

Fairs

2004 Inspired art Fair, London, UK
2008 Affordable Art Fair, London, UK
2009 Affordable Art Fair, London, UK
2018 Discovery Art Fair, Frankfurt, Germany
2019 Europart Fair, Amsterdam, The Netherlands

Awards

2019 Ljubljana Salon, second prize

BOŠTJAN JUREČIČ

Paintings

4–24 June 2021

MMC KIBLA / KiBela

The Melancholy of Everyday Life

In the KiBela art space, the artist exhibits large-scale paintings created after 2014. His works are characterized by a painting technique in which the acrylic paints are rinsed off the canvas. In short, it is a process in which Jurečič first paints the motif, waits for it to dry slightly, and then rinses it off with water, leaving only marks. He continues the process to the point where something emerges from these stains. You could say it is painting by rinsing. As a painter, Jurečič is primarily interested in the figure, in the figure in space. He never paints anything by heart: Even a possible white square on his canvas comes from an external source – maybe from a photograph he found. The artist collects his motifs from a wide field of contemporary visual culture, mostly using photographic material from magazines and newspapers.

Boštjan Jurečič's paintings arise from a recap of the environment, a kind of documentation, an interweaving of acquired material and memory, which combine in characteristic pastel shades, muted colors and blurred motifs. He takes them from everyday life, picks them up on his journeys and fuses them on canvas. The simplicity of the themes is permeated by the painter's choice, which can be understood at the same time as primary and sophisticated, ambiguous and plastic, real and symbolic, conceptual and structured; even if he sticks to the base, color and form with which he builds the elementary structure of his own expression with materials that reveal the starting points and postulates of his expression.

With his procedures, techniques and choice of motifs, he approaches the painting either as a personal, intimate record of personal experiences, or as a documentary filmmaker who wants to explore the world around him, or as a chronicler of moments or interpreter of information from public media. He places everything in a new context – talking heads and other everyday characters, children, ladies and athletes become works of art, images captured in an instant, devoid of voice, gesture, facial expression, petrified in a moment of paint application, brushstrokes and erasures. As if through this process the artist wanted to remove the authenticity, the documentary, the physicality and physique of the characters and enhance them with parable, fictionality, metaphysics and the virtuality of images.

Without looking for reference points of Jurečič's painting in history or in the history of art, or referring to this or that style, we are confronted with his paintings, created in the last seven years, in the form of a solo exhibition in Maribor. For most visitors, the encounter with him as a painter will be new. In a rich selection of productions, from individual characters in pastel tones, with which he exposes erased images of modest and almost monochrome backgrounds, thus composing imaginaries of his canvases, we can experience stories from these captured perceptions or/and observe them as images in which the path from reality to imagination is only a few meters long. Or a few seconds.

BOŠTJAN JUREČIČ
Paintings
4–24 June 2021

MMC KIBLA / KiBela, Ulica kneza Koclja 9, Maribor
Opening hours: Monday to Friday, 10. a.m. to 6. p.m., Saturday 10. a.m. to 2. p.m.

Even the titles are simple, everyday and documentary, and the motifs painted with acrylic paints can also recall one of the art historical directions such as expressionism and brutalism, which undoubtedly formed a recognizable style and a characteristic personal poetics, when the banal world with the chosen motif and the characteristic color tries to perceive the lyrical-narrative and the emotional-confessional. As a documentary filmmaker and storyteller. As portraitist and painter. As an artist and companion. As a person and personality who takes the basis from inspiration, information and media to present them in his own way and with his own means.

His paintings can also be witnesses to the present, individual reflections of community, commentaries of society, and captured croquis of a reality that we increasingly question and doubt in media reality, but which undoubtedly exists, here and now. Is. As it was. His rinsed images are like blurred memories of everyday life, passing by and creeping out of memory as we dwell on today for a better, more beautiful or unknown tomorrow. In fact, we only know of what remains behind us, what has passed, what has been. Therefore, there is something melancholic in his painting gesture, but not so much nostalgic that his works convey. Creating everyday every day is, of course, an ongoing task that will be rinsed off and erased after the painting is finished, that is, in some definable future – when the painting is dry. Just as memory is erased.

Jurečič paints and functions like someone who cares. He is persistent and remains present. With his characteristic style and recognizable approach, reflection and attitude, he is a kind of existentialist, accompanying, observing and thinking individual, which makes him a special factor of the (Slovenian) art scene. He not only paints and contributes to it, but also deals with it publicly and critically, talks about it, discusses it and presents it more broadly. Perhaps we learn the most about him personally from the description of his own life path, from education to professional work and intimate preferences, which we yet do not know, but are revealed through the melancholy of his works at the exhibition in KiBela.

»I was the worst student the Ljubljana Academy of Fine Arts ever had. I barely passed painting my senior year, to be fair. After graduation, I planned on giving up painting. I just totally sucked. Luckily, by that time, I was working at national television. As a journalist, commentator and host of cultural programs, I mainly dealt with the visual arts. In the late 1990s I went to Trieste to film the Basquiat exhibition, which was like a lightning bolt in my head, an epiphany for me. I began to paint. The medium itself unfolded quickly and definitively for me. The first period paintings were heavily influenced by Basquiat. Of course, I knew I had to get rid of those influences. That happened in 2004, fed up with the fact that everything I do is reminiscent to a famous New York artist, I put the painting under water. The water partially rinsed the paint. 'Look at the image disappearing,' was the voice I heard in my head. Since then, artistically speaking, I have been mostly in my own territory. The rinsing technique I invented back then has evolved. It is still dominant in my work.

Perhaps it is important to mention my interest in philosophy and religion. I have been actively involved in yoga and karate since the early 1990s. The disruptions in my painting somehow coincide from afar with the ruptures in my consciousness. I experienced several unusual mystical storms.

Otherwise, I have had a permanent job at TV Slovenia since 1996. I work in the Editorial Board of cultural shows. I prepare articles for the shows *Kultura*, *Osmi dan*, *TV Dnevnik*, *Odmevi*. I hosted the shows *Omizje*, *Osmi dan*, *Kultura*, I still host the show *Profil*. From the end of 2012 to the end of 2015 I wrote columns for RTV Multimedia Center. My book *A Study of the Parallels between Visual Art and Music: The Big Misconception* was published in 2020 by the British publisher Cambridge Scholars. The book is an original study of the parallels between music and visual art.«

BIOGRAPHY

Boštjan Jurečič, born in 1969 in Ljubljana, graduated from primary music school, flute, recorder, piano, theory, composition. He participated in competitions and collected prizes. In 1991 he graduated from the Faculty of Economics in Ljubljana, then he studied painting at the Academy of Fine Arts and graduated in 1998 with a degree with Professor Gustav Gnamuš. He works as a journalist in Editorial Board of cultural programs on TV Slovenia. In his painting practice he explores contemporary figurative art in a wide field of contemporary figurative art. Since the turn of the millennium he has exhibited regularly in Slovenia and abroad.

Solo exhibitions

2001 Zala Gallery, Ljubljana, Slovenia
 2003 Equrna Gallery, Ljubljana, Slovenia
 2003 Shoreditch Gallery, London, UK
 2003 Embassy of the Republic of Slovenia, London, UK
 2004 Lek Gallery, Ljubljana, Slovenia
 2007 Mercator Gallery, Ljubljana, Slovenia
 2007 Domžale Gallery, Domžale, Slovenia
 2010 Visconti Fine Art Gallery, Ljubljana, Slovenia
 2011 Visconti Fine Art Gallery, Ljubljana, Slovenia
 2012 Bežigrad 2 Gallery, Ljubljana, Slovenija
 2014 Coastal Galleries, Monfort Exhibition Center, Portorož, Slovenia
 2017 ZDSLU Gallery, Ljubljana, Slovenia
 2020 KiBela, Maribor, Slovenia
 2020 AS Gallery, Ljubljana, Slovenia

Group exhibitions

2003 Jakopič Gallery, Ljubljana, Slovenia, May Salon
 2004 Velenje Gallery, Velenje, Slovenia, Križanke Art Colony
 2005 Praetorian Palace, Koper, Slovenia, Križanke art colony
 2005 Civic Art Museum, Sakaide, Japan
 2005 Gallery Space, Sakaide, Japan
 2005 Revivis Gallery, Ptuj, Slovenia
 2005 8. Biennial of Miniature Art, Gornji Milanovac, Srbija
 2006 Kleinsassen Gallery, Fulda, Germany
 2007 Velenje Gallery, Velenje, Slovenia
 2007 9. Biennial of Miniature Art, Gornji Milanovac, Serbia
 2009 Kresija Gallery, Ljubljana, Slovenia
 2010 MGLC Gallery, Ljubljana, Slovenia (curators Petja Grafenauer and Božidar Zrinski)
 2010 Equrna Gallery, Ljubljana, Slovenia (curator Arne Brejc)
 2013 ZDSLU Gallery, Ljubljana, Slovenia (curator Miha Colner)
 2014 Villa Manin, Codroipo, Italy (curator Alexander Bassin)
 2015 Kunstlerhaus, Vienna, Austria (curator Alexander Bassin)
 2015 Glyptothek, Zagreb, Croatia (curator Aleksander Bassin)
 2019 National Museum, Ljubljana, Slovenia (ZDSLU Salon)
 2019 Carinthian Gallery of Fine Arts, Slovenj Gradec, Slovenia (curator Marko Košan)
 2020 Museum am Bach, Carinthia, Austria