

Ljubljanski grafični bienale skozi plakat

Danes, ko nas vsepovsod obdajajo podobe in sporočila na različnih nosilcih, je plakat, najstarejša oblika vizualne komunikacije, že potisnjen na stran. Zgodovina plakata je povezana z iznajdbo in razvojem tiska, svoj razcvet pa je doživel z razvojem industrijsko-potrošniške družbe. Plakat, ki posreduje kulturno-umetniške vsebine, je svoj vrhunec doživel na prehodu iz 19. v 20. stoletje. Danes je tak plakat bolj kot kaj drugega zbirateljski predmet in ne opravlja več svoje osnovne naloge, ki je privabljanje množic na kulturno-umetniške dogodke. Skozi zbirke plakatov lahko sledimo kulturno-zgodovinskimi dogodkom in jih interpretiramo.

Ljubljanski grafični bienale je prireditelj, ki se do danes ni odrekla plakatu, čeprav se organizator zaveda njegove vrednosti, ki je danes bolj kulturnozgodovinska kot komunikacijska. Pregled plakatov bienala je vzporedno tudi pregled zgodovinskega razvoja bienala, okusov časa, pa tudi razvoja grafičnega oblikovanja pri nas.

Letos mineva 60 let od 1. mednarodne grafične razstave, organizirane pod taktirko devetčlanskega organizacijskega odbora, ki mu je predsedoval France Stele, njegov tajnik pa je bil Zoran Kržišnik, ki je kasneje postal duhovni vodja bienala. Iz zapisnikov organizacijskega odbora je razvidno, da je ta določil okvir in strukturo razstave, merila in tehnična pravila za razstavljalce ter obseg vizualnih komunikacij, ki so spremljale razstavo. Že na drugi seji odbora so sklenili, da bosta razstavo spremljala dvojezični katalog in plakat. Delo na plakatu je prevzel Riko Debenjak, za vodilno grafiko pa je bil kasneje izbran lesorez Ples kurentov Franceta Miheliča, ki je bil natisnjen v 500 izvodih. Na naslovnico kataloga je po spletu okoliščin našla pot grafika Pabla Picassa.¹

Od prve pa do osme mednarodne grafične razstave je proces nastajanja plakata temeljil na pozivu umetnikom za pripravo osnutka plakata. Prelom s tem načinom je verjetno sprožil plakat Ivana Piclja za V. mednarodno grafično razstavo, ki je odstopal od prejšnjih, saj ni šlo več za reprodukcijo umetniškega dela z dodano tipografijo črk, pač pa za sodobno grafično oblikovanje vizualne komunikacije umetniškega dogodka. Leto kasneje je odbor k sodelovanju povabil Jožeta Brumna, ki je o vizualni podobi prireditve razmišljal celostno ter oblikoval plakat in naslovnico kataloga bienala (z reprodukcijo Rika Debenjaka), izdelal pa je tudi logotip, ki ga je oprl na oblike predhodnih Picljevih plakatov. Od leta 1969 naprej sta plakat in platnica kataloga predstavljala del celostne podobe bienala. Skoraj zmeraj je ta imela za podlago konkretno umetniško grafiko, po letu 1975 pa grafiko enega od nagrajenih umetnikov predhodnega bienala. Tako so bile podlage za bienalske plakate po letu 1971 grafike Janeza Bernika, Adriane Maraž, Tetsuye Nodeja, Andreja Jemca, Lojzeta Logarja, Dana Allisona,

Güntherja Ueckerja in drugih. Ustaljeni način je bil prekinjen s 24. mednarodnim grafičnim bienalom v novem tisočletju. Ta je prinesel revitalizacijo prireditve, ki je bila zamišljena kot proces, ki naj preveri strukturo prireditve, notranjo organiziranost, odnose do domače in mednarodne javnosti in kuratorsko delo, prinesel pa je tudi nove promocijske prijeme z novimi oblikami in orodji ter poenotenjem celostne podobe prireditve. Tako kot konceptualna drugačnost vsakega prihodnjega bienala, je odslej postala stalnica tudi vsakič druga celostna podoba drugega oblikovalca ali oblikovalske skupine s popolno svobodo uporabe vizualij. Umetniška grafika kot podlaga za vizualno komunikacijo je s plakata izginila, nadomestili so jo grafični elementi, ki so sestavljali celostno podobo vsake prihodnje prireditve.

¹ Picassove grafike so prispele na razstavo v zadnjem trenutku, ko je bil katalog že postavljen in v tisku, zato se je odbor na 12. seji odločil, da eno reprodukcijo Picassove grafike postavi na naslovnico, ki je bila sprva namenjena grafiki Mihe Maleša.

Ljubljana Biennial of Graphic Arts Through Poster

Nowadays, as we are surrounded by images and messages displayed on various media, the poster, as the oldest form of visual communication, has already been pushed aside. The history of the poster is closely connected with invention and development of print and it flourished with development of industrial and consumerist society. The poster, which conveys cultural and artistic messages, reached its peak at the turn of the 20th century. Today such a poster is more than anything else a collectable and it no longer pursues its basic mission, which is attracting crowds to arts and culture events. Now collections of posters make it possible for us to follow and interpret cultural and historical events.

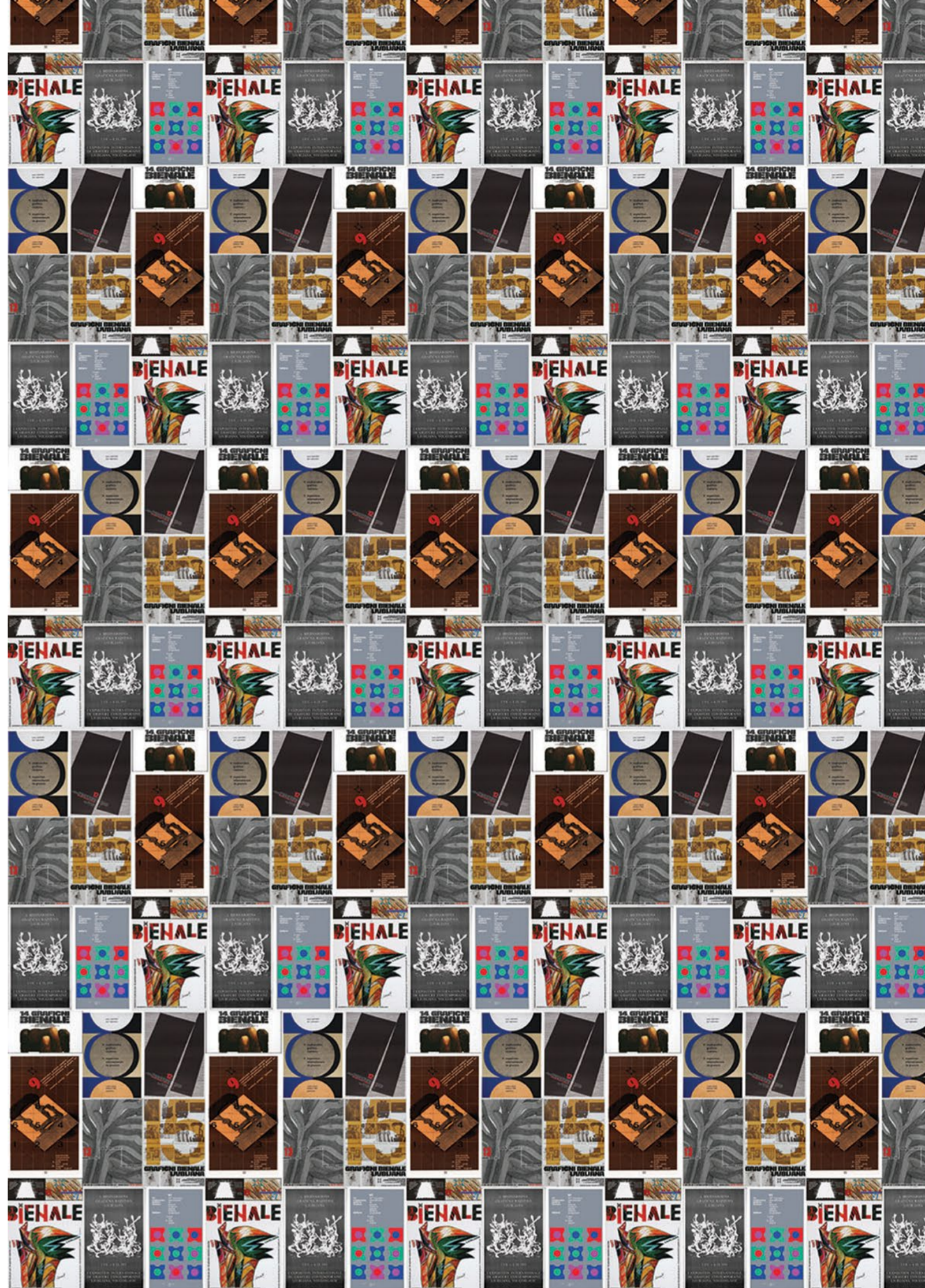
The Ljubljana Biennial of Graphic Arts is an event that has chosen not to abandon the poster, even though the organiser is fully aware of its value, which is now somewhat cultural and historical rather than communicational. An overview of the Biennial through its posters is at the same time an overview of historical developments, tastes over time, and also the development of local graphic design.

This year it has been 60 years since the 1st international graphic exhibition was organised under the baton of a nine-member Organisation Committee, presided by France Stele. Secretary General at the time was Zoran Kržišnik, who later became its spiritual leader. It is evident from the minutes of the Organisation Committee that they set the framework and structure of the exhibition, criteria and technical rules for the exhibitors and the scope of visual communications to accompany the exhibition. At their second meeting they decided that a bilingual catalogue and poster would come along with the

exhibition. Riko Debenjak started working on the poster, and a wood engraving Dance of Kurent, carnival figures from Ptuj, made by France Mihelič, was later selected as its leading graphic. It was printed in 500 copies and a Pablo Picasso's graphic found its way to the cover of the catalogue due to the set of circumstances at the time.¹

From the first to the eighth international graphic arts exhibition, the process of making a poster was based on an invitation sent out to the artists to outline it. Ivan Picelj's poster for the 5th international exhibition most likely broke with tradition because it was so different from previous posters. It was no longer a reproduction of an artwork laced with typography of letters, but a contemporary graphic design transmitting visual communication about this particular art event. Next year the Committee invited Jože Brumen to participate and the way he saw the visual image of the entire exhibition was so elemental, that he created both the poster and the catalogue cover (by reproducing a Riko Debenjak), and he also made a logotype by building upon the design of the previous Picelj's posters. Since 1969 the poster and the cover of the catalogue represented a part of the Biennial design, which was practically always based on a concrete graphic arts collection, and after 1975 on a graphic of one of the award-winning artists from the previous Biennial. After 1971 the Biennial posters were therefore based on graphics by Janez Bernik, Adriana Maraž, Tetsuya Noda, Andrej Jemec, Lojze Logar, Dan Allison, Günther Uecker and other. This convention was interrupted by the 24th International Biennial of Graphic Arts in the new millennium, which revived the exhibition by challenging its structure, internal organisation, relations with the local and international public and the performance of the curator, and also by bringing a new promotional approach with new designs and tools unifying the visual identity of this event. Same as the difference in the concept of future Biennials, a constantly changing design by a different designers or a group of designers who were allowed to use visuals as they saw fit has also become its regular feature. Art graphics as the basis for visual communication has disappeared from the poster, replaced by graphic elements composing the visual identity of each upcoming event.

¹ Picasso's graphics arrived at the exhibition at the last moment, when the catalogue was already placed in the press, so the Committee decided at its 12th meeting to put a reproduction of a Picasso's graphic on the cover, which was initially supposed to feature a graphic by Miha Maleš.



NLB d.d.
1520 Ljubljana

Poštnina plačana
pri pošti 1102

Ljubljanski grafični bienale skozi plakat



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Ljubljanski grafični bienale skozi plakat

The Ljubljana Biennial of Graphic Arts Through Posters

NLB Galerija Avla

6. 8.–3. 12. 2015

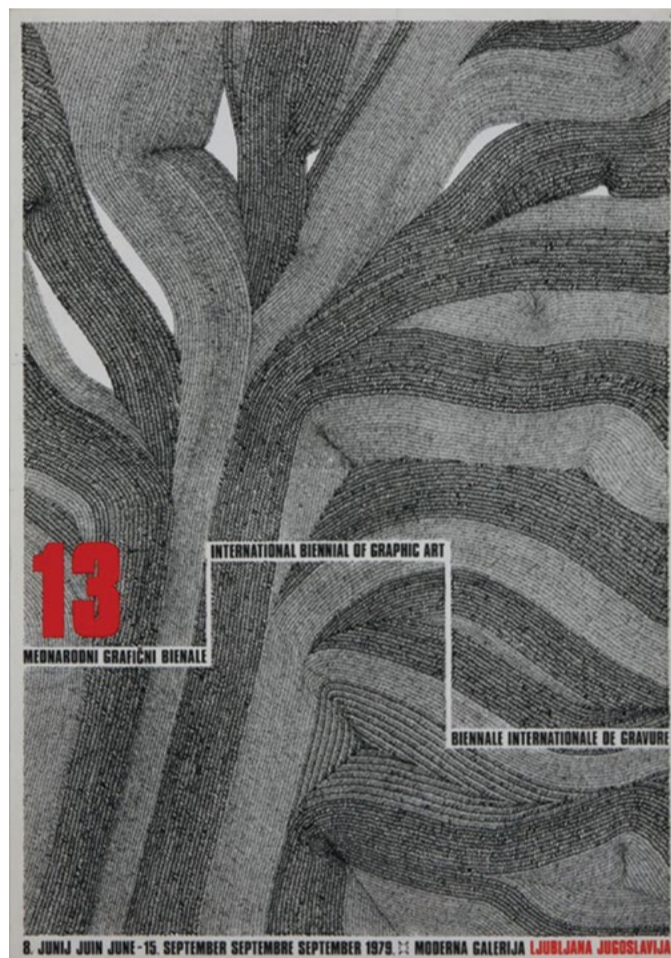
Odprtje razstave: 6. 8. 2015 ob 11. uri. Vabljeni!

Exhibition Opening: 6 August 2015 at 11.00 am. Welcome!

Razstava bienalskih plakatov je nastala v sodelovanju med Mednarodnim grafičnim likovnim centrom in NLB Galerijo Avla ter je del spremljevalnih dogodkov 60-letnice Grafičnega bienala Ljubljana in najava 31. grafičnega bienala.

The exhibition of the Biennial posters has been put up by the International Centre of Graphic Arts and NLB Gallery Avla and makes part of the accompanying events of the 60th anniversary of the Ljubljana Biennial of Graphic Arts at the same time announcing the upcoming 31st Biennial of Graphic Arts.

Avtor razstave / Author of the exhibition: MGLC



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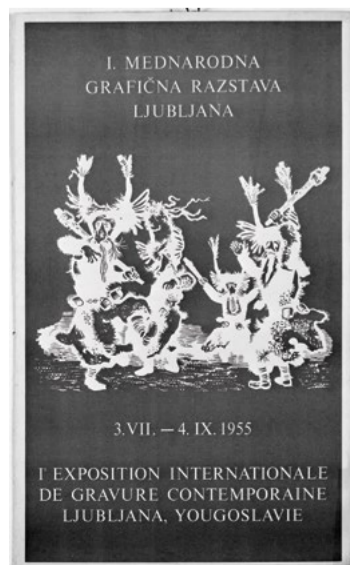
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1

Ivan Picelj, Moderna galerija / Museum of Modern Art
Ljubljana, 1963, sitotisk / screen print
V. mednarodna grafična razstava / 5th International Exhibition of Graphic Arts

2

Andrej Jemec, oblikovanje / design **Jože Brumen**, Moderna galerija / Museum of Modern Art
Ljubljana, 1977, offset / offset
12. mednarodni bienale grafike / 12th International Biennial of Graphic Arts

3

Vjenceslav Richter, oblikovanje / design **Jože Brumen**, Moderna galerija / Museum of Modern Art
Ljubljana, 1979, sitotisk / screen print
13. mednarodni bienale grafike / 13th International Biennial of Graphic Arts

4

oblikovanje / design **Grupa 6**, Moderna galerija / Museum of Modern Art
Ljubljana, 1983, offset / offset
15. mednarodni grafični bienale / 15th International Biennial of Graphic Arts

5

Frank Stella, oblikovanje / design **Peter Skalar**,
Moderna galerija in MGLC Ljubljana / Museum of Modern Art and MGLC Ljubljana
1995, sitotisk / screen print
21. mednarodni grafični bienale / 21st International Biennial of Graphic Arts

6

Günter Uecker, oblikovanje **Ranko Novak**, MGLC Ljubljana
1997, sitotisk / screen print
22. mednarodni grafični bienale / 22nd International Biennial of Graphic Arts

7

Adriana Maraž, oblikovanje / design **Matjaž Vipotnik**, Moderna galerija / Museum of Modern Art
Ljubljana, 1981, offset / offset
14. mednarodni grafični bienale / 14th International Biennial of Graphic Arts

8

France Mihelič, Moderna galerija / Museum of Modern Art
Ljubljana, 1955, visoki tisk / block print
I. mednarodna grafična razstava / 1st International Exhibition of Graphic Arts

9

Viktor Vasarely, oblikovanje / design **Jože Brumen**, Moderna galerija / Museum of Modern Art
Ljubljana, 1967, sitotisk / screen print
VII. mednarodna grafična razstava / 7th International Exhibition of Graphic Arts

10

Janez Bernik, oblikovanje / design **Jože Brumen**, Moderna galerija / Museum of Modern Art
Ljubljana, 1971, offset / offset
9. mednarodna grafična razstava / 9th International Exhibition of Graphic Arts

11

Lojze Logar, MGLC Ljubljana / MGLC Ljubljana
1987, offset / offset
17. mednarodni grafični bienale / 17th International Biennial of Graphic Arts

Vsi plakati so iz arhiva MGLC / Posters belong to the MGLC archive.

NLB Galerija Avla
Trg republike 2
1520 Ljubljana
Odperto vsak delavnik od 8.–18. ure. Vstop prost.
Koordinacija izvedbe razstav:
Miranda Južnič
www.nlb.si/galerija