

# P E T R A V A R L

The starting point of Petra Varl' s work is seemingly simple - drawings in a characteristic and simplified style that is immediately recognisable. Out of these minimal drawings emerge broader projects that are often very complex. Varl's drawing is never self sufficient. It is always an element of an explicit or just an implicit narrative. It is frequently part of a series that is not defined ahead of time but develops along with reactions to diverse initiatives and circumstances. A schematic drawing establishes a figure that, in time, acquires its own destiny and an ever more profiled personality. Her figures do not only exist in a "fictional" world of art, separate from reality but reach into our world as well. Precisely because their fate is undefined and develops through sometimes unforeseen events, they are very communicative and always ready to interact with viewers or just passerby Due to a basic and direct sincerity that finds its genuine expression in the author's schematised drawings, her work never strays into the decorative or banal. - Igor Zabel



*Near light*, installation which consists of four elements: metal benches, folded papers, music and visitors dressed in white robes, Božidar Jakac Art Museum, former monastery church, Kostanjevica na Krki, Slovenija, 2018

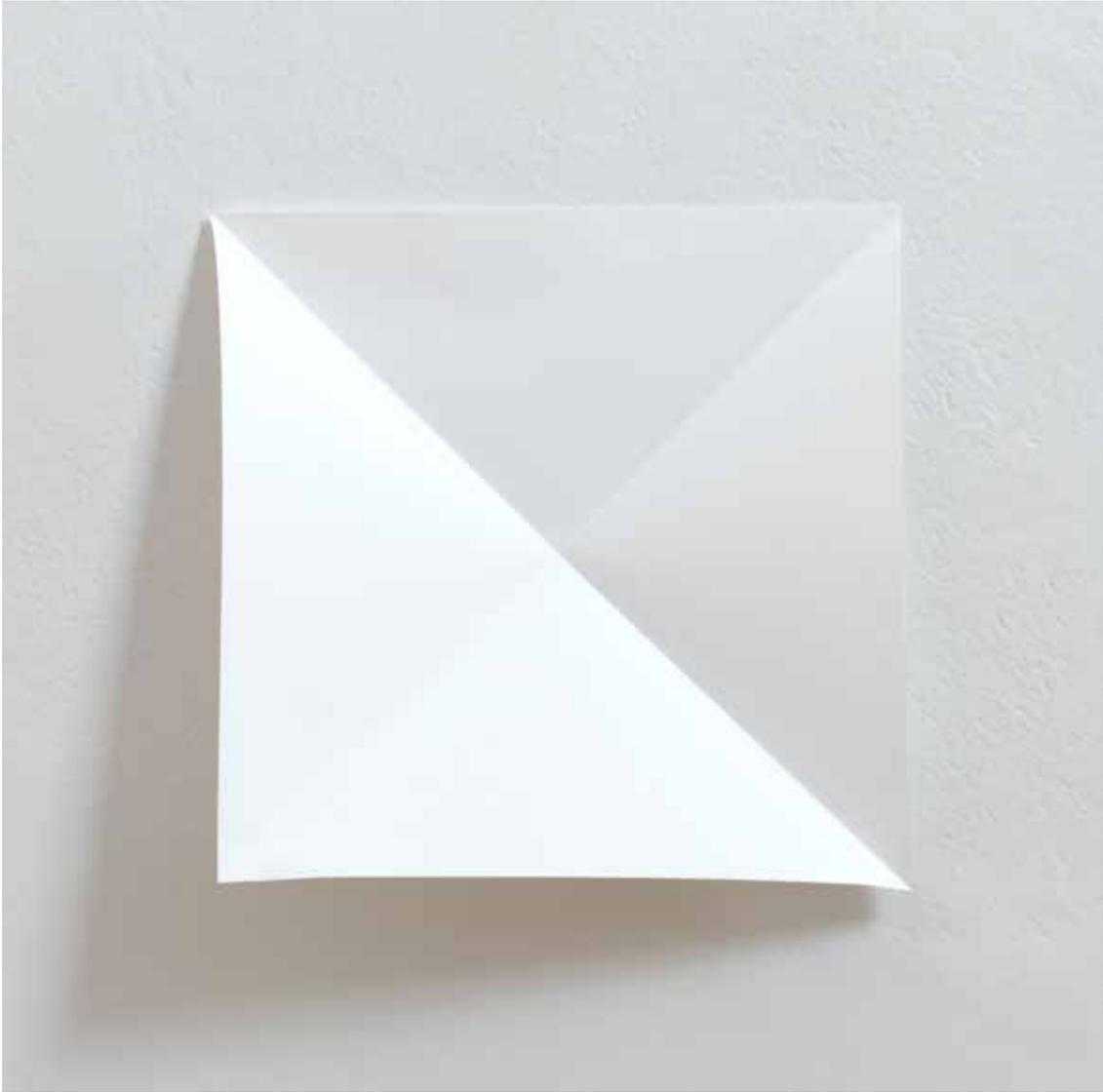
## NEAR LIGHT, 2018

The exhibition *Near Light* emerged from the artist's minute intimate, sensory and rational impulses to create a dialogue with an extremely enticing and demanding exhibition space. Petra Varl created a spatial choreography between four basic elements, which play with the artist's and visitor's experience of material reality and subtly connect it to the possibilities of the fleeting and transient. Through this the space is exposed to suspense between the material and something which is on the edge of the material presence, between the visual and non-visual. We are witnesses to a 'liberation' within the exhibition which emerges from combining elements that cannot be formally merged. Rather than with the physical inertia of mass or volume, which would fill the demanding exhibition space, the artist's individually introduced elements are open and dynamic and try to break down the feeling of weight and volume and in this way show the simple beauty of the void within an architectural space. The exhibition *Near Light* is not merely a sincere derivation of the artist's rational thought on the exhibition space, but also an intimate short story which reveals thoughts that are always split between experience and non-experience. The artist's as well as the visitor's.- Tevž Logar

Kurator: Tevž Logar | Music: Olafur Arnalds | Kostume design: Uroš Belantič



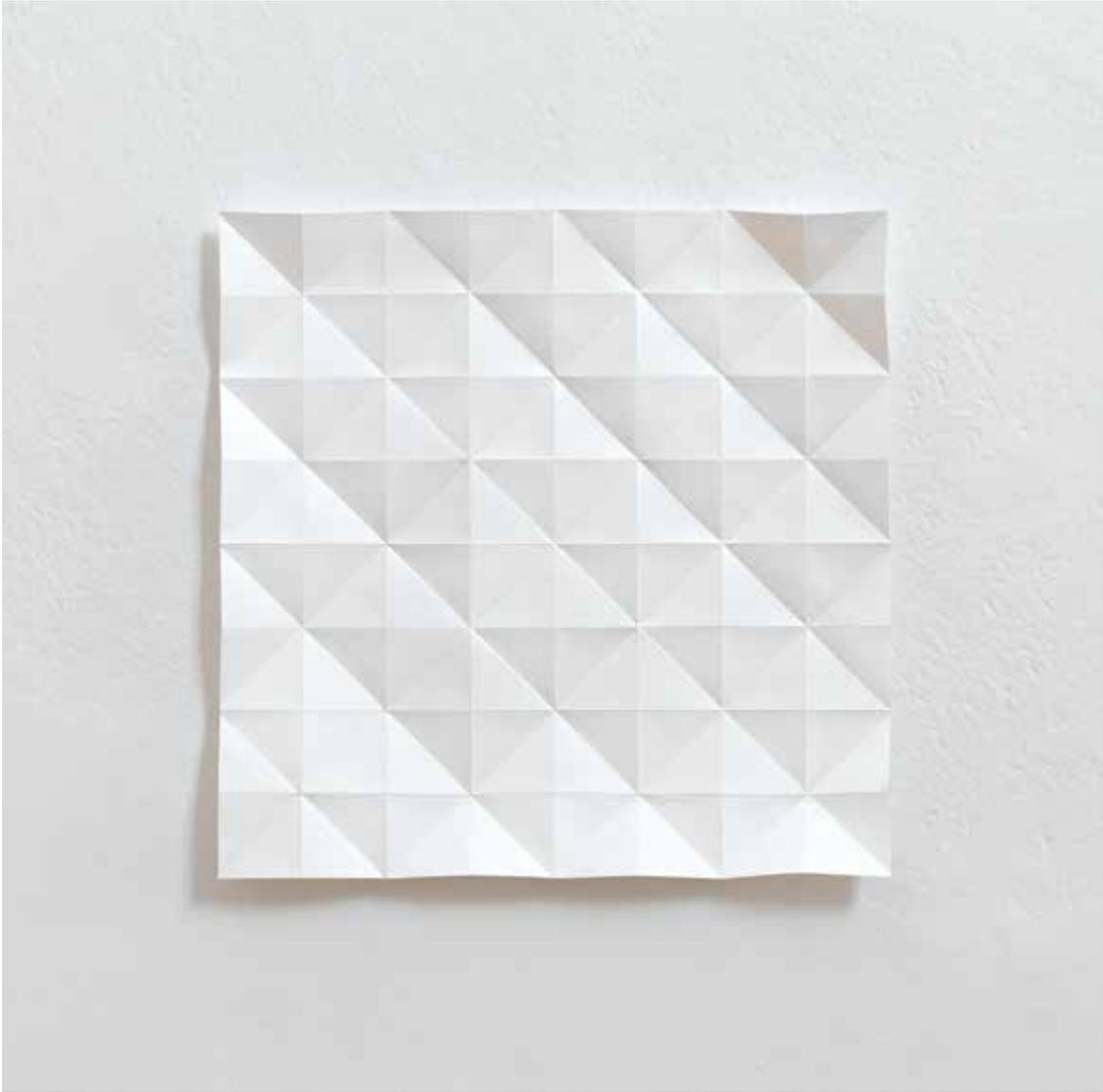
*Near light*, folded paper, 2018



*Near light*, folded paper, 2018



*Near light*, folded paper, 2018



*Near light*, folded paper, 2018



*Near light*, installation, Božidar Jakac Art Museum, former Monastery Church, Kostanjevica na Krki, Slovenia, 2018



*Near light*, installation, Božidar Jakac Art Museum, former Monastery Church, Kostanjevica na Krki, Slovenia, 2018



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*Near light*, installation, Božidar Jakac Art Museum, former Monastery Church, Kostanjevica na Krki, Slovenia, 2018



*Trees*, variable dimensions, ink on paper, installation, 2017

## **TREES, 2015-2017**

Trees are the subject of Varl's new work. At the forefront are mainly the repetition of the motif and the artist's creative process. Varl's instincts are entirely visual, emotional and experimental. In this way, an extensive series creates a multifaceted discourse on ways of seeing, understanding and perceiving images. The tree images are not identical; each one is different, unique and special, just as trees themselves are. Through her endless repetition of the subject Varl is also alluding to the common saying, "You can't see the forest for the (individual) trees." This calls into question the limits of the human perception of things, because our sensitivity to certain impulses diminishes when there are too many of them. The creative process here was similar: at first intuitive, then repetitive. The narrative element has mostly fallen away, shifting to a less cognitive and more experiential level. - Miha Colner



*Papers*, variable dimensions, installation, 2017



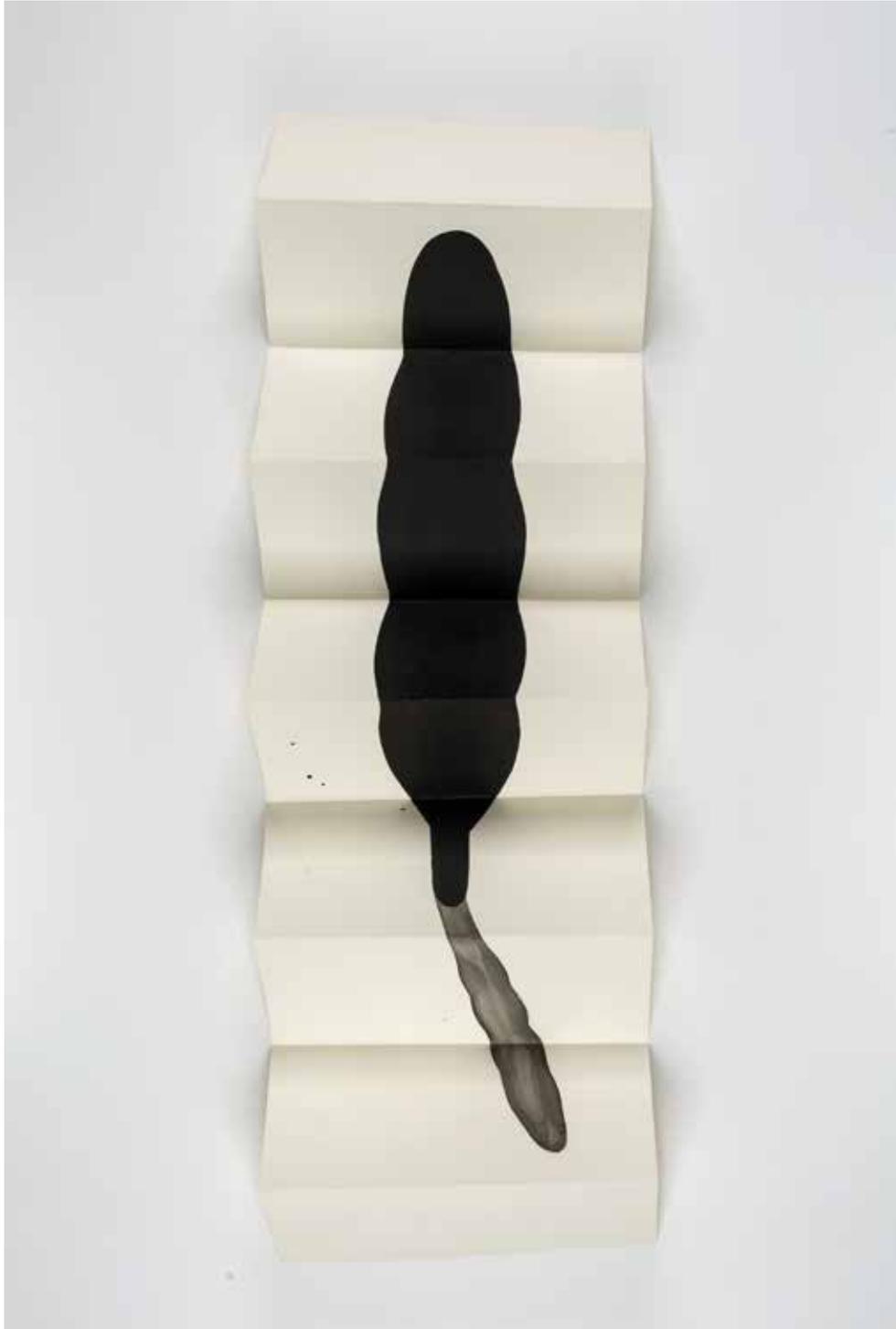
*Papers*, installation, variable dimensions, 2017



*127/1/7/13, ink on flat paper, 50 x 30 cm, 2015-2017*



*213/1/12/12*, ink on flat paper, 76 x 56 cm, 2015-2017



*217/1/13/12, ink on folded paper, 210 x 47 cm, 2015-2017*



*240/1/3 11*, ink on crumpled paper, 20.5 x 14.5 cm, 2015-2017



*57/1/5/11*, ink on flat paper, 40 x 19 cm, 2015-2017



*Trees*, ink on paper, variable dimensions, 2015-2017



*Trees*, ink on paper, variable dimensions, 2015-2017



*Trees*, installation, ink on paper, variable dimensions, 2017



*Trees*, exhibition view, For Real, Petra Varl + MicroCollection, Arthelix Gallery (Shim), New York, 2017

“The trees I am drawing are very similar and different at the same time, like people.” - Petra Varl, 2017



*Lovers*, from the series *Cutouts*, installation in public space, Krško, Slovenia, 2016

## **CUTOUTS, 2014-2016**

The cutout figures retain their form of a drawing that is no longer limited by the edges of paper but simply float in the gallery space or gain a background when placed outdoors. Thus a whole is created, a piece of art, a gesture that reacts to the surrounding into which it is placed. Cutouts find themselves in the city in new situations, integrated in a setting where they provoke and evoke an unsettled reaction. In the urban / industrial setting their charge as a museum artefact changes. The same image in a new situation is seen differently, integrated in an urban landscape it begins to function as graffiti.



*Bather* from the series Cutouts, painted metal, 130 x 40 cm / 40 x 20 cm, installation in an abandoned factory, Krško, Slovenia, 2016



*Girlfriends*, from the series Cutouts, painted metal, 130 x 60 cm / 90 x 40 cm, installation in an abandoned factory, Krško, Slovenia, 2016



*Man*, from the series Cutouts, painted metal, 130 x 60 cm / 90 x 40 cm, installation in an abandoned factory, Krško, Slovenia, 2016



*Lovers*, exhibition view, Church of Saint Spirit, Krško Gallery, Krško, Slovenia

*Lovers* is a portrait of a man and a woman in the moment of a hug and kiss, which claims the entirety of the space. The figures are not drawn on the wall but are cut out of metal and painted black. Inclined onto the wall they directly project significance and with their large size they markedly fill the space. Varl places love onto the pedestal of the apsidal part of the exhibition space of the gallery, the desacralized space of the former church. Acquiring a connotation of the sublime Varl's drawing of a single line stroke contextualizes this specific artistic showroom with a contemporary iconographic narrative that silently suggests the purposefulness of our life. - Nina Sotelšek



*Couple On Vespa*, from the series Cutouts, painted metal, 110 x 110 cm, installation in public space, Pixelpoint, 17th international festival of contemporary art practices, Nova Gorica, Slovenia, 2016



*Smoker and Cat*, from the series Cutouts, painted metal, 90 x 45 cm / 45 x 70 cm, installation in public space, Pixxelpoint, 17th international festival of contemporary art practices, Nova Gorica, Slovenia, 2016



*Friends*, from the series Cutouts, painted metal, 40 x 40 cm, installation in public space, Pixxelpoint, 17th international festival of contemporary art practices, Nova Gorica, Slovenia, 2016

The artist succeeded in developing an artistic language, which on one hand preserves a unique personal poetics and on the other consistently testifies about the time and space through which the artist is moving. But Varl's every line does not merely record a state of affairs but above all of the nascent relationships and relations within society. This is why Varl's images seem to be personal testimonies that the artist anchors to societal relations and thus directly intervenes in the realm of our everyday life. - Tevž Logar



*Bathers*, from the series Cutouts, painted metal, 55 x 25 cm each, installation of nine cutouts in public space, Susak Expo, Susak, Croatia, 2014-2016

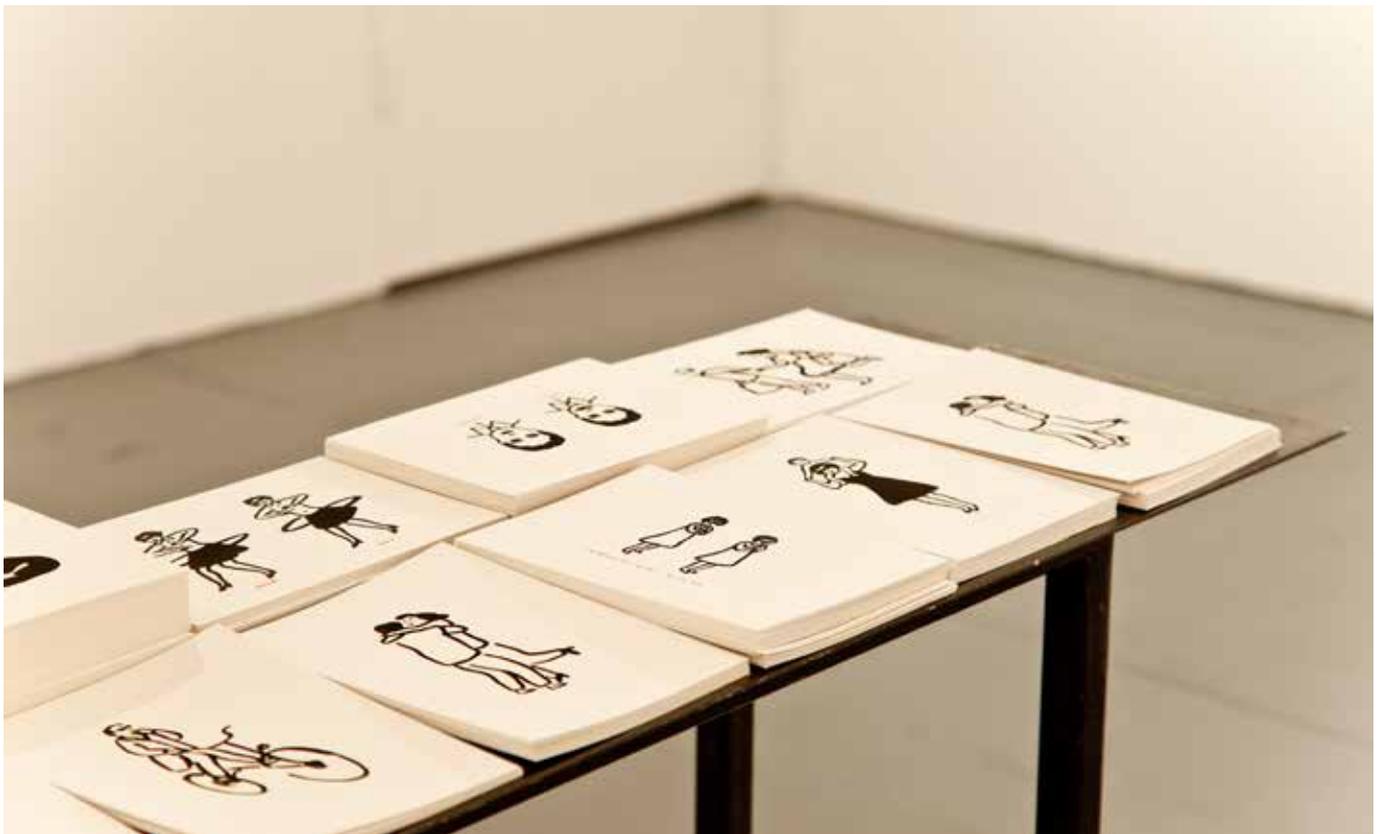


*I Always Get What I Wish For*, exhibition view, Gallery MC, New York, 2011

## **I ALWAYS GET WHAT I WISH FOR, 2009-2012**

The body of work *I Always Get What I Wish For* features Varl's signature stylized drawings of ordinary people in everyday situations, which subtly address the ambiguities in our concept of identity by showing moments in the lives of the figures that are both intimate and yet openly visible. Varl's figures are placed against a stark, empty background; be it on a primed wooden panel, a monumental wall or a sign in public space. The story develops simultaneously on several levels, in several spaces and forms, and in time. Varl completes a work shown in the gallery with another work outside in public space. The exhibition set up is many-layered as well: it encompasses a book containing the whole story, large-scale formats on wooden panels, and small graphics in postcard size as take-aways for visitors. Populating different forms with her motifs, Varl's line is bold and clear, refined to the bare essentials, and draws the viewer compellingly into the narrative.

The content of the work is composed of two different series: "a or b" focusing on the various characteristics in each individual and presenting conflicting messages in almost identical figural pairs; "a and b" connecting individuals with each other, in pairs, threesomes or foursomes. While "a or b" presents our relationship with ourselves, "a and b" focuses on our relationships with others.



Piles of serigraphs (13 x 18 cm) on a metal table as take aways for visitors; 32 different motifs, *I Always Get What I Wish For*, Gallery MC, New York, 2011



The visitors taking small serigraphs, action, *I Always Get What I Wish For*, Gallery MC, New York, 2011

Small serigraphs are made by a screen printing technique, which is a traditional graphic art technique and has indefinite reproduction possibilities. Varl doesn't number the graphics that she hands out to visitors as gifts, but she does authenticate each copy with her embossed stamp. Despite the large number of copies, the images don't lose their value. With the use of quality graphic paper, classic and relief printing, Varl produces a copy, which could not be created by reproduction and digital printing. When you hold a graphic paper like this in your hands, you know that it's authentic, although not unique. The spiritual value is equal in one or in thousands of copies.



*Yesterday Today*, from the series *I Always Get What I Wish For (a or b)*, drawing on a wooden panel, 80 x 110 cm, 2010

Do the images that depict role changes tell us that nothing is ultimately determined and that we are free to choose? Maybe. And maybe they rattle our understanding of prescribed roles and functions that we take for granted and do not think about. The social, sexual, familial and professional roles in Varl's images are no longer clear and recognizable. They make room for doubt: doubt about solid foundations, doubt about the distribution of roles, doubt about differences and similarities, closeness and affinity. The same person can be pictured in different situations with different attributes and objects. In that case, a wish that can sometimes come true captures the images. - Barbara Borčić



*Serigraphs*, Artist's Book, 50 x 35 cm (50 x 70 cm when opened), serigraphy on Fabriano paper, edition of 50 copies, 2010

The artist's book *Serigraphs* is a compilation of 52 serigraphs. Made in a large scale format (50 x 70 cm when opened), was created in cooperation with the International Centre of Graphic Arts, Ljubljana and printed in the technique of serigraphy on Fabriano paper in their printing studio. The visitors were invited to swipe through the book.



*Nymph*, from the series *I Always Get What I Wish For (a + b)*, wall drawing, 300 x 1000 cm, UGM, Maribor Art Gallery, Slovenia, 2010



*Kiss*, from the series *I Always Get What I Wish For (a + b)*, drawing on a wooden panel, 130 x 140 cm, 2012

"If a thing can be two things, then two can become one again." - Petra Varl



*Kiss*, from the series *Signs*, Maribor, Slovenia, 2012

## **SIGNS, 2010-2012**

Again and again, Varl seeks unusual and exciting domiciles for her figures and heroes that are continually within the context of the city as an aesthetic phenomenon offering adventure and surprise, joy and delight, to a modern flaneur. Signs, are not quite traffic signs, but a collection of Varl's hints and recommendations to all who pass. The artist effectively interferes with the town life of citizens, especially in Ljubljana, Maribor and in summer on the Croatian island of Susak and at the same time daringly challenges the possibilities and effects of art practice as it ventures into the streets and squares and floods the media landscape. - Barbara Borčič



*Bathers*, from the series Signs, traffic signs, serigraphy on aluminium plate, 55 x 45 cm, Susak, Croatia, 2010



*Bucket*, exhibition view, At Home: Architects France and Marta Ivanšek, Museum of Modern Art, Ljubljana, 2010

## BUCKETS, 2010

A special place in Varl's body of work appertains to portraits of everyday things and objects that we use. They are placed in front of us and remind us that summer or coffee time is approaching, that holiday pleasure is ahead of us or just that something is worthy of our notice.

The project for the exhibition At Home was inspired by a quote by France Ivanšek "House cleaning is one of the most time consuming chores. As it is also one of the most strenuous great care should be taken in the apartment to make the task easier." Varl simply drew the buckets on different materials, which reminded her of the times the architects Marta and France Ivanšek did their work. She also wrote some witty sentences about cleaning and stuck them on to the buckets. In the edition of 40 pieces they were up for sale in the museum's store of Museum of Modern Art, Ljubljana.

VAŽNA JE  
VSEBINA.

*Content Matters*, ink on paper, 35 x 50 cm, 2010



*Bucket*, ink on paper, 70 x 50 cm, 2010



*Bucket*, exhibition view, 18th International Exhibition of Drawings, Museum of Modern and Contemporary Art, Rijeka, Croatia, 2013



*Bucket at Home*, plastic bucket, adhesive foil, variable dimensions, 2010

For the exhibition *At home* Varl produced an edition of 40 buckets with witty sentences about cleaning and art, which were up for sale in the museum's store of Museum of Modern Art, Ljubljana

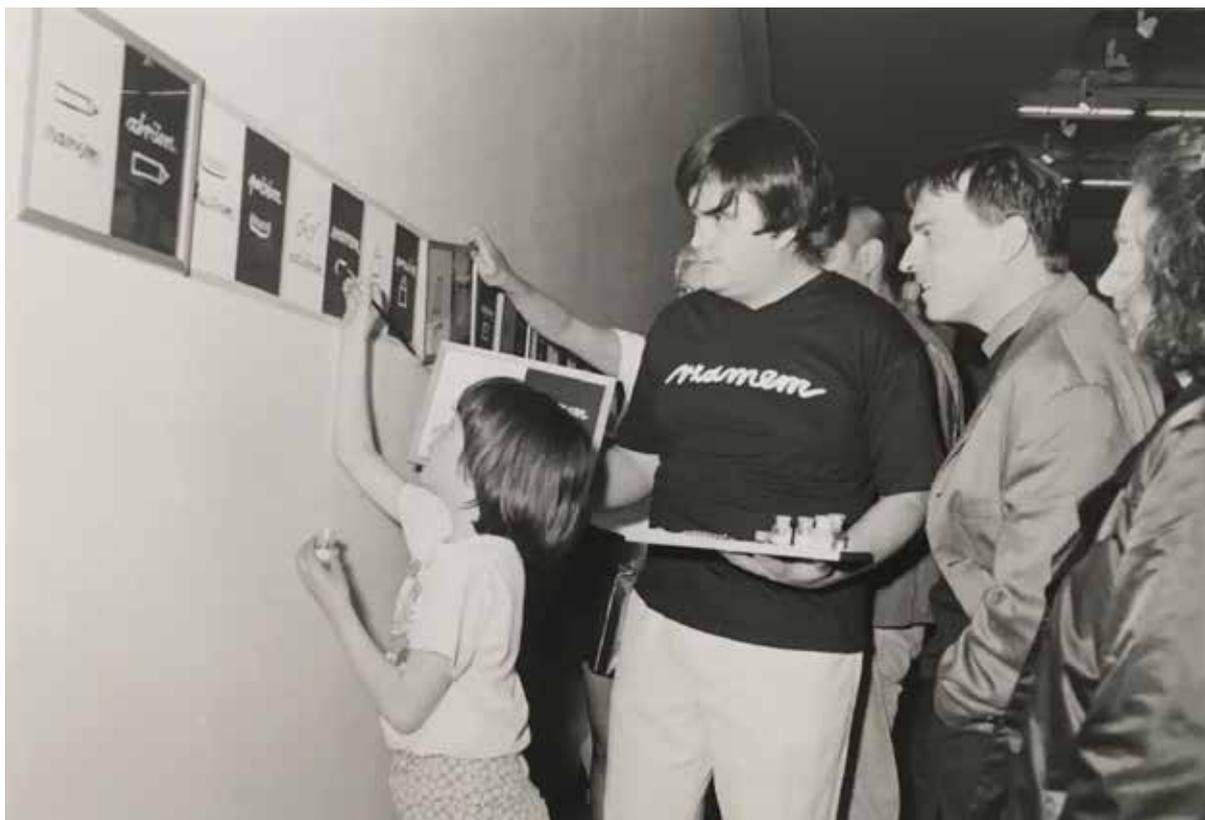


*Commonplace*, installation and performance with Zvezda and Odeon at the opening, The Sense of Order, Museum of Modern Art, Ljubljana, 1996

## **COMMONPLACE, 1996**

The work of Petra Varl is an unusual union of fine arts and theatre, albeit one where the theatrical scene, the figures and their relationships are eminently from the world of fine arts, while, on the other hand, they are closely intertwined with the real context and the everyday circumstances of the author's work and open to the real world. This in no way means that the author neglects, on account of the narrative or the process, the narrower fine arts qualities. - Igor Zabel





*Commonplace*, performance with Zvezda and Odeon at the opening, The Sense of Order, Museum of Modern Art, Ljubljana, 1996

During the installation *Commonplace* the visitors had the opportunity to participate. Besides them and the artist, Zvezda and Odeon (performed by actors Mojca Dimec and Goro Osojnik) also took part in the opening performance. The artist was sitting by the table, giving signatures on her framed drawings that the visitors after completing a special task brought to her. On the wall there was an approximately ten meters long strap formed by 32 framed drawings and wall paints under them that bore the same image, except for one symbol, which was missing on each section of the wall drawing. The visitors were offered necessary drawing accessories (cups with paint and brushes) to complete the wall drawing. Example: a girl who chose a cup with a certain symbol drawn with a paint, e. g. glasses, was supposed to find a framed drawing of the corresponding pair of the symbols on the wall, take it off and had to draw precisely such glasses that she saw at the drawing on the empty space on the wall, thus completing the wall paint. She signed under her drawing into the brownish frame, and took the framed drawing to the artist. The artist signed it and donated it to the girl.



Performers Mojca Dimec and Goro Osojnik as Zvezda and Odeon, *Ljubljanci!* (*People of Ljubljana!*), Zvezda park, Ljubljana, 1995

## ZVEZDA AND ODEON, 1995

The young lady and gentleman, Zvezda and Odeon, became Varl's most recognizable heroes and so-to-say permanent acquaintances of the people of Ljubljana. They have appeared in a variety of different contexts, as part of exhibitions and performances in gallery and public spaces. When depicting them, Varl experimented with different formats, media and means of expression, from large and monumental billboards and advertising columns to drawings and illustrations, artists' books, advertisements in magazines and very small objects, such as pocket calendars, stickers, and postcards.

Zvezda and Odeon played an important role on the advertising column in the project *Ljubljanci!* (*People of Ljubljana!*), a year-long city calendar, which Varl conceived together with Maja Gspan Vičič for the Urbanaria exhibition organised by the newly established Soros Centre for Contemporary Arts in Ljubljana. The central location was on the crossroads of Zvezda park, where the two characters appeared each month with a different image as part of a year-long love story. Sometimes they stepped among the people and performed a short sketch by the column, did a twirl, musicians played, poets recited, and passers-by stopped for a moment and listened.



Concert as part of the project *Ljubljančani!* (*People of Ljubljana!*), Zvezda park, Ljubljana, 1995



*Nose to nose*, installation in public space, photocopied drawing on paper, 4 x 90 m, Metelkova City parking lot, Ljubljana, 1994

## **NOSE TO NOSE, 1994**

The project was made in the public space of the now defunct, former army barracks. The huge, almost 90 m long poster of a man and women, actually depicted the artist and her ex-husband in a nose-to-nose position, kissing in an eskimo way. The idea behind the work was to make it possible for a viewer to see it just by walking or driving by. The opening event included a performance and a concert.

First, nose to nose. The difference between man and woman, between blue and pink. Between left and right. Not only a difference, but a binary opposition, symmetry, structure. This is the basic pattern here: all works here are based on the principle of opposition. If they are not symmetrically built themselves, they represent asymmetrical counterpart to another work or project. But it seems that the pathos of the difference, the difference which turns chaos into cosmos, has somehow disappeared. The binary elements flirt, and finally touch: nose to nose. - Igor Zabel

**PETRA VARL** (1965, Ljubljana)

1989 graduated from painting at the Academy of Fine Arts, Ljubljana. Lives and works in Ljubljana, Slovenia.

**SOLO EXHIBITIONS (selection):**

- 2018** *Near Light*, Božidar Jakac Art Museum, former monastery church, Kostanjevica na Krki, Slovenia
- 2017** *For Real* (with MicroCollection), ArtHelix Gallery (Shim), Brooklyn, New York  
*In The Swim Of Things* (with Daniel Devlin) 12th Star Gallery, Europe House, London  
*Sea Motifs*, House of Culture, Pivka, Slovenia
- 2016** *Lovers*, cutouts, Gallery Krško, Krško, Slovenia
- 2015* *I Always Get What I Wish For*, Henry Wood Hall, London
- 2014** *Aunt Raša*, drawings and serigraphs, Gallery Loža, Koper, Slovenia  
*XLimited Editions, 1Day, 1Artist, 1Work*, Bazilika bistro, Ljubljana, Slovenia
- 2012** *I Always Get What I Wish For*, Equrna gallery, Ljubljana, Slovenia  
*Hugs and Kisses*, European Capital of Culture, Maribor, Slovenia  
*Smoker*, Kibla Multimedia Centre, Capital of Culture, Maribor, Slovenia  
*Mouth To Mouth*, Parking lot at the Faculty of Law, Maribor, Slovenia
- 2011** *I Always Get What I Wish For*, Gallery MC, New York
- 2010** *The Book Of Serigraphs*, International Centre of Graphic Arts Ljubljana, Slovenia  
*Paintings, Prints, Drawings*, Gallery of Faculty of Arts, Maribor, Slovenia  
*Drawings*, UGM, Maribor Art Gallery, Maribor, Slovenia  
*Signs*, Kibla Multimedia Centre, Maribor, Slovenia
- 2009** *Very Simple Drawings*, Novi Hram Gallery, Sarajevo, Bosnia and Herzegovina  
*I Love Susak*, Atelier 513 Gallery, Susak, Croatia
- 2008** *The Past Twenty Years*, survey exhibition with Zora Stančič, International Centre of Graphic Arts Ljubljana, Slovenia
- 2007** *Nette Linie* (with Michael Kos), Gallery Vorspann, Železna kapla, Austria  
*Pas de Deux* (with Eduard Lesjak), Kresija Gallery, Ljubljana, Slovenia
- 2005** *Pas de Deux* (with Eduard Lesjak), Studio Petra Varl, Ljubljana, Slovenia
- 2001** *Portraits*, Loža Gallery, Koper, Slovenia

- 2000** *Portraits*, Centre for Contemporary Arts, Celje, Slovenia  
*Portraits*, Equrna Gallery, Ljubljana, Slovenia
- 1997** *Zvezda & Odeon*, Rigo Gallery, Novigrad, Croatia
- 1995** *My Mother's Pie*, Mala Gallery, Ljubljana, Slovenia  
*Zvezda & Odeon*, Cafe Belvedere, Bled, Slovenia  
*Zvezda & Odeon*, S. Giovanni Park, Trieste, Italy  
*The City Calendar* (with Maja Gspan), Urbanaria (SCCA-Ljubljana), Park Zvezda, Ljubljana, Slovenia
- 1994** *Nose to Nose*, DSLU Gallery, Ljubljana, Slovenia  
*Nose to Nose*, Parking lot, Metelkova City, Ljubljana, Slovenia  
*Gentlemen*, Celica, Metelkova City, Ljubljana, Slovenia
- 1993** *Exhibition* (with Zora Stančič), Prešeren House, Kranj, Slovenia
- 1992** *Exhibition* (with Marija Mojca Pungerčar ) Likovni salon Gallery, Celje, Slovenia  
*The Candy Store Display* (with Zora Stančič), ŠKUC Gallery, Ljubljana, Slovenia  
*Paintings*, Studentski Grad Gallery, Beograd, Yugoslavia
- 1989** *Paintings*, Equrna Gallery, Ljubljana, Slovenia
- 1988** *Lithographs* (with Zora Stančič), Bežigrad Gallery, Ljubljana, Slovenia  
*Drawings*, Gallery Studentski grad, Beograd, Serbia

#### **GROUP EXHIBITIONS (selection):**

- 2018** *Presences*, Metka Krašovec and artists- former students of the Academy of Fine Arts and Design, Ljubljana, Kibla Portal, Maribor, Slovenia
- 2017** *Figure Out Yourself*, An exhibition of human figure from the Collection of MMSU, Mali salon, Rijeka, Croatia  
*Just Toyin Around*, Flatlanders Studio, Winnipeg, Canada  
*Epilog, survey exhibition of Slovene Art*, Mansion Novo Celje, Žalec, Slovenia
- 2016** *PixelPoint, 17th International Festival of Contemporary Art Practices*, Nova Gorica, Slovenia  
*Susak Expo 2016*, Mali Lošinj Museum, Mali Lošinj, Croatia
- 2015** *With Artists For A Good Cause*, UGM, Maribor Art Gallery, Maribor, Slovenia  
*Artwork in Every Household*, City Gallery, Slovenj Gradec, Slovenia  
*Einschmiegen*, Epeka Gallery, Maribor, Slovenia  
*Grafica Slovena: dalla collezione del Centro Internazionale di Grafica di Lubiana*, Gallery Check point, Trieste, Italy  
*The Second CEE Countries Contemporary Art Exhibition and China*, Ningbo Museum of Art, Ningbo, China  
*Osman's Xmas Bazaar*, Studio 1.1, London  
*Artist Words 30 Years*, DLUL Gallery, Ljubljana Slovenia

*Femicomix*, Zadruga Praksa, Pula, Croatia  
*Femicomix*, Komikaze, Rome, Italy  
*Einschmiegen III*, Kunsthalle Graz, Graz, Austria  
*Einschmiegen III*, Künstlerhaus Wien, Vienna, Austria

- 2014** *Stikh*, Fürst House, Ptuj, Slovenia  
*Susak Expo 2014*, Susak, Croatia  
*Don't Be Afraid You Are The Best*, Kibla Portal, Maribor, Slovenia  
*PANORAMA, 60th Anniversary Collection of UGM*, UGM, Maribor Art Gallery, Maribor, Slovenia  
*Kunst Macht Frei*, Equrna Gallery, Ljubljana, Slovenia  
*Private, Personal, Special*, From the Collections of Riko and IEDC, Miklova Hiša Gallery, Ribnica, Slovenia
- 2013** *Impressions +386*, Calcografia National at Real Academia de Bellas Artes de San Fernando, Madrid, Spain  
*Line Stroke the Letter* (SCCA-Ljubljana), Vžigalica Gallery, Ljubljana, Slovenia  
*Production 2010-2012*, International Centre of Graphic Arts Ljubljana, Slovenia  
*Materiality*, Kibla Portal, Maribor, Slovenia  
*I Feel City*, Kibla Multimedia Centre, Maribor, Slovenia  
*Touch Drawings*, KGLU, Art Gallery Slovenj Gradec, Slovenj Gradec, Slovenia  
*18th International Exhibition of Drawings*, Museum of Modern and Contemporary Art, Rijeka, Croatia
- 2012** *Almost Spring 100 Years Of Slovene Art*, UGM, Maribor Art Gallery & Slavija No.11, Maribor, Slovenia  
*Susak import*. Studio 1.1., London  
*Lesson 2: Creating Realities*, Maribor <edu> Graz, GT22, Maribor, Slovenia  
*Changing Perspectives*, European Central Bank, Frankfurt, Germany  
*Lesson 1: A Temporary, Improvised Context Of Communication*, Maribor<edu> Graz, <rotor>Centre for Contemporary Art, Graz, Austria  
*Frauen Cirkus 03*, Pavel's House, Laafeld, Austria  
*Big Ones! Works From The MGLC Collection*, International Centre of Graphic Arts Ljubljana, Slovenia  
*Change, Mutation, Translation*, Studio 1.4, Mali Lošinj Museum, Mali Lošinj, Croatia  
*Love, 6th International Artist's Book Triennial Vilnius*, Vilnius, Lithuania  
*ABOT+ Works of Slovene Artists from the Collection*, International Centre of Graphic Arts Ljubljana, Slovenia
- 2011** *At Home - Una mostra su misura*, Apartment exhibition, Milano, Italy  
*International Biennial of Portraits, Drawings and Graphics XIV Interbifep*, Portrait Gallery, Tuzla, Bosnia and Herzegovina  
*Contemporary Art from Slovenia*, European Central Bank, Frankfurt, Germany
- 2010** *Heimat*, MMKK, Museum of Modern Art Kärnten, Klagenfurt, Austria  
*Drawing in Slovenia 1940-2009*, Museum of Contemporary Art, Zagreb, Croatia  
*The Family*, Susak Expo 2010, Susak, Croatia  
*From the UGM Collection, New Works*, UGM, Maribor Art Gallery, Maribor Slovenia  
*10. International Biennial Of Miniature Art*, Museum of Modern Art, Gornji Milanovac, Serbia  
*At Home: Architects France And Marta Ivansšek*, Museum of Modern Art, Ljubljana, Slovenia  
*Gender Check*, The Zacheta National Gallery of Arts, Warsaw  
*Openwest*, Summerfield Gallery, Pittville Studios, Cheltenham, UK

- 2009** *Gender Check*, MUMOK, Vienna  
*Drawing In Slovenia 1940-2009*, UGM, Maribor Art Gallery, Maribor Slovenia  
*Summer*, UGM, Maribor Art Gallery, Maribor, Slovenia  
*Drawing In Slovenia 1940-2009*, City Gallery, Ljubljana, Slovenia
- 2007** *Thread*, KGLU, Art Gallery Slovenj Gradec, Slovenj Gradec, Slovenia
- 2005** *Crossover*, Künstlerhaus, Klagenfurt, Austria  
*The First Line, Accompanying Exhibition of The 26th Biennial of Graphic Arts*, International Centre of Graphic Arts Ljubljana, Slovenia  
*Contemporary Art in Slovenia 1995-2005*, Museum of Modern Art, Ljubljana, Slovenia
- 2002** *What is Left of Croatian Painting?*, HDLU Gallery, Zagreb, Croatia
- 2001** *The Eye and its Truth*, Museum of Modern Art, Ljubljana, Slovenia  
*Tempting*, International Centre of Graphic Arts Ljubljana, Slovenia  
*From Birth To Birth, Images of a Family in 20 th Century in Slovenia*, UGM, Maribor Art Gallery, Maribor, Slovenia Art Collection  
*From Factor Bank*, Museum of Modern Art, Ljubljana, Slovenia
- 2000** *Ich gegenüber*, Strassburg, Austria  
*Exhibition of Young Slovene Art*, Venice, Italy  
*Women artists*, Ulambator, Mongolia
- 1999** *Art in Slovenia*, Loža Gallery, Koper, Slovenia, Slovenia
- 1997** *Selest Art 97, International Biennial of Contemporary Art*, Selestat, France  
*3rd International Biennial of Computer Art*, Salon Rotovž, Maribor, Slovenia  
*Cabinet of Found Items*, Loža: Gallery, Koper, Slovenia
- 1996** *23 rd Bienal International de Sao Paolo*, Sao Paolo, Brasil  
*The Sense Of Order*, Museum of Modern Art, Ljubljana, Slovenia  
*The Collection of the P.A.R.A.S.I.T. E. Museum*, Museum Bochum, Bochum, Germany
- 1995** *The Collection of the P.A.R.A.S.I.T. E. Museum*, Museum Muczarnok, Budapest, Hungary  
*Stereo-Tip, City of Women*, City Gallery, Ljubljana Cash and Carry, ŠKUC Gallery, Ljubljana, Slovenia
- 1994** *1st Triennial of Slovenian Contemporary Art*, Museum of Modern Art, Ljubljana, Slovenia  
*Biennial for Young Artists*, Lisbon, Portugal  
*Esprit d'amusement, Steirisher Herbst*, Grazer Kunstverein, Graz, Austria, Slovenia  
*Urbanaria(SCCA-Ljubljana)*, NUK, Ljubljana, Slovenia
- 1993** *20th Biennial of Graphic Arts*, Museum of Modern Art, Ljubljana, Slovenia  
*De Slovenen komen*, OOC Peron 55, Venlo, Netherlands  
*De-figure*, ŠKUC Gallery, Ljubljana, Slovenia  
*Young Slovene Graphic Art*, International Centre of Graphic Arts, Ljubljana. Slovenia

*Fragmentary View*, Art Palace, Stockholm, Sweden

*Turn Around, Woman*, Equurna Gallery, Ljubljana Global Graphics, Maastricht, Germany

**1992** *2nd Biennale of Graphic Arts*, Otočec, Slovenia

*How Far Does Image Reach?*, Jakopič Gallery, Ljubljana, Slovenia

**1991** *Slovenian Graphic Arts*, Jakopičeva galerija Ljubljana, Slovenia

*13. Zagreb Exhibition of Yugoslav Drawing*, Zagreb, Croatia

*19. International Graphic Art Biennial*, Museum of Modern Art, Ljubljana, Slovenia

**1990** *1st International Biennial of Illustration Zlatno Pero*, Beograd, Yugoslavia

**1989** *5th Yugoslav Youth Biennial, Museum of Modern and Contemporary Art*, Rijeka, Croatia

**1986** *Recipient of the Student Prešeren Award*, Mestna galerija, Ljubljana, Slovenia

*4th Biennial of Yugoslav Students' Graphic Arts*, Art Gallery, Beograd, Yugoslavia

## **PUBLIC AND PRIVATE COLLECTIONS**

Museum of Modern Art, Ljubljana

Maribor Art Gallery, Maribor, Slovenia

International Centre of Graphic Arts, Ljubljana, Slovenia

KGLU, Art Gallery Slovenj Gradec, Slovenj Gradec, Slovenia

Collection Riko, Ribnica, Slovenia

Collection of Factor Bank, Ljubljana, Slovenia

Museum Moderner Kunst Kaernten, Klagenfurt, Austria

Croatia Museum of Modern and Contemporary Art, Rijeka, Croatia

Museo MicroCollection, Milano, Italy

Metropolitan Museum of Art, New York, USA

Photos in the portfolio by: Jaka Babnik, Jaka Vinšek, Nina Sotelšek, Dejan Habicht and Matija Pavlovec (courtesy of Museum of Modern Art, Ljubljana)