



Polomljeno kolo  
akril na platnu, 160 x 70 cm, 2023



Venera in druge reči, akril na platnu, 120 x 300 cm, 2024

Roza copatki, akril na platnu, 70 x 140 cm, 2023



**Jadran Lenarčič**  
**Gledam in nič se ne zgodi (na trgu Brolo)**

“I watch and nothing happens (in the Brolo Square)”

**Od 1. do 7. julija 2024**

1 - 7 July 2024

## Jadran Lenarčič

### Gledam in nič se ne zgodi (na trgu Brolo)

Vodilni predstavnik metafizičnega slikarstva Giorgio de Chirico je davnega leta 1914 eno svojih značilnih podob poimenoval *Skrivnost in melahnolija ulice*. Stoletje loči našega slikarja Jadrana Lenarčiča od tistih časov, prav tako pa tudi paleta barv in v zamrznjene podobe spravljeno takratno občutenje tesnobe in odtujnosti. Dechirikovsko zamolklost barv sta že zdavnaj presvetlila mediteransko sonce in njegova posebna svetloba, občutek, da se je za hip ustavl svet, pa zamenjala silovita, kdaj že na futuristične hitrostne ideale spominjajoča dinamika gibanja. Kljub temu imata sodobni slovenski umetnik/znanstvenik, ki razumeva prostor in čas v celovitem kontekstu 'septem artes liberales', in italijanski mojster iz prve polovice 20. stoletja precej več skupnega, kot se zdi na prvi pogled. Še posebej, če ob Lenarčičevi najnovježi likovni produkciji upoštevamo celoten razvoj njegovega posebnega predstavnega sveta, določenega z zelo osebno simboliko. Metafizične figure – lutke so namreč zelo blizu skrajno stiliziranim, že mehaničnim likom, ki sodijo v avtorjevo zgodnje obdobje in jih je nedvomno navdahnilo njegovo v začetku primarno ukvarjanje z robotiko. Še bolj pa se sorodnosti razkrijejo ob naslikanih pogledih na urbane lokacije mediteranskih mest, kamor po svoji urbanistični zasnovi, pa tudi temperamenti, sudi Lenarčičev domači Koper. Piazze ali trgi so nepogrešljivi osrednji javni prostori v večjih in manjših krajih, ki so od nekdaj povezovali prebivalstvo na Jugu, ne glede na razredno, poklicno, versko ali katerokoli drugo pripadnost. Zaradi geografskih posebnosti, predvsem bolj mile klime, bogate flore, odprtosti na vse strani, še posebej proti morju in daljnemu horizontu, se je veliko dogajalo zunanj in le v najhladnejših dneh so se posamezni umaknili v zasebna bivališča. Na obrobju trgov so bile trgovine in palače, običajno tudi stolnica, v sredini pa dovolj prostora za vodnjake, parkovne in tlakovane površine, kjer so se ljudje vsakodnevno srečevali, zabavali, zaljubljali, modrovali, pa tudi sovržili, praznovali življenje in smrt. In tako stoletja, nemara tisočletja, ustvarjali posebno kulturo bivanja, tako drugačno od drugih, bolj zaprtih družb na Severu.

Ta čarobni prostor, ki se v spomin vrača domala z vsemi čuti, je Jadranu Lenarčiču koprski Trg Brolo, kjer je preživil otroštvo in mladost. Značilna arhitektura, vonj po morju, kričanje galebov, topel zefir in prvo pomladno sonce, pa vsako leto bolj živahen utrip poletja, ko ulice in trge napolnijo dopustniki, vsi ti elementi polnijo tudi po formatu velike slike. Bolj kot z asociativnimi obliskami na predmetni svet in lokacijsko določljive kotičke mesta skuša umetnik v risbu in barve ujeti posebno občutenje duha kraja, ki ga danes doživlja z distanco in seveda ne brez nostalzije. Ne le zato ker je slikar tudi robotik in obratno – iz zgodovine poznamo številne primere simbiotičnega sobivanja umetnosti in znanosti, temveč tudi ali predvsem zaradi izrazitega *genius loci*, ki določa avtorsko posebnost njegovih stvaritev, ga je lažje obravnavati v širšem okviru umetnosti Mediterana kakor značilno slovenskega. Naša dežela je kljub ozemeljski majhnosti izjemno različna po pokrajinh, od nekdaj križišče pomembnih poti s Severa na Jug, z Vzhoda na Zahod, zato premore v umetnosti svojski konglomerat različnih slogov in vplivov, ki so se uspešno spajali z lokalnimi izročilom. Svetlubo in sijoče barve, radoživost, a tudi smisel za red v podobi, so v slovensko slikarstvo vedno prinašali primorski avtorji. Ni naključje, da Jadran Lenarčič pogumno uveljavlja barvno lestvico, ki ne

Judita Krivec Dragan

<sup>1</sup> Septem artes liberales ali sedem svobodnih umetnosti: gramatika, dialektika in retorika ter glasba, geometrija, aritmetika in astronomija

## Jadran Lenarčič

### "I watch and nothing happens (in the Brolo Square)"

odseva le transparentne sinjine neba in kdaj celo v neskončne horizonte razprtega morja, temveč plaskovito obravnavane like oživljiva v celo tako neobičajnih barvah, kot je denimo sladoled. Uporaba pastelnih barv znova odločno zarisanih, čeprav subtilnih kontur odvzema težo podobi, ki kot pisani kaleidoskop ustvarja vedno nove kompozicije številnih detailov.

Lenarčičevi trgi so daleč od dechirikovske srljive spokojnosti; nasprotino, so živahni prostori, kjer se srečujejo skupna dediščina in osebni spominji, kot v sanjah zapešeo stoli in mizice slaščičarne, med figure, predvsem ženske, se prikotajo pisane žoge, sem in tja veter obrne dežnik, skoraj obvezni pa so ptici in kolesa, ki so bili simbol hitrosti in gibanja že za futuriste. V načinu podajanja sveta, v izhodišču lahko povsem realnega, se slikar približuje ustvarjalni praksi nadrealistov in njihovih naslednikov, še posebej umetniškemu samohodcu Joanu Miróu. Zanje sta značilna avtomatizem in eksperimentiranje v risanju, kar precej spominja na neposredno transformacijo sanjskih podob v sliko, kjer ni nič tako, kot je videti, čeprav se zde podrobnosti presestljivo jasne in poznane. Avtor uživa v slikanju, ki omogoča odvzemanje, dodajanje ali predelavo posameznih motivov, kar mu omogoča tehnika nanosa barvnih plasti, zato lahko v procesu dela spremirja ne le posamezne elemente podobe, temveč tudi kontekst in pomen. Poenostavljen, shematično risbo odlično nadgrajujejo drzna barvana skladja, ki na široko odpirajo vrata v prostore domišljije. So simbolični pobegi onkrat kakršnihkoli političnih komentarjev v imaginarni svet kreativne svobode. Kljub obilju simbolov v njegovem odsevu, ki zaradi harlekinskih likov in igrovosti, tudi neposredne čutnosti, včasih spominjajo na veseljačenje, značilno za čas počitnic in odklopa, ostaja avtor metodičen in vidno ohranja smisel za uravnoteženo kompozicijo na sliki. Tudi v tem je blizu velikemu španskemu modernistu, le da je čas odražanja Jadrama Lenarčič bliže estetiki poparta kot Mirójevim sopotnikom med obema vojnama, a tudi takrat je od romantične, ko si je umetnik izboril svobodo, da ustvarja po lastni viziji, minilo že stoletje. Morda ptica, ki je stalno prisotna na Lenarčičevih slikah, ni samo spomin na galeba kot svojskega sopotnika v otroštvu in mladosti, temveč tudi bolj obči simbol svobode, saj je edino bitje, ki se dvigne v nebo in je na zemljo ne veže več niti lastna senca ptica.

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Rojen 14. julija 1955 v Beogradu, a se je družina že kmalu po njegovem rojstvu preselila v Koper, kjer je preživel mladost ter končal osnovno šolo in gimnazijo. Na Fakulteti za elektrotehniko Univerze v Ljubljani je leta 1979 diplomiral iz elektrotehnike, nato 1981 magistriral in 1986 doktoriral s področja robotike. Na Institutu Jožef Stefan je bil zaposlen od leta 1979 do upokojitve 2022. Deset let je bil vodja Laboratorija za robotiko, deset let vodja Odseka za avtomatiko, biokibernetiko in robotiko ter petnajst let direktor Instituta. Na svoji znanstveni poti se je ukvarjal predvsem z robotsko kinematiko in matematičnim modeliranjem gibanja človeške roke s poudarkom na ramenskem sklopu. Strokovni javnosti je poznan tudi po znanstvenih simpozijih Advances in Robot Kinematics, ki jih je vpeljal.

Je redni član Inženirske akademije Slovenije (leta 2012 je bil en mandat predsednik) ter dopisni član Akademije za znanost v Bologni in redni profesor Univerze v Ljubljani. Bil je tudi gostujuči profesor, in sicer na Univerzi v Hullu (VB), Univerzi v Ferrari (Italija), Univerzi Notre Dame (ZDA) ter v letih 1997–2019 na Univerzi v Bologni (Italija). Vabljeni predavanja je imel še na veliko drugih univerzah po svetu. Je avtor več mednarodnih znanstvenih objav in knjig. Med drugimi priznani je prejel tudi dva viteška naziva, in sicer red za zasluge Italijanske republike in francoski nacionalni red za zasluge s članstvom. Bil je Delova osebnost leta 2019. S slikarstvom se ukvarja ob svojem znanstvenoraziskovalnem delu. Leta 2000 je bil sprejet v Zvezo društv slovenskih likovnih umetnikov in Društvo likovnih umetnikov Ljubljana. Samostojne razstave je imel v Galeriji Instituta Jožef Stefan (1999), Galeriji Meduza Piran (2000), Galeriji Krka v Strunjanu (2000), galeriji Spomeniškovarstvenega zavoda Ljubljana (2004), Galeriji Krka v Ljubljani (2007), Galeriji Gorenje v Velenju (2007), Galeriji letališča v Gradcu (2008) in galeriji Slovenskega znanstvenega inštituta na Dunaju (2009). Živi in ustvarja v domačem ateljeju v Ljubljani.

Jadran Lenarčič

Born on 14 July 1955, in Belgrade. Soon after his birth the family moved to Koper, where he spent his youth and finished elementary school and high school. In 1979, he graduated from the Faculty of Electrical Engineering, the University of Ljubljana, with a degree in electrical engineering. In 1981, he obtained a Master's and, in 1986, a PhD in robotics. He was employed at the „Jožef Stefan“ Institute from 1979 until his retirement in 2022. He was Head of the Robotics Laboratory for ten years, Head of the Automation, Biocybernetics and Robotics Department for ten years and Director of the Institute for fifteen years. In his scientific career, he mainly dealt with robot kinematics and mathematical modelling of the movement of the human arm with an emphasis on the shoulder joint. Among the professional community he has also gained renown for his scientific symposia Advances and Robot Kinematics, which he introduced.

He is a full member of the Engineering Academy of Slovenia (in 2012 he served as President for one term), a corresponding member of the Accademia delle Scienze di Bologna and a full professor at the University of Ljubljana. He was also a visiting professor at the University of Hull (UK), at the University of Ferrara (Italy), at Notre Dame University (USA) and in the years 1997–2019 at the University of Bologna (Italy). He gave invited lectures at many other universities around the world. He is the author of several international scientific publications and books. Among other awards, he also received two knighthoods, i.e., Cavaliere Ufficiale nell'Ordine al merito della Repubblica (Italy) and Chevalier de l'ordre national du mérit (France). He was Delo's Personality of the Year in 2019. He pursues painting alongside his scientific research work. In 2000, he was accepted into the Slovenian Association of Fine Arts Societies (ZDSLJ) and the Ljubljana Fine Artists Society (DLUL). He held solo exhibitions in the „Jožef Stefan“ Institute Gallery (1999), the Meduza Gallery in Piran (2000), the Krka Gallery in Strunjan (2000), the Gallery of the Monument Protection Institute Ljubljana (2004), the Krka Gallery in Ljubljana (2007), the Gorenje Gallery in Velenje (2007), the Airport Gallery in Graz (2008) and the Gallery of the Slovenian Scientific Institute in Vienna (2009). He lives and creates in his home studio in Ljubljana.

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### "I watch and nothing happens (in the Brolo Square)"

Štiri ženske na modri sliki, akril na platnu, 160 x 70 cm, 2023



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immemorial it has been a crossroads of important routes from North to South, from East to West, which is why it has developed a unique conglomerate of different artistic styles and influences, successfully blending in with the local tradition. Light and bright colours, the joy of living, but also a sense of order in the image, have always been introduced into Slovenian painting by artists from the Primorska region. It is no coincidence that Jadran Lenarčič boldly asserts a colour scale that not only reflects the blue transparency of the sky and sometimes even the sea opening into endless horizons but also brings planarly treated figures to life in such unusual colours as, for example, ice cream. The use of pastel colours within the strongly drawn, albeit subtle contours softens the impact of the image, which, like a colourful kaleidoscope, creates ever new, finely detailed compositions.

Lenarčič's squares are far from de Chirico-esque eerie serenity, on the contrary, they are lively spaces where common heritage and personal memories meet, the chairs and tables of the confectioner's shop dance as if in a dream, colourful balls roll between the figures, mainly women, here and there the wind flips an umbrella inside out, and birds and bicycles are almost obligatory motifs, which served as symbols of speed and movement already to the Futurist artists. In his manner of presenting the world, which can be completely realistic in its starting point, the painter approaches the creative practice of the Surrealists and their successors, especially the artistic recluse Joan Miró. Their style was characterized by automatism and experimentation in drawing, which largely resembles the direct transformation of dream images into a picture, where nothing is as it seems, although the details seem surprisingly clear and familiar. The artist enjoys painting, which allows for subtracting, adding or processing individual motifs, enabled by the technique of applying colour layers, so in the process of work, he is able to alter not only the individual elements of the image but also its context and meaning. The simplified, schematic drawing is perfectly enhanced by the bold colour compositions, which open wide a window onto imaginary landscapes. These are symbolic escapes beyond any political commentary into the imaginary world of creative freedom. Despite the abundance of symbols in his reflection, which due to the Harlequin-esque characters and playfulness, even obvious sensuality, sometimes resemble revelry associated with holidaying and letting oneself go, the artist remains methodical and visibly maintains a sense of balanced composition in the picture. In this, too, he is close to the great Spanish modernist, except that Jadran Lenarčič's time of growing up is closer to the aesthetics of Pop Art than Miró's contemporaries between the two wars, but even then, a century has passed since romanticism, when artists won the freedom to create according to their own vision. Perhaps the bird that is constantly present in Lenarčič's paintings is not only a memory of the seagull as his childhood companion, but also a more general symbol of freedom, as it is the only creature to soar to the sky, not even being bound to the earth by its own shadow.

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Back in 1914, the leading representative of metaphysical painting, Giorgio de Chirico, titled one of his characteristic images *Mystery and Melancholy of the Street*. A century separates our painter Jadran Lenarčič from those times, as well as a palette of colours and that era's feelings of anxiety and alienation captured in frozen images. De Chirico-esque muted colours have long since been brightened by the Mediterranean sun and its special light, and the feeling that the world has momentarily halted in its tracks has been replaced by a powerful dynamic of movement, sometimes reminiscent of the futuristic ideals of speed. Nevertheless, the contemporary Slovenian artist/scientist, who understands space and time in the comprehensive context of 'septem artes liberales', and the Italian master from the first half of the 20th century have much more in common than it might seem at first glance. Especially if we consider the entire evolution of Lenarčič's latest artistic output, his special representational world marked by a highly personal symbolism. The metaphysical figures – mechanical dolls are indeed very close to the artist's early period and were undoubtedly inspired by his initial preoccupation with robotics. Even further affinities are revealed with the painted urban vistas of Mediterranean cities, where Lenarčič's native Koper can be placed in view of its urban design, as well as its temperament. Piazas or squares, indispensable central public spaces in large cities and small towns, have always served as gathering places for the population in the South, regardless of class, profession, religion or any other affiliation. Due to geographical peculiarities, especially the milder climate, rich flora, openness to all sides, especially towards the sea and distant horizons, these outdoor places were vibrant hives of activity, and only on the coldest days did people retreat to their private residences. Shops and palaces, usually also a cathedral, were found at the sides of the square, and in the middle there was enough space for fountains, parks and paved areas, where people met every day, had fun, fell in love, philosophised, but also hated one another, as well as celebrated life and death. And so over the centuries, if not millennia, these communities created a special culture of living, so different to other, more closed societies of the North.

For Jadran Lenarčič, this magical place, the memory of which is evoked almost through all the senses, is Koper's Brolo Square, where he spent his childhood and youth. Characteristic architecture, the smell of the sea, the shrieks of seagulls, the warm zephyr wind and the first spring sun, the vibe of summer, ever livelier as the years go by, a time when streets and squares are crowded with vacationers, all these elements combine to fill pictures that are large even in terms of their format. More than forms associative with the object world and locationally identifiable corners of the city, the artist seeks to capture in drawing and colours a special feeling of the spirit of the place, which he today experiences with distance and, naturally, not without nostalgia. Not only because the painter is also a robotics researcher and vice versa – history knows many examples of the symbiotic coexistence of art and science, but also or mainly because of the distinct *genius loci* that determine the uniqueness of his creations, it is easier to consider him in the wider context of Mediterranean art than a typical Slovenian one. Our country, despite its small size, is extremely diverse in terms of landscapes, since time

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