



Ballet

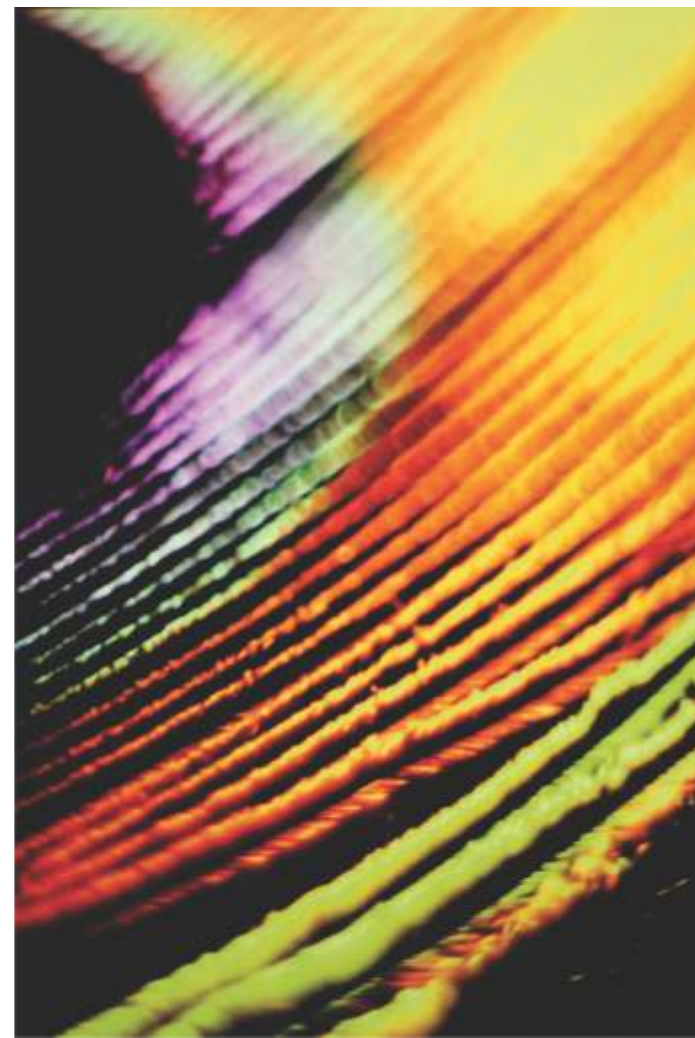
Genese



Li Weingerl se je rodil v Ljubljani leta 1979. Pri šestih letih se je preselil v Švico, kjer živi še danes, v zadnjih desetih letih je tam tudi največ razstavljal (Ženeva, Lozana in Bern). Po študiju se je usmeril v mnoge različne oblike umetniškega izražanja, kot so lutke, jazz glasba (doublebass), ples, video in končno fotografija. Njegov umetniški pristop je zelo čista vizija sveta. Ujame bistvo narave in njen odnos do človeštva, išče praznino, da lahko subjekt živi. Njegove fotografije nas navdihnejo s tiho introspekcijo. Pozornost je usmerjena na širino odprtosti. Ni meja in omejitve, ki bi nas odvrnile. Povezujejo nas s praznino, ki jo potrebujemo, da bi lahko ustvarili novo. Preprostost kompozicije v Lijevih podobah, redna urejenost linij, oblik in barv, popeljejo opazovalca v nevtralno stanje misli.

Since the age of six Li Weingerl (b. in 1979 in Ljubljana) has lived in Switzerland, where he has exhibited extensively (Geneva, Lausanne and Bern). After graduation, he devoted himself to various forms of artistic expression, such as puppets, jazz music (double bass), dance, video and photography. His artistic credo involves a refined, well-considered vision of the world: he aims to capture the essence of nature and its relation to mankind, and searches for the void to facilitate a subject's existence. The artist's photographs impress with their quiet introspection: through their simplicity of composition, the harmony of lines, shapes and colours, Li's images inspire a neutral state of mind.

Rayons

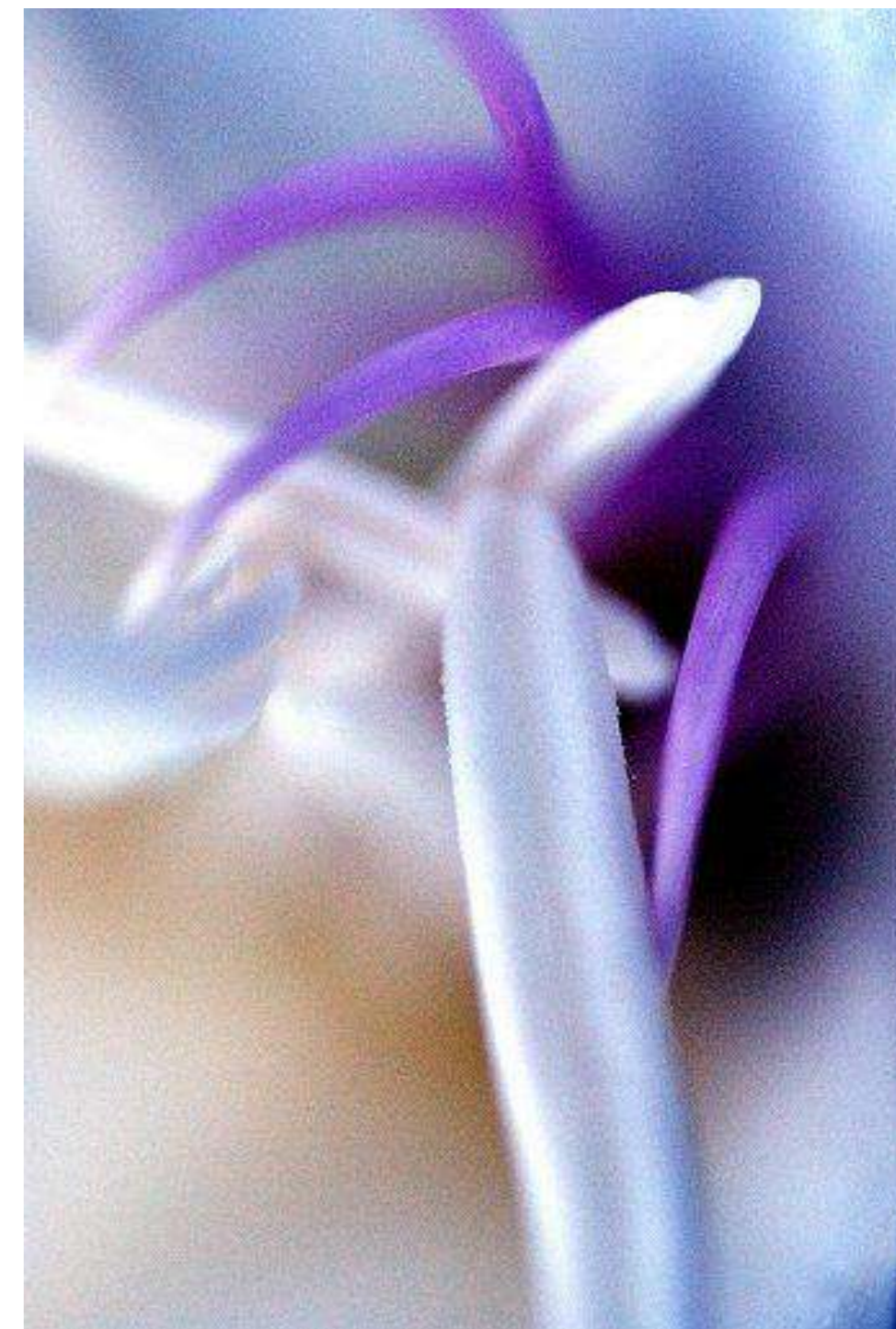


Razstave:

- 2012 Eu Open House, Washington DC, ZDA
St Cyril's Gallery, New York, ZDA
- 2011 Brown Gallery, Toronto, Kanada
Galerija Imago Sloveniae – razstava fotografij Lija Weingerla v okviru mednarodnega festivala „Noči v Stari Ljubljani“
- 2010 Razstava fotografij Lija Weingerla
Galerie 10BIS, Genève, Švica
Design Festa Galery, Tokio, Japonska
- 2009 Črnobela/ Modroplava / Rdečeroza
cikel 3 razstav „Meja med fotografijo in slikarstvom“ v Galeriji „UECA“, Ženeva, Švica
- 2008 Razstava fotografij Lija Weingerla
Minoritski smostan sv Frančiška, Piran, Slovenija
Best of, Caritas Trgovina, Genève, CH
- 2007 Fotografi smo vsi
Musée de l'Élysée – Lausanne, CH
Most med slikarstvom in fotografijo – Enotna esenca
Galerija Amata, Ljubljana
Zen panoramične pokrajine
Galerija 217, Croix de Rozon, CH
Makro Textures
Galerija Agnès D, Genève, CH
- 2006 Makro minerali - kompozicije na temo bliski
Le Barocco, Musée d'art et d'histoire, Genève
Makro Texture
Hotel Ambassadeur, Bern, CH (za slovensko ambasado)
- 2005 Zemlja Institut za francoski jezik, Aeiou, LJ
- 2004 Evian (fotoreportaža o antiglobalističnih demonstracijah ob zasedanju G8 v Evianu)
Galerija SOT 24,5, Metelkova mesto, LJ
Kuba
Galerija Pessoa, Genève, CH
Projekt int/ext Californija (skupaj z Veroniko Klančnik) (80 fotografij 1x1m); fasada hotela California, Genève, CH
Ataraxie
Galerija Aux Deux Portes, Geneve, CH
- 2003 Lumière
Galerija L'Étage, Genève, CH
Natura
Galerija Bale Valle, Hrvaška
Skupinska razstava v Galeriji likovnih samorastnikov, Črnuče
- 2002 Cycle des Vues Aeriennes
Frequence Laser, Genève, CH
- 2001 Etno Afrika - Maroko
Paviljoni graščine Dol, Dol pri Ljubljani
Volutes de Terre
Galerija L'Étage, Genève, CH
Cadences
Galerija Aux Deux Portes, Genève, CH
- 1999 Touch & Smell – slovenske pokrajine
Galerija Weiss, Pivka

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LI WEINGERL

High End



Fusion

HIGH END

Genèse

Li Weingerl nas s svojimi fotografijami vabi k miru in ponotrnanjenosti, saj kot pravi, če se poglobimo v strukturo rastlin – ki so njegov najpogostejši motiv na razstavi – lahko dosežemo zvezde in odkrijemo neskončnost, ko pozornost obrnemo navznoter (na atome) ... na makrosvetove njegovih posnetkov, na monumentalizirane detajle, ki prav zaradi izpostavljenosti in izvetosti iz celote pridobijo povsem drugačno sporočilno in likovno vrednost, kot bi jo imeli sicer, če bi nam fotograf ponudil na vpogled celotno formo, katere del so. Ta je pravzaprav jasna in nikakršne potrebe ni po njeni celoviti vizualni predstavljenosti. Ideja, morda tudi filozofski nazor, o premestitvi pozornosti na detajle je namreč dovolj sugestivna in učinkovita hkrati, da jo je treba obuditi tudi v našem življenju in jo v tem smislu ne le duhovno estetizirati, temveč tudi inspirativno razpreti ter s tem tudi – zelo zaželeno – poglobiti in upočasniti. Kot balzam blagodejni motivi likovnih in vsebinskih razsežnosti so v razstavljenih fotografijah Lija Weingerla osredotočeni na tiste komaj opazne in nevpadljive miniaturne segmente, ki sicer sami po sebi, ter še toliko bolj v fotografskih povečavah, daleč presegajo dozdevno neopaznost z izjemno sporočilno močjo in likovno kompleksnostjo. Ustvarjalec jih poišče s kadriranjem ter tudi v sublimni barvni in svetlobni kompoziciji. V prelivajočih se »akvarelnih« finesah, ostrem in neostrem, v sfumatu, zabrisanih konturah, potopljenih v prosojne meglice, kontrastiranih z ostrino jasnih in trepetavo krhkih linij. Bolj kot chiaroscuro s svojimi dramatičnimi nasprotji med svetlobo in temo v ustvarjalčevih fotografijah prevladujejo posebni atmosferski učinki ... v navdih, kot sugestija, pa tudi kot odgovor na naša vsakršna vprašanja. Zdi se, da se prav v teh motivno majhnih, a po pomembnosti odločilnih in neizmerno velikih vesoljih zrcali tisti »izgubljeni« svet, po katerem hrepenijo mnogi, utrujeni od forsiranih in sprevrženih turbokapitalističnih vrednot. Ta (svet), ki ga v bolj asociativnih različicah opaža in ponuja gledalcu v presojo, s poimenovanji in z

naslovi fotografij ustvarjalec (Quark, Etincelle, Genese ...) zaobjame široko predstavno in pomensko paletu ter spregovori tudi o umetniku samem, ki kot Slovenec in hkrati švicarski državljan prehaja skozi različne kulturne ter jezikovne prostore in sfere. In morda prav zaradi tega in od tod toliko neologizmov, novih besed in novih fraz v drugačnih pomenih tako v avtorjevih pesmih kot v pogovoru z njim. Besede ekstrahirati na primer v slovenskem pravopisu še ne najdemo in prav za svojo fotografijo Li Weingerl meni, da z njo ekstrahira esenco življenja, ki je skrito v strukturi vseh rastlin in vseh bitij. Prepričan je tudi, da slika-podoba oddaja isto emocijo vse svoje življenje in da je konstanta, zelo redka kvaliteta, ki, kadar jo merimo s časom, izgine. Šele ko slika-fotografija oživi, resnost resničnosti izgine! Podoba pa ostane vedno poštena in zdi se ji normalno, da ljudje, ki jo gledajo, ne obstajajo samo zanjo. Ne počuti se izgubljeno, če se zanjo nihče ne zmeni in če jo kritiziramo. Na srečo je tu umetnik, ki jo je ustvaril; on lahko sprejme vse njej namenjene kritike in ranljive pripombe ter s to definicijo že vnaprej razglaša, da je na razpolago vsakršnim kritikam. Fotografije Lija Weingerla se na razstavi z naslovom High End navezujejo na že dalj časa trajajoč interaktivni projekt različnih umetniških zvrsti (poezije, glasbe, plesa, slikarstva, fotografije) številnih sodelujočih uveljavljenih umetnikov kakor tudi še ne uveljavljenih mlajših ustvarjalcev, ki jih je k projektu povabil njegov ustanovitelj, idejni vodja in prejemnik Grossmanove nagrade za glasbo v filmu Dolina odmeva Matjaž Weingerl. Projekt se je začel pred petintridesetimi leti s Plesom elementov ter je vsako leto zamenjal razstavni prostor, zgradbo, temo, stil in publiko, k sodelovanju pri multivizijski projekciji pa je vsako leto na novo povabljen vsaj en likovni umetnik. Kot častna gosta letošnjega leta sta multivizijo s svojimi deli dopolnila tudi Li Weingerl in Jože Slak - Đoka ter s tem postala tudi soustvarjalca projekta, 2012 imenovanega Multi Vizija.

Nuša Podgornik



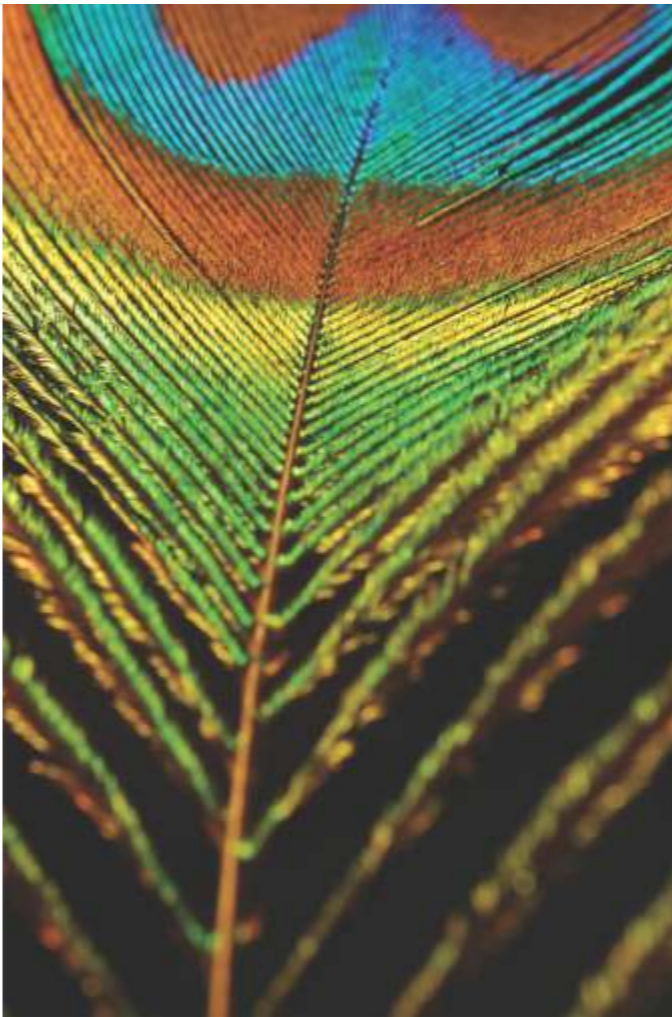
Hyme



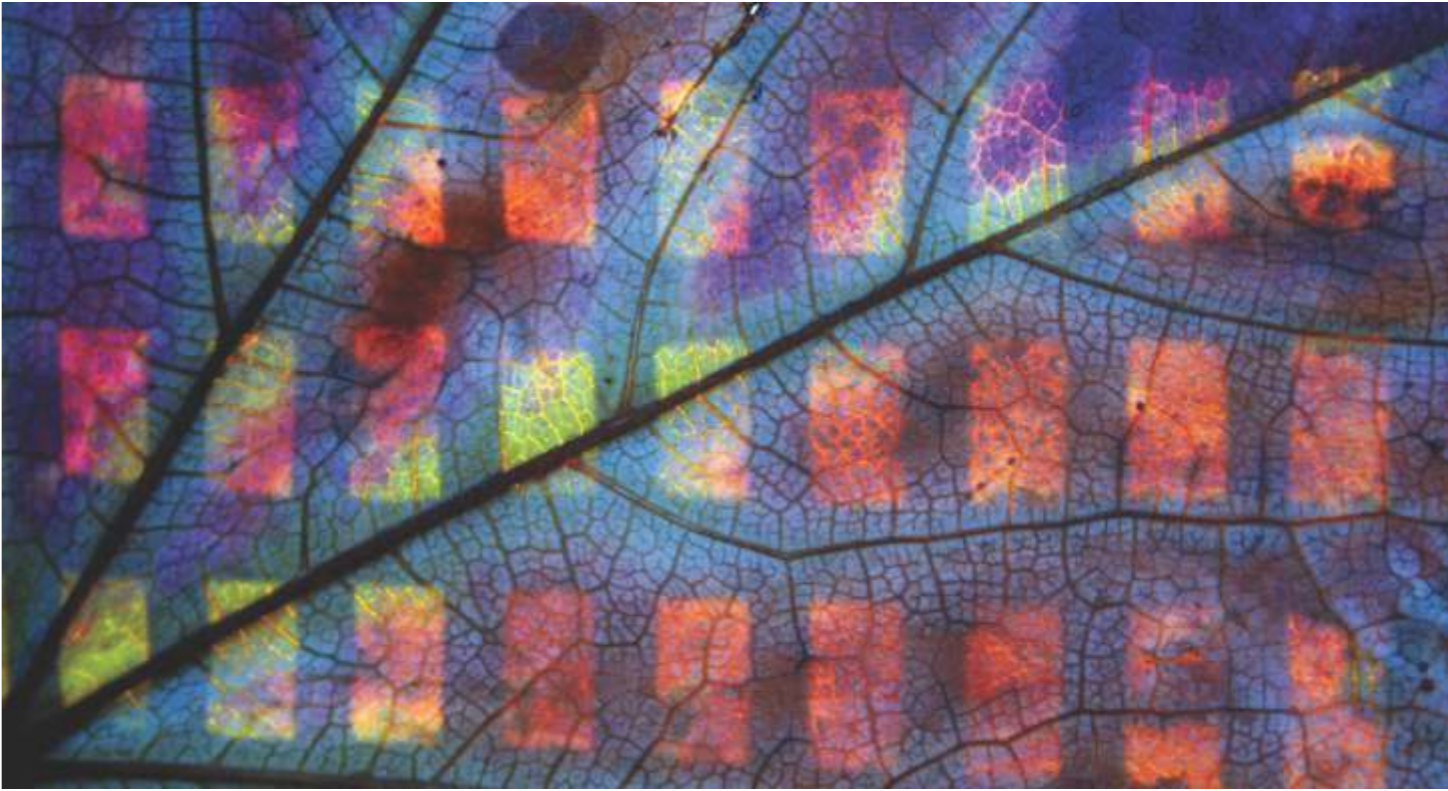
Origine



Quark



Gathering



Cathedrale

THE HIGH END EXHIBITION

Genèse

Li Weingerl's photos urge us to embrace peace and one's innermost self, since, according to the artist, when one closely examines the structure of a plant – the exhibition's most recurrent motif – one can reach the stars and discover infinitude. This happens when one concerns oneself with inward reflections (the atoms)...., the macrocosms of his shots, the monumentalised details, which attain, especially by reason of their being exposed and excluded from the entire form, a communicative and artistic value completely different to the one they would have had if the photographer had chosen to show us the whole composition. Strictly speaking, the latter is clear and there is no need for it to be visually presented in its integrality, since the idea, and perhaps also the philosophical conception, of shifting one's attention to details is both suggestive and effective enough to be worth considering also in relation with one's life. Thereby, it would not only become spiritually aestheticized but also inspirationally enhanced and consequently – a result much wished-for – made profounder and less hurried.

Soothing as a balm, the artistic and content-related motifs in Li Weingerl's exhibited photos revolve around those hardly noticeable and inconspicuous miniature segments, whose astounding communicative potency and artistic complexity – their intrinsic features highlighted through blowups – greatly prevail over their ostensible imperceptibility. The artist locates them with frames, as well as by way of sublime colour and light compositions. By utilizing overlapping 'watercolour' finesses, the sharp and the blunt, the sfumato, the blurred contours immersed into translucent mists and contrasted with the sharpness of the clear and quiveringlly-fragile lines. More than chiaroscuro and its dramatic contrasts between light and shade, it is the specific atmospheric effects that predominate in Weingerl's photos... as an inspiration, a suggestion, as well as a reply to any questions the beholders might have. It seems that these very universes, slight in terms of motif yet crucial and immeasurably great, reflect that 'lost world' pined for by many a person tired of the enforced and degenerated turbo-capitalist values. This world, whose more associative versions are perceived and offered for consideration to the spectator by the artist through appellations and titles (Quark,

Etincelle, Genese...), encompasses a broad spectrum of notions and meanings and speaks volumes also about the artist himself who, of both Slovenian and Swiss nationality, passes across diverse cultural and linguistic spaces and spheres. And this is the reason for all those neologisms, this is where they stem from – those new words and expressions conveying different meanings through the artist's poems as well as conversation. For instance, though the dictionary of Slovenian language does not yet contain the word “to extract”, Li Weingerl believes that his photos extract the essence of life that is latently present in the structure of all flora and fauna. He is also convinced that the picture-image radiates the same emotion throughout its entire existence, and that constancy is a very rare quality that vanishes when being confronted with time. It is only when the picture-photograph comes to life that the seriousness of reality vanishes! Contrarily, the image always remains honest and finds it natural that its viewers do not exist only for its own sake. It does not feel lost when being neglected or criticized. Fortunately, the artist who has devised it can take upon himself all the trenchant criticism and comments directed at the picture, says the photographer whose definition announces beforehand that he is prepared to shoulder any criticism addressed to him or his shots.

Li Weingerl's photos, comprising The High End Exhibition, are associated with the long-time interactive project involving diverse artistic genres (poetry, music, dance, painting, photography) and embracing works by numerous acclaimed artists as well as up-and-coming younger artists, invited to participate in the project by its originator, creative leader and winner of the Grossman Best Score Award for Dolina odmeva (The Valley of Echoes), Matjaž Weingerl. The project, which commenced 35 years ago with The Dance of Elements, is held at a different exhibition ground each year, each time assuming different structure, theme and style and attracting new spectators. At least one new fine artist is invited to take part in the yearly multivision projection. The current guests of honour are Li Weingerl and Jože Slak – Đoka, who have thus become active co-creators of the 2012 Multi Vision project.

Nuša Podgornik