo poznavalca in ljubitelja, ki je običajno vsaj v srcu tudi zbiralatelj, preneseno v skrb za javno sfero, in zato naj mi bo dovoljeno, da bolj kot na slike dobro znanih ustvarjalcev, ki jih na tem mestu zaradi števila avtorjev ni mogoče ustrezno spoštljivo predstaviti (in ki bodo na razstavi najbolj neposredno spregovorile same zase), posebej opozorim na samo zbirko in njeno zasnovo kot na pojav, ki ga je vredno razširjati in ki zasluži vso pozornost in podporo. «

4. razstava: Slovenska grafika v Umetniški zbirki NLB – 1, 11. 4. – 24. 5. 2002; umetniki: Riko Debenjak, Božidar Jakac, Vladimir Makuc, France Mihelič, Marjan Pogačnik, Marij Pregelj, Karel Zelenko.

»Že s prvimi nakupi v okviru Umetniške zbirke NLB, se pravi od leta 1999, smo napovedovali njeno programsko usmeritev tudi k slovenski grafiki. Takrat smo odkupili nekaj novejših grafičnih listov Vladimirja Makuca, ki so bili skupaj s slikarskimi in kiparskimi deli vključeni v likovno opremo prenovljenih zgornjih nadstropij bančne stolpnice, namenjenih komuniciranju širšega kroga bančnikov in poslovnih partnerjev. Pri obnovi poslovalnice v Ljubljani, na Trgu republike 2, kjer je tudi Galerija Avla NLB, smo z odkupom več izbranih grafičnih listov iz noveše produkcije petih uglednih grafikov – Bogdana Borčiča, Lojzeta Logarja, Franka Vecchietta, Marije Jenko Starič in Bojana Kovačiča – jasno izrazili prizadevanja za celostno tipološko zajetost likovne ustvarjalnosti v minulem stoletju ...

Nova Ljubljanska banka je ob slikah in kipih v likovno opremo svojih poslovnih prostorov že prej vključevala tudi grafike. V njenem fondu likovnih del je nekaj sto grafičnih listov. Pri celostnem ovrednotenju tega gradiva smo ugotovili, da gre za veliko število ključnih grafičnih listov, ki prepričljivo govorijo o kakovostnem razvoju slovenske grafike, lahko rečemo tudi 'ljubljske grafične šole'. Tako natančneje povemo, da gre za grafično produkcijo, ki se je takrat vzporedno uveljavljala ob pedagoškem delovanju in vplivu pionirjev sodobne grafične ustvarjalnosti in vodilnih grafikov na ljubljanski Akademiji likovnih umetnosti, Božidarja Jakca, Franceta Miheliča, Rika Debenjaka, Marija Preglja, Marjana Pogačnika, Borčiča, Janeza Bernika, Andreja Jemca, Zvesta Appolonia do zdajšnjih učiteljev Lojzeta Logarja in Branka Suhyja, ter vplivnem ustvarjanju Lojzeta Spacala, Zorana Mušiča, Vladimirja Makuca, Karla Zelenka, Adriane Maraž, Danila Jejčiča in drugih, ki so hodili ob skupnih kažipotih modernističnega izraza sicer vsak svoja ustvarjalna pota ...

Na četrti razstavi Umetniške zbirke NLB tokrat razstavljamo enaindvajset izbranih grafičnih listov sedmih ustvarjalcev iz ustvarjalnega vrha prve povojne generacije slovenskih grafikov, ki je utemeljila svojo vlogo in oblikovala njihovo pomensko prepričljivost in nezamenljivo izpovednost. Srečali se bomo z grafičnimi listi Jakca, Miheliča, Debenjaka, Pogačnika, Preglja, Makuca in Zelenka. To so zgovorna in izbrana dela, ki so bila večinoma razstavljena na pomembni zgodovinski razstavi Slovenska likovna umetnost 1945–1978 in na številnih preglednih razstavah slovenske grafike doma in v svetu. V Ljubljansko banko so prišla s sprotnimi odkupi ob sodelovanju z Moderno galerijo in njenim ravnateljem Zoranom Kržišnikom, uspešnim organizatorjem ljubljanskih mednarodnih grafičnih razstav in preskušenim poznavalcem grafične umetnosti. Omenjeni umetniki so zastopani v likovnem fondu NLB z veliko večjim številom

grafičnih listov, ki jih bomo prav tako uvrstili v Umetniško zbirko NLB in jih v značilnem izboru razstavili ob kakšni drugi priložnosti.«

5. razstava: Slike iz začetka druge polovice preteklega stoletja v Umetniški zbirki NLB, 25. 7. – 20. 9. 2002; umetniki: Riko Debenjak, Tone Kralj, Stane Kregar, Zoran A. Mušič, Gabrijel Stupica, Ive Šubic, Marko Šuštaršič.

»Peta razstava del iz Umetniške zbirke Nove Ljubljanske banke se od dosedanjih slikarskih razstav razlikuje v dveh pogledih: z njo smo namreč začeli uresničevati napovedano ovrednotenje zajetnega umetnostnega gradiva, ki ga je Ljubljanska banka pridobila v preteklih desetletjih, predvsem kot likovno opremo svojih likovnih prostorov, poleg tega pa poskušamo z njo zaobjeti kolikor toliko prepoznavno povezano poglavje iz razvoja slovenske likovne umetnosti v preteklem stoletju, kar je v skladu z ustanovitvenim aktom Umetniške zbirke Nove Ljubljanske banke, saj je v njem jasno zapisano, da je razvojna preglednost eno temeljnih vodil za strokovno zbiranje del. Tako naj bi umetniška dela, združena v zbirki, kar se da pomenljivo zaznamovala izrazno in sporočilno dinamično podobo slovenske sodobne likovne umetnosti. To lahko povemo tudi nekoliko drugače, da gre namreč predvsem za živo kritično prisotnost na slovenskem umetnostnem trgu, ki pa še nikakor ni dovolj 'radodaren', saj se razvija neverjetno zlagoma, ne da bi se v javni prodaji pogostejše znašla tudi kakšna kapitalna umetniška dela. Zato vsaj pri pridobivanju umetnin, nastalih v zadnjih nekaj desetletjih, lahko računamo in moramo računati na odkupe pri ustvarjalcih (če še kakšno morebiti hranijo) in dedičih (če podedovanega niso že prodali). A vendar tudi naša razstava kaže – z nekaj deli –, da se je vloženi trud izplačal.

Na zadnji razstavi Umetniške zbirke NLB v Galeriji Avla smo tak poskus, upam, da uspešno, izpeljali že z grafičnimi listi ... S slikarstvom je vendarle nekoliko drugače, kajti če se niso sistematično in sproti ali vsaj na preglednih osebnih razstavah odkupovala najpomembnejša in najzgovornejša dela, kot je pričakovati v umetnostnih muzejskih in galerijskih institucijah, saj je to ena njihovih temeljnih nalog, je to s fragmentarnimi in prejkone naključnimi nakupi iz sprotne umetnostne produkcije – čeprav so se na stenah bančnih poslovnih in pisarniških prostorov kljub različnim okusom, ki so jim botrovali, znašla tudi zelo kakovostna dela – težko ali skoraj nemogoče storiti. Govorimo kajpak o slikarskih delih iz bančnega likovnega fonda, se pravi o delih, ki so bila svojčas predvsem namenjena likovni opremi.

Je pa vsekakor z najboljšimi deli iz fonda mogoče pomenljivo dopolniti nekatera v obrisih že napovedana poglavja bančne umetniške zbirke; to je seveda tudi temeljni razlog, da jih organsko včlenimo v umetniško zbirko. Ta pripoved iz dveh virov se je kljub fragmentarnosti sinergično izrisala na pričujoči razstavi, ko smo z izbranimi in značilnimi deli nekaj ključnih slikarjev v desetletjih po drugi svetovni vojni s poudarjenimi klicaji nazorno artikulirali njeno vsebino, še posebej njen dokončni modernistični zasuk v šestdesetih letih slovenskega slikarstva.«

Tej postavitveni problematizaciji zadnje razstave sledijo jedrnaty oznake razstavljenih umetniških del in njihove vloge v razvoju slovenske likovne umetnosti dvajsetega stoletja. S tem je bilo mogoče artikulirano, a za zdaj zgolj fragmentarno zaznamovati prepoznavno likovno izžarevanje in slogovno pripadnost v času, ki ga zaobjemajo razstavljeny dela. Pričakovati je, da bo ta nazorna fragmentarnost tudi v prihodnje spremljala nastajanje zbirke, še posebej izrazito njen del iz prve polovice stoletja, kar je zaradi nedostopnosti zgovornih kakovostnih del iz tega obdobja na umetnostnem trgu vsekakor razumljivo, saj gre, tega se popolnoma zavedamo, za dolgoročen in tudi odprt projekt. Zagotovimo pa lahko, da je v zbirki likovna ustvarjalnost druge polovice stoletja že kar izdatno zastopana – to velja zlasti za slikarstvo in grafiko – in da bo z novimi nakupi pomenila vsekakor še bolj organsko in pregledno sklenjeno predstavitev ustvarjalnih likovnih dosežkov v našem prostoru. Ob tem moramo poudariti tudi skrb za fizično vzdrževanje umetniških del, pri čemer sodelujemo z vodilnimi restavratorskimi strokovnjaki.

Navsezadnje pa kaže omeniti posebnost Umetniške zbirke Nove Ljubljanske banke, zlasti značilno za njen slikarski del in podobno za manj zajeten kiparski del, saj ga obvladujejo večinoma mala plastika, ki se je odkupovala še pred ustanovitvijo zbirke. Ko govorimo o slikarstvu, zlasti o umetninah iz zadnjih desetletij, je razvidno, da so se iz pragmatičnih razlogov – v bistvu gre za odkupe del, ki imajo dejavno vlogo likovne opreme – praviloma odkupovale

slike srednjega formata. Vemo, da se je velikost slik v olju, akrilu ali mešanih tehnikah v tem času izjemno povečala, slikovno polje se je zlasti v abstraktnih slikah »staplja« z okoljem, tudi zaradi učinkovitejšega in prepričljivejšega nastopa na razstavah in likovnih manifestacijah ter predstavitev v drugih umetnostnih hramih. Veliki format se je v svetu začel respektirati tudi tako, da so za takšne slike v zbirkah sodobne umetnosti gradili posebne razstavne stene in celo avtonomne prostore. Spoznano dejstvo pa je, da sodobne arhitekturne notranjščine niso pretirano naklonjene likovnim delom: tlorisi so pretirano členjeni, svetlobne višine prostorov so minimalne, odprtine prepogoste, stene pogosto obložene z odlagalnim pohištvo, oceanske krajine pisarniških in poslovnih dvoran so likovna dela praviloma povsem izločile, vidne stene so, če niso steklene ali iz high-techovskih gradiv, oblikovane in obdelane tako, da so oblikovno same sebi dovolj, so že »dekoracija« ... Morda se je to dogajalo, ker se je sodobna likovna umetnost v drugi polovici stoletja čedalje bolj razvijala tudi v smeri izrazito prostorskih in urbanih razsežnosti in večje medijske izpovednosti. Kakorkoli že, arhitekturnih prostorov, ki bi privabljali k sožitju umetnine, je v sodobnih stavbah zares komajda kaj in kajpak takoj ugotovimo, da je v njih mogoče postaviti slike zgolj »klasičnih« formatov ali, morda bolje povedano, običajnih razsežnosti, ki jih je uveljavila že preteklost. Tudi zato je zdaj slik srednjih velikosti veliko manj. To izpričuje večina novodobnih razstav, a izkazalo se je, in to smo dokazali tudi z našimi odkupi, da na takšne slike še naletimo in da celo še izražajo posebej poudarjeno ustvarjalčevo skrb za njihovo zasnovno in sporočilno popolnost. Navsezadnje bi lahko rekli, da so zgoščene in polne podobe velikih slik, ki jim dandanašnji galeristi, kustosi in kritiki, čeprav ni mogoče docela utemeljeno razumeti, zakaj, tako očitno dajejo prednost. Morda bi si drznili pomisliti, da s takšnimi odkupi oblikujemo zbirko jedrnate ustvarjalne sporočilnosti in izbrane vizualne ekspresije, izravnane z učinkovitostjo slik zgodnjega modernizma, ki jo je ta v funkcionalnem pogledu pojmoval še v duhu polpreteklega umetnostnega izročila.

Likovna mnogoobraznost in izrazna večplastnost Umetniške zbirke NLB bosta prepričljivo razvidni, ko bodo izšli vsi načrtovani temeljni katalogi zbirke s kompleksno ovrednotenim doslej odkupljenim gradivom in katalogi, ki bodo zatem tekoče dokumentirali sprotne odkupe. Ob slikarskem gradivu bodo torej dokumentirani še grafika, kiparska dela in tapiserije, morda tudi izbrani kosi oblikovalske in druge umetnostne opreme. Takšen način je, skupaj z razstavami, na katerih v Galeriji Avla v NLB predstavljamo umetniška dela, pravzaprav najučinkovitejša oblika komuniciranja sicer zasebne zbirke z javnostjo, in ker zbirka še nastaja, bo prav gotovo omogočil tudi širšo kritično presojo njene virtualne institucionalnosti in ovrednotenje strokovnih dosežkov na poti njene uresničitve.

Stane Bernik

E m e r g e n c e o f t h e N o v a L j u b l j a n s k a B a n k a A r t C o l l e c t i o n

At the end of the 20th century, Nova Ljubljanska Banka, a notable collector of contemporary art, decided to establish an art collection in order to create a characteristic and significant presentation of the achievements of Slovenian art in the 20th century, a period rich in artistic creativity. But it is not the first bank in the world, nor even in Slovenia, to create its own art collection. Like other large national or international business organisations and public institutions, banks have created collections primarily for practical reasons, purchasing works of art to decorate their representative and business premises. These purchases are mostly a reflection or manifestation of the tastes and attitudes of owners and managers, their knowledge and experience of visual art or their willingness to listen to the suggestions of the decorators, architects and designers who plan or renovate their offices. Recently and with increasing frequency, they have sought the opinion of art historians, critics and advisers specialising in these tasks.

If we take a look at architectural heritage, we find that this is nothing new - that paintings, sculptures and design have been a component part of the exteriors and interiors of architecture since its inception and that they have always been obvious constant features of special expression and significance for private and public buildings. But we also know that the visual appearance and message of such buildings most clearly shows the spirit and horizons of the culture of living that identifies man's overall adherence to the creative and cultural tendencies of the period.

This introduction is naturally not intended to list at length what can be done for culture today in the rather unfavourable climate of hostility towards culture's organic integrity. I mention this because, at present, the making of culture (with art as its most visible force of recognition of creative achievement) is, from the organic point of view, insufficiently integrated into the socio-economic functional model. Consequently, it is unilaterally subordinated to insufficiently articulated political practice and, even more so, to the universal commercialisation and hitherto insufficiently tested insistence on the logic of the market. With this, it is deprived of freedom of choice, if not the freedom of creativity, as well.

In contrast to the above, culture defends itself by retreating to the safe haven of a cultural ghetto ruled by its own restrictive laws and which, through an apparently socially framed autonomy, conceals its defining dependence on external agents. With this I wish to draw attention to the fact that the founding of the NLB Art Collection is an important attempt to expose the problematic social situation in culture (and artistic creativity), despite the narrow context - an attempt that has been made abroad in the recent past in similar conditions as Slovenian culture now faces today. It is about a direct dialogue between social agents and artists, particularly in current, living creativity. Although the NLB Art Collection was founded only a few years ago, the issues discussed here are clearly manifest in the formation of the collection's recognisable core. Consequently, the evolution of the collection so far represents a professional challenge for museum experts and critics. The collection has come about in special conditions and with special restrictions, but the main emphasis has nevertheless been the establishment of a critical attitude towards contemporary art production, which is confirmed by the possibility of a realistic assessment of the quality and value of creative achievements.

In Slovenia, this attitude, which is particularly important from the above point of view, was convincingly established by Dr Tomaž Brejc; through an exhaustive catalogue and exhibition of works purchased for a specific patron, he succeeded in convincing the expert and general Slovenian public, with an exhibition at Moderna Galerija in 2001, to recognise the actual social significance of such professionally impeccable programmes for the introduction and expansion of capital investment in culture. This year two similar exhibitions (both accompanied by an extensive catalogue) were mounted, at the Jakopič Gallery and the National Gallery in Ljubljana. I assumed a similar attitude when I approached the task of the artistic decoration of a number of commercial organisations, which I managed to carry out on a professional level with the encouragement of certain architects and the necessary support of businessmen and organisations of the previous system, when a different aspect of such investment was emphasised: the improvement of the working environment and business communication.

The idea to establish the NLB Art Collection was born in 1999 when the new, renovated offices at the bank's high-rise building at Trg Republike 2 in Ljubljana were decorated with works of art. In this well-known building, the

work of that doyen of Slovenian modernist architecture, Edvard Ravnikar, the architects in charge of the renovation, Matej and Vesna Vozlič, who were selected for the task at a public tender, established a creative dialogue with their teacher's work and created highly imaginative interiors – interiors which, with selected architectural solutions and furniture by Slovenian and foreign designers, called for works of art.

When I was invited to supervise the project of the artistic decoration of the renovated offices, I decided it was necessary to observe high-quality standards and select highly indicative works by contemporary Slovenian artists, thereby giving significant meaning to the investment in art made by the leading commercial bank in Slovenia. My opinion was shared by Mr Boris Zakrajšek, member of the NLB Management Board, who was in charge of the renovation project and with whom, in the course of the decoration of the premises, I formulated the idea of establishing a collection of 20th century Slovenian art. NLB appointed an NLB Art Collection Council, consisting of its president, Mr Zakrajšek, the President of the Management Board, Mr Marko Voljč and a member of the Management Board, Mr Alojz Jamnik.

The Council adopted standing orders and approved my proposed programme for the collection. I thus found myself in the role of the collection's curator; I was entrusted with the responsibility of the expert management and selection of works for the collection. The programme was assessed by the Expert Advisory Committee in charge of the collection's programme, to which I was appointed along with art historian and critic Prof Milček Komelj and painter Prof Lojze Logar.

During the implementation and formation of the collection, the important role of coordinator was played by the executive director, Milan Marinič; during the implementation of the purchase and exhibition programme, the role of organising coordinator was efficiently performed by the architect, Miranda Južnič, from the NLB Corporate Communications department.

The efforts to establish the NLB Art Collection and the knowledge accumulated during the process have been presented to the public at exhibitions mounted in the renovated NLB Avla Gallery. Five exhibitions have so far been held, presenting most of the works of art systematically purchased for the collection. With the exception of the first works purchased for the artistic decoration of the renovated headquarters of the bank, these works have been purchased with funds from the annual investment budget. In addition, the collection has from the very beginning been expanded with purchases made with funds for the artistic decoration of new and renovated NLB branches across Slovenia. Works have been selected in accordance with the programme adopted by the Art Collection Council and the Expert Advisory Committee. Most of the works have been purchased directly from artists, at art exhibitions or from art dealers. Older 20th century works in particular can only be obtained from art dealers. The fifth exhibition shed light on the best works moved to the collection from the vast body of artworks accumulated by NLB over the last few years through purchases for artistic decoration. In written introductions to these exhibitions, I discussed the contextual and expert points of departure and issues accompanying the formation of the collection we wished to create. For this first comprehensive catalogue of the collection, I therefore selected those parts of the texts that describe the collection's formation and main objectives. I also quote from an assessment of achievements by the art critic Prof Milček Komelj from the introduction to the fourth exhibition. Together with exhaustive documentation on purchased works of art, these texts constitute a complete presentation of the most important expert facts regarding the NLB Art Collection as one of the first implemented projects of its kind in Slovenia. The future publication of the catalogues on the collection's graphic prints, sculpture and latest purchases will imprint the 'institutional' framework, which is part of the expert foundations of the collection's structure, even deeper into public awareness.

Exhibition 1: New Acquisitions of the NLB Art Collection. A Selection of Works Purchased in 2000, 22 February – 2 April 2001. Artists featured: Riko Debenjak, Bojan Gorenc, Zmago Jeraj, Zdenko Huzjan, Marjan Gumilar, Tugo Šušnik, Živko Marušič.

'Nova Ljubljanska Banka Art Collection, planned as a collection of modern Slovenian visual art, was founded on 7 January 1999. But even before that date the bank had frequently purchased works of art, gathering a considerable number of work as part of efforts started several years earlier and summarised in the founding act of the collection. In this document the bank expressed its intention 'to offer systematic support to the development and promotion of Slovenian visual art and contribute to the spreading of the awareness that visual art is part of a high standard of living.'

This naturally coincides with NLB's notable effort to create a cultural, public-friendly working and business environment, which is particularly important because works of art are an expected part of the furnishings of a bank's premises. With a clear programme, NLB defined a collection of selected works by Slovenian artists who had left a visible mark on 20th century art production, and a quality selection of contemporary art works, as the foundations of the collection. The collection already contains works whose content anticipates a comprehensive presentation of art, ranging from the Impressionists and the Slovenian 'icons' of the 20th century to the distinguished representatives of contemporary art trends.

Since the collection has only just begun, we must bear in mind that the expansion of the collection, particularly through older material, depends on the quality and relevance of supply in the nascent art market in Slovenia. From contemporary production, those works will be purchased which, through their execution and message, effectively reflect the period in which they were born and which clearly point to the future. The compilation of the collection will therefore have to be a conscious effort, combined with considerable daring and faith in the artistic power of works that will fill the gaps in the representative mosaic of Slovenian visual art. For Nova Ljubljanska Banka, responsible implementation of the project represents a socially valuable investment in the realisation of a cultural project of national significance.'

Exhibition 2: Second Exhibition of New Acquisitions of the NLB Art Collection. A Selection of Works Purchased in 2000 and 2001, 19 July – 14 September 2001. Artists: Bojan Bem, Drago Hrvacki, IRWIN, Silvester Komel, Metka Krašovec, Štefan Planinc, Milena Usenik, Boris Zaplatil.

'It is undoubtedly too early to gauge the significance of purchased works of art and their artists for the development of Slovenian and international 20th century visual art in an unprecedented turbulent period of contradiction from the material selected for the NLB Art Collection. Since these works feature a quality of responsiveness which, in its radical efforts and messages, has continually labelled itself modern and has also been defined as modernist, these labels have concealed the exceptional nature, plural ideology, expressiveness and status of visual art generated in the previous century. Slovenian visual art has expressed its agreement and disagreement with the leading art trends to the full. This expression has been loud and obvious, expressed from a critical standpoint or through the intimate world of personal creative sensitivity, and it has primarily been borne on the wings of the personal poetics of reflected messages in paintings and sculptures, architecture and design, new visual media formulations, and spatial compositions of various signs and objects of human presence. This brief consideration of one of the possible aspects of the status of an artwork, which in view of the heritage of recent art can be articulated at the beginning of the new millennium, serves as a foundation in the quest for and justification of efforts made in cooperation with other individuals that strive for the same goal in a similar way: to recognise the basic points of development in a relevant art collection and in the actual works of art themselves, and thereby objectify and document this evolutionary path. Just as our institution's (national) art collection should be complex in its role, historic in its definition and discriminating in its selection, which in a suitable context should also be the case with the partial programmes of regional collections, private collections should, despite the employment of similar points of departure, be both thematically defined, evolving, open. As a rule, they are composed of works of art from the past, occasionally expanded with relevant works from the art market. The possibility of selecting from contemporary art production is equally available to all those taking part in the process of building a national art collection. It is only correct that, with the emergence of new "private" art collections, we occasionally speak of patrons of art; this reflects an awareness of the scope of

personal engagement in such cultural activities.'

Exhibition 3: New Acquisitions of the NLB Art Collection. A Selection of Works Purchased from 1998 to 2001, 6 December 2001 – 17 January 2002. Artists featured: Sandi Červek, Bojan Gorenec, Zdenko Huzjan, Zmago Jeraj, Sergej Kapus, Dušan Kirbiš, Ivo Prančič, Živko Marušič.

Dr Milček Komelj: 'The third exhibition of works from the Nova Ljubljanska Banka Art Collection is the next in a series of presentations of works of art purchased from 1998 to 2001, and justifies the collection and selection of works under the supervision of the art historian Stane Bernik. With regard to the expressive power of the works, the collection rivals those of the national gallery and a number of similar institutions (Factor Banka, Ljubljana Academy of Fine Arts, galleries in Piran and Ribnica). However, these collections are for the most part limited to a certain period of time – specifically, the art production of the last few decades – or to the work of art colonies, whereas the NLB Art Collection covers the whole of the 20th century ...

The founding of the collection in January 1999 reflects the founder's sensitivity to art, which represents a good investment for the bank but which also brings a certain responsibility towards works of art that are most accessible in public collections, preventing the dispersal and disappearance of works of art from public life ... Even before he was entrusted with the task of the expert management and planning of the collection, Bernik selected only a few for the collection from among the works purchased by the bank over the previous decades. Works purchased after that were selected by him according to the criteria of creative significance as far as it can be discerned today. The collection consequently reflects a range of approaches and a modern outlook assumed by a sensitive observer. With this, the collection (which is suitably documented) has assumed a complex documentary dimension. The selection itself, and the selector's attitude towards works of art, is based on his experience (he edited Sinteza, a major visual art journal, for 30 years), which includes frequent visits to artists. By exploring the market and the art studios, the selector not only attempts to make contact with artists but also to secure supreme works of art that have left a visible mark on the period in which they were created and on contemporary art trends. Through this, the efforts to create an art collection by this connoisseur and art lover, who in his heart is also a collector, has entered the public domain. For this reason allow me to draw attention to the collection itself and its structure as a phenomenon worth emulating and deserving of our attention and support, rather than to the paintings of distinguished artists, which because they are so numerous cannot be adequately presented here (and which will undoubtedly speak for themselves at the exhibition).'

Exhibition 4: Slovenian Graphic Art from the NLB Art Collection, Part 1, 11 April – 24 May 2002. Artists featured: Riko Debenjak, Božidar Jakac, Vladimir Makuc, France Mihelič, Marjan Pogačnik, Marij Pregelj, Karel Zelenko.

'Slovenian graphic art has been part of the NLB Art Collection's programme since the first works of art were purchased in 1999. At that time several recent graphic prints by Vladimir Makuc were purchased; together with paintings and sculptures, they were intended for the artistic decoration of the renovated upper floors of the bank's high-rise building and were expected to speak to a broad range of bankers and business partners. With the purchase of several graphic prints from the recent production of five distinguished graphic artists – Bogdan Borčič, Lojze Logar, Franko Vecchietto, Marija Jenko Starič and Bojan Kovačič – during the renovation of the bank's branch at Trg Republike 2 in Ljubljana, where NLB's Avla Gallery is located, we clearly expressed our efforts to create a comprehensive collection of all types of 20th century Slovenian artistic creativity ...

Together with paintings and sculptures, graphic prints have from the very beginning been used by Nova Ljubljanska Banka for the decoration of its premises. The number of works owned by the bank includes several hundred graphic prints. In the course of the expert evaluation of these works, it was found that many of them were of key importance for Slovenian graphic art, clearly reflecting the development of the 'Ljubljana School of Graphic Art'. In other words, they represent graphic production which, at the time, emerged in parallel with teaching work and under the influence

of the pioneers of contemporary Slovenian graphic art and leading graphic artists active at the Ljubljana Academy of Fine Arts: Božidar Jakac, France Mihelič, Riko Debenjak, Marij Pregelj, Marjan Pogačnik, Bogdan Borčič, Janez Bernik, Andrej Jemec, Zvest Appolonio; current teachers Lojze Logar and Branko Suhý; and the artists Lojze Spacal, Zoran Mušič, Vladimir Makuc, Karl Zelenko, Adriana Maraž, Danilo Jejčič and others who pursued separate paths of creativity that crossed at the common signposts of modernist expression.

The fourth NLB Art Collection exhibition features 21 selected graphic prints by the seven most prominent artists of the first generation of Slovenian graphic artists to emerge after the Second World War; they won wide acclaim and created convincing works of unique expression. The exhibition consists of graphic prints by Jakac, Mihelič, Debenjak, Pogačnik, Pregelj, Makuc and Zelenko. Most of these evocative and specially selected works were displayed at an exhibition of historic significance, *Slovenian Visual Art 1945 – 1978*, as well as at numerous exhibitions of Slovenian graphic art in Slovenia and abroad. Ljubljanska Banka acquired these prints through purchases made in cooperation with Moderna Galerija and its director, Zoran Kržišnik, a successful organiser of international exhibitions of graphic art in Ljubljana and a highly experienced connoisseur of graphic art. Nova Ljubljanska Banka owns many more graphic prints by these artists, which will also be included in the NLB Art Collection and presented on another occasion.'

Exhibition 5: Paintings from the Second Half of the 20th Century Kept in the NLB Art Collection, 25 July – 20 September 2002. Artists featured: Riko Debenjak, Tone Kralj, Stane Kregar, Zoran A. Mušič, Gabrijel Stupica, Ive Šubic, Marko Šuštaršič.

'The fifth exhibition of works from the Nova Ljubljanska Banka Art Collection differs from the previous exhibition of paintings in two aspects: it marks, as announced, the beginning of the evaluation of the extensive artistic material accumulated by Ljubljanska Banka over the previous decades for the artistic decoration of its premises; and it represents an attempt to present a more or less recognisable and complete chapter in the development of 20th century Slovenian visual art, as laid down in the founding act of the Nova Ljubljanska Banka Art Collection. This document states that clarity of development is one of the basic guidelines for the expert selection of works. It is thus our intention to create a collection of artworks that in a significant way denotes the dynamism of expression and message of contemporary Slovenian visual art. In other words, our collection constitutes a living, critical presence on the Slovenian art market. This market is still not "generous" enough: its development is extremely slow and it never features major works of art. Therefore, in the process of the acquisition of artworks created over the last few decades, we can and must rely on the purchase of works directly from artists (if they keep any) and their heirs (if they haven't already disposed of their inheritance). Nevertheless, several works at our exhibition justify our efforts.

At the last exhibition of the NLB Art Collection at NLB Avla Gallery, a similar attempt was carried out with graphic prints (successfully, we hope) ... But the situation with painting is different because unless the most important and resonant works are systematically and regularly purchased at solo exhibitions – as can be expected from art museums and gallery institutions, since this is one of their fundamental tasks – it is practically impossible to create such a collection through random purchases of contemporary art production, although the walls of bank premises and offices have also been adorned, despite the range of tastes, by supreme works of art. These are naturally paintings from the number of works accumulated by Nova Ljubljanska Banka, originally intended for the artistic decoration of the bank's premises.

The best examples of these works undoubtedly represent a significant addition to the bank's art collection. This is also the basic reason why they are included in the collection. This history, which comes from two sources, is, despite the gaps, effectively presented with several landmarks at the current exhibition of selected works by several key painters who worked in the decades after the Second World War, with special emphasis on the final modernist turning-point of Slovenian painting in the 1960s.'

This description of the last exhibition is followed by brief comments on the exhibited works and their place in the

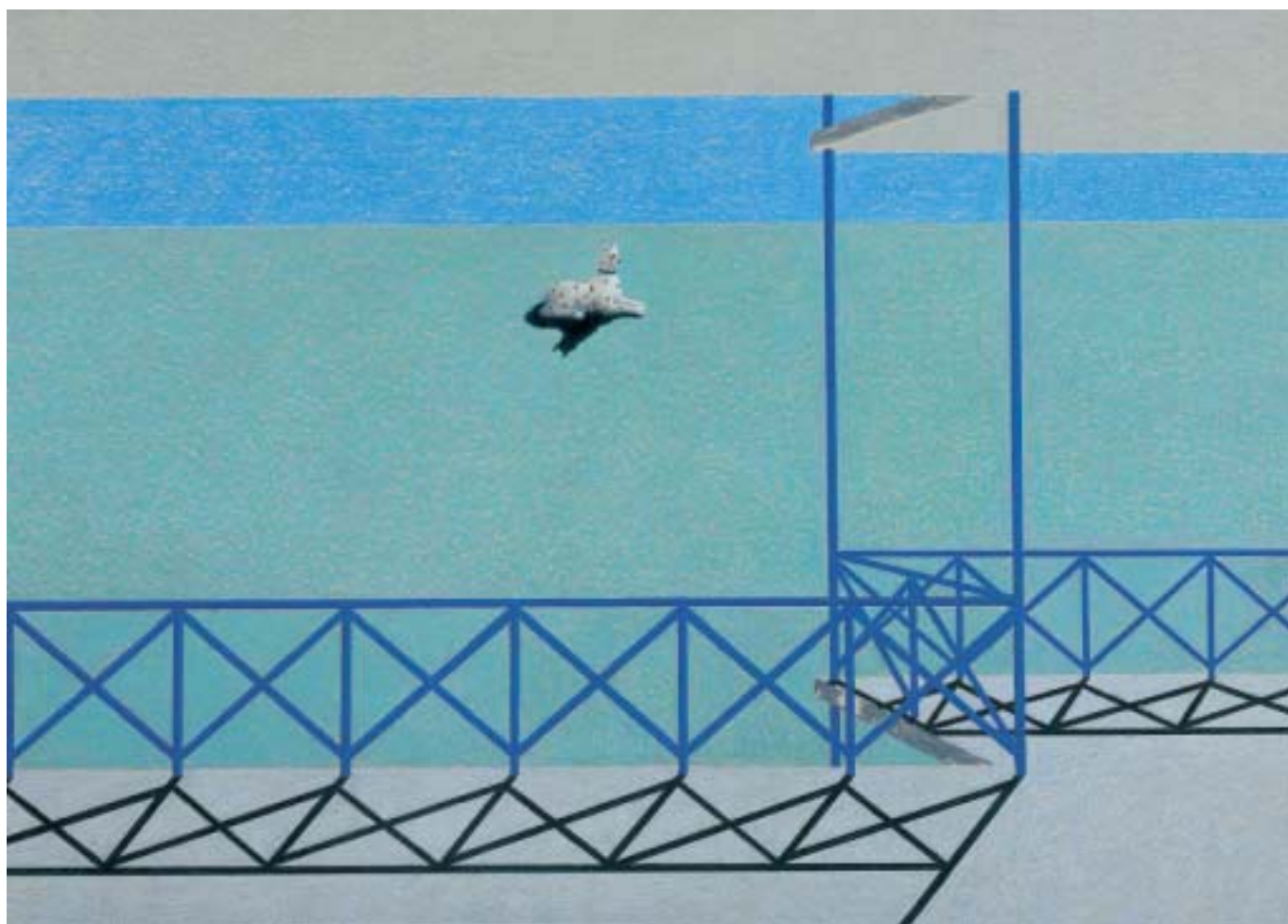
development of 20th century Slovenian visual art. In this way, a clear though partial definition of the artistic and stylistic context of exhibits covering a specific period of time has been established. It is inevitable that the collection will remain 'incomplete' in the future, particularly that part that covers the first half of the century, which is understandable due to the scarcity of high-quality works from this period in the art market and the fact that the collection is a project that will evolve over the long term. Nevertheless, the art of the second half of the 20th century – particularly painting and graphic art – is well represented and, through new purchases, the collection will continue to play the role of an organic and clear representation of creative artistic achievements in Slovenia. We must also mention here efforts to maintain artworks, made in cooperation with leading experts on art restoration.

Last but not least, it is necessary to point out one special feature of the Nova Ljubljanska Banka Art Collection, which is particularly characteristic of the paintings (but less of the sculptures, which are fewer in number and mostly include small sculptural works purchased before the founding of the collection): for pragmatic reasons, i.e. the fact that these are purchases for the needs of artistic decoration, most paintings in the collection are of medium format. It is well known that, in the 20th century, the size of paintings in oil, acrylic and mixed media increased considerably and that abstract paintings in particular blended with the environment in order to achieve a more effective and convincing appearance at exhibitions and art events at galleries and museums. Abroad, special exhibition walls and even separate rooms were built for large paintings in contemporary art collections. It is also well known that contemporary interiors are not suitable for artworks: the plan is too dynamic; lighting in high-ceilinged rooms is minimal; there are too many doors and windows; walls are lined with shelves and other furniture; artworks have been practically excluded from large office and business halls; and walls are often made of glass or high-tech materials, or at least designed and executed in such a way that they are visually self-sufficient and decorative. This may be the consequence of the direction which visual art took in the second half of the 20th century, acquiring increasingly spatial and urban dimensions and employing new media. Contemporary interiors that can co-exist with works of art are scarce, or else are suitable only for the conventional formats firmly established in the past. Consequently, there are only a few medium-format paintings. This is evident from most contemporary exhibitions, but through our purchases it has become evident that such paintings still exist - even expressing the artist's special attention to perfection of execution and message. They may even be described as condensed versions of those large paintings which are, for some obscure reason, favoured by contemporary curators and critics. Such purchases may also form a collection of concise creative messages and select visual expression, balanced with the effectiveness of paintings from early modernism, which in the functional sense regarded this effectiveness in the spirit of the art heritage of the recent past.

The artistically multifaceted character and complexity of expression of the NLB Art Collection will become evident when all the basic catalogues of the collection have been published, bringing a comprehensive evaluation of the material purchased so far. These will be followed by catalogues of recent purchases. In addition to paintings, the basic catalogues will feature graphic art, sculpture and tapestries, and possibly also selected pieces of design and other types of artistic furnishing. Together with exhibitions at the NLB Avla Gallery at Nova Ljubljanska Banka, these catalogues represent the most efficient form of communication between the private collection and the public. Since the collection is still evolving, they will also facilitate a broader critical evaluation of its virtual institutional character and the expert achievements made in the process of the collection's formation.

Stane Bernik

B o j a n B e m (1 9 3 6)



Brez naslova / *Untitled*

oljni pastel, papir / *oil pastel, paper*, 69,5 x 99 cm

odk. / *purchased*: 1998, avtor / *artist*, SB

E m e r i k B e r n a r d (1 9 3 7)



Bežišče / *Vanishing Point*, 1998 – 99

akril, platno, sestav štirih slik / *acrylic, canvas, set of four paintings*, 180 x 115 cm

odk. / *purchased*: 1998/99, avtor / *artist**, SB

(* slikano po dogovoru za prostor prve postavitve / *painted by commission for the first display*)

Osnutek I / *Sketch I*, 1997

gvaš, papir / *gouache, paper*, 33 x 68,5 cm

odk. / *purchased*: 1998/99, avtor / *artist*, SB

Risba II / *Drawing II*, 1997

gvaš, papir / *gouache, paper*, 43,5 x 80,8 cm

odk. / *purchased*: 1998/99, avtor / *artist*, SB

Osnutek V / *Draft V*, 1997

gvaš, papir / *gouache, paper*, 40 x 76 cm

odk. / *purchased*: 1998/99, avtor / *artist*, SB

Osnutek IV / *Draft IV*, 1997

gvaš, papir / *gouache, paper*, 36,5 x 73,7 cm

odk. / *purchased*: 1998/99, avtor / *artist*, SB

J a n e z B e r n i k (1 9 3 3)



Zapis II / Notation II, 1965

tempera, olje, platno / *tempera, oil, canvas*, 141,3 x 141,3 cm

odk. / *purchased*: LFNLB
(restavr. / *restored* 2002)



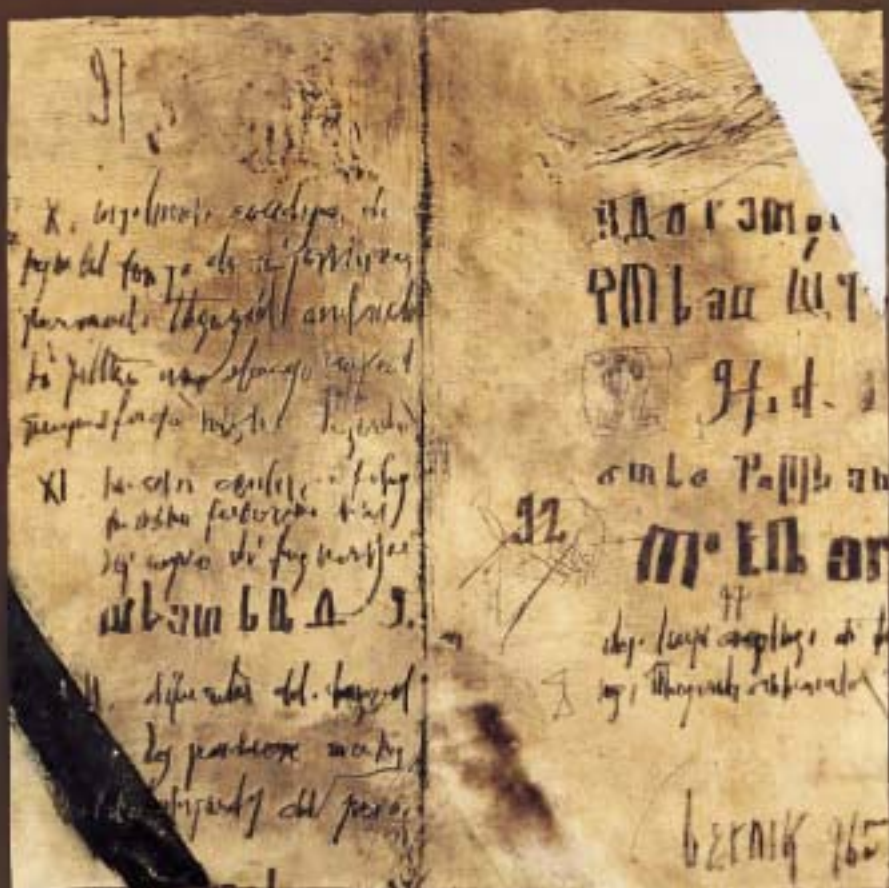
Pismo 65 / Letter 65, 1965

tempera, olje, platno / *tempera, oil, canvas*, 110 x 140 cm

odk. / *purchased*: LFNLB



Zapis 97 / Notation 97, 1965
 olje, platno / oil, canvas, 100 x 100 cm
 odk. / purchased: LFNLB



Dokument II / Document II, 1965

olje, platno / oil, canvas, 140,5 x 140,5 cm

odk. / purchased: LFNLB

J o ž e C i u h a (1 9 2 4)



Pietà, 1969

olje, papir / oil, paper, 99 x 210 cm

odk. / purchased: LFNLB

S a n d i Č e r v e k (1 9 6 0)



Slika I / *Painting I*, 1998

olje, platno / oil, canvas, 100 x 100 cm

odk. / purchased: 1998, avtor / artist, SB



Slika II / *Painting II*, 1998

olje, platno / *oil, canvas*, 100 x 100 cm

odk. / *purchased*: 1998, avtor / *artist*, SB

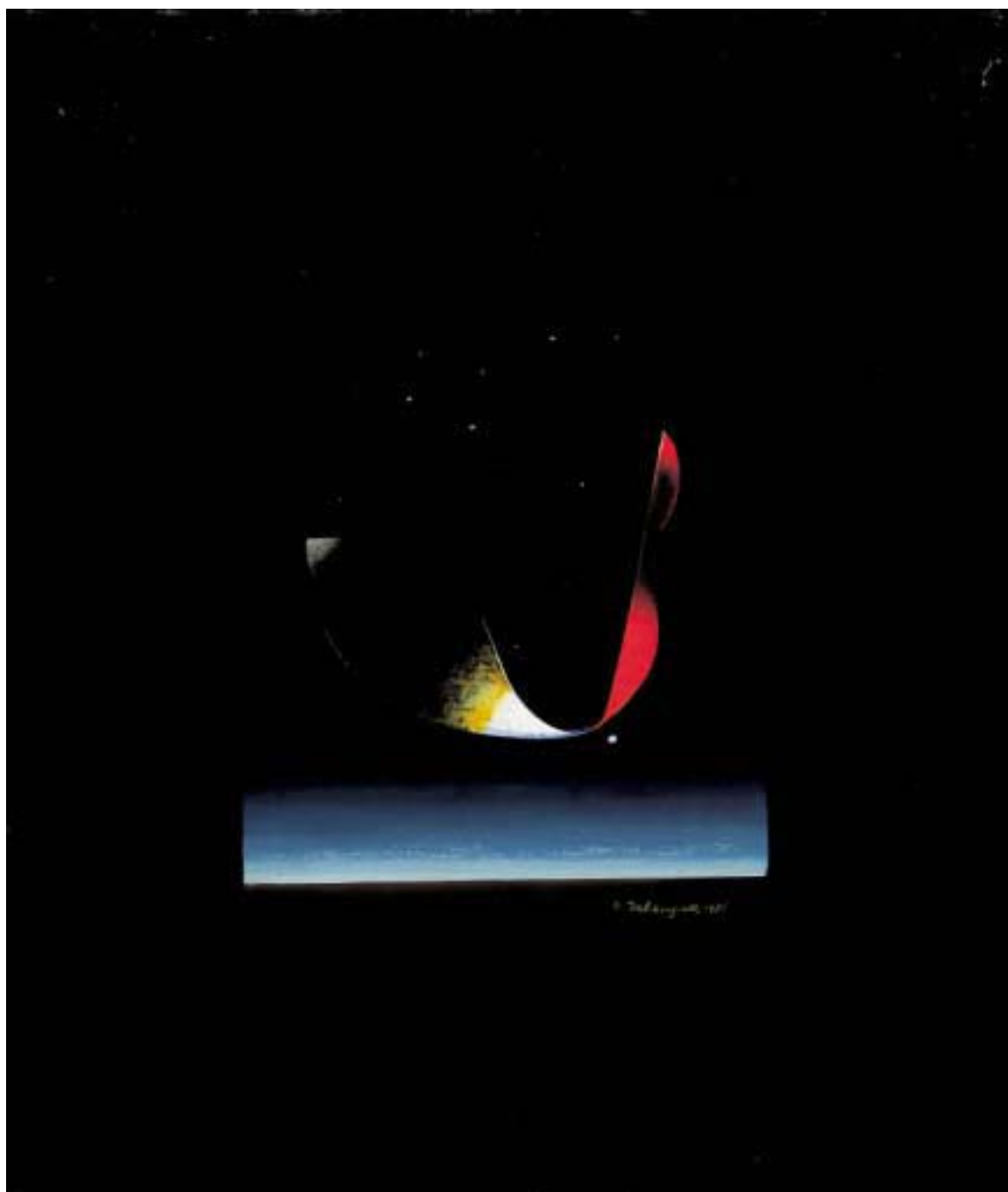
R i k o D e b e n j a k (1 9 0 8 – 1 9 8 7)



Obešalnik / *Hanger*, 1954

olje, platno / oil, canvas, 113 x 64 cm

odk. / purchased: 1998/99, GDTL, SB



»M. D. III« (Magične dimenzije / *Magic Dimensions*), 1981

olje, iverica / oil, woodchip board, 69 x 56 cm

odk. / purchased: 2000, GDTL, SB

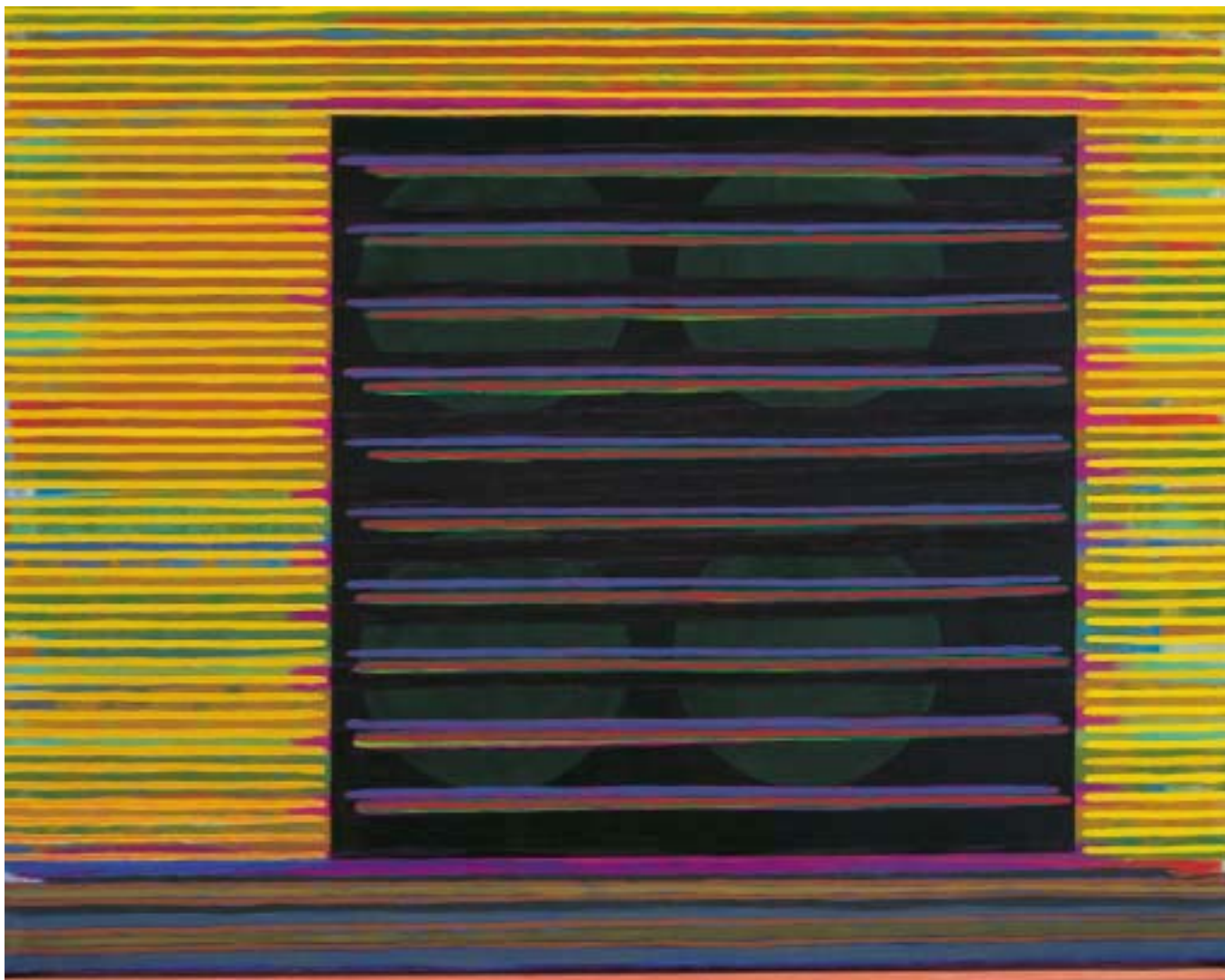
G u s t a v G n a m u š (1 9 4 1)



Brez naslova / *Untitled*, 1997–1998
akril, platno / *acrylic, canvas*, 160 x 130 cm

odk. / *purchased*: 2002, avtor / *artist*, SB

M i l a n G o l o b (1 9 6 3)



Mulatka I / *Mulatto I*, 1999/2000
olje, platno / *oil, canvas*, 110 x 140 cm
odk. / *purchased*: 2001, GEL, SB

B o j a n G o r e n e c (1 9 5 6)



Himnična antropometrija / *Hymnic Anthropometry*, 1997

akril, platno / *acrylic, canvas*, 188 x 210 cm

odk. / *purchased*: 1998, GEL, SB



Ali pa ni tam / Or it is not there, 2000

alkidne barve, platno / alkyd paint, canvas, 71 x 68 cm

odk. / purchased: 2000, avtor / artist, SB

T o m a ž G o r j u p (1 9 5 0)



Par / Couple, 1983

olje, platno / oil, canvas, 150 x 140 cm

odk. / purchased: LFNLB



Sizif / Sisyphus, 1987

olje, platno / oil, canvas, 95 x 95 cm

odk. / purchased: LFNLB

M a r j a n G u m i l a r (1 9 5 6)



Horizontalni premiki / *Horizontal Shifts*, 1999

akril, papir, steklo, leseni okvirji, sestav 3 x 3 kosi po 46 x 58 cm / *acrylic, paper, glass, wood frames, set of 3 x 3 pieces sized 46 x 58 cm*

odk. / *purchased*: 2000, GEL, SB

H e r m a n G v a r d j a n č i č (1 9 4 3)

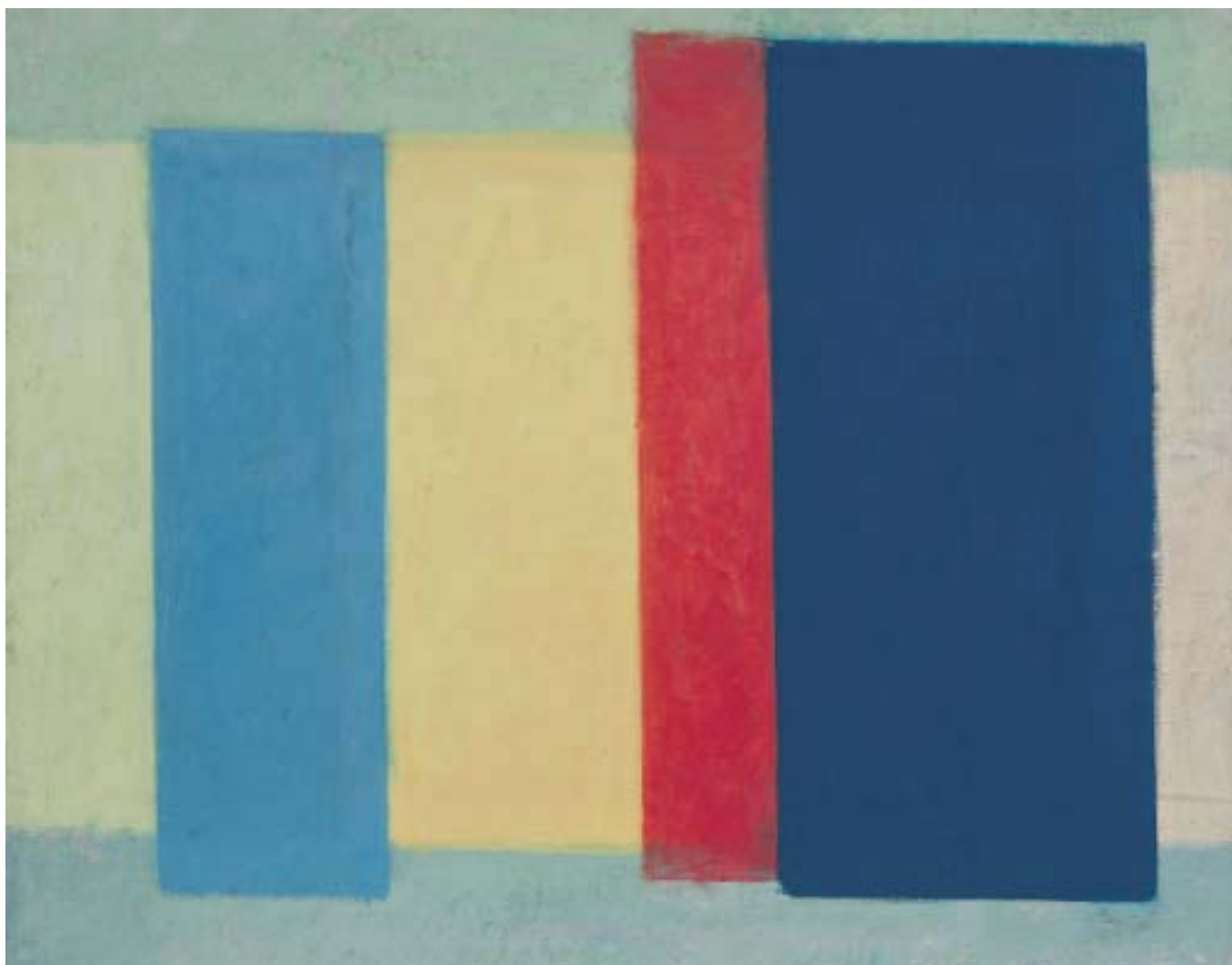


Krajina / Landscape, 1976

akril, platno / acrylic, canvas, 180 x 200 cm

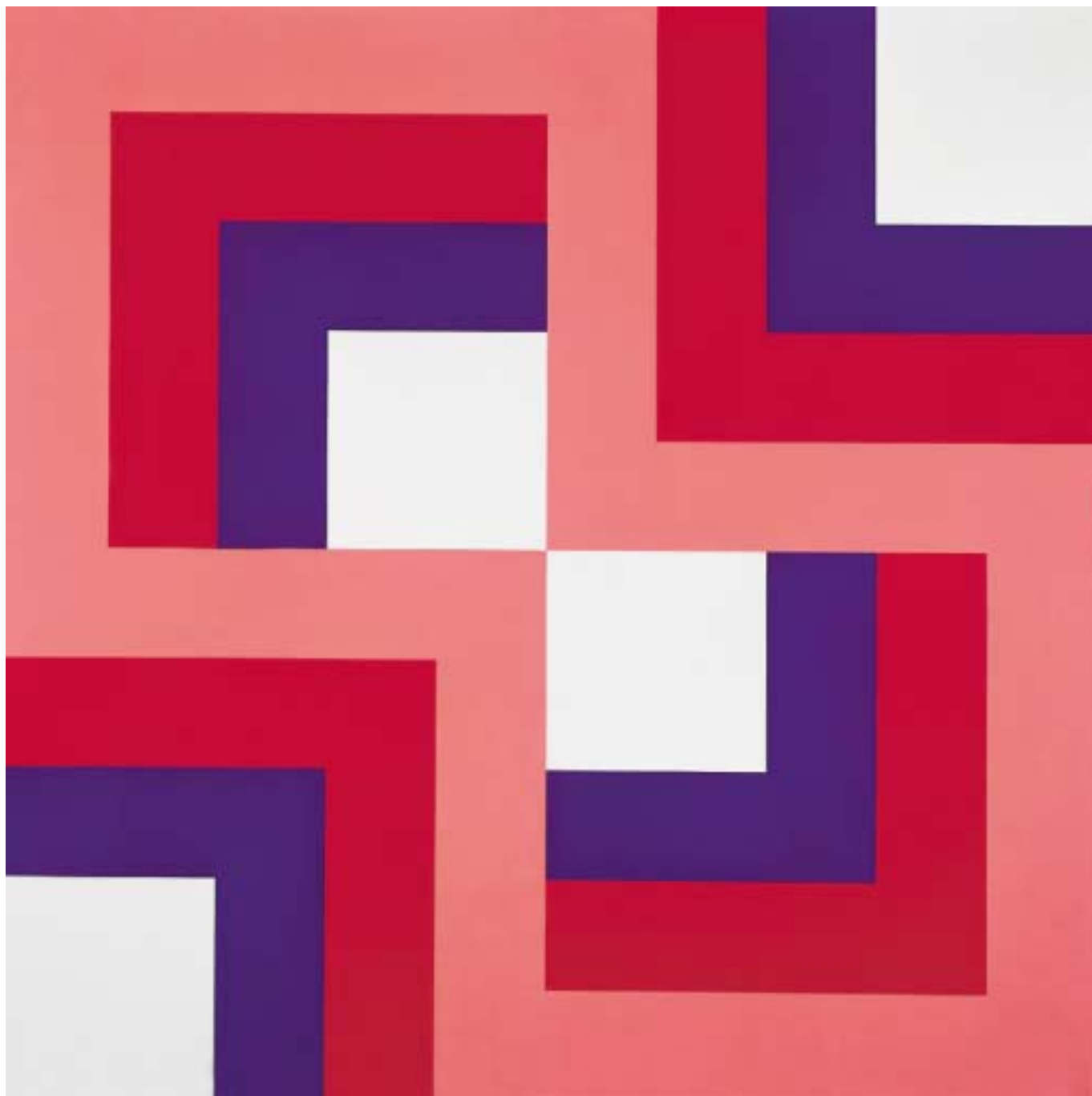
odk. / purchased: 2001/02, avtor / artist, SB

E v a H e i m e r (1 9 5 3)



Brez naslova / *Untitled*, 2001
olje, platno / *oil, canvas*, 80 x 100 cm
odk. / *purchased*: 2001, GEL, SB

D r a g o H r v a c k i (1 9 3 6)



P/6, 1971

akril, platno / *acrylic, canvas*, 100 x 100 cm

odk. / *purchased*: 1998, avtor / *artist*, SB

Z d e n k o H u z j a n (1 9 4 8)



Ozemljitev / Earthing, 1987
olje, platno / oil, canvas, 115 x 136 cm
odk. / purchased: 2000, avtor / artist, SB



Pokončno zavetje / *Vertical Shelter*, 1991

olje, platno / oil, canvas, 170 x 125 cm

odk. / purchased: 2001, avtor / artist, SB

I R W I N (o d / f o u n d e d i n 1 9 8 3)



Mondovizija / *Mondovision*, 1995

objekt: les, platno, klobučevina, pleksi / *object: wood, canvas, felt, Plexiglas* 96 x 62 x 17,3 cm

odk. / *purchased:* 2001, VFAL, SB

R i h a r d J a k o p i č (1 8 6 9 – 1 9 4 3)



Pogled iz gozda / *View from the Forest*

olje, platno / *oil, canvas*, 93 x 77 cm

odk. / *purchased*: LFNLB
(restavr. / *restored* 1969)



Gozd v jeseni / Autumn Forest
olje, platno / oil, canvas, 54 x 36 cm

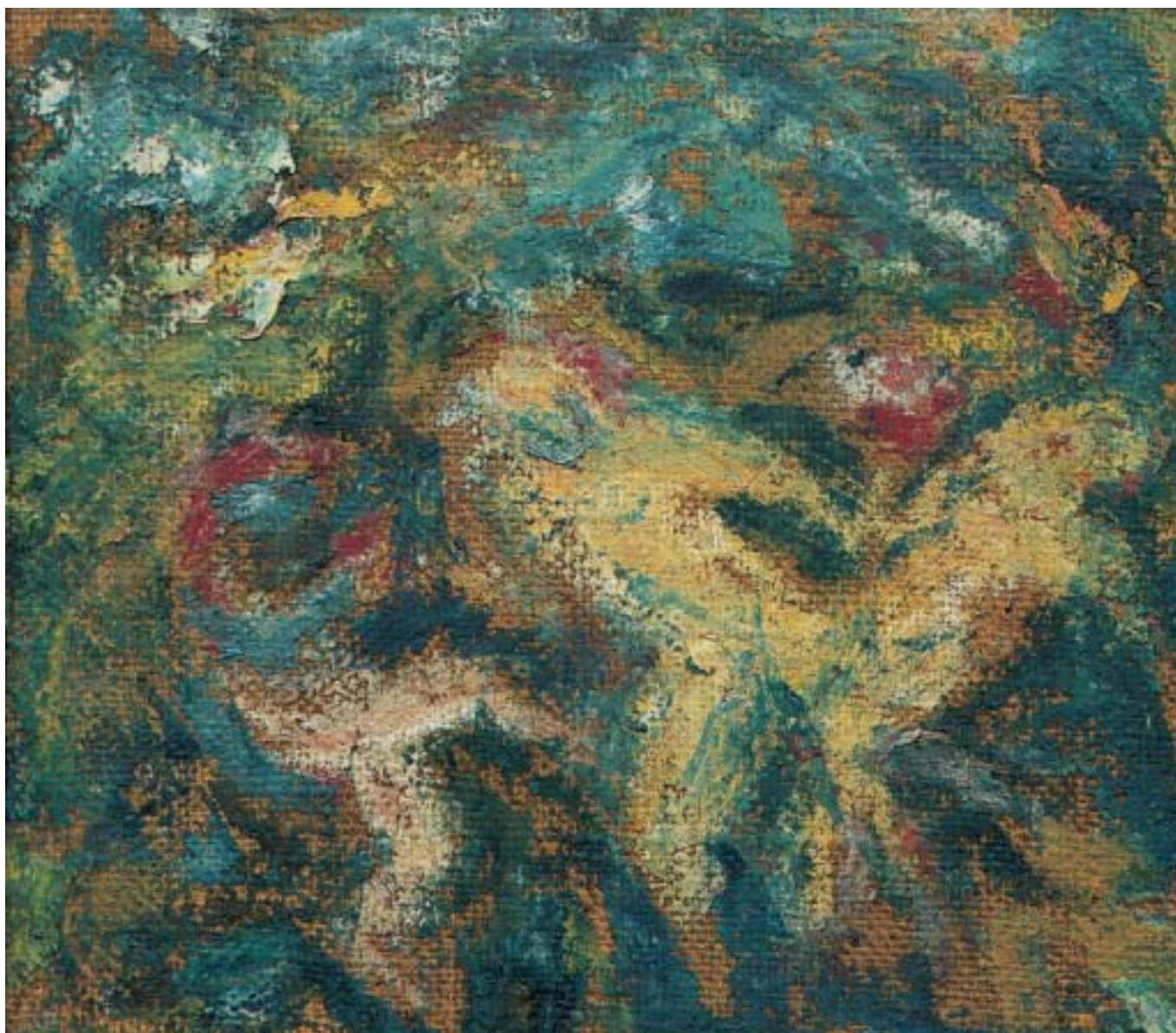
odk. / purchased: LFNLB



Orosavlje

olje, platno / oil, canvas, 61 x 98 cm

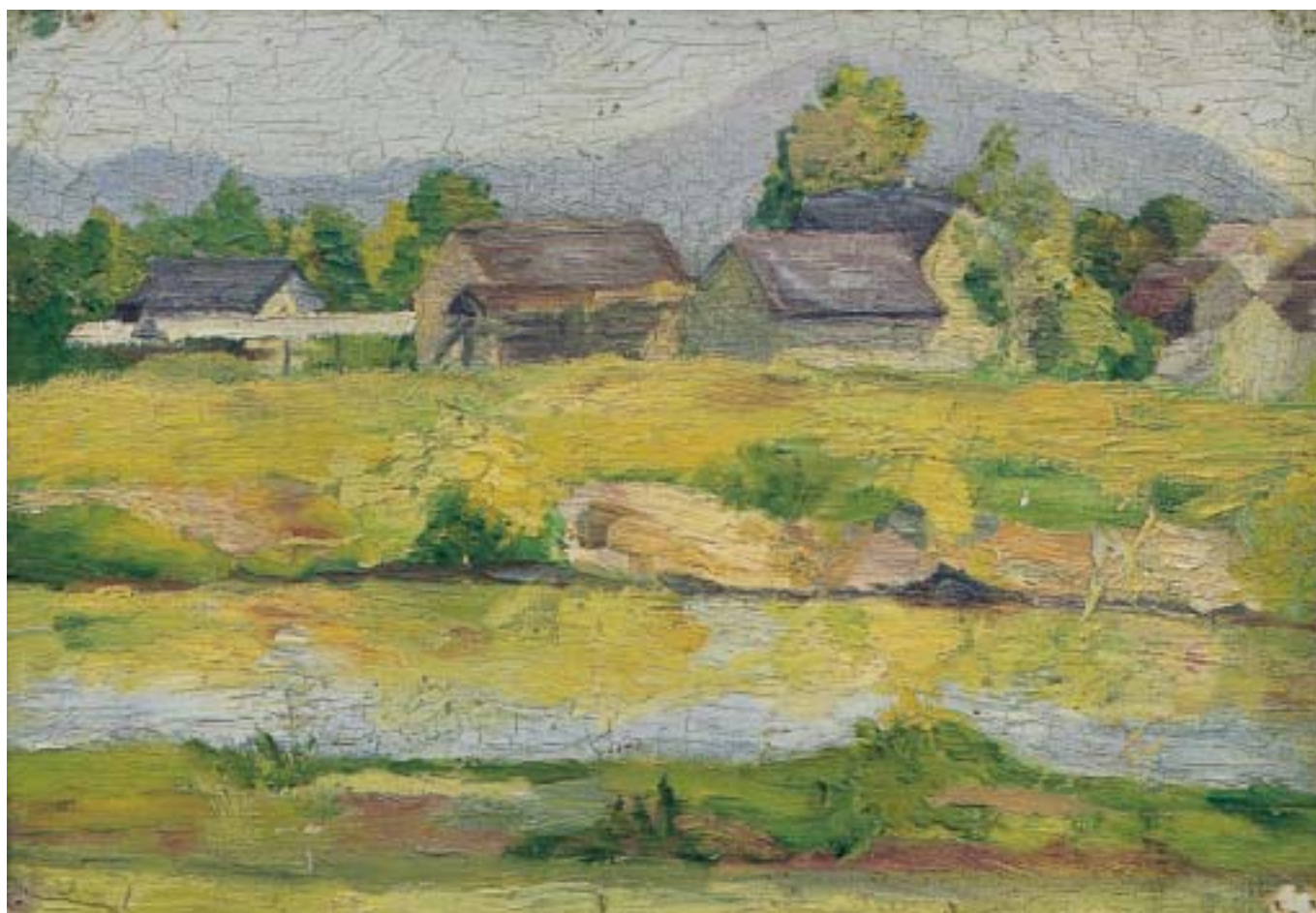
odk. / purchased: LHNLB



Na kopanju / *Bathing*

olje, platno / *oil, canvas*, 30 x 33 cm

odk. / *purchased*: LFNLB



Ob Gradaščici / On the Gradaščica

olje, platno / oil, canvas, 29 x 40 cm

odk. / purchased: LFNLB

M a t i j a J a m a (1 9 7 2 – 1 9 4 7)



Deklica s kravo / *Girl with a Cow*, ok. / c. 1935

olje, platno / oil, canvas, 67 x 52 cm

odk. / purchased: 1999, VFAL, SB



Ljubljana

olje, platno / *oil, canvas*, 61 x 100,5 cm

odk. / *purchased*: LFNLB
(restavr. / *restored*: 1985)



Sava pri Jesenicah / The Sava at Jesenice

olje, platno / oil, canvas, 50 x 67 cm

odk. / purchased: LFNLB

A n d r e j J e m e c (1 9 3 4)



Prostor, barva, igra (Rumeno-modro) / *Space, Colour, Play (Yellow-Blue)*, 1968

akril, platno / *acrylic, canvas*, 136 x 136 cm

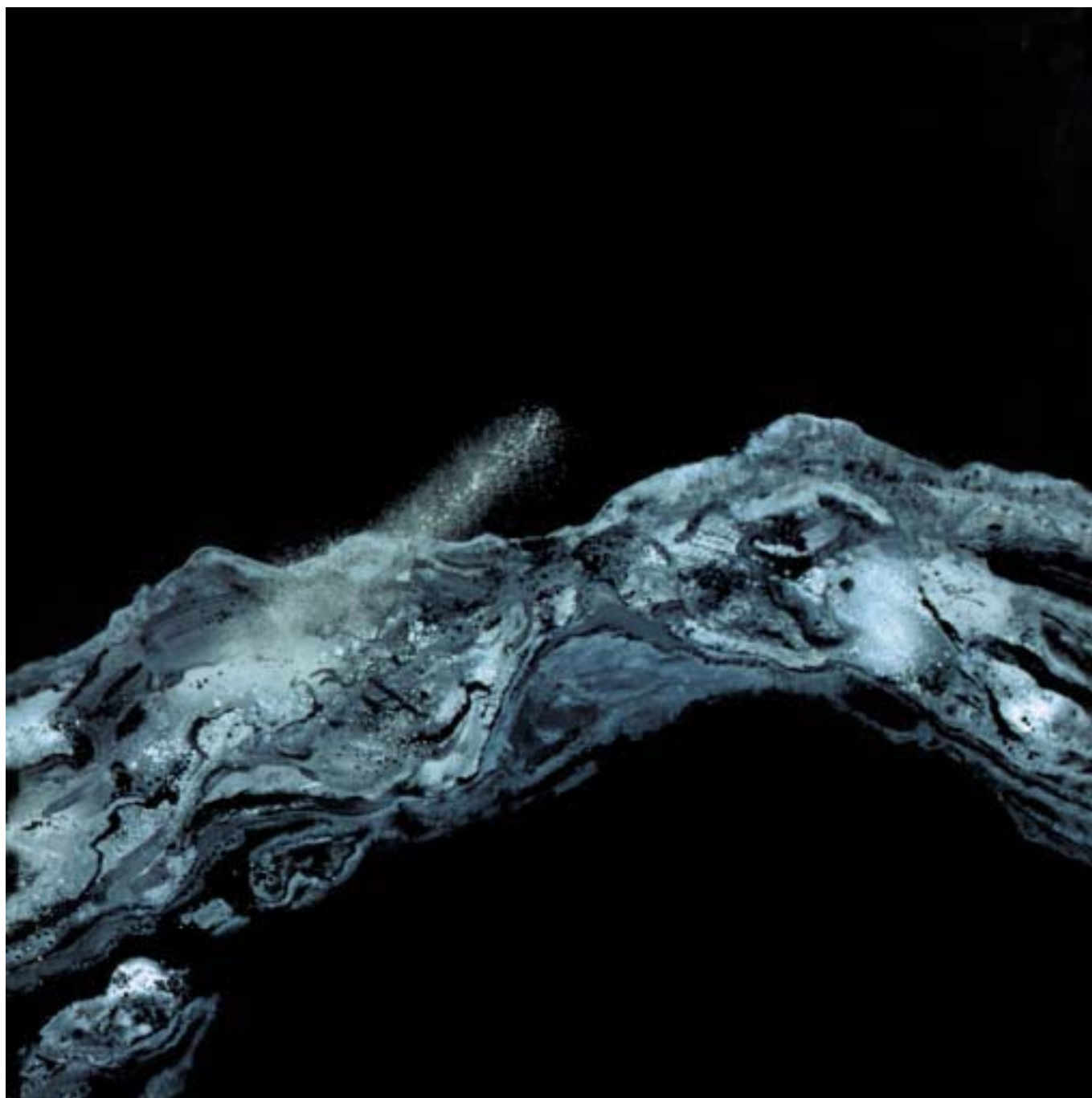
odk. / *purchased*: LFNLB
(restavr. / *restored* 2002)



Slika VIII (»18-kratna povečava risbe iz leta 1968«) / *Painting VIII ("Drawing from 1968, enlarged 18 times")*, 1970
akril, platno / *acrylic, canvas*, 169 x 134,8 cm

odk. / *purchased*: LFNLB

Z m a g o J e r a j (1 9 3 7)



Brez naslova / *Untitled*, 1979

olje, lak, platno / *oil, varnish, canvas*, 90 x 90 cm

odk. / *purchased*: 2000, avtor / *artist*, SB



Brez naslova (Ladja) / *Untitled (Ship)*, 1991

olje, platno / oil, canvas, 60 x 80 cm

odk. / purchased: 1998/99, GDTL, SB



Brez naslova (Homage Munchu) / *Untitled (Homage to Munch)*, 1998

olje, oglje, platno / *oil, charcoal, canvas*, 100 x 120 cm

odk. / *purchased*: 2000, avtor / *artist*, SB

J u r i j K a l a n (1 9 6 1)

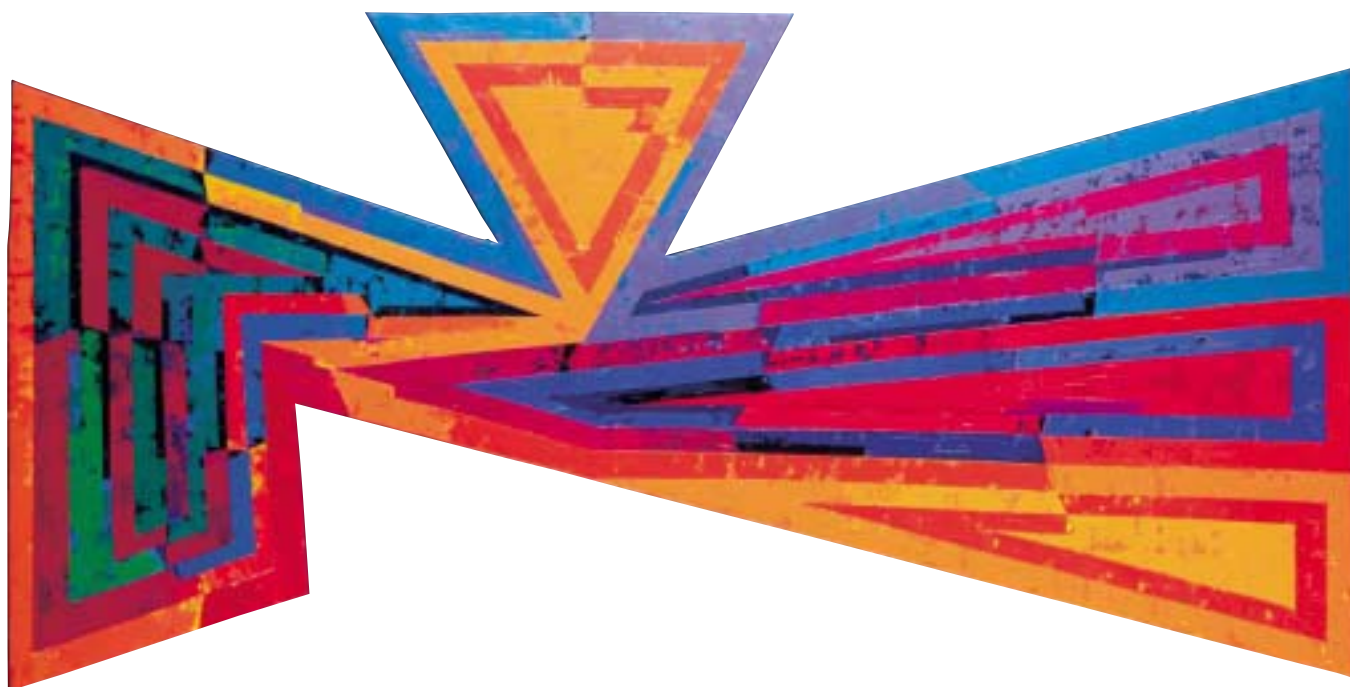


Hi, Anže, 2000

olje, platno / oil, canvas, 99,5 x 79,4 cm

odk. / purchased: 2002, GEL, SB

S e r g e j K a p u s (1 9 5 0)

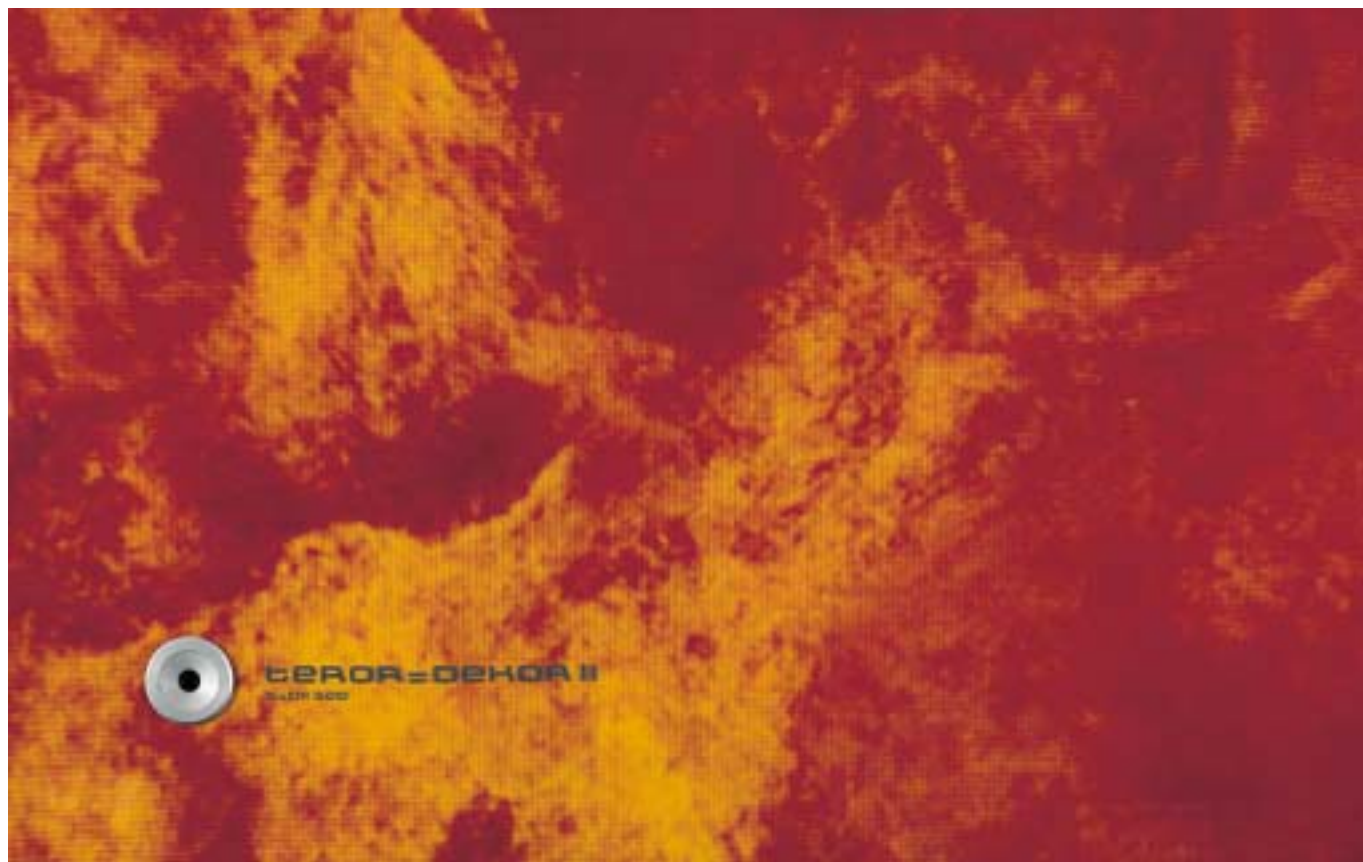


Brez naslova / *Untitled*, 1995

akril, platno / *acrylic, canvas*, 110 x 220 cm

odk. / *purchased*: 1998, avtor / *artist*, SB

Ž i g a K a r i ž (1 9 7 3)

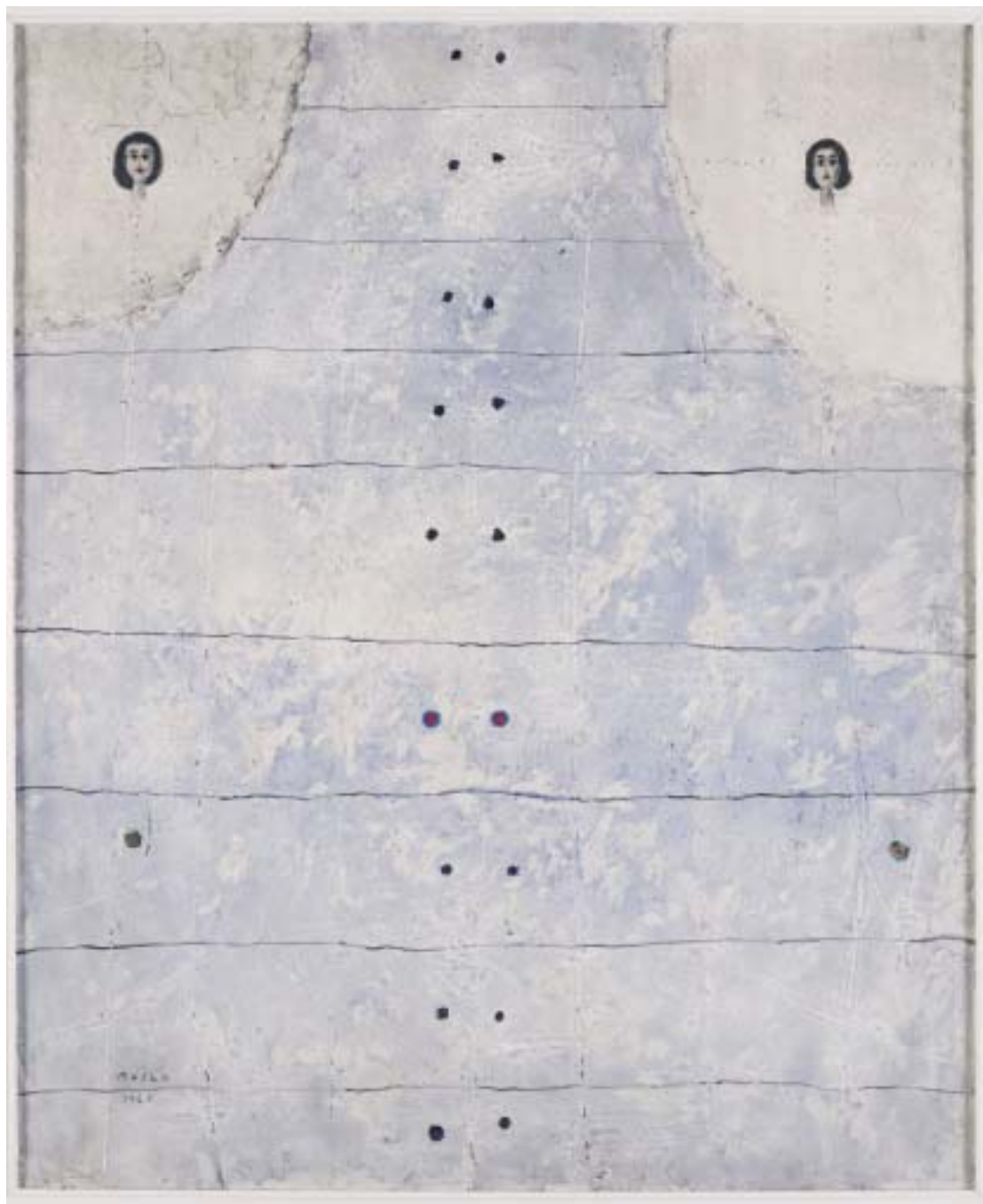


Teror Decor II, 2000

mešana tehnika / *mixed media*, 83 x 120 x 10 cm

odk. / *purchased*: 2001, GEL, SB

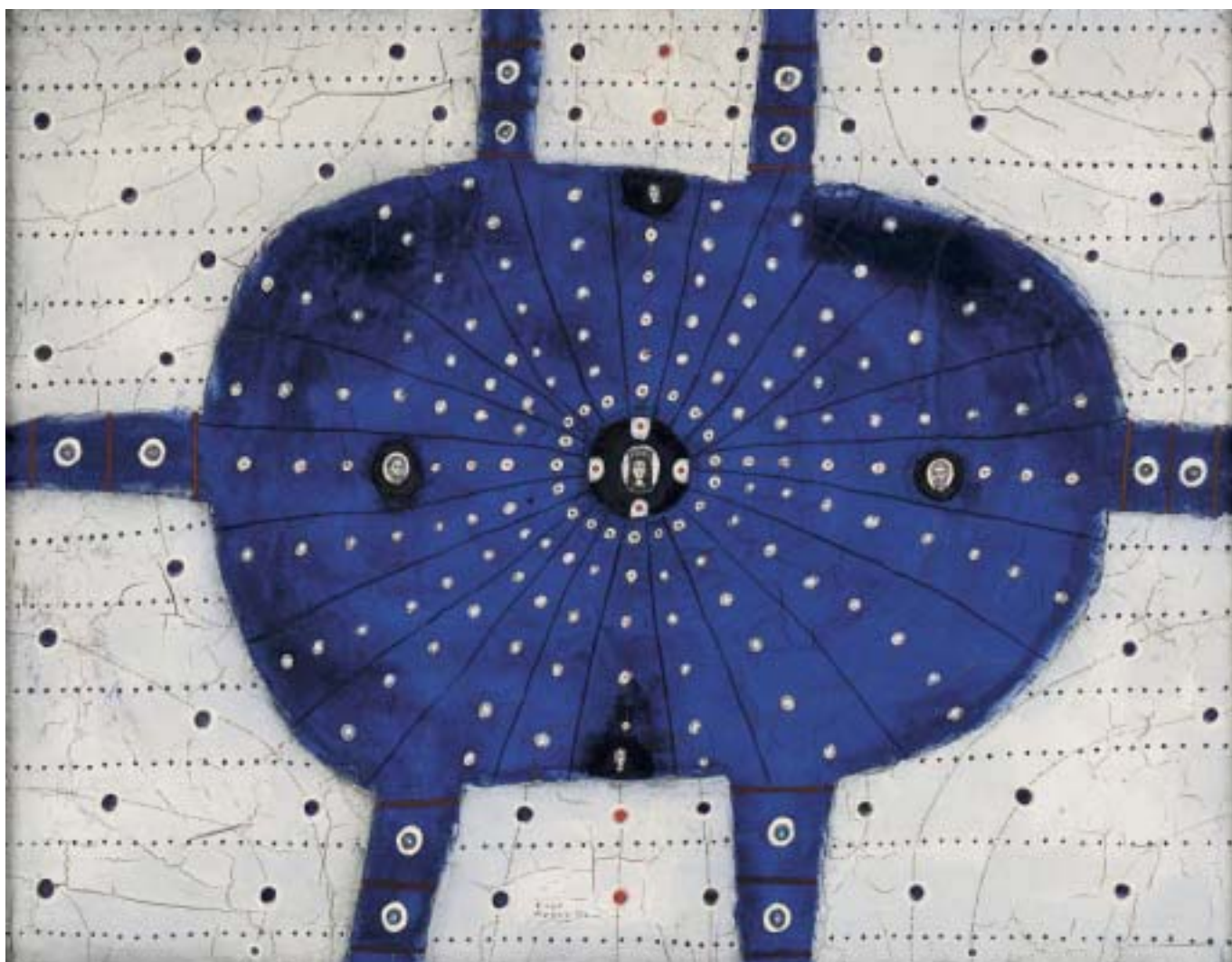
K i a r M e š k o (1 9 3 6)



Prijateljeve želje / *Friend's Wishes*, 1965

olje, mešana tehnika, platno / *oil, mixed media, canvas*, 110 x 90 cm

odk. / *purchased*: LFNLB



Židovska nevesta / Jewish Bride, 1966

olje, platno / oil, canvas, 90 x 117 cm

odk. / purchased: LFNLB

D u š a n K i r b i š (1 9 5 3)



Melting Time I, 1994

mešana tehnika, platno / *mixed media, canvas*, 170 x 420 cm

odk. / *purchased*: 1998, avtor / *artist*, SB

A l e k s i j K o b a l (1 9 6 2)



Predaja Brede / *The Surrender of Breda*, 2002

mešana tehnika / *mixed media*, 100 x 140 cm

odk. / *purchased*: 2002, GEL, SB

S i l v e s t e r K o m e l (1 9 3 1 – 1 9 8 3)



Iskanje izhoda / *In Search of the Way Out*, 1971

akril, olje, platno / *acrylic, oil, canvas*, 145 x 181 cm

odk. / *purchased*: 1998, PZ, SB



Rapsodija / Rhapsody, 1979

akril, platno / acrylic, canvas, 100 x 150 cm

odk. / purchased: LFNLB

T o n e K r a l j (1 9 0 0 – 1 9 7 5)



Gradnja železarne Jesenice (Gradnja Litostroja) / Construction of Jesenice Ironworks (Construction of Litostroj), 1948

olje, platno / oil, canvas, 96 x 120 cm

odk. / purchased: 2002, GKL, SB

M e t k a K r a š o v e c (1 9 4 1)



Tišina III (Prešernov trg, 11. II. 1971) / Silence III (Prešernov Trg, 11 Feb 1971), 1971

akrilna tempera, platno / acrylic tempera, canvas, 140 x 175 cm

odk. / purchased: 1998, avtorica / artist, SB



Prisotnosti XI (Laguna) / Presences XI (Laguna), 1989

akril, platno / acrylic, canvas, 145 x 180 cm

odk. / purchased: 1998, avtorica / artist, SB

S t a n e K r e g a r (1 9 0 5 – 1 9 7 3)



Istrsko poletje / *Istrian Summer*, 1962

olje, platno / *oil, canvas*, 105 x 120 cm

odk. / *purchased*: 1999, VFAL, SB



Domišljavi filozof / *Arrogant Philosopher*, 1966

olje, platno / *oil, canvas*, 64,5 x 116 cm

odk. / *purchased*: LFNLB



Praznik / *Holiday*, 1967

olje, platno / oil, canvas, 76,5 x 116 cm

odk. / purchased: LFNLB

L o j z e L o g a r (1 9 4 4)



Intermezzoik, 1996

akril, platno / *acrylic, canvas*, 140 x 100 cm

odk. / *purchased*: 1998, avtor / *artist*, SB

Ž i v k o I . M a r u š i č (1 9 4 5)



Brez naslova / *Untitled*, 1988

olje, platno / *oil, canvas*, 125,5 x 100 cm

odk. / *purchased*: 2000, avtor / *artist*, SB



Bonne Verveine, 1993

olje, papir, platno / oil, paper, canvas, 230 x 105 cm

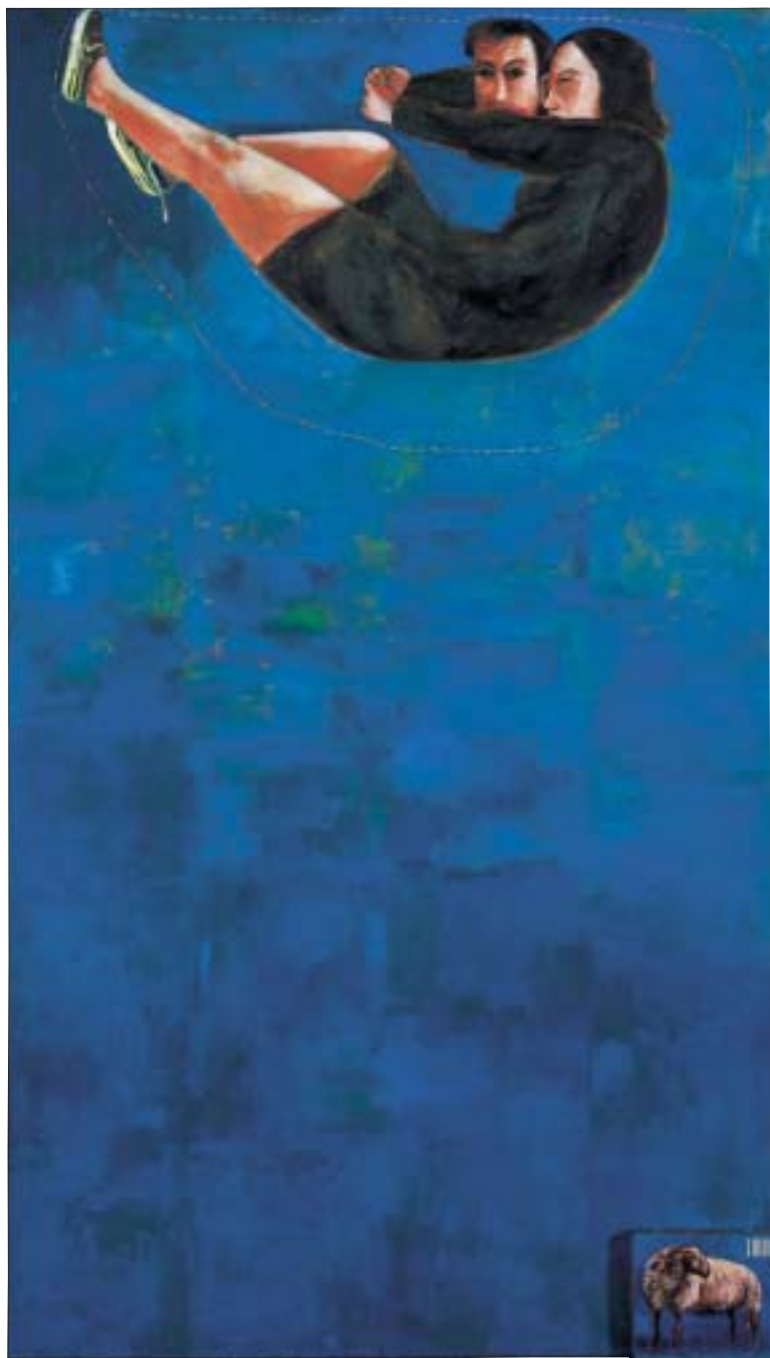
odk. / purchased: 2001, VFAL, SB



Tulipani / *Tulips*, 1993

olje, papir, platno / *oil, paper, canvas*, 160 x 108 cm

odk. / *purchased*: 2001, VFAL, SB



Kodirana ovca / *Encoded Sheep*, 1995 – 97

pigment in vosek, platno / *pigment and wax, canvas*, 253 x 146,5 cm

odk. / *purchased*: 2000, GEL, SB

Z o r a n A . M u š i č (1 9 0 9)



Sienska pokrajina / Siena Landscape, 1967

gvaš, olje, papir / gouache, oil, paper, 32 x 50 cm

odk. / purchased: 2001, VFAL, SB

F r a n c e P e r š i n (1 9 2 2 – 1 9 9 7)



Tarče I / Targets I, 1967

olje, vezana plošča / oil, plywood, 100 x 84,5 cm

odk. / purchased: LFNLB



Mere človeka II / *Measures of Man II*, 1968

olje, platno / oil, canvas, 110 x 146,2 cm

odk. / purchased: LFNLB

J o n a G a l P l a n i n c (1 9 6 6 – 2 0 0 0)



Brez naslova / *Untitled*, 1999

mešana tehnika, platno / *mixed media, canvas*, 140 x 140 cm

odk. / *purchased*: 2001, GAK, SB

Š t e f a n P l a n i n c (1 9 2 5)



Iz cikla Silfe: Prasvet s figuro / From the Silfe Cycle: Prehistoric World with a Figure, 1982
mešana tehnika, ultrales / mixed media, Ultrales panel, 63 x 80 cm

odk. / purchased: 1998, avtor / artist, SB

S i l v e s t e r P l o t a j s – S i c o e (1 9 6 5)



Podzavest / Subconscious, 2001
olje, platno / oil, canvas, 210,5 x 90,5 cm
odk. / purchased: 2002, GEL, SB

I v o P r a n č i č (1 9 5 5)



Brez naslova / *Untitled*, 1997

olje, tekstil, platno / *oil, textile, canvas*, 150 x 150 cm

odk. / *purchased*: 1998, avtor / *artist*, SB

G a b r i j e l S t u p i c a (1 9 1 3 – 1 9 9 0)



Portret Otona Župančiča / Portrait of Oton Župančič, 1948

olje, vezana plošča / oil, plywood, 82 x 60 cm

odk. / purchased: 2001, PZ, SB



Atelje / Studio

olje, platno / oil, canvas, 90 x 126,5 cm

odk. / purchased: LFNLB
(restavr. / restored 2002)

**Flora, 1962**

tempera, mešana tehnika, les / *tempera, mixed media, wood*, 72,5 x 100 cm

odk. / *purchased*: 1999, GVL, SB



Siva nevesta (Nevesta s temnim okvirjem) / Grey Bride (Bride with Dark Frame), 1970

olje, les / oil, wood, 49 x 42 cm

odk. / purchased: 1998/99, GKL, SB



Česen / Garlic, 1979–80

olje, platno, karton / oil, canvas, cardboard, 38,2 x 55 cm

odk. / purchased: 1998/99, GKL, SB

N a t a l i j a Š e r u g a (1 9 7 1)



**Črna vrata si ne upam odpreti, čemu ta slast za neutešene sanje, ta strast krvi, mesa in duše rvanje /
*I don't dare to open the black door, why this delight of unfulfilled dreams, this passion of blood, flesh and
the uprooting of the soul, 2001***

alkidne barve, olje, platno / *alkyd paint, oil, canvas, 141 x 142 cm*

odk. / *purchased: 2001, GEL, SB*

I v e Š u b i c (1 9 2 2 – 1 9 8 9)

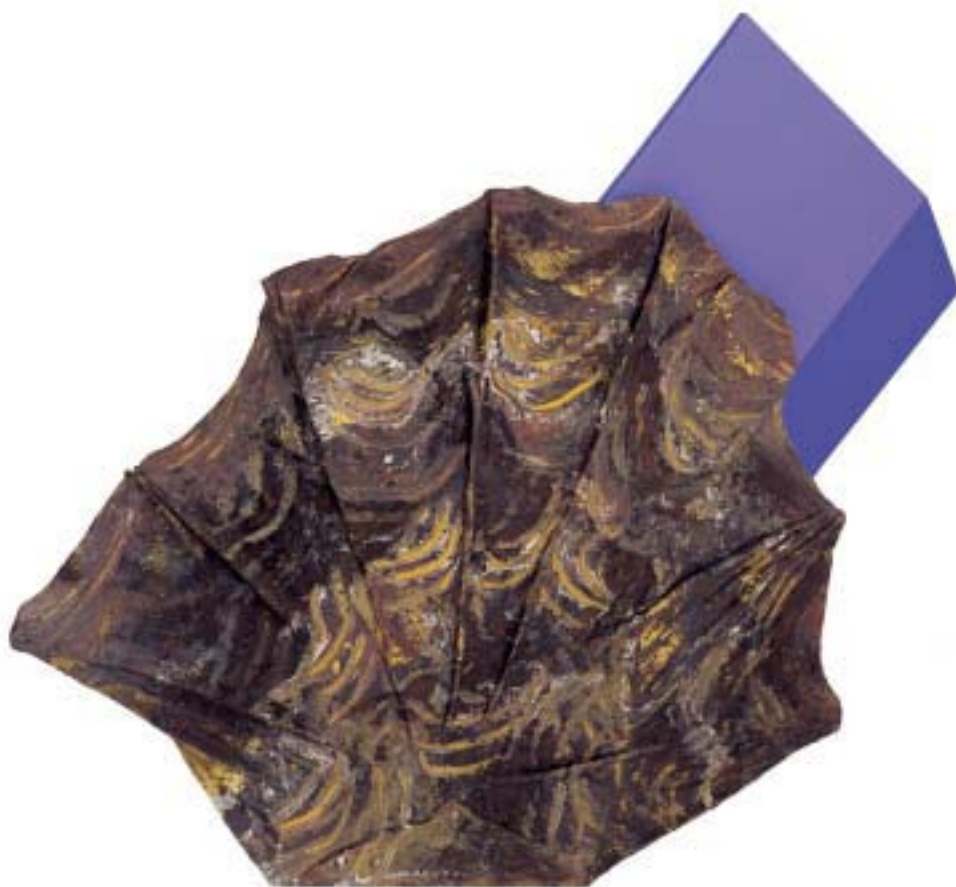


Brez naslova / *Untitled*, 1970

olje, lesonit / oil, Lesonit panel, 43,5 x 53,5 cm

odk. / purchased: LFNLB

T u g o Š u š n i k (1 9 4 8)



Brez naslova (Školjka I) / *Untitled (Shell I)*, 1998

akril, platno, les / *acrylic, canvas, wood*, 134 x 133 cm

odk. / *purchased*: 1998, avtor / *artist*, SB

Brez naslova (Školjka II) / *Untitled (Shell II)*, 1998

akril, platno, les / *acrylic, canvas, wood*, 41 x 38 cm

odk. / *purchased*: 1998, avtor / *artist*, SB



Bik / Bull, 1998

akril, platno / acrylic, canvas, 140 x 300 cm

odk. / purchased: 2000, avtor / artist, SB

M a r k o Š u š t a r š i č (1 9 2 7 – 1 9 7 6)



Zbirka / Collection, 1969

olje, platno / oil, canvas, 100 x 75 cm

odk. / purchased: LFHNB



Devet razglednic / *Nine Postcards*, 1969

olje, platno / *oil, canvas*, 75 x 99,5 cm

odk. / *purchased*: LFNLB

M i l e n a U s e n i k (1 9 3 4)



Znamenje / *Sign*, 1985

olje, platno / *oil, canvas*, 130 x 180 cm

odk. / *purchased*: 2001, VFAL, SB

S a š o V r a b i č (1 9 7 4)



Za Bežigradom / Bežigrad, 2001

akril, platno / acrylic, canvas, 150 x 180 cm

odk. / purchased: 2001, GEL, SB

B o r i s Z a p l a t i l (1 9 5 7)



Hiša teme / *House of Darkness*, 1985

olje, les, platno / oil, wood, canvas, 192 x 196 cm

odk. / purchased: 2001, VFAL, SB



Vincentova noc / *Vincent's Night*, 1985
olje, les, platno / oil, wood, canvas, 150 x 210 cm
odk. / purchased: 2001, VFAL, SB

Pojasnilo / Explanatory Note

V spodnji vrstici (odk.:) so navedeni leto odkupa, galerija ali avtor, če je delo odkupljeno pri njem ali pri dedičih, selektor (SB = Stane Bernik), kratica LFNLB pomeni, da je delo vključeno v UZNLB iz likovnega fonda NLB.

The last line of each entry (purchased:) contains information about the year of purchase, the gallery or the artist, if the work was purchased from him/her or the artist's heirs, and the selector (SB = Stane Bernik). The abbreviation LFNLB means that the work was selected for the Nova Ljubljanska Banka Art Collection (UZNLB / NLBAC) from the works of art in its possession.

Kratice / Abbreviations

odk. – odkupljeno / *purchased*
restavr. – restavrirano / *restored*
LFNLB – Likovni fond NLB / *art property of NLB*
GAK – Gip art, Kojško (Marjan Bažato, Hum)
GDTL – Galerija Dvorni trg, Ljubljana
GEL – Galerija Equrna, Ljubljana
GKL – Galerija Kos, Ljubljana
VFAL – Visconti Fine Art, Ljubljana
PZ – Privatna zbirka / *Private Collection*

Umetniška zbirka Nove Ljubljanske banke / Nova Ljubljanska Banka Art Collection 1 Slikarstvo / Painting

Izdala in založila / *Published*
Nova Ljubljanska banka d.d., Ljubljana

Zanjo / *Represented by*
Marko Voljč

Uredil / *Editor*
Stane Bernik

Predgovor / *Foreword*
Marko Voljč

Zasnova, uvodno besedilo in dokumentacija / *Concept, text and documentation*
Stane Bernik

Lektoriranje / *Slovene editing*
Julijana Bavčar

Prevod / *English translation*
Amidas

Fotografije / *Photography*
Boris Gaberščik, Aleksander Lilik, Janez Pukšič, Barbara Zajc, Nada Žgank

Oblikovanje / *Design*
Jani Bavčer, Nina Bavčer, Arsenal

Projektna koordinacija / *Project coordination*
Miranda Južnič

Grafična priprava / *Prepress*
Arsenal in HiFi ColorStudio

Tisk / *Printing*
Tiskarna Simčič

Naklada / *No. of copies*
1500

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CIP - Kataložni zapis o publikaciji
Narodna in univerzitetna knjižnica, Ljubljana

75(497.4)“19”(064)

NOVA Ljubljanska banka
Umetniška zbirka Nove Ljubljanske banke = Nova Ljubljanska banka
Art Collection / [uredil, uvodno besedilo in dokumentacija] Stane
Bernik ; [predgovor Marko Voljč ; prevod Amidas ; fotografije Boris
Gaberščik ... et al.] - Ljubljana : Nova Ljubljanska banka, 2002-

1: Slikarstvo = Painting. - 2002

1. Gl. stv. nasl. 2. Bernik, Stane
120856064