

RICHARD DEACON

TR3

RICHARD DEACON

Zanimivo je bilo opazovati Richarda Deacona, ko si je pred tedni na najino vabilo, da pripravi razstavo v Ljubljani, prišel ogledat galerijo. Ko je stopil v predverje TR3, ni rekel nič, le razgledoval se je. Nekajkrat se je sprehodil po avli in medtem potihem komentiral. Preden je rekel kar koli o postavitvi razstave, je vzel v roke fotoaparatus in popolnoma prevzet posnel detajle, ki jih je Edvard Ravnikar uporabil pri gradnji. Približal se je marmornemu stebri, ga fotografiral, nato se je oddaljil, da si ga ponovno ogleda. Presenetila ga je uporaba kovine in opeke, zakovic, ki pritrjujejo kamnite plošče na stebre. Ponovno je slikal iz drugega kota. Stopil na sredo avle in si ogledal luči, ki pričajo o arhitekturi sedemdesetih let. Pritegnili so ga njihovi vzorci in uporaba materialov. Z Jill je spregovoril par besed, določil prostor, kamor bi postavil prvo skulpturo in se odločil, katera skulptura bi bila še primerna za razstavo. Nato se je zopet vrnil k arhitekturi in fotografiral. Opazoval sem ga, kako pozorno si ogleduje materiale in se spomnil na številne pogovore o Richardovem delu, ki so se vselej osredotočili ravno na njegovo občutljivost za izbiro in kompozicijo materialov.

Ko smo se nekaj kasneje pogovarjali o pripravi razstave, je nenadoma postalo popolnoma jasno, da bomo skupaj z razstavo in z razgovorom o kiparstvu pripravili tudi pogovor o Ravnikarjevi zapuščini, ter pri tem pokazali na kakšen način jo je videl Richard skozi svojo kamero.

Počaščena sva, da lahko ljubljanskemu občinstvu predstaviva izbor del Richarda Deacona, enega najpomembnejših sodobnih kiparjev. Najlepše se zahvaljujemo galeriji Thaddaeus Ropac (Pariz, Salzburg) in gospe Jill Silverman van Coenegrachts za vso pomoč pri pripravi razstave, gospe Zdenki Badovinac za njeno prijazno svetovanje, pokrovitelju razstave podjetju CEEREF, kot tudi vsem prijateljem in sodelavcem, ki ste naju podprli pri organizaciji tega lepega dogodka.

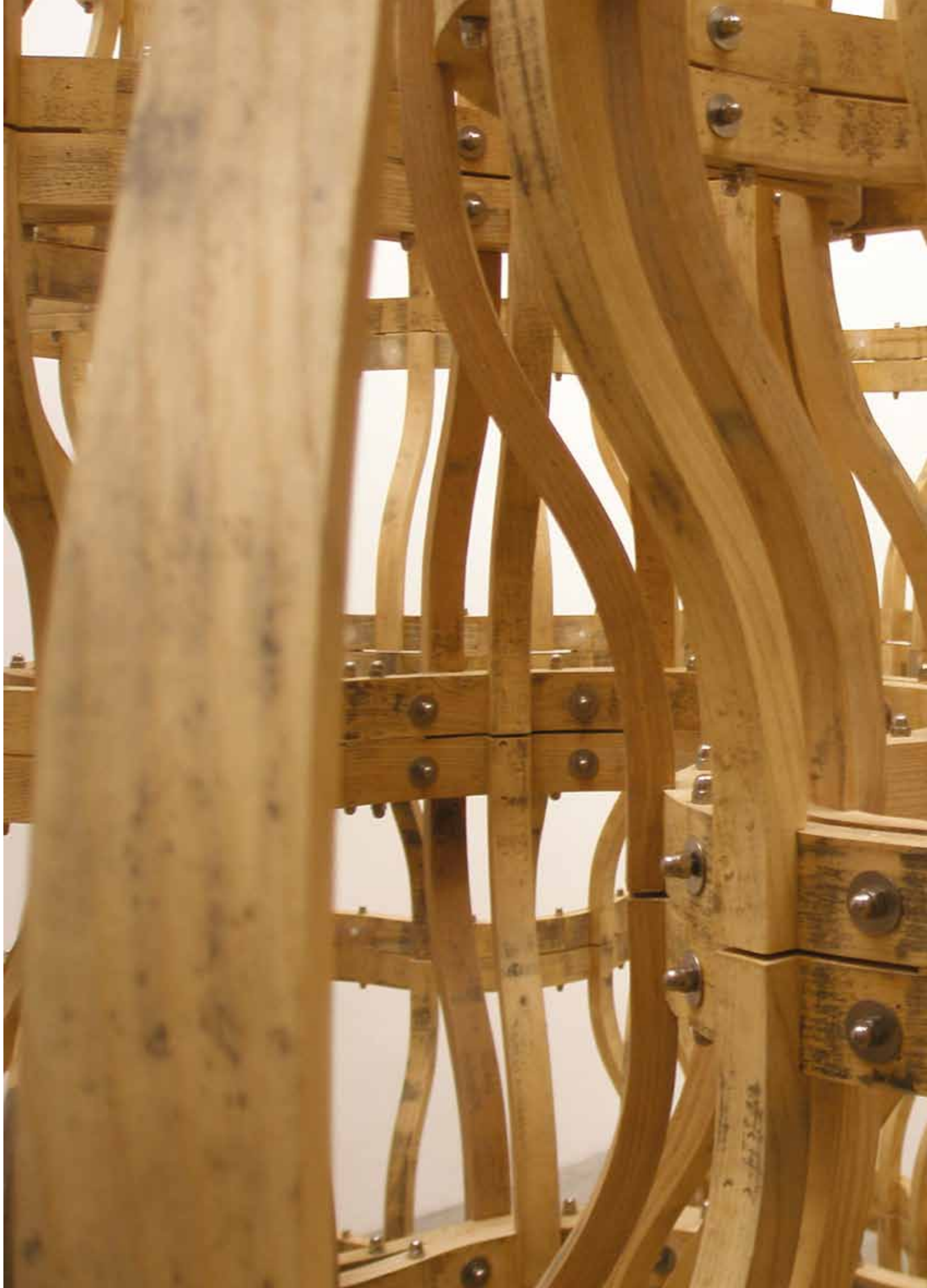
It was interesting to watch Richard Deacon when he arrived several weeks ago – at our invitation to stage an exhibition in Ljubljana – to see the gallery. Entering the lobby of TR3, he said nothing, but just looked around. Before saying anything about the exhibition layout, he took a camera and, as if completely spellbound, began photographing details of Edvard Ravnikar's work. He approached a marble pillar, took a photograph and then stepped back to have another look at it. He was surprised by the use of metal and brick, and the rivets holding stone slabs in place on the pillars. He took more pictures from another angle. He positioned himself in the centre of the lobby to get a view of the lamps, a testimony to 1970s architecture, and was drawn by their decorations and the use of materials. Having exchanged a few words with Jill, he designated the spot where he would place the first sculpture and decided on others to be featured at the exhibition. He then resumed his exploration of the architecture, taking more photographs. I watched him as he closely scrutinized the materials and I recalled many discussions of Richard's work, which always focused on his sensitivity when it came to selecting materials and their composition.

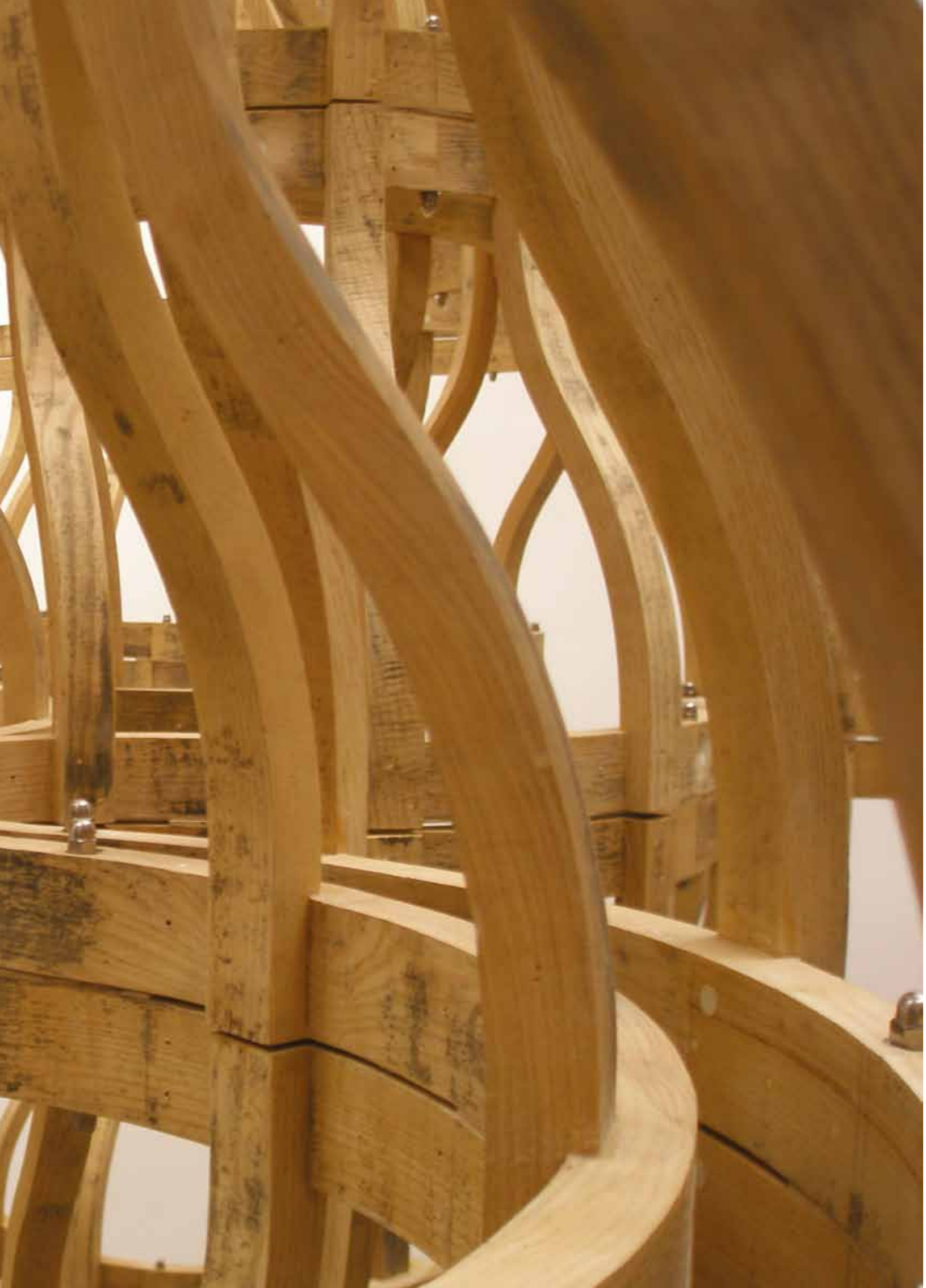
Later, when we talked about setting up the exhibition, it suddenly became clear that – in addition to the exhibition and a discussion on sculpture – we would also organize a debate on Ravnikar's heritage that would include Richard's perspective as he had seen it through the camera lens.

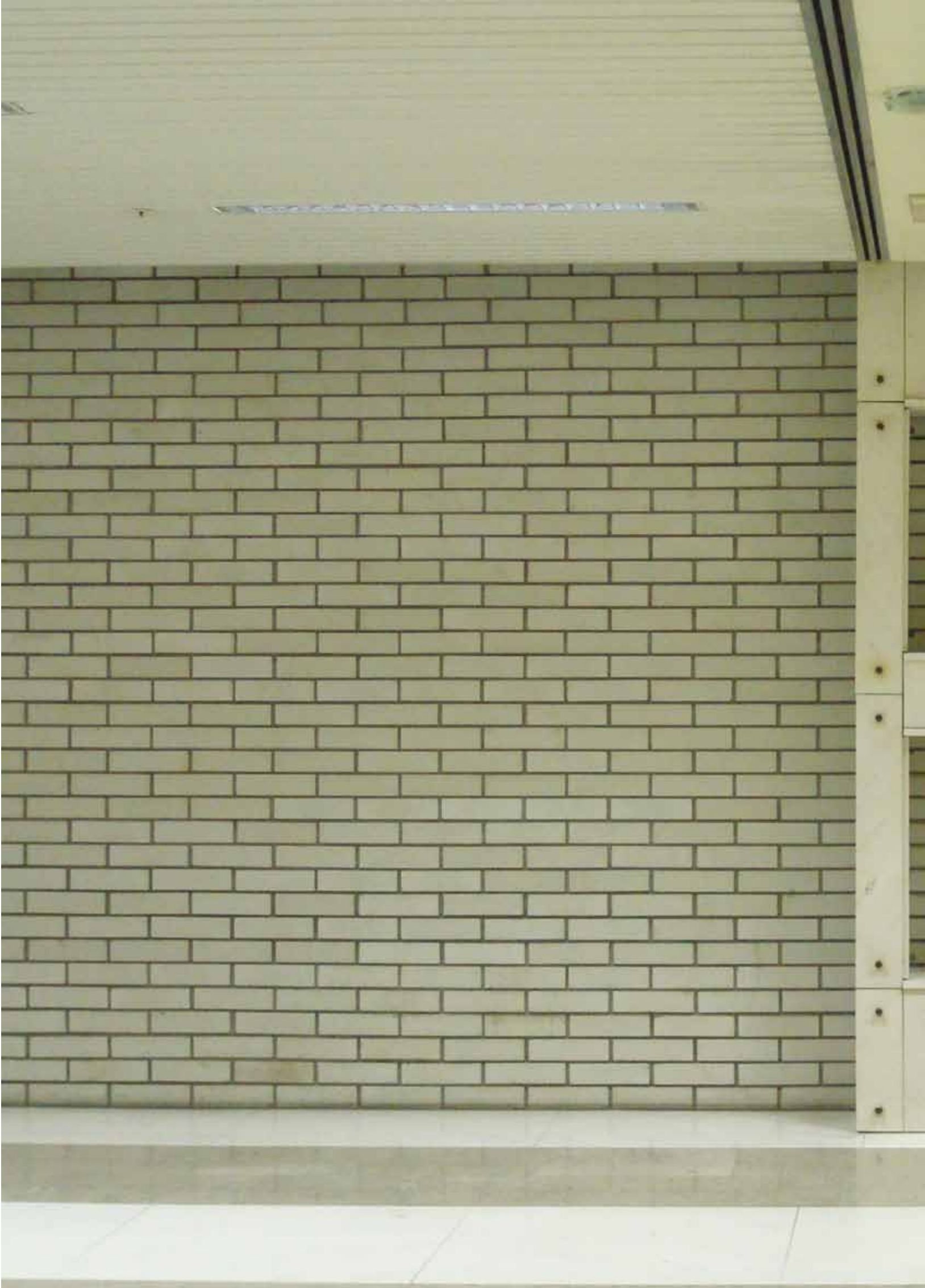
We are honoured to have the opportunity to present to the Ljubljana audience a selection of work by Richard Deacon, one of the most important contemporary sculptors. We extend our deepest thanks to the Thaddaeus Ropac (Paris, Salzburg) Gallery and Ms Jill Silverman van Coenegrachts for all their help in organizing the exhibition; to Ms Zdenka Badovinac for her kind assistance; to the sponsor CEEREF; and to all our friends and colleagues, who have offered us their support in bringing this project to fruition.

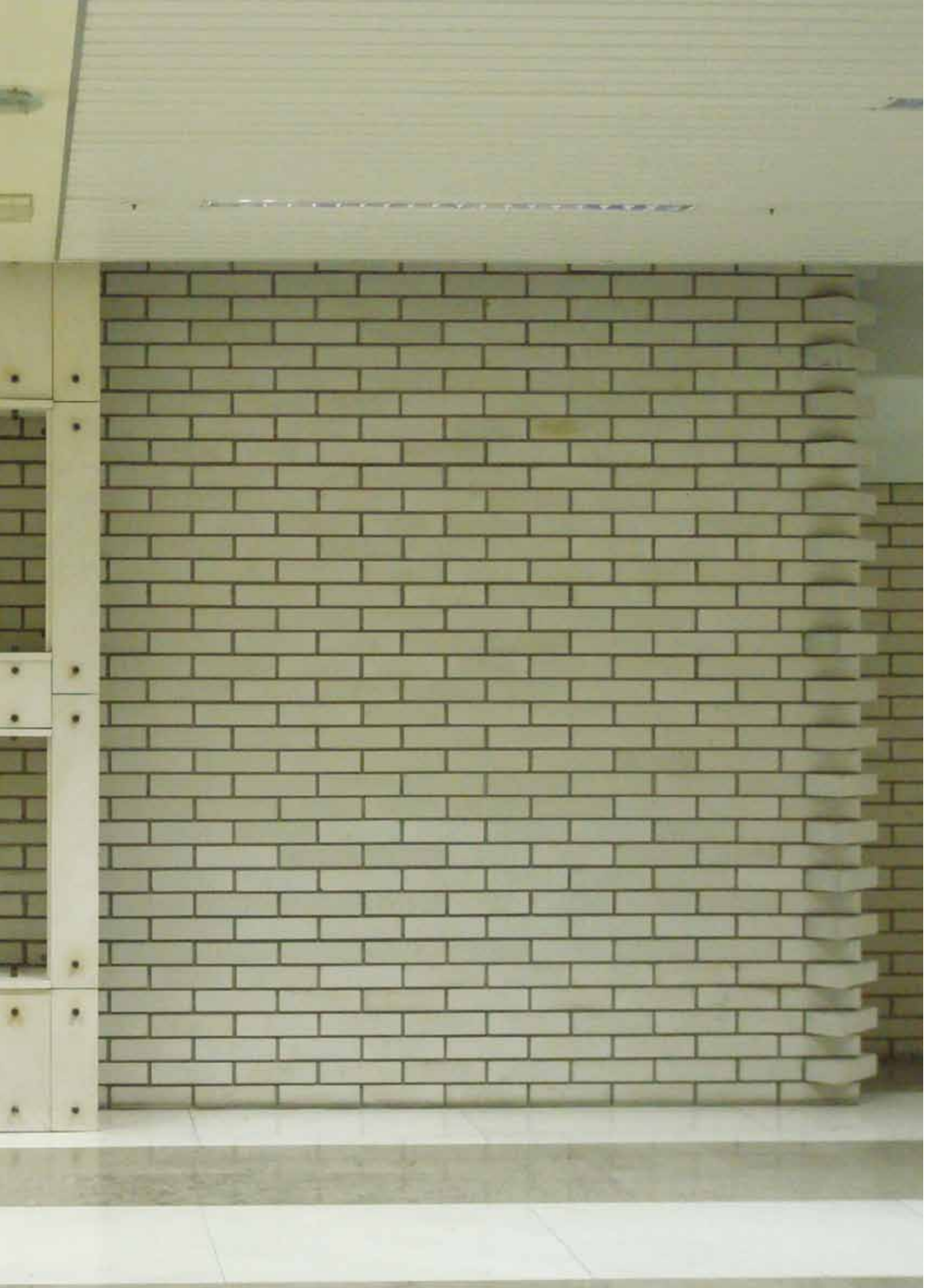












Pokvarjeno | Out of Order 2003 / 190 x 700 x 570 cm



Ko so se prvič pojavili kontinenti | When the land masses first appeared 1986-99 / 190 x 700 x 570 cm



Bikini 1992 / 165 x 1200 x 350 cm



Richard Deacon. Britanski umetnik se je rodil leta 1949 v mestu Bangor v okrožju Caernarvonshire v Walesu. Študiral je na Somerset College of Art v Tauntonu (1968–69), St. Martins School of Art v Londonu (1969–72), Royal College of Art v Londonu (1974–77) in Chelsea School of Art v London (1978). Leta 1998 je bil izvoljen za člana Royal Academy of Arts. Leta 1997 je prejel francosko priznanje Chevalier des Arts et des Lettres (vitez reda umetnosti in literature), leta 1999 pa naziv CBE in postal član viteškega reda britanskega imperija. Leta 1987 je prejel Turnerjevo nagrado, leta 1995 pa nagrado Roberta Jakobsena muzeja Würth iz mesta Kunzelsau, Nemčija. Leta 2005 je postal častni doktor na University of Leicester.

Leta 2007 je predstavljal Wales na Beneškem bienalu. Razstavljal je v Bonnesanten Museum v Maastrichtu, Kunstmuseum v Luzernu, Fundacion Caja de Pensiones v Madridu, Museum van Hededaage Kuust v Antwerp, The Carnegie Museum v Pittsbourghu, WCH v Los Angelesu, v AGO v Ontariu, v St. Louis Art Museum in v Museum Haus Lange + Museum Hans Ester v Krefeldu.

Richard Deacon. British, born in Bangor, Caernarvonshire, Wales in 1949. Studied at Somerset College of Art, Taunton 1968–69; St. Martins School of Art, London 1969–72; Royal College of Art, London 1974–77; part time, Chelsea school of Art, London 1978. Elected RA 1998. Chevalier des Arts et des Lettres, France 1997. Made CBE 1999. Turner prize, Tate Gallery, London 1987. Robert Jakobsen prize, Museum Würth, Kunzelsau, Germany 1995. D.Litt. University of Leicester 2005.

He represented Wales in the Venice Biennale, 2007. He was exhibited at Bonnesanten Museum, Maastricht; Kunstmuseum, Luzern; Fundacion Caja de Pensiones; Madrid; Museum van Hededaage Kuust, Antwerp; The Carnegie Museum, Pittsbourgh; WCH, Los Angeles; AGO, Ontario; St. Louis Art Museum; Museum Haus Lange + Museum Hans Ester, Krefeld.

TR3, Ljubljana, 4. februar - 8. marec 2007
Razstava Richard Deacon | Exhibition Richard Deacon

Razstavo sta pripravila Mojca in Igor Lah v sodelovanju z Galerijo Thaddaeus Ropac (Pariz, Salzburg). | Exhibition was organised by Mojca and Igor Lah in collaboration with Gallery Thaddaeus Ropac (Paris, Salzburg).

Kustos | Curated by
Jill Silverman van Coenegrachts

Besedila v katalogu | Text in catalogue

Igor&Mojca Lah
Jill Silverman van Coenegrachts

Zdenka Badovinac
Dr. Raimund Stecker

Prevodi | Translated by
U.T.A. Prevajanje
Rawley Grau

Oblikovanje | Design
Krearna - Anka Štular

Fotografija | Photo by
Richard Deacon, London
Niels Dietrich, Köln/Cologne
Dave Morgan, London
Charles Duprat, Paris
Nic Tenwiggenhorn, Köln/Cologne
Lado Mlekuž&Matija Pavlovec, Moderna galerija Ljubljana

Tisk | Printed by
Tiskarna Grafos d.o.o.

Naklada | Edition of
700

Ljubljana, Januar 2008

Zahvaljujemo se gospodu Klausu Richterju iz založbe Richter Verlag iz Düsseldorfa, ki je prijazno dovolila ponatis eseja v katalogu in fotografij dr. Raimunda Steckerja. Esej za potujočo razstavo Richarda Deacona **THE SIZE OF IT** je nastal leta 2004 po naročilu naslednjih muzejev: Sara Hilden Museum (Tampere, Finska), ARTIUM, Vitoria Gastiez (Španija) in Arp Museum (Rolandsdeck, Nemčija).

We thank Mr. Klaus Richter of Richter Verlag, Dusseldorf for their kind permission to reprint the catalogue essay with photographs by Dr. Raimund Stecker. This essay was commissioned for the exhibition tour of Richard Deacon **THE SIZE OF IT** by the following museums: Sara Hilden Museum, Tampere Finland, ARTIUM, Vitoria Gastiez Spain and the Arp Museum, Rolandsdeck, Germany in 2004.

Generalni pokrovitelj razstave | Main sponsor of the exhibition
CEEREF Central and Eastern Europe Real Estate Fund, www.ceeref.com



Pokrovitelji | Sponsors: Vinarstvo Blažič  MNP2 

TR3



TR3