

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



Space, installation/event which consists of multiple elements: wooden box 360x360x275cm, packed leftover artworks, haze, 1-2 spectators, assistant guiding spectators through the process, duration 10-15 minutes, artist place, Ljubljana

SPACE, 2020

Act One /Ljubljana

Space is inhabited by a choreography of leftover images created by the artist over the past thirty years of her career. But the images are no longer visible; they are sealed, uncompromisingly and hermetically, inside a new art object. This gesture can be understood as the artist settling accounts with her past – the creation, as it were, of a catalogue raisonné, which, however, is stripped of its original function and instead occupies the exhibition space as an object that announces the artist's current and future interest.



Space Act One, 2020



Space, installation/event which consists of multiple elements: wooden box 360x360x275cm, light, haze, sound, white metal bed, golden blankets, 1-2 spectators, assistant guiding the spectators through the process, duration 10-15 minutes, artist place, Ljubljana

SPACE, 2020

Act Two/Ljubljana

The artist places the experience of the viewer in the foreground. Space, sound, light, and body are not merely external factors, but essential elements for understanding the artist's current thinking about the work of art. Here, *Space* combines these four separates "active ingredients", which, in turn, lead the viewer into a play of unexpected perspectives and the re-examination of the relationship that develops between body and space.

Curator: Tevž Logar

Architecture: Matic Vrabič | Light: Pascal Merat, Janez Grošelj | Sound: Sašo Kalan | Costume design: Uroš Belantič, Tina Verbič



Space Act Two, 2020



Space Act Two, 2020



Space Act Two, 2020



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

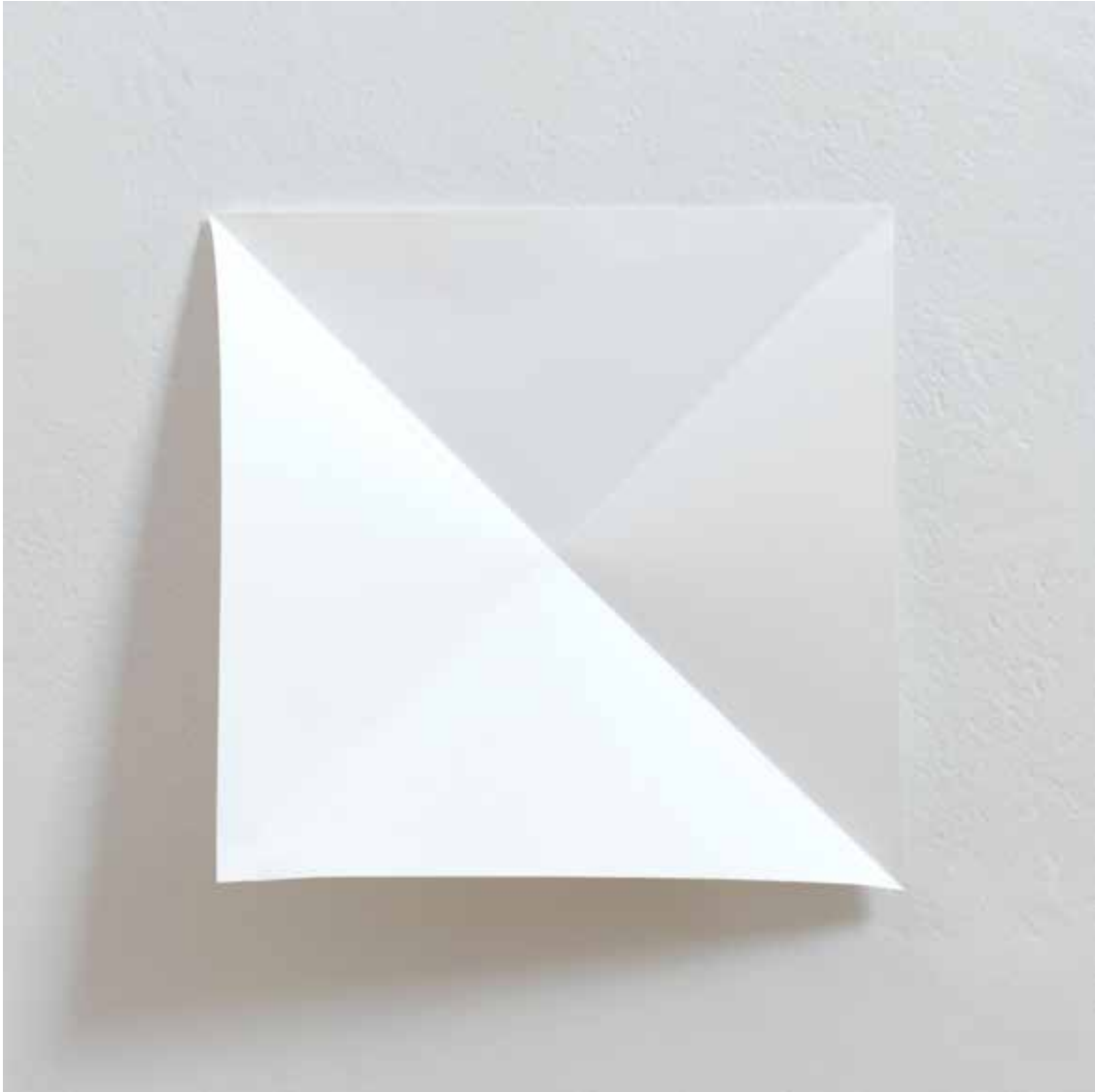
NEAR LIGHT, 2018

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

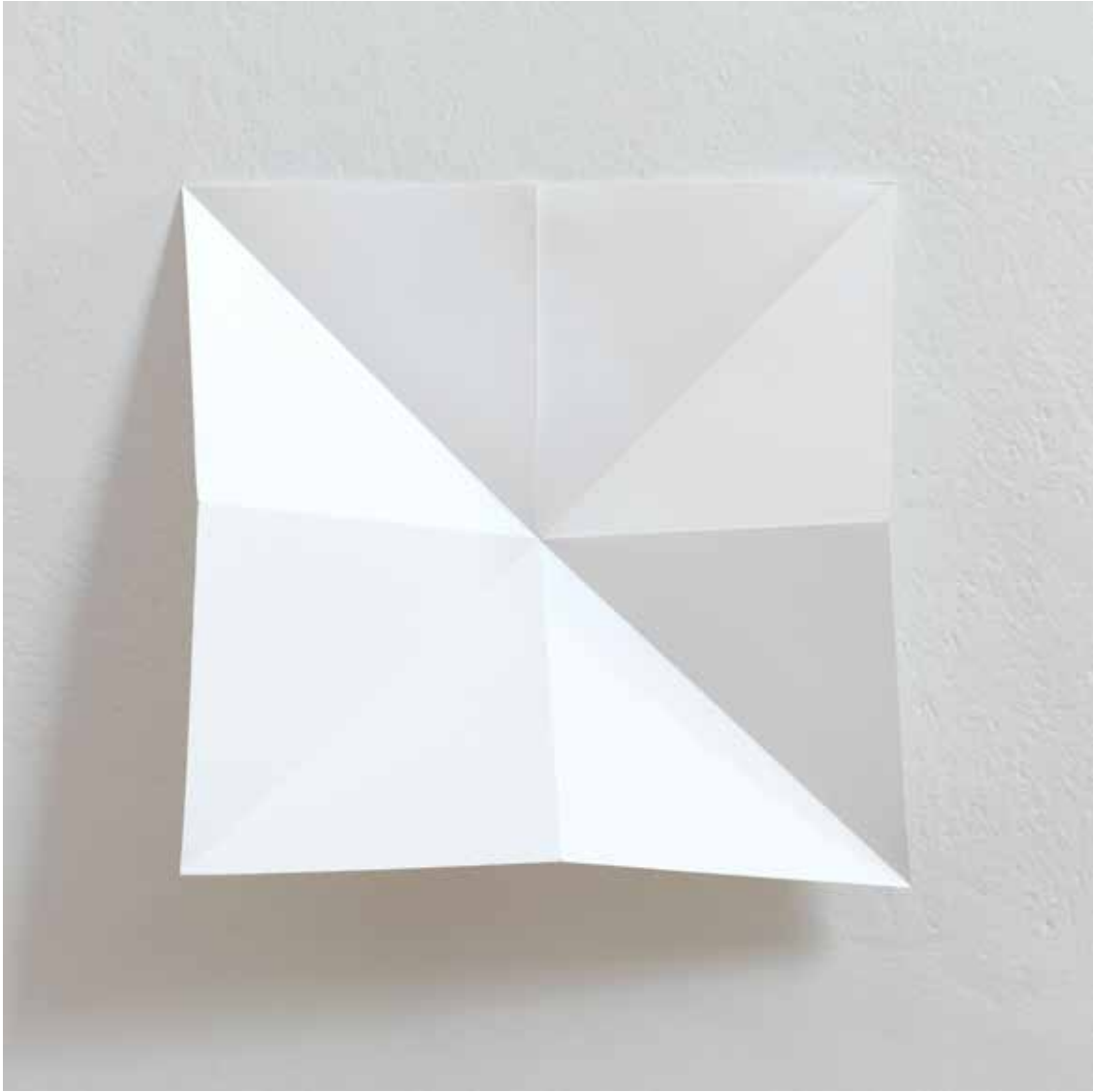
Kurator: Tevž Logar | Music: Olafur Arnalds | Costume design: Uroš Belantič



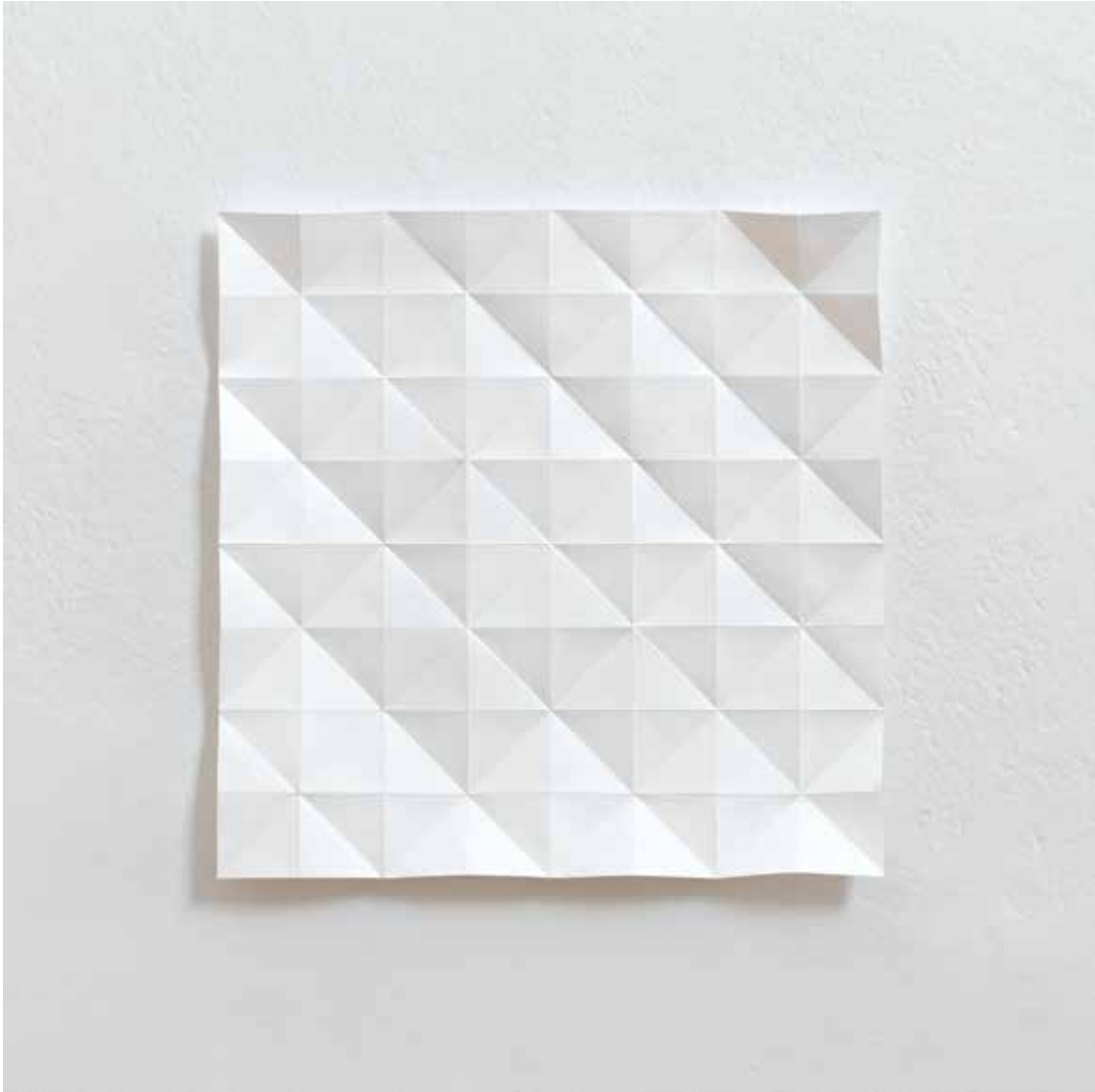
Near light, folded paper, 2018



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



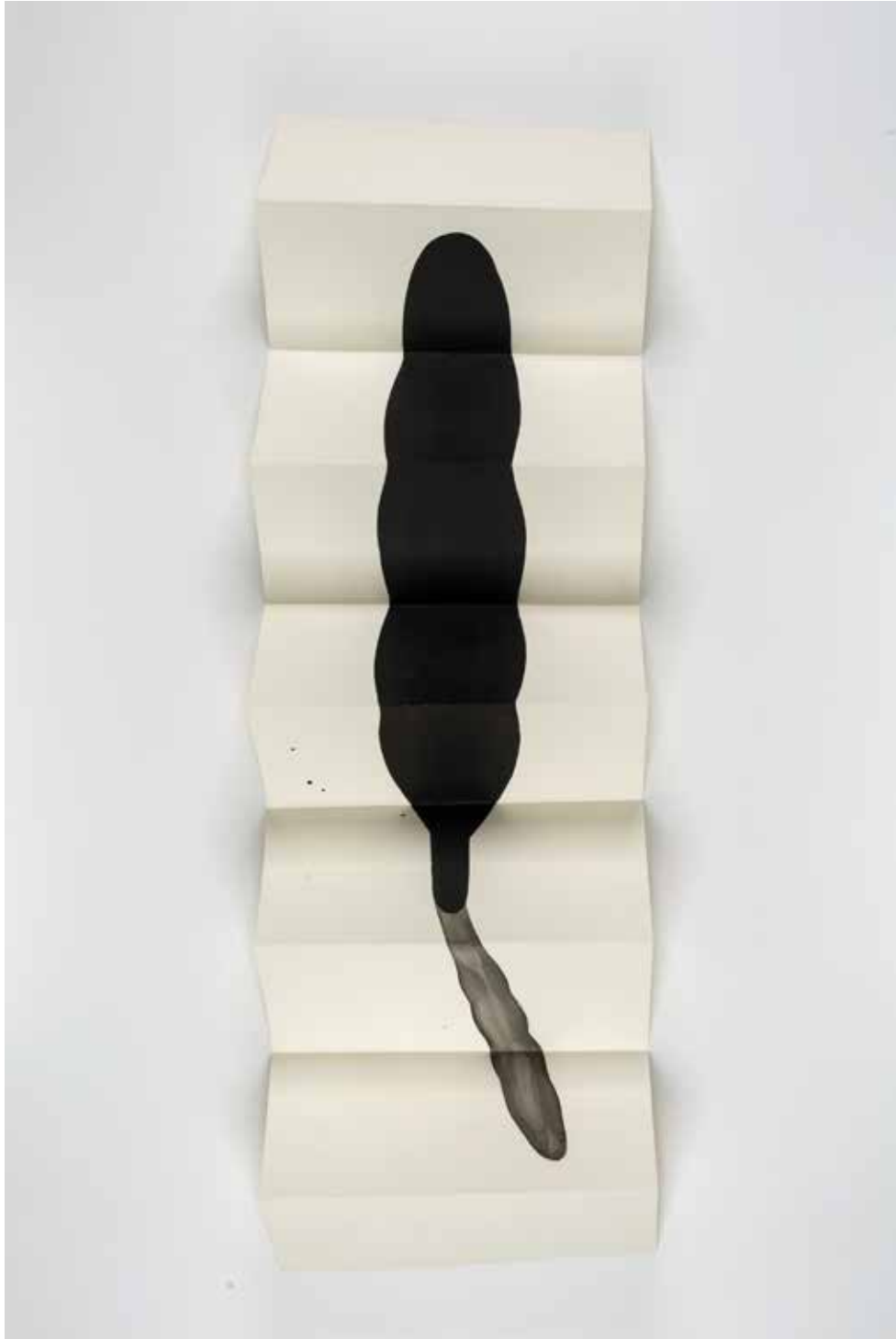
Papers, installation, variable dimensions, 2017



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



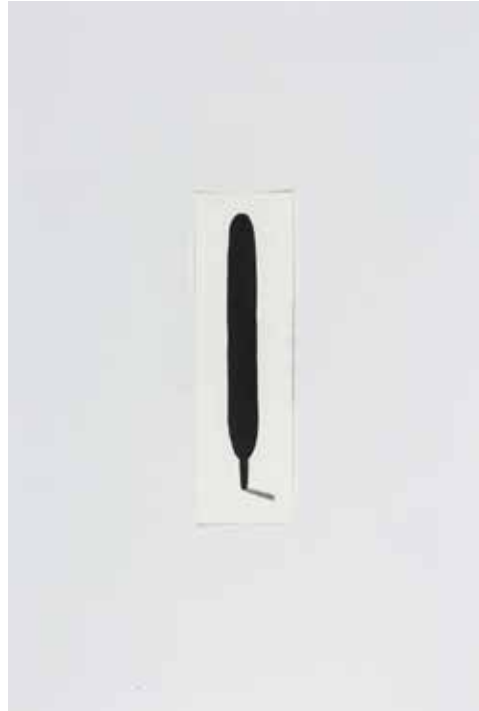
217/1/13/12, ink on folded paper, 210 x 47 cm, 2015-2017



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, Pixxelpoint, 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 Borčić



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

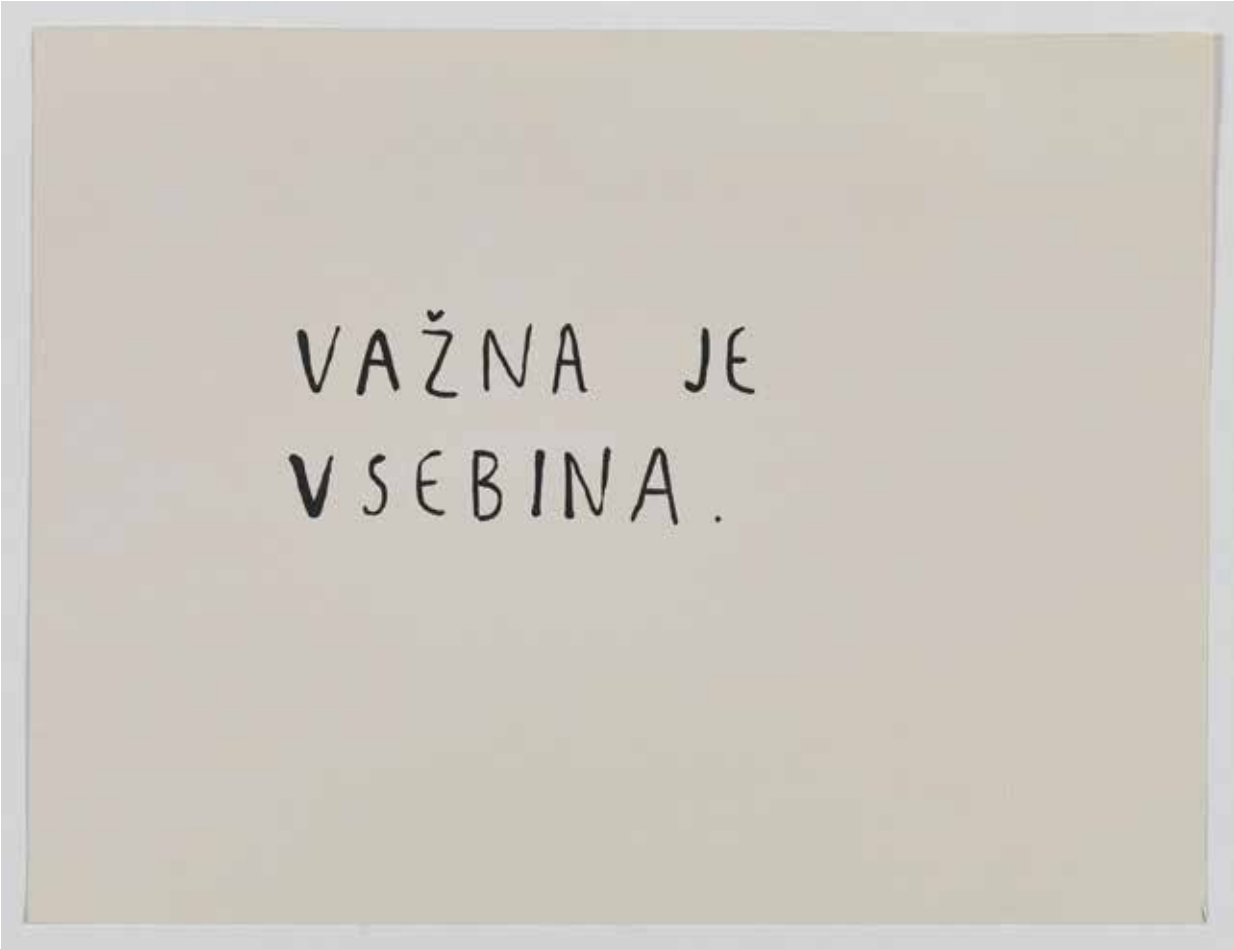


Bucket, exhibition view, At Home: Architects France and Marta Ivanšek, Museum of Modern Art, Ljubljana, 2010

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

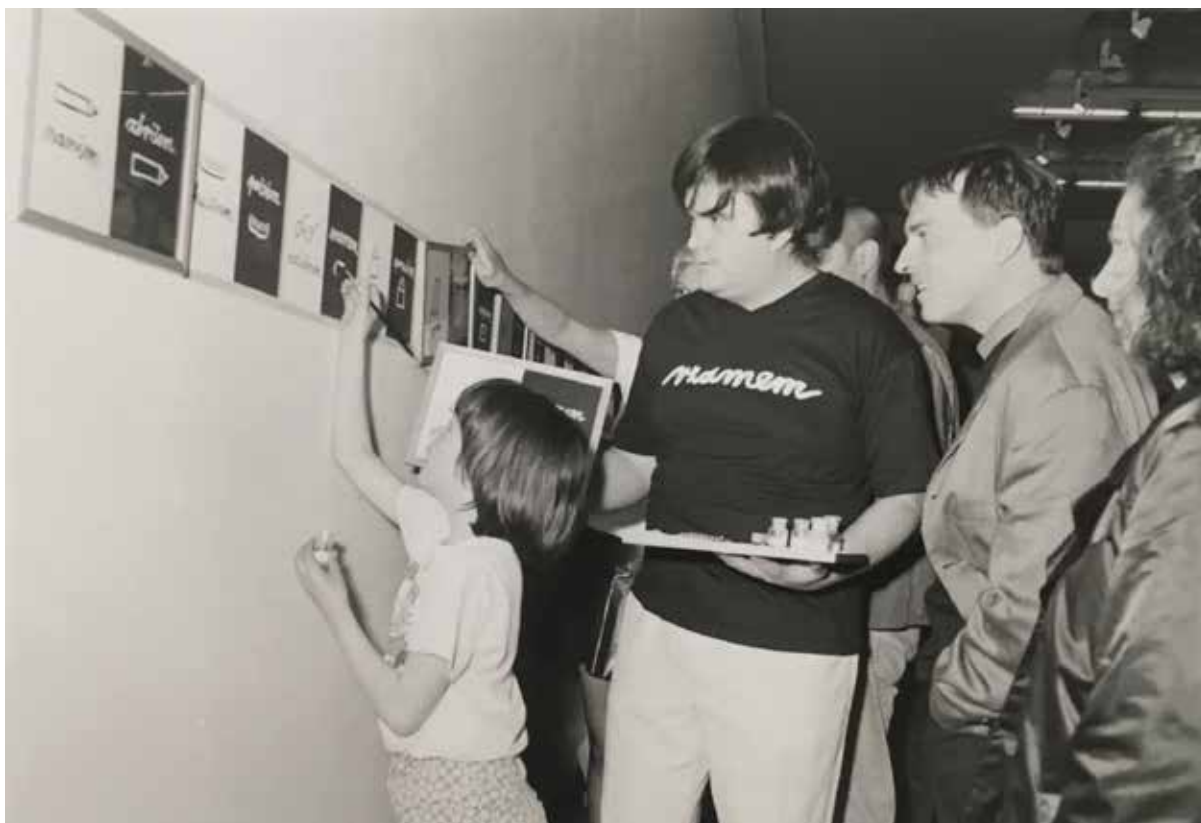
For the exhibition *At home* Varl produced an edition of 40 buckets with witty sentences about cleaning and art, which were up for sale in the museum's store of Museum of Modern Art, Ljubljana



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 *Ljubljanci! (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):

2020 *Prostor v dveh dejanjih/Space in Two Acts*, vzporedna razstava/parallel exhibition, Galeria Rigo, Novigrad, Croatia
in/and Hiša Petre Varl/Petra Varl's house, Ljubljana, Slovenia

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
X Limited Editions, 1 Day, 1 Artist, 1 Work, Bazilika bistro, Ljubljana, Slovenia

2012 *I Always Get What I Wish For*, Eburna 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 *Litographs* (with Zora Stančič), Bežigrad Gallery, Ljubljana, Slovenia

Drawings, Gallery Studentski grad, Beograd, Serbia

GROUP EXHIBITIONS (selection):

2020 *Dom in svet/Home and Abroad*, Ljubljanski nebotičnik/Ljubljana Skyscraper, Galerija Kos, Ljubljana, Slovenia

100+, Highlights from the UGM collection, UGM, Maribor, Slovenia

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, Eburna 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 Ivanšek, Museum of Modern Art, Ljubljana, Slovenia

Gender Check, The Zacheta National Gallery of Arts, Warsaw

Openwest, Summerfield Gallery, Pittville Studios, Cheltenham, UK

2009 *GenderCheck*, 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, Brazil

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, Steierischer 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, Equina Gallery, Ljubljana Global Graphics, Maastricht, Germany

1992 *2nd Bienale 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 Bienal, 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), Tomaž Šantl