

THE ŠVICARIJA
CREATIVE CENTRE

EXHIBITION

ŠVICARIJA:
COMMUNITY, ART
AND NATURE

→ 8.2.2018 – 6.1.2019



ŠVICARIJA: COMMUNITY, ART AND NATURE

Through the historical perspective, Švicarija outlines itself as a space of encounter of the various models of coexistence and cooperation, exchange and transformation. By thinking of the needs of the present time, the Švicarija Creative Centre continues and develops these ideas and values under the baton of the International Centre of Graphic Arts.

The *Švicarija: Community, Art and Nature* project, by which the Švicarija Creative Centre will make a step into the cultural life of the capital, stems from these three basic elements that have marked the history of the building. The project consists of an exhibition and supplementary programme inspired by the building that actualise the history of Švicarija and provide the guidelines for the future.

Švicarija was never merely what it was expected to be. Correlating stories that branched out from its original function in unplanned ways soon began to attach to its officially prescribed narrative. One-day escapes from the city's hustle and bustle quickly transformed into unexpected adventures. A stroll along the promenade did not only mean a trip into nature but an important social and cultural event, which brightened up the day of the people from all sorts of social classes. This is where culture and refinement intertwined with forbidden pleasures. Tivoli Hotel was initially tied to the artificially transformed natural environment of the park and the ambitions of materialising the national identity. Within this context, a bohemian meeting place and a space of discourse about the role of art in society formed. The ambience of the coffee shop of the hotel building offered a platform for public debate and with it, an opportunity for the democratisation of society. The gradual decline of the building and quick succession of changes

in management rocked the high ambitions of the hotel. Yet, even after its decline, the activities in the building did not cease. In the wake of the situation, the slowly collapsing building covered in overgrowth became a shelter for the most diverse groups of people, who breathed a new life into Švicarija. Despite the many aggravating circumstances and diversity of the individual fates of its residents, the specificity of the hotel building made it possible for a community to form as an outcome of an unexpected sequence of users. This gave the building meaning and safeguarded its existence to this very day.

We can reflect on the turns and interruptions of the discontinued history of Švicarija as we stroll through the exhibition *Švicarija: Community, Art and Nature*, which fills its renovated premises today and was created in the cooperation of the International Centre of Graphic Arts with the Institute for the Protection of Cultural Heritage of Slovenia (ZVKDS), the Museum and Galleries of the City of Ljubljana (MGML) and the ARREA Architecture Bureau.

The multifaceted exhibition consists of four sections: History, the Stojan Batič Memorial Studio, Architecture and Art. The exhibition takes us through the history and social life of the building. It presents the activities of the artists in it and highlights its recent renovation. These sections are connected by the artworks arranged along the common spaces of the former hotel, which open up to reflection on the existence of nature as a social construct. This element defined the activities of Švicarija from the onset: from the idealised peasant environment for bourgeois enjoyment, through the moment of occasional isolation and shelter of the residential community, and to its role in artistic creation as it hosted the art studios of the most prominent Slovenian artists.

HISTORY

In 1835, the Ljubljana Kazina Association opened a place of amusement with a guest house for its members on the slope above Tivoli Mansion. Between 1852 and 1856, the Austrian marshal, Joseph Radetzky von Radetz, lived in Tivoli Mansion. He had the mansion's surroundings arranged and a Swiss-style house, the so-called Schweizerhaus, or Švicarija, built beside the existing guest house. The people of Ljubljana and foreign visitors became very fond of the guest house, even though at the beginning of the 20th century the Švicarija building no longer accommodated the modern needs of a guest house. Upon the initiative of Ivan Kenda, Švicarija's tenant of the time, Mayor Ivan Hribar proposed the construction of a new guest house to the city council. When Švicarija was pulled down in 1908 and Tivoli Hotel was built in its place

following the drafts of architect Ciril Metod Koch, various Slovenian societies and associations found their place there for regular meetings and social gatherings. The hotel soon became a gathering place for Ljubljana's townspeople, artists and bohemians, and on 1 May, also the workers. In the 1930s, Russian war fugitives were accommodated in the hotel rooms and arranged them into modest apartments. Before the Second World War, a breakthrough moment occurred in the former Tivoli Hotel. Sculptor Ivan Zajec, the man who made the Prešeren Monument, arranged himself a studio in one of the rooms. After the end of the Second World War, many prominent Slovenian sculptors followed suit, and Švicarija became the cradle of Slovenian post-war sculpture.



Švicarija in the interwar period.

Source: SI ZAL LJU 342 Fototeka, G4-027-008.

ARCHITECTURE

Švicarija, on the edge of Tivoli Park, was overgrown, abandoned and adapted before its renovation; some of its parts suffered from damp and were just about to crumble. It had an air of tranquillity and a potent atmosphere; there were artists still working there.

A precisely drafted conservation plan showed that most of the authentic elements of the building, windows and doors, plasterwork and an assortment of wall paintings remained hidden under the layers of changes that had occurred over time. The Švicarija of architect Ciril Metod Koch attempted to create the character of Alpine architecture from various architectural elements by using the method of collage. The diversity of the whole, the elements and the materials – from its external appearance, which is asymmetrical and broken down, to the interior spaces, where almost none is like any other, to the materials – wood, terrazzo, ceramics and murals, expresses the masterful culture of construction and the spirit of the time in which the house was made.

The concept of the renovation followed the decision of the city that artists would remain in the building, for whom modern working and living studios would be arranged. These take into consideration the structure of the spatial plan of the house, they are of varying sizes, shapes and heights. Along with the studios, the house also provides public facilities – a coffee shop,

exhibition spaces and meeting areas, where artists can meet with visitors.

A renovation is a process, demanding and beautiful, during which new things are being discovered on a daily basis, the project is being adapted and decisions are being made. A large team of an array of experts, conservators, landscape architects, restorers and contractors was zealously committed to ensuring that the beauty of what was already there would be brought to the surface again. Special attention was paid to the best preserved spaces of the house – the lobby area with a new landscape arrangement, the coffee shop with its historic wooden lining, the ceilings and wall paintings, as well as all the public spaces of the house that possess most of the authentic elements of architecture.

During this process, the task of the architects in the house was to create the setting of a contemporary art centre that would give the house the best possible lease of life. Daylight on the existing staircase, and in both of the new sculpture studios, represents a new life for the house. All the new elements in the building are chromatically adapted to the different materials that are already part of the building. The new studios exploit the specifics of each individual space for themselves, offering an environment for a wide range of art ...



Švicarija before the renovation.

Photo: Tadej Bolta.

THE MEMORIAL STUDIO OF STOJAN BATIČ

Stojan Batič (1925–2015) inherited his first studio at Gallusovo nabrežje from his professor at the Ljubljana academy, sculptor Frančišek Smerdu. When the artist visited Paris in 1956 for the first time, however, he had already been working in a studio in Švicarija in Tivoli. In 1959, Batič moved into a new studio at Svetčeva 1, and his work followed a new direction under the influence of Ossip Zadkine. The current studio reconstruction revives the atmosphere and set-up of exactly this studio. It provides us with the opportunity of becoming acquainted with the sculptural oeuvre – both, the drafts for the famous monument works, and the small sculpture pieces upon which Stojan Batič bestowed his undivided attention. Here are the two self-portraits, even one of his first nudes of a reclining female figure produced in fired clay, the monumental figure of a miner in plaster, a version of his *Composition* made of glass, which the artist added to the famous *Explosion* (1972) series, whereas among the terracotta works, we can note the figures from the *Tragos* cycles, Slovenian mythology of *Aura Slovenica*, *Slovenian Myths and Legends*, as well as *European Legends*. The new, relocated set-up also includes some of the artist's personal items, particularly the tools that he used in his work, as well as the artworks that the artist exchanged with his friends (for example, the wooden rounded relief of Russian sculptor Andriik Verga, the large canvas of Stane Kregar and the portrait of his wife Milena, the work of Vladimir Lakovič).



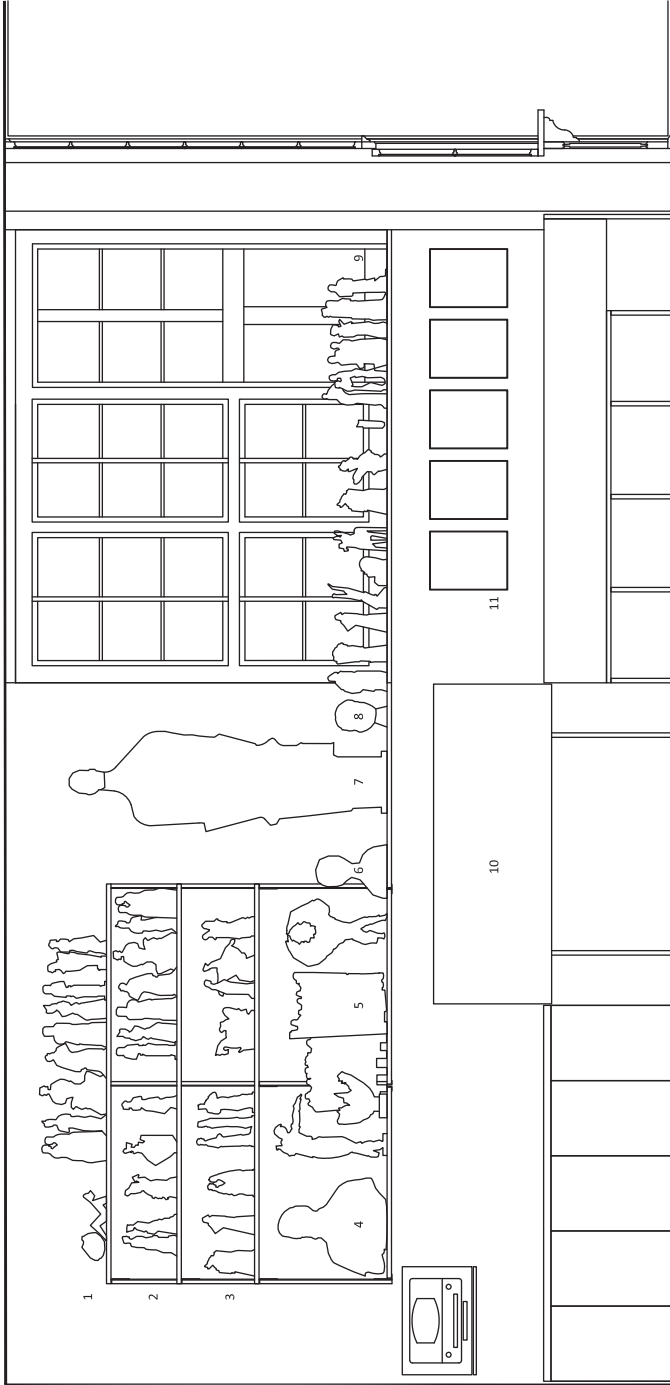
Stojan Batič in his studio in Švicarija with his sculpture *Ballet* in 1957.

Personal archive of the Batič family.

CARPE DIEM

As the intensive renovation of Švicarija was underway, Stojan Batič died in September of 2015. He left the entire inventory of his studio at Svetčeva 1 to his daughters. The place where numerous monumental sculptures were created that adorn the cultural landscape of Slovenia today, artworks kept by museums and galleries, and works that add refinement to the homes of people across Slovenia and around the world, therefore remained without their creator. The ambience, brimming with artistic energy and retaining the spirit of many get-togethers, ceased to exist. A wonderful opportunity arose to preserve this ambience for posterity. On my proposal, the International Centre of Graphic Arts, as the administrator of Švicarija Creative Centre, accepted the challenge to preserve the studio of Batič and bring it back to life. Since the entire ground floor of Švicarija is intended for public programmes, the revival of Batič's studio along with the presentations, talks and lectures on art, sculpture workshops, or just learning about the rich artistic heritage of the past century, represents an extraordinary experience. The Memorial Studio of Stojan Batič is not a museum, but a space that promotes creativity.

Jerneja Batič



WALL 1

Stojan Batič is the author of all works

- | | | | |
|---|---|----|--|
| 1 | Sculptures from the Ithaca cycle | 6 | Self-portrait |
| 2 | Sculptures from the European Legends cycle | 7 | The Miner |
| 3 | Sculptures from the Slovenian Myths and Legends cycle as well as other small-scale sculpture pieces | 8 | Self-portrait |
| 4 | Portraits: Božidar Jakac, France Mesesnel | 9 | Sculptures from the European Legends cycle |
| 5 | Monument drafts | 10 | Rižana Assembly relief |
| | | 11 | Drawings from the Tragos cycle |

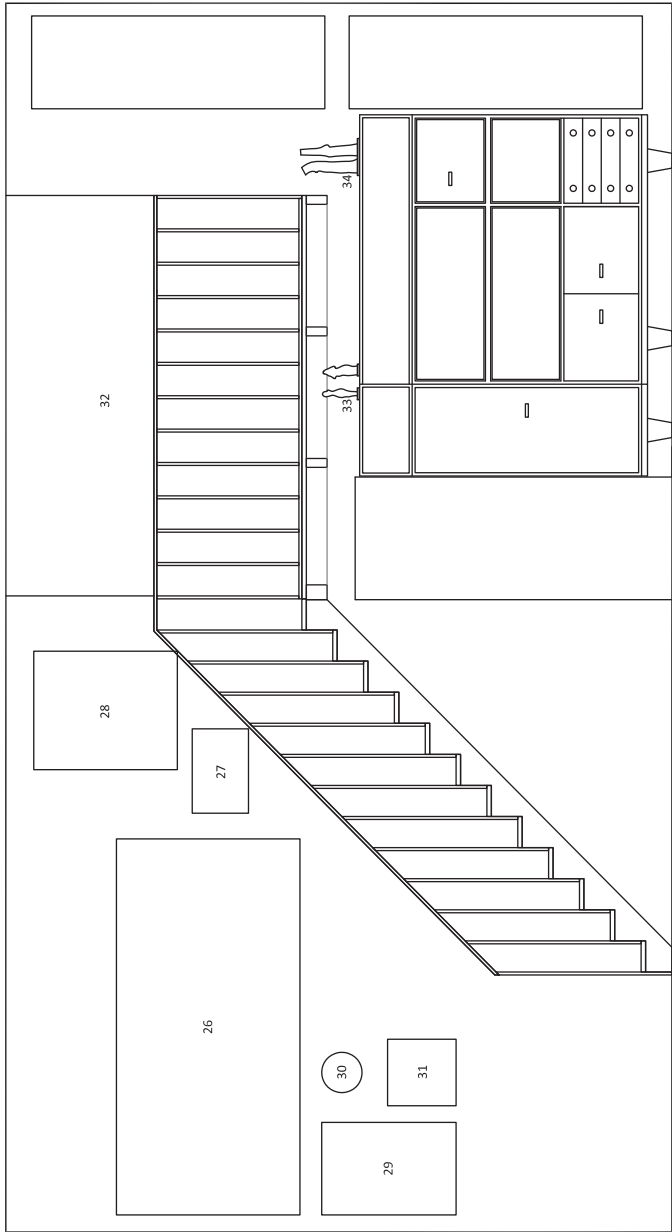


WALL 2

Authors of the paintings:

- 12 Janez Bernik
- 13 Gaetano Aliviani
- 14 Riko Debenjak
- 15 Maksim Sedej
- 16 Albert Dumanchel
- 17 Indecipherable signature
- 18 Giorgio Morandi
- 19 Zoran Didek

- 20 Photograph of Cene Vipotnik
- 21 Message from Cene Vipotnik
- 22 Veno Plon
- 23 Acrostic poem dedicated to S. Batič
- 24 Ossip Zadkine
- 25 Marj Pregelj



WALL 3

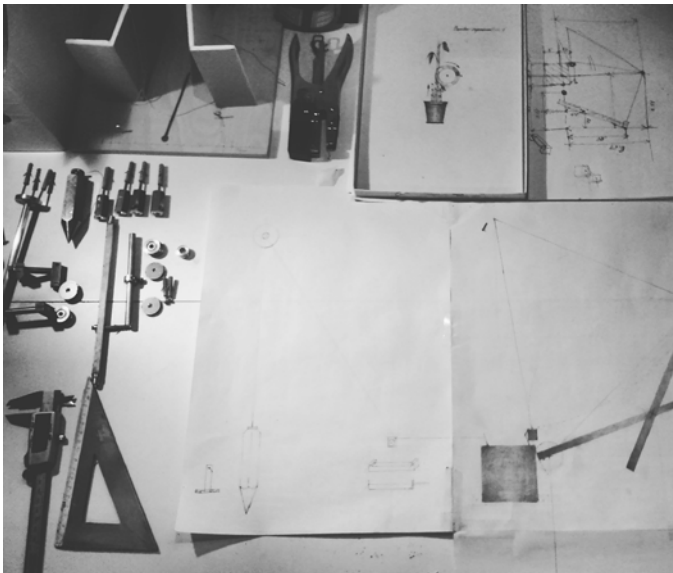
Authors:
 26 Stane Kregar
 27 Stane Kregar
 28 Vladimir Lakovič
 29 Božidar Jakac
 30 Andrik Verga
 31 Floris Oblak

32 The sculptor's depot
 33 Francišek Smerdu
 34 Matjaz Počivavšek

ART

Švicarija springs up in the idyllic setting of Tivoli Park as a promise of a genuine experience of nature for the emerging Slovenian bourgeoisie. The suburban villa in the alpine architectural style amidst (domesticated) nature becomes one of the symbolic places onto which the bourgeoisie projects its fantasies and ambitions on the issues of the state and society. As elsewhere in Europe, the construct of nature holds constitutive significance for the self-justification of the young Slovenian nation also in this case. In such a way, the emergence of Švicarija is already marked by the mythologisation of nature, its instrumentalisation, which bears witness to the original contact that has always already been lost, and our subsequent struggle to give meaning to the world that surrounds us. Švicarija is constitutively positioned into a relationship with "nature" and its history is accompanied by the transformation of this construct and attitudes that we partake towards it. This explains why the consideration of

this difficult and dynamic relationship is at the core of all the exhibition parts of the project. The history of art has traditionally treated art and nature as two poles, with the first having been recognised as the artificialisation of the authentic second one. It turned out, however, that there are two parallel ways of dealing with the challenge of the absence of a direct relationship towards the foundation. If we look back, nature and art look like allies, two instruments used by our conceptual apparatus to confront the pain of the lost essence and the need to replace it by attributing a new meaning to it each time. The artwork through which this dialectic is considered does not release the tension of this relationship, it does not give definite answers but crystallises the set of problems in the relationship between art and nature into questions posed in various ways, which are motivated by the changing circumstances of our existence and functioning.



Meta Grgurevič: *Escapement, experiment No.: 2*, 2018 (work in progress).

Drago Tršar (1927)

Waves, bronze, ca. 1996 **1**

One of the most recognisable protagonists of Slovenian modernist sculpture. He rose to fame with his mass figurative compositions, "mass figurality", in which human figures are made abstract and stylised in the wake of a revolutionary event. However, Tršar's oeuvre branches out much further, as evidenced by the *Waves*. A more intense reflection of the natural phenomenon, where the sculptor's determined incisions into the material act as a metaphor for man's difficult relationship with the environment, and the whole remains a stylised fragment, which postulates the artist's stroke as nature's ultimate truth.

Stojan Batič (1925–2015)

Composition II, glass, bronze, 1977 **2**

Master of both monumental public statues and small sculpture pieces – Batič's commitment to the figure is always heroic and masterful. And his artistic curiosity often takes flight into experiments and collaborations of other types. The work from the series of abstract shapes made out of glass plays out a tension in front of the spectator between the tectonic "base" and the organic glass shape formed by the metal sphere. We do not exactly know whether it is all about the enchantment over the sculptural potential of the natural phenomenon, the force of gravity, or the metaphor of the artist as the one who anchors the free absurdity of "nature" and brings it close to human comprehension for a moment.

Dragica Čadež (1940)

Story of a Tree, wood, 2018 **3**

The work of Dragica Čadež is strongly marked by the neo-constructivist heritage and its reductive tendency on the one hand, and the choice of material, often wood, on the other. Wood, with its expressive charge, stands in contrast to analytic and geometric logic, and this tension holds constitutive significance for the works of Čadež. The consideration of nature as a human construct is at the heart of her work process: the natural material is first transformed into geometric units by the artist and then used to rebuild the "nature" from which it was taken.

Dušan Tršar (1937)

Untitled, Plexiglas, ca. 1975 **4**

The schematised and stylised forms in the work of Dušan Tršar retain a fleeting hint of the original figure despite minimal reference. Yet what dominates it is the specific material, Plexiglas, which is more or less distinctly chromatically determined. The work is defined by a soft undulation of lines, which is cut by a line of colour. It is interesting how the synthetic materiality of the Plexi contains and swaps the "natural" undulation of the line, which heightens the feeling that the transparent "box" dominates over the playful form.

Janez Lenassi (1927–2008)

Channel, marble, 1990 **5**

The sculpture of Janez Lenassi is marked by the expression of stone, which is the instigation for reflection on abstraction. It seems that the collective unconscious speaks to the community through archetypal forms pursued by the artist. Even though Lenassi stems from an object reference in *Channel*, he immediately puts it out of his mind and abandons himself to the language of the material, which returns the reference as a distinctive sign. His works should therefore be read as the signs of a natural language, both visual and tactile.

France Gruden (1952–2008)

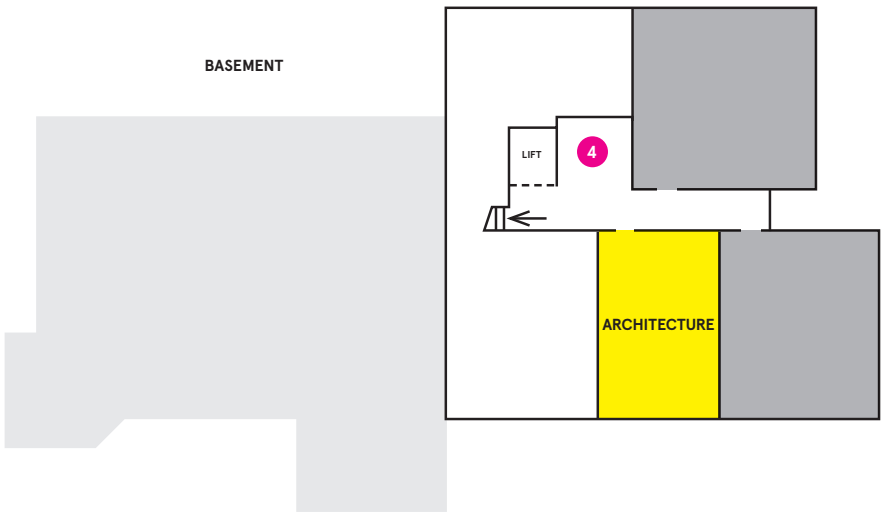
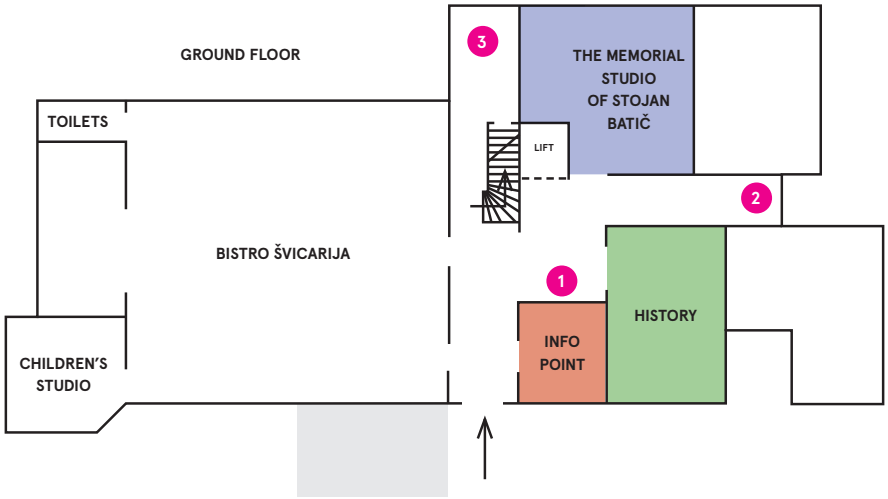
Untitled, acrylic on canvas, ca. 1998 **6**

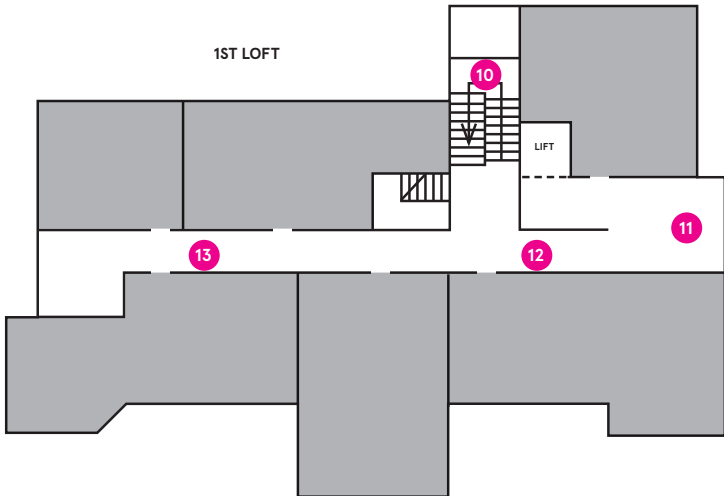
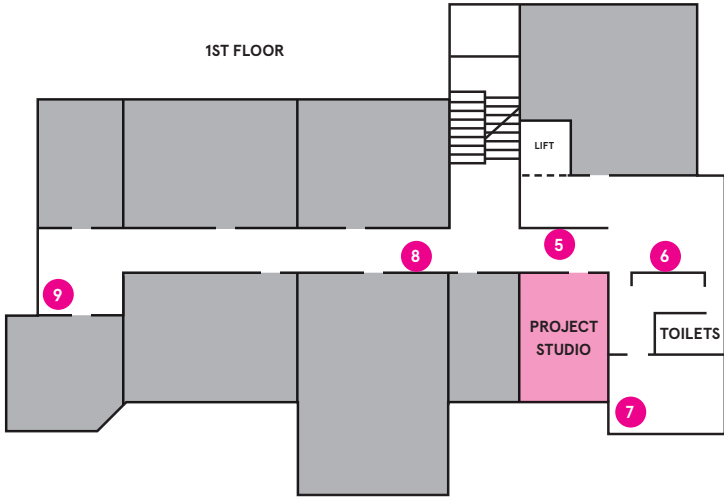
The painting of the prematurely departed artist France Gruden is recognisable by its insistence on the syntax of high modernism. The distinctive chromaticity and surfaces, which divide the substance of the painting into confronting and juxtaposing units, form an animated pictorial battlefield. *Untitled* makes the viewer face the dynamics of irregular patches of colour, which take us into Gruden's consideration of the painterly surface, the areas of the decomposition of representation and the loss of the image.

Karel Putrih (1910–1959)

Woman with Birds, bronze, ca. 1960 **7**

The doyen of Slovenian sculpture has defined many generations; his works are iconic and part of the public imaginarium in Slovenia. The figurative nature of the work of Karel Putrih predominantly possesses the character of heroism, which makes even his small-scale sculptures appear monumental. *Woman with Birds* is one such sculpture, which brings





together something very dear to the artist: modelling of the female figure and the use of a metaphorical natural motif that steers the thought to freedom.

Nika Autor (1982)

Impressions: Landscapes: Paradise of Slovenia, mixed media, 2011– **8**

The work of Nika Autor considers the phenomena of contemporary society through the questions of the regimes of visibility: what we see, in what way, and who is invisible. The *Impressions* piece calls to the issues of migration policy with visual reference to the most mitigated chapter of Slovenian art history. The Slovenian mountains and forests are engulfed into a paradoxical impressionist aesthetic of night images taken by a police infrared camera. At the same time, they appear as a topos of traditional Slovenian identification with the natural beauties of the Slovenian nation and a survival marathon polygon of those who are denied the rights of a political subject.

Meta Grgurevič (1979)

Escapement, experiment No.:1, pencil drawing, 2017

Escapement, experiment No.:2, brass, aluminium, copper, iron, wood, glass, battery, mirror, bamboo, tree of heaven, 2018 **9**

The art practice of Meta Grgurevič is based on unexpected poetic effects that go beyond the everyday utilitarian perception of the world. The work puts these parameters into the context of man's relationship with the environment, which is marked by an effort to master it and exploit it (in economic terms). *Escapement* does not fall into naivety and does not seek to liberate "nature". Rather, it indicates a different type of productivity in its relationship with it. Nature is always our construct, and as such, sets a mirror before us. *Escapement* is therefore only a conductor that translates the natural potential into – drawing.

Jure Detela (1951–1992)

Jure Detela's hand signed typescript, 1981 **10**

Jure Detela was a poet, who wanted to go beyond the logic of an objectifying and exploitative attitude towards animals and nature by demanding a different attitude to the "beings from foreign worlds". Detela was meticulous in this demand and sought to establish it using his own tool, the language of poetry, which evades the logic of metaphor – mechanism of reducing relationships among beings to superficial

similarities. This extraordinary document, which accompanied an exhibition in Švicarija in the 1980s, speaks to the visitor with poems that are the images of nature and its experience put into words.

Lujo Vodopivec (1951)

Virus, bronze, glass, 2010 **11**

The sculptural compositions of Lujo Vodopivec are marked by the consideration of corporeality through the creation of parallel, artistic bodily systems. The tense membranes of his bodies are filled with an uneasy, dark materiality with bulging mysterious protrusions, through which the mass communicates with the environment. This is how the *Virus* presents an enigmatic compound of organic corporeality through classical sculptural material and ludic transmitters made from synthetic material. The instability of the emerging entity, which appears incredibly heavy on its three legs, could be read as a metaphor of man as a fragile combination of "nature" and "culture" in a problematic dynamic with the environment.

Sergej Kapus (1950)

In the Incision, acrylic and digital print on canvas, 2011 **12**

Sergej Kapus skilfully interweaves the erudite knowledge of history and the tradition of painting with the practice of painting. His works are a unique analysis of the nature of visibility. The introduction of photographic fragments of the surface of Mars also points to the landscape genre as the crystallisation of a certain view of nature, visual capture. These are bounded and intersected by precisely executed geometric patterns, moments of the transcendental categories of visibility, ways in which the phenomena of the world are processed through our visual syntax.

Karel Plemenitaš (1954)

Captured Spaces, etching and aquatint, 1984–1986 **13**

The practice of Karel Plemenitaš is characterised by quiet and intimate reflections on the perception of the world that take place primarily in the mediums of printmaking and ceramics. The *Captured Spaces* print series represents a sequence of artificially processed gazes into a parallel, cellular reality. Organic, yet at the same time magical forms spring up before us, which line up into a unique alphabet of life beneath the surface of the everyday, a closed system of "natural" forms, which are nevertheless the product of "artificial", artistic doing.

PROJECT STUDIO

Bilal Yilmaz

Memories of Home, 2018

The Švicarija Creative Centre functions as a place of creativity, research and exchange of knowledge. As part of the international residency programme, we have invited Turkish artist Bilal Yilmaz to present his view of the *Švicarija: Community, Art and Nature* project.

Bilal Yilmaz (1986) received his Master's Degree in the field of industrial design from the Istanbul Technical University in 2011 and has been present on the international art scene with his projects for almost a decade. A polished contemporary aesthetic is typical for his artworks, which is formed through reflection on tradition and the possibilities opened up by the artist's connections with various craft communities.

The guiding principle of his creative process is seeing production as a unifying social factor. The artist presents himself in the Project Studio of the Švicarija Creative Centre with the art project *Memories of Home*, where he explores the history of the building and its residents.

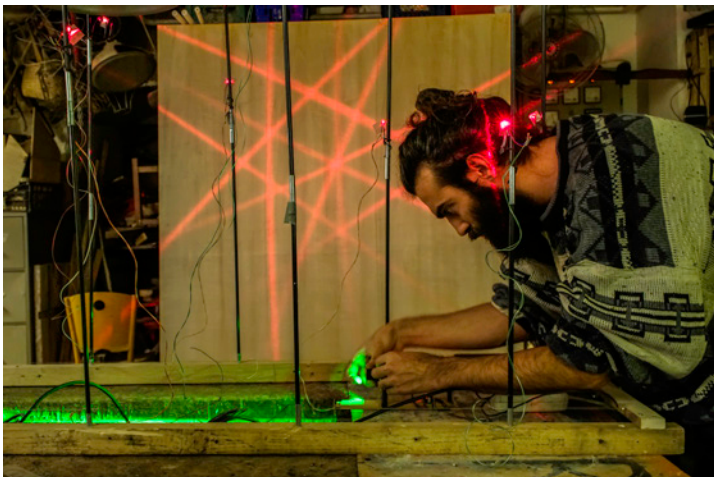
"The home is where we 'put down our roots', it is the space of intimate and collective memories, as well as the reference point of the individual and the community."

Andraž Boštjančič, *The Identity of a House: Švicarija and its Residents through Time*, 2015

Even though it was built as one of the most expensive buildings in Ljubljana, it did not take long for Švicarija to take on a life of its own. Artists, bohemians, tramps, Russian immigrants, "the wretched", as well as other disadvantaged people found themselves together in Švicarija, a little village hidden in the woods above the city. In this extraordinary period of Švicarija, which was often overlooked as dirty and poor, friendship was born between its residents, who came from very different walks of life and whose stories varied greatly. On the edge of the woods, in an inhospitable setting, everyone took care of each other and the building. They turned a house into a home, and Švicarija made a community out of them.

Research work: Arne Zupančič.

Special thanks: Vojko Anzeljc, Bejza Bejtić Topalović, Alija Đogić, Ahmo and Denis Hašić, Ivanka Jerman, Larisa Kazić, Petra Meterc and Nina Savič.



Bilal Yilmaz in the Open Studio in Istanbul.

Photo: Anil Kioutsouk. Personal archive of the artist.

Organisation of the project

Švicarija: Community, Art and Nature

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Photographs: Jaka Babnik and Urška

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Artistic portrayal of the Švicarija

Creative Centre users: Tadej Vaukman

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Technical and logistics support:

Admir Ganič, Blaž Janko, Alenka Mikuž,

Boštjan Vidmar

Supplementary programme

Concept of education programme:

Lili Šturm

Concept of accompanying programme:

Yasmin Martin Vodopivec

Švicarija: Community, Art

and Nature exhibition

The exhibition was produced in the cooperation of MGLC with the Institute for the Protection of Cultural Heritage of Slovenia (ZVKDS), the Museum and Galleries of the City of Ljubljana (MGML) and the ARREA Architecture Bureau.

HISTORY

Exhibition curators: Tatjana Adamič,

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Conservation-restoration treatment:

Boge Dimovski (MGLC), Janja Slabe

(NMS)

Exhibition text: Tatjana Adamič

ARCHITECTURE

Exhibition curators: Matjaž Bolčina,

Maruša Zorec (ARREA)

Photographs: Tadej Bolta

Exhibition text: Maruša Zorec

THE MEMORIAL STUDIO

OF STOJAN BATIČ

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Matjaž Bolčina, Martina Tepina, Maruša

Zorec (ARREA)

Expert editing of material: Barbara

Savenc (MGML)

Conservation-restoration preparation

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Toman Kracina (MGML)

Technical preparation: Gnom d.o.o.,

Mitja Marc and the MGML team

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Vodopivec

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Maruša Kocjančič

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Printmaking consultant: Breda Škrjanec

Exhibition texts: Yasmin Martin

Vodopivec, Vladimir Vidmar

Translation of Jure Detela's poem into

English: Raymond Miller

PARTICIPATING INSTITUTIONS,

GALLERIES AND PRIVATE COLLECTIONS

Academy of Fine Arts and Design

Archives of the Republic of Slovenia

Eqrna Gallery

Ljubljana City Library – Slavic Library

Museum of Modern Art + Museum of

Contemporary Art Metelkova

Celje Museum of Recent History

National Museum of Contemporary

History

National Gallery of Slovenia

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Slovene National Opera and Ballet

Theatre

Zasavje Museum of Trbovlje

Private collection of Jaka Bonča

Private collection of Meta Kenda

Private collection of Fedja Klavora

Private collection of Marjana and Aleš

Lenassi

Private collection of Lujo Vodopivec

Private collection of Žarko Vrezec

Ljubljana Historical Archive

Association of the Slovenian Fine

Artists Societies

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Asta Vrečko, Žarko Vrezec

All those who have made it possible for

Švicarija to live on.

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USEFUL INFORMATION

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Tuesday–Sunday, 10.00–18.00

Groups by prior arrangement, from Monday to Friday, 8.00–18.00,
and on Saturday from 10.00–18.00.

Closed on 25 December and 1 January.

Admission to the exhibition

Švicarija: Community, Art and Nature is free.

Admission to separate programme events is 2 eur.

GROUND FLOOR

Info Point and Švicarija Creative Centre Shop

Here you can find additional information and a pick of selected artworks by the Švicarija studio users, which are available for purchase.

Open: Tuesday–Sunday, 10.00–18.00

The Memorial Studio of Stojan Batič

Open: Tuesday–Sunday, 10.00–18.00

Bistro Švicarija

Open: Tuesday–Sunday, 12.00–18.00

2ND LOFT

The Book Corner, where you can take some time to browse through books on art and creativity and at the same time enjoy the *Little Collection of Small Sculptures* by Dragica Čadež, Drago Tršar and Dušan Tršar, the former users of the Švicarija studios. The works have been selected in the spirit of the main exhibition.

The following donated their publications to the library:

Academy of Fine Arts and Design in Ljubljana, Equrna Gallery, Božidar Jakac – Kostanjevica na Krki Gallery, Maribor Art Gallery, Kino Šiška Centre for Urban Culture, Škofja Loka Museum, MG + MSUM, Museum of Architecture and Design, Mladinska knjiga, National Gallery of Slovenia, Pilon Gallery Ajdovščina, ŠKUC, Piran Coastal Galleries.

The Švicarija Creative Centre studio users

The users' studios can be found in the basement, on the first and second floors, and in the second loft.

The artists – users of the Švicarija studios – are:

Anja Jerčič Jakob, Neža Knez, Damijan Kracina, Silvan Omerzu, Tanja Pak, Plateauresidue, Silvester Plotajs Sicoe, Marija Mojca Pungerčar, Ana Sluga, Zora Stančič, Martina Fukuhara Štirn, Miha Štrukelj, Vajlko Zejak.

The Švicarija Creative Centre Residency Programme

The Švicarija Creative Centre offers various forms of residency programmes.

More information at: www.mglc-lj.si

