



Tihožitje V, 1977, mešana tehnika na platnu, 72 x 85 cm

he was able to introduce into painting a feeling of unreality and a feeling of remoteness. With the Prasvetovi series, which was rounded off as a series of images with a recognisable common denominator at the end of the 1960s which resonated in subsequent series in the 1970s and 1980s (it is characteristic of Planinc's work that it unfolds in rounded, focused cycles), he has created an allusive organic magma of spacelessness of magical dimensions, which he has populated with man and his inventory. However, with irony and caustic commentary (humour), he is able to rise above an anthropocentric understanding of the world; instead he usually demonstrates man's powerlessness and insignificance as he sinks amidst the false investments of man's own vanity.

On the occasion of the artist's centennial, this generous gift is presented in the context of surrealist art in Slovenia. The selection of Planinc's works from all periods of his oeuvre, which reveals one of the most fascinating artistic adventures of figurative painting in modern Slovenian art, has been supplemented with works by twelve Slovenian painters, photographers and sculptors (kiparja (Stane Kregar, Veno Pilon, France Mihelič, Ive Šubic, Mire Cetin, Marko Šuštaršič, Slavko Kores, Avgust Lavrenčič, Boris Gaberščik, Lojze Adamlje, Maksim Sedej mlajši, Peter Černe) from the generation before World War II and the post-war generation, which focused its creative oeuvres mainly in the 1960s and 1970s.

Marko Košan, KGLU



Pokrajina z uro, 1974, mešana tehnika na platnu, 45 x 65 cm

Retrospektiva *Fantastični prasvetovi Štefana Planinca in slovenski nadrealizem* je nastala v sodelovanju s Koroško galerijo likovnih umetnosti (KGLU). Gre za priredbo razstave, ki je potekala v KGLU (Slovenj Gradec) ob 100-letnici rojstva umetnika, od 21. junija do 21. septembra 2025.

Galerija Prešernovih nagrajencev Kranj, od 9. oktobra do 20. novembra 2025
Organizacija razstave: Petra Čeh, Marko Arnez
Kustos razstave: Marko Košan
Grafično oblikovanje: Marko Tušek
Jezikovni pregled: Iza Lucija Korošec
Izdajatelj: Gorenjski muzej in Galerija Prešernovih nagrajencev Kranj
Tisk: Tiskarna GTO Košir
Naklada: 300 izvodov
Kranj, oktober 2025



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na naslovni strani: Ecce Homo, 1975, mešana tehnika na platnu, 140 x 150 cm

Štefan Planinc

Fantastični prasketovi

Štefana Planinca

in slovenski nadrealizem

Akademski slikar Štefan Planinc se je v ustvarjalnem loku od začetka šestdesetih let do danes zavihtel na prestol fantastičnega in nadrealističnega slikarstva na Slovenskem. Likovni pripovedovalec, ki mu ni nikoli primanjkovalo izpovedne sape, je ustvaril domala brezbrežen likovni opus slik velikega, srednjega in majhnega formata, ki ga dopolnjuje ogromen risarski korpus v najrazličnejših tehnikah. Od leta 2005 je v reprezentativnem izboru donacije, sestavljene iz 133 slik na platno, 274 del na papirju in 198 originalnih knjižnih ilustracij, skupaj torej obsega kar 605 likovnih del, shranjen v Koroški galeriji likovnih umetnosti v Slovenj Gradcu. Zajetno število likovnih del sta izbrali in v donacijo oblikovali umetnikova soproga, umetnostna zgodovinarica Marija (Mica) Planinc in tedanja direktorica slovenjgraške galerije Milena Zlatar.

Fantastika, bizarnost in groteska so bile temeljne izrazne prvine Planinčevega likovnega nagovora. V popotovanju skozi njegov svet sanjskih prividov v resnici naletimo na simbole iz klasičnega repertoarja nadrealističnega imaginarija, za katerega se zdi, da v veliki meri izhaja iz risarskega pristopa. Ta je v resnici zelo blizu značilnemu nadrealističnemu načinu avtomatičnega risanja, pri katerem se kolektivni civilizacijski arhetipi mešajo s subjektivnim osebnim raziskovanjem podzavestnih vzgibov. Pri tem se Planinc zaveda, da človekova notranja izkušnja sveta ni zelo natančna in je naš ponotranjeni model stvarnosti kot velika ledena gora, katere pretežni del je skrit pod površino vode (zavesti). Planinc riše in slika, kot bi lovil izvirni impulz kreativnega procesa in se pri tem spušča vedno globlje k vrelcem atavističnega spomina, v okolje primordialne zavesti, ki ga je poimenoval PRASVETОВI. Pri tem je razvil tudi samosvojo slikarsko tehniko v kombinaciji olja in vodotopne tempere, ki mu je na eni strani omogočala natančno, skoraj hiperrealistično izrisovanje realnih predmetov, postavljenih v nenavadne, včasih groteskno bizarne medsebojne odnose, na drugi strani pa je lahko s presvetljenostjo in megličasto kopreno, ki pokriva slikovno površino, v sliko vnesel



Praznik, 1975, mešana tehnika na platnu, 73 x 85 cm

občutek irealnega vzdušja in atmosfero odmaknjenosti. S ciklom *Prasvetovi*, ki se je kot sklenjen niz podob s prepoznavnim skupnim imenovalcem iztekel ob koncu šestdesetih in je nato odmeval tudi v serijah iz sedemdesetih in osemdesetih let (za Planinčovo delo je bilo nasploh značilno, da je potekalo v zaokroženih in osredotočenih ciklih), je ustvaril aluzivno organsko magmo brezprostorja magičnih razsežnosti, v katerega je naselil človeka in njegov inventar, a se je z ironijo in jedkim komentarjem (humorjem) dvignil nad antropocentrično razlago sveta, saj je praviloma demonstriral človekovo nemoč in nepomembnost, ki se utaplja v zgrešenih investicijah lastne nečimrnosti.

Ob umetnikovi 100-letnici je velikodušno darilo predstavljeno v kontekstu nadrealistične umetnosti na Slovenskem. Izbor Planinčevih del iz vseh obdobij ustvarjanja, ki razkriva eno izmed najbolj fascinantnih likovnih avantur figuralnega slikarstva v moderni slovenski umetnosti, smo dopolnili z deli dvanajstih slovenskih slikarjev, fotografov in kiparja (Stane Kregar, Veno Pilon, France Mihelič, Ive Šubic, Mire Cetin, Marko Šuštaršič, Slavko Kores, Avgust Lavrenčič, Boris Gaberščik, Lojze Adamlje, Maksim Sedej mlajši, Peter Černe) iz generacije pred drugo svetovno vojno in povojne generacije, ki je svoje ustvarjalne opuse osredila zlasti v šestdesetih in sedemdesetih letih preteklega stoletja.

Marko Košan, KGLU

Štefan Planinc's

primeval worlds and

slovenian surrealism

Štefan Planinc leapt, in his entire creative arch from the beginning of the 1960s until today, to the throne as the most consistent representative of fantastic surrealist painting in Slovenia. This visual storyteller, who never ran out of expressive breath, has created an almost unlimited visual opus of large-, medium- and small-size works, complemented by a huge corpus of drawings in various media. In 2005, a representative selection, comprising 133 paintings on canvas, 274 works on paper and 198 original book illustrations, totalling 605 works, was donated to the Museum of Modern and Contemporary Art Koroška in Slovenj Gradec. The ample body of works was selected and shaped into a donation by the artist's wife, art historian Marija (Mica) Planinc and Milena Zlatar, director of the Slovenj Gradec museum at the time.

Fiction, the bizarre, and the grotesque have long represented the basic expressive elements of Planinc's visual address. Journeying through this world of dreamlike apparitions, we often encounter symbols from the classical repertoire of surrealist imaginary, which, to a large extent, seems to derive from the draftsman's approach. Which is actually very close to the typically surrealist mode of automatic drawing, in which the collective civilisational archetypes blend with the subjective personal exploration of unconscious impulses. Planinc, however, remains aware of the fact that man's inner experience of the world is not very precise and that our internalised model of reality resembles a giant iceberg, the greatest part of which remains submerged (consciousness). Planinc draws and paints as if trying to capture the original impulse of the creative process and, in so doing, descends ever deeper towards the springs of atavistic memory into the sphere of primordial consciousness, which he has dubbed PRASVETОВI (The Primeval Worlds). During this time he developed an idiosyncratic painterly technique, combining oil and water-soluble tempera, which, on the one hand, enabled him to draw real objects in a precise, almost hyperrealist manner producing unusual, occasionally grotesquely bizarre interrelations. On the other hand, with an illuminated and hazy veil covering the image surface,