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**PORTRET JOŽETA GORJUPA, (ok. 1930)**  
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## GORJUPOVA GALERIJA /THE GORJUP GALLERY

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## GORJUPOVA GALERIJA

Odlika izobraževalnega sistema je vzgajanje v humanističnih vrednotah, ki jih mladi najgloblje ponotranjijo skozi izkušnje na polju kulture. Osnovna šola Jožeta Gorjupa ima na tem področju izjemno bogato tradicijo. Uspešno so jo ohranjale in nadgrajevale mnoge generacije tako učencev kot učiteljev. Ena izvirnejših in kvalitetnejših zgodb je prav gotovo galerija v šoli. Entuziast Lado Smrekar, nedvomni spiritus movens kulturnega preporoda kraja v drugi polovici 20. stoletja, je iz svoje zasebne zbirke kot spodbudo izobraževalnemu procesu začel sistematično graditi pedagoško likovno zbirko. Od leta 1955 naprej so v zbirko svoja dela donirali umetniki, ki so sodili v sam vrh takratne sodobne likovne umetnosti (denimo Bogdan Borčič, Riko Debenjak, Zoran Didek, Maksim Gaspari, Božidar Jakac, France Kralj, Tone Kralj, Vladimir Lamut, Miha Maleš, France Mihelič, Franjo Stiplovšek, Fran Tratnik in drugi). V zbirko so več umetnin podarili tudi sorodniki rojaka Jožeta Gorjupa. Jeseni leta 1956 je zbirko 65 del v prostore šole umestil Vladimir Lamut. I. postavitev je bila osrednji slovesni dogodek občinskega praznika, obenem pa temeljni kamen za institucionalizacijo likovno-galerijske dejavnosti v Kostanjevici na Krki.

Smrekar je popularizacijo zbirke kot tudi donatorske prošnje še intenziviral, s tem pa dodatno razširil pahljačo izjemnih avtorjev v zbirki. Ti so se z darom treh marmornih plastik likovne akademije Ljubljana razširili tudi na šolski vrt. Leto 1961 je pomenilo novo prelomnico. Zbirko, ki se je med tem močno povečala, je takrat na novo postavil Miroslav Kugler (dal je poudarek prezenci dela Jožeta Gorjupa). Zbirka pa je obenem dobila tudi mednarodni značaj,saj so dela vanjo dodali avtorji I. mednarodnega simpozija kiparjev Forma viva. Pomemben prirastek k zbirki so bile tudi sistematična darila avtorjev, ki so od leta 1958 naprej razstavljali v Lamutovem likovnem salonu ter pridobitev nekaj reprezentančnih državnih odkupov. V tem

obdobju se je kot uradno poimenovanje uveljavilo ime Gorjupova galerija. Novo redakcijo je ob desetletnici v imenu Združenja društev slovenskih likovnih umetnikov opravila skupina umetnikov: Janez Boljka, Peter Černe in France Mihelič. Enega simbolnih pečatov zbirki je v sedemdesetih letih dodal Tone Kralj, ko je šoli podaril nov glavni portal, drugi je sledil ob temeljiti prenovi postavitve leta 1982, ko so v zbirko pridobili odlitek skulpture Ivana Meštroviča Mati z otrokom, tretjega je na južni fasadi šole z mozaikom Bitke na Krškem polju dodal Ivan Seljak Čopič. Organizacijski mejnik za zbirko je pomenilo leto 1974, ko je zbrani fond umetnin ob ustanovitvi Galerije Božidar Jakac dobil status ene od galerijskih zbirk, Zbirke Gorupove galerije in s tem tudi status kulturne dediščine. Galerija je zbirko s selekcionirano donacijo in načrtnimi odkupi sistematično gradila kot pregledno likovno zbirko druge polovice 20. stoletja (s poudarkom na slovenski umetnosti), s strokovnim izborom pa ji že dobro desetletje dodaja vidne predstavnike sodobne likovne umetnosti novega stoletja. Zbirka danes šteje preko 2000 del in tvori celoto, katere deli so pogosto prisotni na mnogih tematskih ali retrospektivnih razstavah, obenem pa služi kot neusahljiv vir vsem novim postavitvam v prostorih kostanjeviške osnovne šole; tako tisti leta 1982, ki jo je postavil Andrej Smrekar in velja za eno najbolj prefinjenih postavitev, kot tudi postavitvi leta 1997, ki jo je pripravila Katja Ceglar. Zadnjo redakcijo je leta 2015 opravil Goran Milovanović, ko je ob izboru sodobnih avtorjev v zbirki poudaril nekaj historičnih nizov in konstitutivnih elementov zbirke. Gorjupova galerija ni edina zbirka umetnin v šolskih prostorih, je pa izjemna sinergija strokovnega dela izobraževalne in muzejske ustanove. V tem je enkratna, to ji določa kvaliteto in daje garancijo za bodočnost.

*Goran Milovanović*

## THE GORJUP GALLERY

*The highest calling of the education system is to foster the values of humanism. These are most deeply instilled through experiences in the field of culture. The Jože Gorjup Primary School has an exceptionally rich tradition in this field, one which has been nurtured and built upon by many generations of pupils and teachers. One of the school's most original and remarkable stories is certainly that of the gallery located in the school. Lado Smrekar, an art enthusiast and without question the spiritus movens of the cultural renaissance that occurred in the area in the second half of the twentieth century, drew on his private collection to systematically develop the pedagogic art collection as a stimulus for the education process. Beginning in 1955, artists from the highest echelons of the world of art of the time donated their works (for example, Bogdan Borčič, Riko Debenjak, Zoran Didek, Maksim Gaspari, Božidar Jakac, France Kralj, Tone Kralj, Vladimir Lamut, Miha Maleš, France Mihelič, Franjo Stiplovšek, Fran Tratnik and others); the relatives of Jože Gorjup even donated several pieces. In 1956, the collection, which then featured 65 works, was moved into the school by Vladimir Lamut. The first installation was the main ceremonial event of a municipal holiday and laid the cornerstone for the institutionalisation of art gallery activities in Kostanjevica na Krki.*

*Smrekar intensified his efforts to popularize the gallery and his calls for donations, thus expanding the already broad array of exceptional artists on display at the gallery. With a gift of three marble sculptures from the Academy of Fine Arts in Ljubljana, the collection also physically expanded to the schoolyard. The year 1961 was a new milestone for the gallery. The collection, which had by then grown considerably, was revised by Miroslav Kugler (he placed emphasis on the presence of the work of Jože Gorjup); the collection also took on an international character, as it received donated works from the artists of Forma Viva, an international symposium of sculptors that was first held in 1961. Important additions to the gallery also began to come in through systematic donations from artists who, beginning in 1958, displayed their work at Lamut's Art Salon.*

*It was also at this time that the name “The Gorjup Gallery” became established as the gallery's official name. On the occasion of the tenth anniversary of the gallery, a group of Slovenian artists - Janez Boljka, Peter Černe and France Mihelič - revised the collection on display on behalf of the Association of Slovenian Artists Societies. One of the symbolic hallmarks of the collection was added in the 1970s by Tone Kralj, who donated a new main portal to the school; neither one came in the framework of an intensive revision of the collection in 1982, when the school obtained a mould of Ivan Meštrovič's sculpture Mati z otrokom (Mother With Child), and yet another can be seen on the south wall of the school, which features the mosaic Bitke na Krškem polju (Battle on the Krško Plains) by Ivan Seljak Čopič. The year 1974 was an organisational milestone for the collection. With the founding of the Božidar Jakac Gallery, the collection of works received the status of a gallery collection, The Gorup Gallery Collection, and thus attained cultural heritage status. Through select donations and planned purchases, the gallery has systematically developed into a representative collection of art from the second half of the twentieth century (with an emphasis on Slovenian art). Through an expert selection process, it has been further enriched with works by notable representatives of contemporary art in the new century. Today, the collection contains over 2,500 works. The works in the corpus frequently appear at various thematic and retrospective exhibitions, and at the same time, they provide an inexhaustible source for new installations on the premises of the primary school in Kostanjevica, including those done by Andrej Smrekar in 1982, which is considered to be one of the most refined, and by Katja Ceglar in 1997. The most current revision of the collection was done in 2015 by Goran Milovanović, who in his selection of contemporary authors stressed certain historical series and constitutive elements of the collection. Although the Gorjup Gallery is not the only art collection housed at a school, it represents a remarkable synergy between the professional work of educational and museum institutions. In this regard it is unique; this synergy underscores the quality of the collection and also serves as a guarantee for its future.*

*Goran Milovanović*