

31st Biennial

of Graphic

Arts

THE

BIENNIALIST

EXHIBITIONS

AND

ACCOMPANYING

PROGRAMME

OF THE 31ST BIENNIAL OF

GRAPHIC

ARTS

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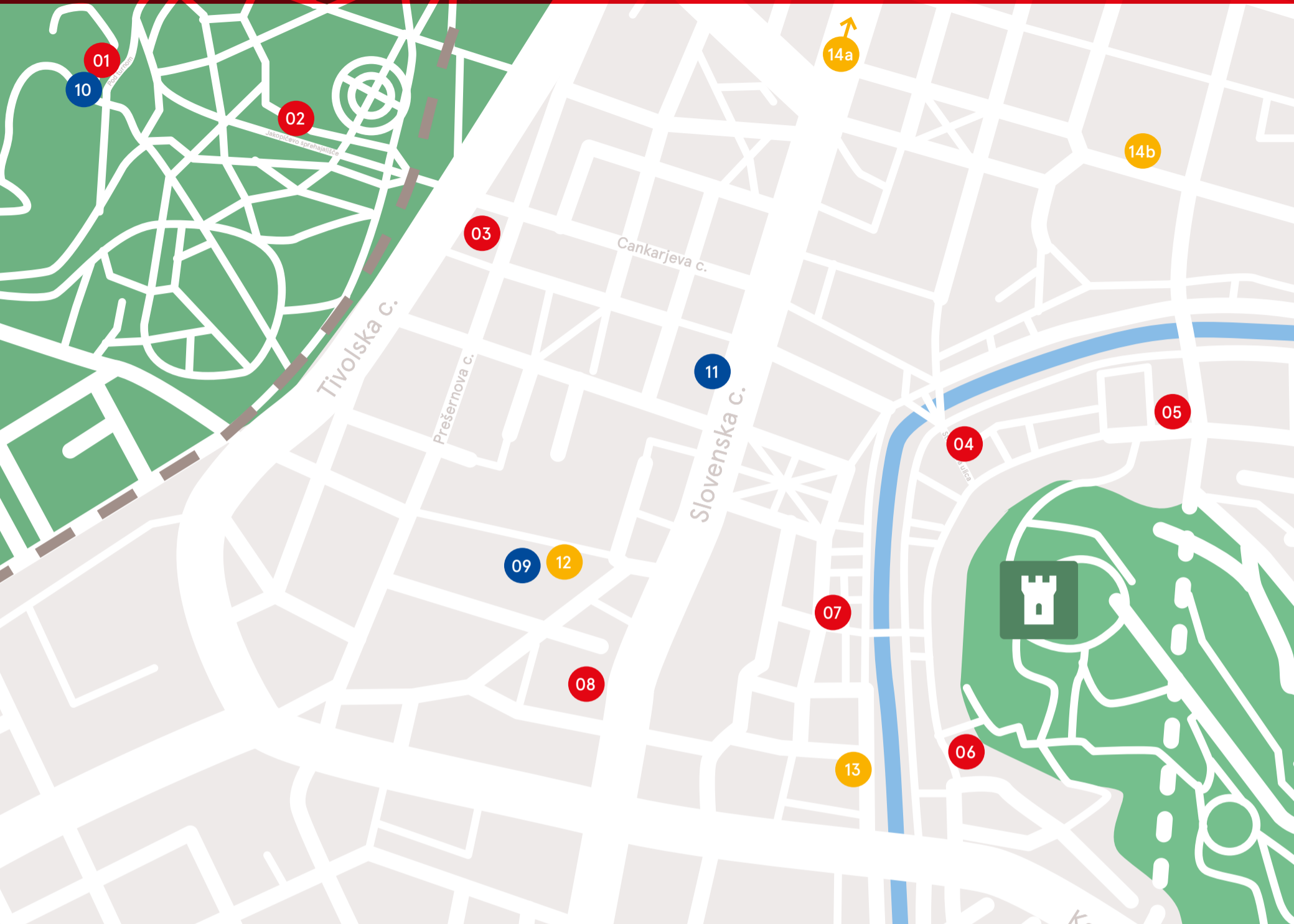
2015

Ljubljana

OVER

YOU

YOU



OVER YOU/YOU
The 31st Biennial of Graphic Arts, Ljubljana

- 01 MGLC/International Centre of Graphic Arts, Tivoli Mansion, Pod turnom 3 Main exhibition
- 02 Jakopič Promenade Will Benedict, Asad Raza
- 03 Moderna galerija, Windischerjeva 2 Main exhibition
- 04 Galerija Kresija, Stritarjeva ulica 6 Bureau of Loose Associations present LUXUS (until 5. 10. 2015)
- 05 Mahrova house, Krekov trg 10 Braco Dimitrijević
- 06 Galerija Škuc, Stari trg 21 Becky Beasley (until 27. 9. 2015)
- 07 National and University Library, Turjaška 1 Becky Beasley (28. 8.-15. 9. / 23.10.-30. 11.)
- 08 Galerija Jakopič, Slovenska cesta 9 Giles Round

- 09 Galerija Cankarjevega doma, Prešernova cesta 10 María Elena González, Grand Prize Winner of the 30th Biennial of Graphic Arts (until 1. 11. 2015)
- 10 The Tivoli Forum Biennial Public Education Programme in Tivoli Park. Schedule of events at www.mglc-lj.si
- 11 NAMA department store The Biennial in a Window Display

COLLATERAL EXHIBITIONS

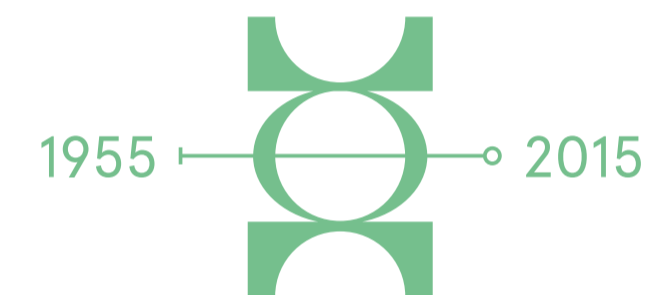
- 12 NLB Gallery Avla, Trg republike 2 The Ljubljana Biennial of Graphic Arts Through the Poster
- 13 tipoRenesansa, Breg 22 Blind Material
- 14a Pionirski dom – Center za kulturo mladih, Vilharjeva cesta 11 Take a New Look!
- 14b Pionirski dom – Center za kulturo mladih, Art center, Komenskega 9 Take a New Look!

1



- 1. Miroslav Šutej: 16th International Biennial of Graphic Arts, 1985, poster. Photo: MGLC Archive
- 2. Installation view 1st International Exhibition of Graphic Arts 1955, Moderna galerija. Photo: Moderna galerija Archive

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The idea for the Ljubljana Biennial of Graphic Arts came into being in the first half of the 1950s, when the spheres of arts and culture in socialist Yugoslavia were gradually starting to reopen to modernity. The links with the pre-war Modernism that had been abruptly severed were slowly becoming re-established, and it is for this reason that the Biennial initially drew heavily on the universalist ideals of the School of Paris (École de Paris). Like several other international exhibitions, the format of the Biennial followed the structure of the Venice Biennial in its concept of a world exhibition. Along with its founder and long-time director Zoran Kržišnik, the other key figures were: Božidar Jakac, Zoran Mušič and Venó Pilon. The latter two, naturalised Parisians, helped Kržišnik, the secretary and the main organiser of the 1st International Graphic Exhibition, select the prints created by exponents of the School of Paris whose 144 works were to be at the very core of the first Biennial. The choice of the medium of printmaking was based on its widespread presence as an art form in both Slovenia and Yugoslavia, as well as the position of graphic arts in war-time partisan image-making. Furthermore, on a practical level, prints were easy to disseminate. Moreover, it was the very first exhibition that demonstrated Yugoslavia's many historical and political advantages: thanks to Yugoslavia's specific position, the exhibition could act as a crossroads between the East and the West, featuring 'all the continents cultivating graphic arts' (J. Vidmar). After 1961, the Biennial was also in line with Yugoslavia's official policy of Non-Alignment. As a result,

the number of participating nations was expanded to include countries such as India, Indonesia, Colombia, Chile, Uruguay, the former United Arab Republic and many more. Whereas the Biennial was a brand mark of Yugoslavia's open foreign policy, acting as an undeniably powerful ideological machine, it was – last but not least – an art exhibition in the service of specific goals: an art meeting point; an open window into the world; a real opportunity for the artists outside the Western Europe and the USA, and their dreams. It was also a source of pride and inspiration for Ljubljana's sizeable audience who visited the Biennial and took pleasure in the work of a wide variety of the artists from all over the world. The charismatic personality of the director Zoran Kržišnik managed to consolidate and expand the existing format, keeping the Biennial alive even after the disintegration of Yugoslavia. In mid-1980s, Kržišnik even succeeded in establishing a new institution dedicated solely to graphic arts (International Centre of Graphic Arts), which remains the main producer and organiser of the Biennial until today. At the turn of the millennium, Kržišnik left his position, and handed over to Lilijana Stepančič. It was Stepančič who launched the concept of a curated show and adopted an expanded definition of the graphic medium, thereby transforming the biennial format – after almost 45 years – in line with the changed geopolitical context and the current state in the evolution of the medium of major international art exhibitions. A radical change in the Biennial's future orientation was brought about with its 25th edition

held in 2003 and curated by Christophe Cherix, specialising in art prints of the 1960s and 1970s. The mass-produced image was put in a broader social and even political context, featuring artists' books, posters, photocopies, fliers and art newspapers. In a different vein, The Event, the 29th Biennial of Graphic Arts renounced its printmaking background, concentrating instead on the art event itself. However, it was already during the preparations for the 30th edition of the Biennial that the strategic decision to return to the specific qualities of the medium of printmaking took shape. A revived interest in this medium was driven by the recognition of its creative possibilities and the relevance of printmaking and fine art prints in a time of cultural capitalism. Moreover, it was right before our eyes that the youngest generation of artists (having grown up with the Internet) was rediscovering the artistic potential of traditional printing and the book. Therefore, *Interruption*, the 30th Biennial of Graphic Arts re-addressed the very nature of the printmaking processes and their relevance to contemporary artworks. Moving firmly along the lines of its predecessors, *Over you / you*, the 31st Biennial of Graphic Arts, spans the history of specific features relating to printmaking, drawing upon philosophy, film and literature. It communicates to us that the art of our time is vibrant with the impressions left behind by both the artists and the art of the past.

NEVENKA ŠIVAVEC
Director of International Centre of Graphic Arts

SATURDAY, 29 AUGUST

10.00–11.00
Bureau of Loose Associations presents *LUXUS Even More Aggressive Innocence*, presentation and breakfast
Galerija Kresija

11.00–12.00
Becky Beasley: *Sleep is when you grow*, presentation and breakfast, conversation and exhibition tour
Galerija Škuc

12.00–16.00
AVA, mentor David Gothard: *White on White*
Coffee Shop of Moderna galerija

16.00–18.00
Asad Raza, D. Graham Burnett, Jeff Dolven: *Schema for a School* (2015)
Tivoli Park

18.00
Giles Round: *Ljubljana, 1955* (2015), including works by Cally Spooner, works from the collection and photo archive of Moderna galerija and the MGLC collection, exhibition opening with presentation
Galerija Jakopič

20.00
SONICA CLASSICS II: Hildur Guðnadóttir, concert on a raft, MoTA – Museum of Transitory Art, Ljubljana River and embankments

SUNDAY, 30 AUGUST

14.00–18.00
AVA, mentor David Gothard: *White on White*
Coffee Shop of Moderna galerija

19.00
María Elena González: *The Tree Talk Series*, concert
Cankarjev dom, Duša Počkaj Hall

FREE ADMISSION TO ALL EVENTS.

Radio Bienale

RADIO BIENALE IS BROADCASTING DURING THE COURSE OF THE 31ST BIENNIAL OF GRAPHIC ARTS
Radio Bienale – a radio station with a graphic influence – is a musical backdrop of songs that inspired or had a particular affect on the artists participating in the Biennial, or that they simply like. You can listen to Radio Bienale between 28 August and 3 December in the Caffè Bienale in Tivoli Mansion and on www.mglc-lj.si. In cooperation with Radio Terminal.

Please see the rest of the accompanying programme of the 31st Biennial of Graphic Arts on page 10.

1



1. Braco Dimitrijević
The Casual Passer-by I met at 1.43 PM, Venice (1976)
© Braco Dimitrijević
Archive
Courtesy of the artist, Motinternational and Tate Collection, London

2. Will Benedict: from the series *BAD WEATHER* (2015)
Commissioned by the 31st Biennial of Graphic Arts, Ljubljana
Courtesy of the artist and Overduin & Co., Los Angeles

3. Goshka Macuga
Untitled (Snake) (2009)
© Goshka Macuga
Courtesy of Goshka Macuga and Moonson Art Collection

2



3



OVER YOU
YOU

The 31st edition of the Biennial of Graphic Arts, Ljubljana, titled *Over you / you*, explores the sociopolitical characteristics associated with the graphic arts, particularly in relation to reproduction, publicity and community. This year's edition – as befits a biennial which was the first to encompass all printmaking techniques – includes stone lithography, large-scale woodcuts, etchings, screen-prints, posters and artist's books. It also opens up a conception of the graphic arts beyond traditional definitions, to encompass a sculpture floating through the city by river, streetlights in a park, historic drawings transformed to kinetic machines, and experimental school programmes.

The title *Over you / you* makes reference to an unresolved tension between contrasting states of identity, while also implying the possibility of coexistence. Itself a graphic image and an unstable proposition, the title reflects a tendency on the part of the exhibition as a whole to create a discourse around attributes of graphic art such as diffusion, repetition and distribution. Unique objects and singular narratives are thus less in evidence in the show than facsimiles, procedures of mirroring, prototypes, imperfect copies and immaterial forms.

The main exhibition brings together over 40 artists who work in a multiplicity of ways, and includes new commissions, older works, exhibition design, redeployments and re-contextualization of publicity materials and literary artefacts, as well as presentations that bring motion into the galleries and across the city of Ljubljana.

The 31st Biennial of Graphic Arts, Ljubljana consists of the main exhibition *Over you / you* curated by Nicola Lees with associate curators Stella Bottai and Laura McLean-Ferris, on display at the Moderna galerija, the International Centre of Graphic Arts (MGLC), Tivoli Park, Galerija Kresija, Jože Plečnik's National and University Library and Galerija Jakopič. Vladimir Vidmar curates a solo exhibition by Becky Beasley at the Galerija Škuc and María Elena González (award winner of the 30th Biennial of Graphic Arts) will be on display in the Gallery of Cankarjev Dom curated by Božidar Zrinski.

NICOLA LEES
Curator, 31st Biennial of Graphic Arts, Ljubljana

MODERNA GALERIJA AND MGLC

Group exhibition including works by: Reza Abdoh, Giorgio Andreotta Calò, AVA (Vanja Erjavec, Evelina Hägglund, Ana Jagodic, Zala Kobe, Nina Oblak, Gregor Rozman, Luka Savič and Sanja Vatič), Chris Beauregard, Will Benedict, Wolfgang Breuer, Andrea Büttner, Ellen Cantor, castillo/corrales, Declan Clarke, Mike Cooter, Qëndresë Deda, Braco Dimitrijević, Shannon Ebner, Luca Frei, Enej Gala, Peter Gidal, Karpo Godina, David Gothard, Meta Grgurevič, Andrew Hazewinkel, Stewart Home, Tom Humphreys, Istvan Išt Huzjan, Sanya Kantarovsky, Aidan Koch, Gabriel Kuri, Adriana Lara, Hilary Lloyd, Goshka Macuga, David Maljković, Nick Mauss and Ken Okiishi, Oscar Murillo, New Collectivism, Pilar Quinteros, Asad Raza, Josefine Reisch, Lili Reynaud-Dewar, Giles Round, Luka Savič, Thirteen Black Cats (Vic Brooks, Evan Calder Williams and Lucy Raven), Akram Zaatari, Phillip Zach

GALERIJA KRESIJA

Bureau of Loose Associations, directed by Michał Woliński, exhibits a collection of paintings by Polish collective LUXUS, who in 1993 made multiple stenciled paintings of a mass-produced plastic toy cat as an emblem of post-Soviet capitalism.

MAHROVA HOUSE

Two large-scale photographic portraits by Braco Dimitrijević can be seen around Ljubljana for the duration of the Biennial, each featuring a headshot of an anonymous individual from the city. One portrait is positioned on the exterior of MGLC, and the other is on Mahrova House, close to the Dragon bridge. These form new additions to Dimitrijević's historically important series *Casual Passer-By*, which the artist has been making in cities across the world since 1969.

JAKOPIČ PROMENADE

Along Plečnik's promenade in Tivoli Park, Will Benedict installs a series of 120 posters exploring ways in which viewers psychologically internalise images of the environment and read them emotionally, politically and otherwise. For *There is no east or west*, Asad Raza alters the Plečnik street-lights in the centre of the promenade to flash in a sequence through the night, evoking the blinking lights on a distant shoreline, horizon or cityscape for the duration of the Biennial. At the top of the promenade, Raza, together with D. Graham Burnett and Jeff Dolven, is holding an experimental project, *Schema for a school*.

GALERIJA JAKOPIČ

Ljubljana 1955, Giles Round reconfigures works from the Biennial's archive, including *The Overall Oooh*, an audio work by Cally Spooner which ushers the audience through the exhibition.

GALERIJA ŠKUC AND JOŽE PLEČNIK'S NATIONAL AND UNIVERSITY LIBRARY

Vladimir Vidmar curates Becky Beasley *Sleep is when you grow*, a series of printed posters depicting a sculpture made by the artist that was inspired by the work of Carlo Mollino, whilst simultaneously tracing a love story.

BECKY BEASLEY: SLEEP IS WHEN YOU GROW

Curator: Vladimir Vidmar
Venue: Galerija Škuc
28 August–27 September



Becky Beasley: *Walnut Hand* (2014), Gelatin silverprint, 53.5 x 48 cm
Courtesy of the artist and Francesca Minini, Milan

Similarly to other projects by English artist Becky Beasley, the exhibition at Galerija Škuc (which is part of the main exhibition of the 31st Biennial of Graphic Arts), *Sleep is when you grow* also builds on the tensions between image, objects and language.

In the present exhibition she addresses life, with an emphasis on motherhood, sexuality and death, by using the metaphor of the changing seasons. She reflects on creation, re-creation and procreation, which she tackles through a combination of different media, and by placing older works alongside more recent ones. Among these, there is also the premiere of Beasley's first video piece entitled *A man restores a damaged artwork*.

Two large scale photographs also hang in the gallery. The first image shows the luxuriant leaves of the fig in life size, and the other a man's hands with a pair of walnuts. These are two of the artist's early works from an extensive series of photographs entitled *Fig Tree*, translated into a book work, *Days of Life*, whose fragments she intertwines here into a prose poem about her pregnancy and the birth of her son.

Becky Beasley condenses pregnancy and motherhood within the boundaries and possibilities of language and cut-up photographic images. She translates the dimensions of her parents' bodies into minimalist wood works similar to shelves entitled *Shelves for My Parents*. Beside her works from wood, however, there is another contemplation she deals with: the (im)possible intersections of art and life. Yet, these are not the only sculptures in the gallery. The subtle movements of two revolving sculptures, *Bearings and Given (Cock & Clam)*, circling congenially at a meditative pace, bring the cyclical and creative into reflection.

Flora, A Life is also a part of the show in Ljubljana. The piece includes hundreds of postcards with photographic images of lush vegetation which are equipped with precise botanical data on the back. The leaves, those in the exhibited books as well as those in the photographs, suggest an abstracted nature as a way of thinking about time and space, through the dimensions of the repetitive, sexuality and family.

GILES ROUND: LJUBLJANA, 1955

Venue: Galerija Jakopič
28 August–3 December



Giles Round: *1957* (2015)
Courtesy of the artist and Moderna Galerija, Ljubljana

Artist Giles Round responded to the invitation to participate in the 31st Biennial of Graphic Arts in Ljubljana by conceiving an artistic interpretation of the history of this art event. Round's title for his exhibition stems from the first Biennial.

The artist tackles the interpretations of the past through the awareness that this Biennial is not only one of the oldest graphic arts events in the world, but also the first to exhibit works of all printmaking techniques. He selected the archived works from the collections of the International Centre of Graphic Arts and the Moderna galerija exhibited or produced between 1955 and 1999.

By using unique interventions, he plays with the conventions encompassed in the interpretation panels, title graphics and with the overall design of the exhibition.

He breaks up the gallery space by using a soft architecture printed with a series of photographs of a technical team preparing the 1969 exhibition. The selection of prints are suspended with wires in front of these enlarged halftone images.

He also photographed an archival shot from the 1965 exhibition, in

the corner of which the artist's hand (wearing a white cotton glove) can be seen, together with a faint reflection. The original image from 1965 accidentally also shows the reflection of the photographer documenting the exhibition in the glass of the framed print. The image appears as both a photograph and then again as a paler screen print, which is overlaid with a distorted facsimile of the Rauschenberg lithograph, *Accident* (1963).

Another appropriated work appears in *You know the old story... I can't tell you again!!!* (2015), displayed in the Galerija Jakopič and in the Moderna galerija. The fly-posted posters are linked to a work from 1975 that has been reproduced by the artist in the wrong format. The sentence: 'You know the old story...' is supplemented by the artist with the frustrated exclamation: 'I can't tell you again!!!'.

Conventional wayfinding signage throughout *Ljubljana, 1955* is reconfigured as an audio work. The audience is ushered through the exhibition by the siren-like singing of Cally Spooner's *The Overall Oooh* (2013–2014).

SELECTED WORKS BY ARTISTS FROM THE BIENNIAL COLLECTION OF THE INTERNATIONAL CENTRE OF GRAPHIC ARTS:
Ay-O, Getulio Alviani, Max Bill, Elaine Breiger, Danilo Ježič, Andrej Jemec, Kimura Kosuke, Zdeněk Kučera, Lojze Logar, Peter Matthews, Ivan Picelj, Arthur Luiz Piza, France Rotar, Lojze Spacal, Tinca Stegovec, Emilio Vedova, Edvard Zajec, Karel Zelenko

SELECTED WORKS BY ARTISTS FROM THE BIENNIAL COLLECTION OF MODERNA GALERIJA:
Karel Appel, Jean-Michel Atlan, Roger Bissière, Victor Brauner, Beverloo Guillaume Corneille, Marcel Fiorini, Léon Gischia, Jean-Jacques de Grave, Friedensreich Hundertwasser, Roberto Matta, Jean Le Moal, Giorgio Morandi, Gino Severini, Gustave Singier, Zora Staack, Victor Vasarely, Emilio Vedova

INTERNATIONAL CENTRE OF GRAPHIC ARTS, 3 Pod turnom
Main exhibition of the 31st Biennial of Graphic Arts *Over you/you*
28 August–3 December
Opening hours: from Tuesday to Sunday, from 10 am to 6 pm
Entrance fee: Biennial ticket

MODERNA GALERIJA, Windischerjeva 2
Main exhibition of the 31st Biennial of Graphic Arts *Over you/you*
28 August–3 December
Opening hours: from Tuesday to Sunday, from 10 am to 6 pm
Entrance fee: Biennial ticket

JAKOPIČ PROMENADE
Main exhibition of the 31st Biennial of Graphic Arts *Over you/you*
28 August–3 December

GALERIJA KRESIJA, Stritarjeva ulica 6
Main exhibition of the 31st Biennial of Graphic Arts *Over you/you*
28 August–15 October
Opening hours: from Monday to Friday, from 10 am to 6 pm, Saturday from 10 am to 2 pm, Sunday from 10 am to 1 pm
Entrance fee: admission free

NATIONAL AND UNIVERSITY LIBRARY, Turjaška 1
Main exhibition of the 31st Biennial of Graphic Arts *Over you/you*
28 August–15 September and 23 October–30 November
Opening hours: from Monday to Friday, from 8 am to 8 pm, Saturday from 8 am to 5 pm (except 29 August, to 6 pm)
Entrance fee: admission free

GALERIJA ŠKUC, Stari trg 2
Becky Beasley: *Sleep is when you grow*, part of the main exhibition of the 31st Biennial of Graphic Arts
28 August–27 September
Opening hours: from Tuesday to Sunday, from 12 noon to 8 pm
Entrance fee: admission free

MAHROVA HOUSE, Krekov trg 10
Main exhibition of the 31st Biennial of Graphic Arts *Over you/you* (façade)
28 August–3 December

GALERIJA JAKOPIČ, Slovenska cesta 9
Giles Round: *Ljubljana, 1955*, part of the main exhibition of the 31st Biennial of Graphic Arts
28 August–3 December
Opening hours: from Tuesday to Sunday, from 10 am to 6 pm
Entrance fee: Biennial ticket

GALERIJA CANKARJEVEGA DOMA, Prešernova cesta 10
Maria Elena González: *The Tree Talk Series*, exhibition of the winner of the 30th Biennial of Graphic Arts
28 August–1 November
Opening hours: from Tuesday to Saturday, from 10 am to 6 pm, on Sunday from 10 am to 2 pm
Entrance fee: Biennial ticket

NLB GALLERY AVLA, Trg republike 2
The Ljubljana Biennial of Graphic Arts through the Poster, collateral exhibition of the 31st Biennial of Graphic Arts
6 August–3 December
Opening hours: from Monday to Friday, from 8 am to 6 pm
Entrance fee: admission free

PIONIRSKI DOM – Center za kulturo mladih, Vilharjeva cesta 11 and ART CENTER, Komenskega 9
Take a New Look!: Children's graphic prints from the archive of Pionirski dom, collateral exhibition of the 31st Biennial of Graphic Arts
4 November–3 December
Opening hours: Pionirski dom: from Monday to Thursday, from 3 pm to 7 pm; Art Centre, from Monday to Friday, from 3 pm to 7 pm
Entrance fee: admission free

STUDIO tipoRenesansa, Breg 22
Blind Material, collateral exhibition of the 31st Biennial of Graphic Arts
28 August–28 September
Opening hours: Monday from 9 am to 12 noon, from Tuesday to Friday, from 9 am to 12 noon and between 4 pm and 8 pm, Saturday from 10 am to 1 pm and between 4 pm and 8 pm, Sunday from 10 am to 1 pm
Entrance fee: admission free

ADMISSION PRICES:

SINGLE TICKET
(all exhibition venues included in admission):
10€

CONCESSIONS
ICOM, AICA, SMD, pupils, students, pensioners (all exhibition venues included in admission):
6€

FAMILY TICKET
(all exhibition venues included in admission):
15€

SCHOOL GROUPS WITH GUIDED TOUR
(all exhibition venues included in admission):
6€

GROUPS (OF AT LEAST 15) WITH GUIDED TOUR (all exhibition venues included in admission):
8€

FREE OF CHARGE
pre-school children, visitors with disabilities, Friends of the Biennial, KUL abonoma subscribers, URBANA Tourist Card holders, journalists, CIMAM, Biennial Foundation

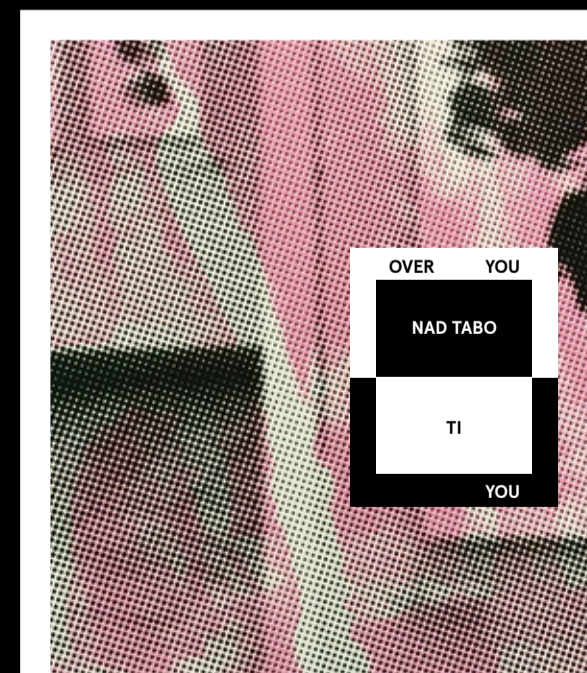
CLIENTS OF NLB d. d.
(all exhibition venues included in admission): enjoy a 30% discount on tickets purchased at the MGLC Ticket Office

NAMA LOYALTY CARD HOLDERS
(all exhibition venues included in admission): enjoy a 20% discount on tickets purchased at the MGLC Ticket Office

THE 31ST BIENNIAL GRAND PRIZE

The Biennial of Graphic Arts has been a juried exhibition from its outset. The Biennial Grand Prize has become an institution in itself and has been preserved until today, which is why this year's Biennial will also be evaluated by an expert jury, which will, at its discretion, select a work. The winner is traditionally presented at the next Biennial with a large-scale solo exhibition.

The jury of the 31st Biennial of Graphic Arts is composed of: Adam Budak, Alessandro Rabottini, Emily King, Rafal Niemojewski and Breda Kolar Sluga. The jury will meet during the course of the Biennial, whereas the winner will be announced at the end of the Biennial.



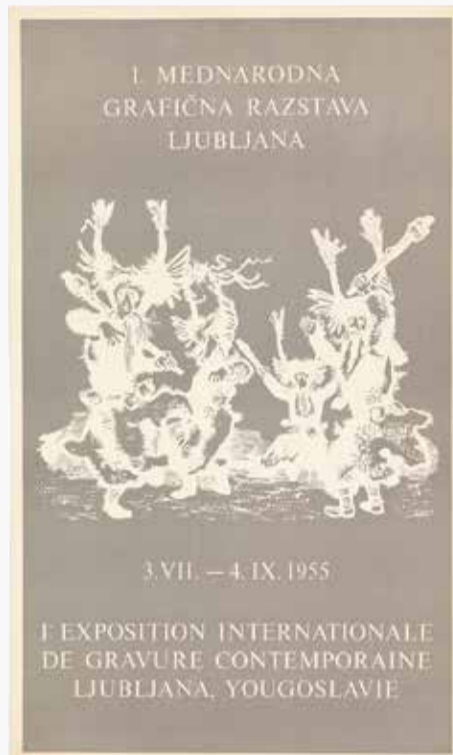
SHORT GUIDE

This bilingual (Slovene and English) fully illustrated catalogue presents a comprehensive overview of the exhibited artists and projects. 156 pages.
Price: 20€

To order: +386 1 2413 808,
petra.klucar@mglc-lj.si

THE LJUBLJANA BIENNIAL OF GRAPHIC ARTS THROUGH THE POSTER

Venue: NLB Gallery Avla
6 August–3 December



1 France Mihelič, 1st International Exhibition of Graphic Arts, 1955, poster. Photo: MGLC Archive

2 Vjenčeslav Richter, Jože Brumen, 13th International Biennial of Graphic Arts, 1979, poster. Photo: MGLC Archive

The poster has been an important companion of the Ljubljana Biennial of Graphic Arts from its outset. Its role gradually changed with the development of digital media – its value in the past was attributed to communication and is today primarily seen as cultural and historical, even collectible. An important collection of posters has accumulated through the course of the history of this international art event in Ljubljana. The first were produced during the 1950s and 1960s, during a period that is known as the blossoming of graphic design in Slovenia.

The exhibition *The Ljubljana Biennial of Graphic Arts Through the Poster* presents a selection of posters from the Biennial archive that gives us an overview of Slovenian graphic design, the visual landscape of the various periods, and the starting points in the interpretation of cultural and historical events.

Posters and catalogues were a part of the Biennial from the start

This year marks sixty years since the 1st International Exhibition of Graphic Arts in Ljubljana, produced in the organization of a nine-member organizing committee, chaired by Dr. France Stele, whose secretary was Zoran Kržišnik, who later became the longstanding head of the Biennial of Graphic Arts and the founder of the International Centre of Graphic Arts.

The minutes of the organizing committee bear witness to the fact that in addition to the structure and framework of the exhibition, the scope of the accompanying visual communications was also set at the very beginning of its planning. It was decided at the second committee meeting that the event would be accompanied by a bilingual catalogue and a poster.

Work on the poster was originally taken on by Riko Debenjak. The Kurenti woodcut by France Mihelič was chosen as the main image for the first Biennial and was printed in an edition of 500. Through a turn of events, however, a print by Pablo Picasso found its way to the cover of the catalogue. The works of the Spanish artist arrived for exhibition at the last moment, when the catalogue was already set and at the printers', which is why

the committee decided that a reproduction of Picasso's print would be placed on the cover, initially intended for a print by Miha Maleš.

From the reproduction of the artwork on the poster to the corporate image of the Biennial
The selection of posters from the 1st to the 8th International Exhibition of Graphic Arts was based on an open call to artists who send their proposals. The break with this method was likely triggered by the poster of Ivan Picelj for the 5th International Exhibition of Graphic Arts, which deviated from the previous ones in that it no longer used a reproduction of an artwork to which a selected typography of letters had been added, but made use of contemporary graphic design as visual communication for an art event.

A year later, the committee invited Jože Brumen to collaborate. He conceived the visual image of the event in a holistic way and designed the poster and the cover of the Biennial catalogue (with a reproduction by Riko Debenjak), as well as a logo based on Picelj's previous posters.

Since 1969, the poster and the catalogue cover have represented a part of the corporate image of the Biennial, which was almost always based around an actual fine art print, and after 1975, also on a print of one of the winning artists of the preceding Biennial. In such a way the Biennial posters after 1971 incorporated the graphic works of Janez Bernik, Adriana Maraž, Tetsuya Noda, Andrej Jemec, Lojze Logar, Dan Alison, Günther Ueckerj as well as others.

This practice stopped in the new millennium with the 24th International Biennial of Graphic Arts. This brought a breath of fresh air to the event, but also a new promotional approach, part of which also addressed its corporate image. A new corporate image for the Biennial became a permanent fixture then, undersigned by a different designer or design team every time, with complete freedom in the use of visuals. Graphic elements began to shape the corporate image of each Biennial separately.

The text is translated and abbreviated from the accompanying text to the exhibition of Biennial posters by museum counsellor mag. Breda Škrjanec from the International Centre of Graphic Arts



The exhibition *Blind Material* at the tipoRenesansa studio (in the photo) presents a selection of posters of experimental typography, hand-printed in the relief printing technique. Photo: Marko Drpič

BLIND MATERIAL

Venue: tipoRenesansa,
studio for relief printing
28 August–28 September

The exhibition *Blind Material* presents a selection of posters of experimental typography, hand-printed in the relief printing technique. The original typeface and graphic materials from the tipoRenesansa studio have been used for printing, as well as lead, wood and plastic letters with different found objects (from various metal bits to keys) and mechanical elements, which have in this case become graphic material.

The mesh composition of the exhibited posters is also marked by the lead material, which is used in relief printing to determine the spacing between the letters, lines and chapters. This material is normally not printed since it is lower than the letters, and is known in Slovene by typesetters as 'blind material'. It is therefore an invisible element of relief printing, which has in this context gained its visual role.



Aleš Hafner (18 years), *Selfportrait*, 1975, linocut, photo: Pionirski dom Archive

TAKE A NEW LOOK!

Children's graphic prints from the archive of Pionirski dom
Venue: Pionirski dom – center za kulturo mladih and Art Center
4 November–3 December

Pionirski dom – center za kulturo mladih in Ljubljana – has been encouraging the artistic creativity of children and young people for years, and runs classes for learning new art techniques. Workshops are organized in its painting, sculpture and print studios.

The Centre also keeps an extensive print archive with several thousand graphic matrices and impressions, which have been produced under the supervision of prominent Slovenian artists, including Drago Hrvacki, Bogdan Borčić, Tinca Stegovec, Alenka Gerlovič, Lado Pengov, among others.

The exhibition, which accompanies this year's Biennial of Graphic Arts, includes works that were created between the 1960s and 1990s. The presented graphic prints and proposals reflect children's technical knowledge and diversity, both in terms of creativity and genre.

MARÍA ELENA GONZÁLEZ THE TREE TALK SERIES



Curator: Božidar Zrinski
Venue: Gallery of Cankarjev dom
28 August–1 November

María Elena González is the recipient of the Biennial's main prize, the Grand Prix, for *The Tree Talk Series* exhibited at the 30th Biennial of Graphic Arts in Ljubljana in 2013. For her solo exhibition in the Gallery of Cankarjev dom, she will supplement the award-winning series with her latest production, made especially for the installation in Ljubljana.

María Elena González, a Cuban artist who lives and works between New York and Basel, is essentially a sculptor, who uses innovative ways to expand her projects into the field of the graphic arts, music composition and performance. The exhibition entitled *The Tree Talk Series* stems from the artist's inspiration when she encountered a fallen birch tree in a forest near a summer art colony organized by the Skowhegan School of Painting & Sculpture.

The look at the furrowed patterns on the bark of the birch reminded the artist of the sound of piano compositions. She wondered how a tree sounds. It took seven years for her to turn the concrete visual record into sound.

She flattened the bark of the birch, and produced a series of etchings and drawings. She then scanned the furrowed patterns and had them laser cut into rolls for a mechanical piano (pianola).

The exhibition in Ljubljana will feature the latest drawings, etchings, prints, a video projection and rolls for the mechanical piano, which disclose the artistic process and fascination with the forms that the artist encountered in nature. In cooperation with a local musician, two musical events are also part of the exhibition, where visitors will be able to listen to and hear the music of the birch trees. The scores, full of phrasing, polyphony and rhythm, are surprisingly contemporary for today's times.

Thus artist María Elena González does not only address the synesthesia of the sensory world in her project, but also emphasizes the established relationships between culture and nature, and its technological extensions, joints and realisations, to which she introduces an altogether original aspect and approach.

1 María Elena González: *Untitled* (2012)
Birch bark, Sharpie marker
ink, cardboard, adhesive tape
86.4 x 100.3 cm
Courtesy of the artist

ACCOMPANYING PROGRAMME TO THE EXHIBITION – CONCERT EVENTS:
29 August at 19.00, Duša Počkaj Hall
27 October at 18.00, Duša Počkaj Hall

Two compositions by artist María Elena González will be performed on the pianola, which will be played by the multitasking Slovenian musician Boštjan Gombač. The compositions are a part of the *Tree Talk Series* project and were produced when the artist scanned and digitally translated samples of the bark of a fallen birch tree, before cutting them into rolls for the mechanical piano.

A RANGE OF EXHIBITIONS, PERFORMANCES, CONCERTS AND OTHER CULTURAL EVENTS IN LJUBLJANA DURING THE 31ST BIENNIAL OF GRAPHIC ARTS.

EXHIBITIONS

Vadim Fishkin: No Magic/ Čarov-Ni-Ja
Museum of Contemporary Art Metelkova (MSUM), 16 June–13 September
The exhibition connects the older and newer works of the artist who follows his own unique postconceptual tradition, closely tied to technology and recent scientific discoveries.

Hommage à Malevich – Black Square Continued, group exhibition
Ljubljana City Art Museum, 2 July–6 September
On the occasion of the 100th anniversary of the making of the key suprematist object of the historical avant-garde at the beginning of the 20th century, the protagonists of Malevich's iconographic narration from the former common Yugoslav space are exhibiting in the Ljubljana City Art Museum.

Eurovision Lab
National Museum of Contemporary History, 16 July–10 October
"The laboratory of European museums", an experimental exhibition, which explores Europe's heritage through the interpretation of museum objects.

The Bookplates of Saša Šantel
Slavic Library, 3 September–30 September
On the 70th anniversary of the death of the painter, printmaker and composer Saša Šantel, his entire oeuvre of bookplates will be presented for the first time. A part of the exhibition will be dedicated to the leading Slovenian bookplate collector, the late geologist prof. dr. Rajko Pavlovec.

Žiga Kariž, solo exhibition
KC Tobačna 001, 17 September–16 October
The project of artist Žiga Kariž, whose work centres on the intersection of traditional visual practices, belongs to the series of solo presentations by Slovenian artists at KC Tobacco 001.

Inside Out
Ljubljana City Art Museum, 24 July–22 September
An interdisciplinary project co-curated by Alenka Gregorič and Suzana Milevska, which focuses on the transformation of the role of museums, galleries and other public institutions for the production, presentation and collection of contemporary art in the transition period.

Cyanometer
MoTA Point – MoTA Lab, September
In September, the space of the Museum of Transitory Art, MoTA Point, will function as a laboratory where it will be possible to follow the making of the installation Cyanometer by Martin Bricelj Baraga. The poetic installation, which collects data on atmospheric pollution like a monitoring station and directs our gaze towards the sky, will be located on Slovenska cesta from October. Opening hours during the Biennial Opening Days: 12–4pm, later by prior arrangement at mota.museum@gmail.com.

The Printing Laboratory of Olaf Ladousse
DLUL Gallery, 7 October–31 October
French comic strip artist, printmaker, illustrator, author of animated films and publisher of one of the oldest graphic comic strip fanzines Que Suerte, Olaf Ladousse presents himself in Ljubljana with a series of linocuts and unique musical instruments, Doo Rags.

The Treasures of the Ljubljana School of Graphic Arts from the ALUO Collection
University of Ljubljana Gallery, Rectorate of the University of Ljubljana, 8 October–30 November
A presentation of the fine art prints of the Ljubljana School of Graphic Arts from the collection of the Ljubljana Academy of Fine Arts and Design (ALUO).

James Bridle: In the Shadow of the Drone
Aksioma Project Space, 14 October–20 November
A presentation of a series of projects by English artist James Bridle, who deals with the obscure "security" culture of the Internet.

Red Poppy Fields
Photon – Centre for Contemporary Photography, 14 October–27 November
The group photographic exhibition focuses on the turbulent European history and the relationships between ideology and economy, politics and war, with a focus on the reflection of the First World War.

Exhibition of Slovenian Book Typographies
Vodnikova domačija Šiška, 15 October–29 November
An exhibition of the visual elements that make up a good book: typography, paper, layout and physical form. Also presented will be one of the most successful fonts in the world produced by a local author, Mitja Miklavčič.

Zimoun: 41 ventilators, 90 m² polyethylene foil 0.006 mm
MoTA Point, Window Gallery, 15 October–30 November
An exhibition by Swiss artist Zimoun, a pre-event of the Sonica Festival, is on view 24 hours a day in the newly created Window Gallery at MoTA Point, in the window displays overlooking Gosposvetska cesta and Vošnjakova ulica.

7th Biennial of Slovenian Visual Communications – Brumen Foundation
National Gallery of Slovenia, 20 October–22 November
The most important national overview of visual communications.

Ana Čigon: From Noon to Midnight.
SCCA Project Room, Institute for Contemporary Arts – Ljubljana, 28 October at 8pm
From noon to midnight is an experimental research project of the DIVA Station video archive.

5th Biennial of Independent Slovenian Illustration
Kino Šiška Centre for Urban Culture, 9–27 November
A periodic event that explores the use of the fields and contexts of contemporary illustration, partakes in co-creating a visual culture in Slovenia and promotes the artists within the field.

Lala Raščič, solo exhibition
KC Tobačna 001, 29 October–11 December
The practice of the artist, who lives and works in Zagreb, Sarajevo and New Orleans, includes video, artefacts, installations and drawings.

Visual Poetry Prints
Bežigrad Gallery 1, 18 November–23 December
International exhibition: magazines, books, leaflets, photographs, objects.

Jakopič's Drawing: The Metamorphosis of the Drawing's Function from Realism towards Modernism
National Gallery of Slovenia, 18 November–14 February 2016
The drawing oeuvre of Rihard Jakopič is extensive as he was constantly testing out motifs for his paintings through drawing.

BridA: Displaced Communication / Spreadkom
Aksioma Project Space, 25 November–18 December
The project by the Slovenian collective BridA encourages discussion on the global dependence of microsystems and critical reflection on how local information is available and how it is accessed.

THEATRE AND DANCE

Phobia
Križanke (Ljubljana Festival), 7 September at 9pm
The bold and complex performance of Israeli choreographers Guy Weizman and Roni Haver, delivered by EnKnapGroup and Club Guy & Roni as well as live musicians Slagwerk Den Haag, talks about one of the key themes of the contemporary world.

Capital
Old Power Station Ljubljana, premiere: 10 September at 8pm
Artistic director of Mini Teater, which is being hosted at the Old Power Station with this performance, and director Ivica Buljan stemming from the book Capital in the Twenty-First Century by Thomas Piketty, explores the theses of the deepening financial inequality of today.

Metamorphoses 3°: Rhetoric
Kino Šiška Centre for Urban Culture, premiere: 10 September at 8pm
The performance Rhetoric is the third in the Metamorphoses 1°–5° series, a modular project spanning over several years, as part of which other artistic and theoretical formats are being produced in addition to performances. The two authors of the performance are Bara Kolenc and Atej Tutta with colleagues.

Wonderful Years
Ljubljana Dance Theatre, premiere: 12 September, reprise: 13 September at 9pm
A solo show by dancer and choreographer Dagmar Dachauer, who deals with the music of both Johann Strausses and the period of the Congress of Vienna (1814/15) in a contemporary (dance) context.

The Ridiculous Darkness
Slovensko mladinsko gledališče, premiere: September
A radio play by author Wolfram Lotz, which can also be staged. It was inspired by the cult classic Apocalypse Now by Francis Ford Coppola, and is directed by Tin Grabnar.

Faust
Križanke, premieres: 21 September at Križanke at 8 pm, October at SNT Drama
In the original interpretation of the classic verse drama created in coproduction by SNT Drama and Festival Ljubljana, director Tomaž Pandur once again confronts one of Europe's biggest myths.

Europe
SNT Drama, premiere: 26 September at 8pm
A dramatic text authored by Vinko Möderndorfer and directed by Renata Vidič that received the Grum Award in 2014, which parodies, with scathing insight, the national and European dream that is turning into its opposite.

Ebola
Glej, the theatre, premiere: 26 September, reprises: 27 and 28 September at 8pm
The first theatre video game (authors: Luka Cimprič and Andrej Zupanec). Bring your smartphones and tablets so that you can join in the video game with live players.

Mojca Pokrajculja
Ljubljana Puppet Theatre, premiere: September
The old Slovenian tale, the most popular folk tale among children, directed and designed by Eka Vogeltnik.

Golgota
Cankarjev dom, 29, 30 September at 8pm, and 1 October at 7pm
The virtuoso horse trainer, the French director and actor Bartabas, and one of the greatest flamenco dancers, Andrés Marín, in the mystical theatrical spectacle.

The Ristić Complex
Slovensko mladinsko gledališče, premiere: 1 October at 8pm
A theatrical/archaeological study dedicated to the director Ljubiša Ristić, under the director's baton of Oliver Frijič.

Peer Gynt
Ljubljana City Theatre, premiere: 8 October at 8pm
The verse drama by Henrik Ibsen, which is one of the most beautiful stories about man, the insolent seeker, and of love, the basic bond of all, will be put on the stage of the Ljubljana City Theatre by director Eduard Miler.

The Meat of the Heart / Cacti
Slovenian National Theatre Opera and Ballet, premiere: 29 October
An evening of ballet in two parts: a new ballet piece by the Prešeren Award winners, contemporary dancers and choreographers, Rosana Hribar and Gregor Luštek, coupled with a dance installation by director and choreographer Alexander Ekman entitled Cacti.



Vadim Fishkin, *Dictionary of Imaginary Places*, (2000–2005), photo: Dejan Habicht



Martin Bricelj Baraga: *Cyanometer*, photo: MoTA Archive



Fobia dance performance, photo: Andrej Lamut

Tomorrow was the Party
Ljubljana Puppet Theatre, premiere: November
The story of five animals by author Toon Tellegen, directed by Martina Maurič Latat and designed by Barbara Stupica.

CONCERTS

Erika Stucky: Black Widow
Cankarjev dom Club, 6 October at 8pm
In cooperation with the City of Women festival, one of the Tuesday Clubbing concert evenings with a view across a variety of music and the city in Cankarjev dom Club, will also see the performance of Erika Stucky.

Editors
Kino Šiška Centre for Urban Culture, 1 December at 8pm
One of the best and most popular English indie-rock bands returns to Slovenia with a new album.

LECTURE

Ethiopia, a little-known country – a conversation with Girma Fantaye
Oton Župančič Library, 8 September at 6pm
A conversation with the Ethiopian writer and journalist Girma Fantaye, who lives in Ljubljana, about his country, contemporary literary names, freedom of expression and the current situation in Ethiopia.

Supporters of the 31st Biennial of Graphic Arts:



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Schema for a school is realised in partnership with Princeton University. New commissions for the main exhibition are supported by Sadie Coles HQ, Hollybush Gardens. The forthcoming exhibition catalogue is supported by Pilar Corrias Gallery, Sadie Coles HQ, Kurimanzutto, Sigrid & Stephen Kirk, David Kordansky Gallery, Tanya Leighton, Stuart Shave/Modern Art, Marc Foxx and Casey Kaplan Gallery.

Published by:

The International Centre of Graphic Arts, represented by Nevenka Šivavec

Editors: Neža Mrevlje, Karla Železnik
Texts: Neža Mrevlje, The International Centre of Graphic Arts
Slovene language editor: Simona Ana Radež
Slovene-to-English Translation: Arven Šakti Kralj Szomi
Slovene-to-English Translation on page 3: Marjana Karer
English-to-Slovene Translation: Katja Kosi
Photographs: MGLC Archive
Graphic design: Mina Fina – Ee

Edition: 55.000
Printed by: Delo, d.d., Tiskarsko središče Ljubljana, August 2015

The organiser reserves the right to make changes to the programme, which will be promptly posted on the website of the Biennial and on Facebook: mglc ljubljana

Organiser of the 31st Biennial of Graphic Arts
The International Centre of Graphic Arts

Co-organisers: Cankarjev dom – Culture and Congress Centre, Moderna galerija Ljubljana, The Museum and Galleries of Ljubljana

Participating galleries and exhibitions sites
Galerija Jakopič (The Museum and Galleries of Ljubljana), Moderna galerija, Galerija Cankarjevega doma, Galerija Kresija, Galerija Škuc, National and University Library, Tivoli Park, Jakopič Promenade, NLB Gallery Avla, tipoRenesansa, Pionirski dom – Center za kulturo mladih, Art center

In collaboration with:
AVA, Arhiv Pionirskega doma – Centra za kulturo mladih, MAO, MoTA – Museum of Transitory Art, Radio Terminal

WOULD YOU LIKE TO BECOME A FRIEND OF THE BIENNIAL?



The friends of the Biennial were taken on a guided tour of the exhibition entitled *Collected Works*, displayed at the International Centre of Graphic Arts (18 November 2014–8 March 2015), by the author, artist Alenka Pirman. This year's first hiking excursion after the New Year took place on a Saturday morning in January after viewing the exhibition, taking the group to Cankarjev vrh, where a lecture followed as part of the Alenka Pirman exhibition programme, delivered by dr. Miran Hladnik: *Utopia and Dystopia in the Literature and Art of the Slovenes*. Photo: MGLC archive

WHAT COULD BE A BETTER OPPORTUNITY TO JOIN THE FRIENDS OF THE BIENNIAL CLUB THAN THE JUBILEE EDITION OF THE LJUBLJANA BIENNIAL OF GRAPHIC ARTS?

The Friends of the Biennial Club brings together art lovers, enthusiasts of this Ljubljana event. Those, that wish to be even more actively involved in keeping up with the programme of the Biennial of Graphic Arts and the International Centre of Graphic Arts.

Virtually anyone can become a friend of the Biennial. All you need to do is fill in an application form, which can be found on the website of the International Centre of Graphic Arts under the Biennial tab, and pay the annual membership fee upon presentation of an identity card or student card at the MGLC Ticket Office. This costs 25 euros. For those older than 60, younger than 14, pupils and students, the fee is 15 euros.

Those affiliated to the FRIENDS OF THE BIENNIAL CLUB receive the following benefits:

- Free admission to the 31st Biennial of Graphic Arts (28 August – 3 December 2015) and other exhibitions
- Art excursion once a year
- Viewing of a selected artist's studio
- New Year's greetings card – a small fine art print
- A yearly programme booklet
- Guided tours of the exhibitions
- Invitations to the openings and events of the International Centre of Graphic Arts
- 15% discount on all MGLC publications
- 15% discount on all workshops and courses
- 15% discount on purchases of fine art prints
- A welcome gift when signing up

THE BIENNIAL IN A SUITCASE



The Biennial in a Suitcase is being hosted by Slovenian libraries from April to October 2015. Photo: MGLC Archive

The archive of the Ljubljana Biennial of Graphic Arts has become quite extensive over the years. Certain numbers already eloquently testify to the history of this transnational artistic meeting point, at which 6,048 artists from 103 worldwide have exhibited so far.

Therefore, this year's jubilee anniversary is the perfect occasion for giving the general public a peek into the Biennial suitcase full of memories, winning men and women artists, viewed and documented exhibitions, anecdotes as well as backstage stories, which have woven the past and the present of this event.

The staff of the International Centre of Graphic Arts have thus combed through the archive in order to make a general presentation of the history of the Biennial. They have placed it into a suitcase and have set off with it from April to October on a journey across the libraries of Slovenia. Eight have already been visited, and some have also cooperated in preparing four exhibitions of prints entitled *From the MGLC Print Studios*.

The Biennial in a Suitcase event includes the exhibition of Biennial posters, catalogues and documentation, and an hour-long lecture on the history of the Biennial of Graphic Arts. Two more such events will take place in the autumn:

24 September at 18.00
at the Oton Župančič Library in Ljubljana,

12 October at 17.00
at the Ksaver Meško Library in Slovenj Gradec.

GIVE YOUR VOTE ON FACEBOOK



The recipient of the Audience Award at the 30th Biennial of Graphic Arts was printmaker Tomas Vu-Daniel, who persuaded the audience with his work *Songs from the Beatles' "The White Album", 1968*. The exhibited project intertwined the motifs of his childhood in Vietnam, surfing culture and popular music. Incidentally, one of the winning boards by Tomas Vu-Daniel also appeared as a scenographic element in the series *House of Cards*: in the role of a state gift from the US President to the President of Russia. Photo: Urška Boljkovac/MGLC archive

The Audience Award for Best Artist at the Ljubljana Biennial of Graphic Arts was introduced two years ago. In addition to the main prize, the Grand Prix, awarded by the expert jury, the choice for the favourite among the participating authors is also in the hands of the viewers. You can submit your vote on Facebook, and the result will be announced at the end of the Biennial – on 3 December.

THE AUDIENCE AWARD is given by the Kaval Group from Ljubljana.

Main prize: dinner with drinks for two at Gostilnica in pizzerija KAVAL, Kaval Group (Tacenska 95, Ljubljana Vižmarje)

Second prize: chosen cocktails for two at Caffè Bienale, Kaval Group (Tivoli Mansion, Pod turnom 3, Ljubljana)

Third prize: chosen cakes for two at Slaščičarna Lolita, Kaval Group (Cankarjevo nabrežje 1, Ljubljana)

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THE BIENNIAL IN A WINDOW DISPLAY

Between 28 August and 15 November, the installation dedicated to the history and contemporaneity of the Biennial of Graphic Arts in the window display of the Nama department store in the city centre beckons to passers-by, inviting them to visit the exhibitions and follow the events of this international art manifestation taking place in Ljubljana. And what should also be highlighted, is that the venues of the Biennial are none too far from the window display, in front of which you may well become enticed by the idea of a cultural morning or afternoon programme.



Pritličje
Mestni trg 2

Monday–Wednesday:
9.00–1.00
Thursday–Saturday:
9.00–3.00
Sunday:
9.00–1.00

Pritličje is an open public space in the city centre, which combines a café serving food and drink with the Striparna club and cultural venue. During the day we are a bar, a coffee machine and always fresh food, alongside which we think critically, work constructively, read digital and buy analogue. At night-time we are sometimes a group of people, sometimes an event, and always an electronic roof to the underworld. Pritličje, or the ground floor in English, is the foundation for the storeys above and the roof of the underworld.



Slamič Café
Kersnikova 1

Monday–Thursday:
7.30–22.00
Friday: 7.30–21.00
Saturday: 9.00–14.00

Besides the delicious Illy coffee and more than 40 kinds of teas from around the world, including those of biologically controlled origin, Slamič Café also offers delicious savoury snacks and freshly prepared pastries to sweeten your day. But you can also enjoy a glass of vintage wine from the wide range of selected Slovenian winemakers. A breakfast buffet is also available in the mornings. The café boasts a spacious terrace, which becomes a real oasis in the centre of the city when the weather is nice.



SOBA 102

Soba 102 is physically inviting and open: there is no separation in booths, no secret corners. This is a place where I do not go to hide, but where I go to be seen. Neither does Soba 102 exclude with its catering offer: it can be a coffee shop, it can be a snack/lunch place, it can be an à-la-carte restaurant, it can be a party bar. And it can be all of these in any random order, or all at once. You can not get bored of Soba 102 – it is always different than what it was before. And you always recognize Soba 102: by the friendly greeting, by the set star dishes on the menu, by the friendly waiting staff and by the pleasant atmosphere.

Soba 102, Cankarjeva 4

Monday–Wednesday: 8.00–24.00, Thursday 8.00–24.00,
Friday, Saturday: 8.00–2.00, Sunday closed