



ŠTEFAN PLANINC
1925 – 2017, slikar

16. 6. – 23. 7. 2022
Galerija ZDSLU



Zdi se, da je čas zgodovinjena v njegovem pozitivnem smislu, konkretno gre za pojave nadrealizma, prav v letošnjem letu dobil v svetu novo razsežnost. Letošnja kuratorka beneškega bienala Cecilia Alemani se je tega lotila na svojstven način, saj je v okviru njenega izbora sedanje mednarodne razstave odkrivala nova in nova imena predvsem, po njenem mnenju zapostavljenih in nepriznanih ženskih umetnic, tako v novem tisočletju kot tudi še v 20. stoletju.

Prav v tem stoletju, konkretno med 16. majem in 13. septembrom 1987 je Retretti Art Center na Finskem v Punkaharju po

The time of historicization in its positive sense, specifically the emergence of surrealism, seems to have taken on a new dimension in the world this year; Cecilia Alemani, this year's curator of the Venice Biennale, has approached it in a unique way, by discovering, in the context of her selection for the current international exhibition, new names, especially of, in her opinion, underestimated and unrecognized female artists of the 20th century and of the new millennium.

In that century, specifically between 16 May and 13 September 1987, the Retretti Art Center in Punkaharju, Finland, undertook



Štefan Planinc, *Pred časom*, 1969, mešana tehnika, 56 x 105 cm

izredno zanimivem »gradbenem« posegu, ki se je izvršil na ta način, da je dobila naša Postojnska jama tako rekoč svojo dvojnico: del bazaltnega zemeljskega poda so dali razstreliti tako globoko, da so nastale nove podzemeljske votline s simuliranimi kapniki, ki pa so omogočile na ta način nenavadne, vendar uspešne razstavne površine, seveda brez »postojnske« vlage, ki je bila zagotovljena umetno.

Na tej edinstveni mednarodni razstavi, na kateri sem sodeloval kot kurator za Jugoslavijo, so od Slovencev razstavljali Stane Kregar, Janez Boljka kot kipar in Štefan Planinc. Navajam odstavek iz

an interesting "construction" project of making something similar to our Postojna Cave: basalt rock was blasted to create new underground caves with artificial stalactites, forming unusual but striking exhibition areas, of course without the Postojna Cave humidity, which was provided artificially.

In this unique international exhibition, in which I participated as curator for Yugoslavia, the Slovene exhibitors were Stane Kregar, sculptor Janez Boljka and Štefan Planinc. To quote a paragraph from the vast international catalogue: "The work of Štefan Planinc is the most telling example

obsežnega mednarodnega kataloga: »Delo Štefana Planinca je zagotovo najbolj značilni primer, ki združuje nadrealizem s fantastiko, grotesko in realizmom, hkrati z abstraktnimi elementi: celota predstavlja Planinčevo sanjsko eksperimentalno sfero njegove lastne psihe. Osnovna vodeča linija – impetus Planinčeve naracije je izziv brutalnosti in vse tiste spremljajoče negotovosti modernega časa, v katerem živimo.«

Planinčev vstop v umetnostni svet sanj je bil tedaj značilno opredeljen že v šestdesetih letih preteklega stoletja: v smislu magične razsežnosti, ki potuje skozi čas in prostor že od davne preteklosti do preteklosti ustnega izročila, in verovanja dalje do današnje umetnosti, in kot da se še ni utrudila ali izgubila svoje duhovne senzibilnosti. Ostala je zvesta svojstveni poetičnosti, razpeti med uganko, humorjem in zloveščo usodnostjo.

Če analiziramo Planinčevo slikarstvo bolj dosledno od začetka, potem je njegov trajni vzgib sestavljen iz več elementov: najprej je to element fantastike, potem posebne opredelitve prostora z bizarno vsebino, ki ju Planinc nadgradi v skrajno mogočem poizkusu združevanja raznorodne pojavnosti – z grotesko. Ta trajni prepleteni sestav – fantastika, bizarnost, groteska, ki ga slikar torej zajame v sanjsko doživeti sferi svoje psihe, opredeljuje nato vsa Planinčeva umetnostna prizadevanja s posebno, izvirno nadrealistično konotacijo. Konotacijo, ki to-rej v svojem vsebinskem okviru zaznamuje izsledke bogate nadrealistične skušnje evropskega prostora oziroma njegove tradicije še daleč nazaj od formalnega stilnega toka v preteklem stoletju.

of unique surrealist interlacing of fantastic, grotesque and realistic as well as abstract elements. The whole is rendered by Planinc in the dream-experienced sphere of his psyche. The basic guideline – the impetus of Planinc's narrative is the challenge of brutality and all the accompanying uncertainties of modern times in which we live."

His entry into the art world of dreams and dreaming was already characteristically defined in the 1960s: a magical dimension of travelling through time and space from the ancient past and the past of oral tradition and beliefs to the art of today, not becoming tired or losing spiritual sensibility along the way. It remained true to its unique poetic nature, torn between enigma, humor and ominous fatality.

If we analyze his body of work more conscientiously from the very beginnings, we realize that his permanent impulse consists of several elements: the element of fiction and a special definition of space with bizarre content, which Planinc builds on in the most extreme possible attempt to bring together heterogeneous manifestations – with the grotesque. This permanent intertwined arrangement – fiction, bizarreness, the grotesque – which Planinc thus captures in the dream sphere of his psyche, provides all of his artistic endeavors with a special, original surrealist connotation. A connotation which, in its contextual framework, has characterized the outcomes of the rich surrealist experience of the European space and its tradition even dating back to the formal stylistic current of the previous century. This kind of approach is therefore characteristic of Planinc's entire opus, with

Aktivnost tovrstnega pristopa ostaja torej značilna za ves Planinčev ustvarjalni opus, pri čemer pridobivajo posamezni omenjeni momenti z ozirom na avtorjev značaj občasno večji ali manjši poudarek. Se pravi, da gre v Planinčevi različici novodobnega nadrealizma za neke vrste zunanji, provokativni impetus, ki se mu avtor odzove in ga izživi v sferi svoje psihe na samo na videz sanjski, v bistvu pa zavestno vizionaren, hkrati pa prepričljivo poetičen način, pa četudi prepoznavamo v Planinčevem delu že nekaj časa predvsem izziv brutalizma in vse spremljajoče negotovosti sodobnega časa, trenutkov, ki jih živimo.

Živimo ali doživimo jih kot mikrostrukturo, kot mikrocestavo, spoj neštetihih drobnih detajlov, ki se prepletajo, ki so nas zapletli vase in ki jim je lahko kos na poseben novodobni, šamanski način umetnik – slikar Planinčevega kova in formata: slikar, ki ima posebno občutljive senzor-je, ki zaznavajo vse nadrobnosti, vso vzvalovano mikroklimo okrog naše psihe, ves »specificum« vizualnega bombardiranja očesnega živca in tistega posebnega prenosa v čutno spoznavno sfero, od koder se prožijo refleksi, bolj ali manj nagonskega, samoo- brambnega ali pa tudi premišljeno-racionalnega značaja.

Omenili smo že, da je Planinčevo delo vezano na ustvarjanje v ciklusih. In zadnji ter najnovejši povratek k risbi, v Novi Presvet - kot da bi krenil »ab ovo« - iz simuliranega rokopisa otroške risbe v polni barvni magiji, v tisti dimenziji usnulega, zanj neizčrpnega sveta otroštva, ki ga je vedno na svoj način vzpodbujal in umirjal hkrati. Slikar kot da se znova opomore in prerodi ter pripravi za nove nedoumljive prelete...

Aleksander Bassin, muzejski svetnik

individual elements mentioned gaining more or less prominence through time, depending on the character of the artist. That is to say, Planinc's version of modern surrealism is a kind of external, provocative impetus, which the author responds to and lives it out in the sphere of his psyche in a way that is only seemingly dreamlike, but in fact consciously visionary, and at the same time convincingly poetic, even though we have for some time now recognized in Planinc's work primarily the challenge of brutalism and all accompanying uncertainties of modern times, of the moments we are living.

We live or experience them as a micro-structure, as micro-assemblies, a fusion of countless tiny intertwining details that have entangled us in their midst and that can be interpreted in a special, new-age, shamanic way by an artist like Planinc: a painter with particularly sensitive sensors that perceive all the details, all the billowing microclimate surrounding our psyche, all the specificity of the visual bombardment of the optic nerve and that special transmission into the sensory-cognitive sphere triggering reflexes that are more or less instinctive, self-defensive or even deliberately rational in character.

As we have mentioned, Planinc created his work in cycles. In the last and most recent return to drawing, in New Prehistoric World – it is as if he had gone "ab ovo" from the simulated manuscript of a child's drawing in full color magic, in the dimension of his inexhaustible dream world of childhood, which always stimulated and simultaneously calmed him in its own way. It is as if the painter recovered and was reborn, prepared for new unfathomable overflights...

Aleksander Bassin, museum councillor

ŠTEFAN



Štefan Planinc, *Pot v neskončnost 10 + 10*,
1988, mešana tehnika, 150 x 165 cm

PLANINC

(1925 – 2017)

Rojen je bil 8. septembra 1925 v Ljubljani. V letih 1944/45 je bil na prisilnem delu v nemškem delovnem taborišču Colling pri Salzburgu. Na akademijo upodablajočih umetnosti se je vpisal 1949, diplomiral pri prof. G. A. Kosu in prav tam je nadaljeval slikarski podiplomski študij pri prof. Mariju Preglju. Na njegovo pobudo je začel z ilustratorskim delom pri založbi Mladinska knjiga, časopisih in revijah. Med leti 1974 in 1984 je deloval kot pedagog na Akademiji za likovno umetnost v Ljubljani. Planinc je pripravil več kot 40 samostojnih razstav, sodeloval je na številnih domačih in tujih slikarskih razstavah (med najpomembnejšimi so: v Aleksandriji na sredozemskem bienalu 1970, v Mentonu 1972, v Retretti Art Centru v finskem Punkaharju - na svetovni razstavi nadrealizma 1987, v Münchnu 1988). Med leti od 1962 do 1994 so nastajali njegovi slikarski cikli Prasvet, Ceste, Zoon politikon, Silfe, Španski ciklus, Novi praset in Nazaj v praset. Izjemno dolg je seznam knjižnih ilustracij (več kot 60) in oprem (več kot 30). Planinc je dobitnik naslednjih nacionalnih priznanj: Levstikove nagrade 1958, 1959, 1963, Prešernovega sklada 1965, Župančičeve nagrade 1970, nagrade Riharda Jakopiča 1984, nagrade za življenjsko delo na 8. slovenskem bienalu ilustracije 2008/09. 2015 mu je predsednik države Borut Pahor podelil red zasluge. Umrl je 2. septembra 2017.

He was born 8 September 1925 in Ljubljana. In 1944/45 he was forced to work in the Colling German labor camp near Salzburg. He entered the Academy of Fine Arts in 1949, where he graduated under Prof. Gojmir Anton Kos, and continued his postgraduate studies in painting with Prof. Marij Pregelj. On Pregelj's initiative, he started illustrating for the Mladinska knjiga publishing house, newspapers and magazines. From 1974 to 1984 he worked as an educator at the Academy of Fine Arts in Ljubljana. Planinc held more than 40 solo exhibitions, participated in numerous national and international painting exhibitions (among the most important - in Alexandria at the 1970 Mediterranean Biennial, in Menton in 1972, at the Retretti Art Centre in Punkaharju, Finland, at the 1987 World Exhibition of Surrealism, and in Munich in 1988). From 1962 to 1994, he created the painting cycles Prehistoric World, Roads, Zoon Politikon, Silfe, Spanish Cycle, New Prehistoric World in Back to the Prehistoric World. The list of his book illustrations (more than 60) and book covers (more than 30) is extremely long. Planinc was awarded the following national awards: He was awarded the Levstik Award in 1958, 1959 and 1963, the Prešeren Fund Award in 1965, the Župančič Award in 1970, the Rihard Jakopič Award in 1984, the Lifetime Achievement Award at the 8th Slovenian Biennial of Illustration in 2008/09, and was decorated with the Order of Merit by the President of the Republic of Slovenia Borut Pahor in 2015. He died on 2 September 2017.

Zveza društev slovenskih likovnih umetnikov

zanjo: mag. Zoran Poznič

kustos razstave: Aleksander Bassin, muzejski svetnik

reprodukcije del: Galerija Antikvitete Novak d. o. o.

delo na naslovnici: Štefan Planinc, Morska pravljica II, 1994, mešana tehnika, 100 x 120 cm

tisk: Partnergraf, d. o. o.

naklada: 80

Ljubljana, junij 2022

seznam razstavljenih del Štefana Planinca:

Mirje 2, mešana tehnika, lesonit, 1964, 29 x 20 cm

Brez naslova, mešana tehnika, lesonit, 1966, 35 x 40 cm

Nevesta, mešana tehnika, 1967, 68 x 68 cm

Torzo, steklo, 1967, 37.5 x 25.5 cm

Alpatraum, mešana tehnika, 1968, 40 x 35 cm

Pasovi, mešana tehnika, platno, 1968, 68 x 58 cm

Pred časom, mešana tehnika, 1969, 56 x 105 cm

Pozlačena nevesta, mešana tehnika, lesonit, 1982, 80 x 63 cm

Renesančni mir, mešana tehnika, platno, 1982, 80 x 65 cm

Zlata jesen, mešana tehnika, lesonit, 1987, 47 x 50 cm

Pot v neskončnost 10 + 10, mešana tehnika, 1988, 150 x 165 cm

Svetli spomin, mešana tehnika, 1988, 65 x 75 cm

Španska jesen, 1989, mešana tehnika, 65 x 75 cm

Kruh – tihožitje, mešana tehnika, lesonit, 1989, 59 x 42 cm

Kitajska čaša z mikado palčkami, mešana tehnika, lesonit, 1990, 30 x 35 cm

Vidiš?, mešana tehnika, 1992, 60 x 70 cm

Morska pravljica II, 1994, mešana tehnika, 100 x 120 cm

Modra, mešana tehnika, 55 x 62.5 cm

Zlata ribica, steklo, 20 cm x 31 cm



ZDSL

Zveza društev slovenskih likovnih umetnikov
The Slovenian Association of Fine Arts Societies

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