

STATEMENT

My medium is everything what I can use in the sense of enlightening the reality. It is only a tool/expression I use in a given moment. A clear goal is very important in communication because it enables the recipient to receive the message in the intended form, not subjectively and full of individual interpretations. Art is not psychotherapy or community service, its goal is communication at deeper levels.

I do not belong to any trend or

movement. I do not believe in the concept because it has nothing to do with art or knowledge. It is just an idea or a thought that sprung up by coincidence and that the artist identified with. Now the artist believes that it is their concept, their art. But in truth, it is just a product of their narrow-mindedness and idiocy. In these terms, art is just a way to channel off the tension that builds up by the artist's narrow-mindedness.

Art is here to shock us, to change the way we feel and to tell us something about ourselves and our attitude towards the world. This can be achieved in two ways; through a hard but superficial shock or through love and joy. In my work I focus on the joy of life and living, which is a shock in itself in the times when people speak and think mostly about the crisis.

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DIARY OF MY DIARIES

9 October 1985 I started to write diary. I'm writing those things that are important to me at that moment: thoughts, dreams, events, plans.

10 July 1997 - I started to draw with ink, Diary 10 July 1997 - . I am drawing them at the events of big significance to me. I am trying to capture the state of my body and mind.

1997/ 1998 made 16 paintings of Purusha, the identity of things is wrapped in an maskarade of thoughts, memories, asosiations and perceptions. With repeating all this has became our identity, automatic part of our visual field.

15 Jan. - 13 Feb. 1998 Letters to my professor - 28 lettes (every day one letter) to Joze Barsi, my profesor. I copyed my old letters, extracts from diaries, quotations.

16 April 1998 One month diary/collage Diary

of one love. One sheet a day, as long as it last.

19 June 1998 I started with a photodiary Good morning Kiki. I am taking a snap every morning. I am doing it by chance (snapshots), but at the same time I am writing an exact diary of fotographing: date, time and place, exposure and blend.

1998/1999 Memory in Time is a series based on the one single motive - bed and presents five different approaches to this fascinating object and its function and deeper meaning in our lives.

13 April 2001 Relashionships, the diary of relashionships with nine men. They make one photo of me per year. Photo-game.

23 Oct. till 23 Nov. 2001 Morning, one month simultanius diary with a poet Andraz Polic.

2003 Curiosity kill the cat, Curiosity is usual cat characteristic and to have nine lives is the only way to survive.

13 April 2003 Relashionships, The diary of relashionships with nine women. They make one photo of me per year. Photo-game.

2006 Good night stories

2008/2009 painted new seria Kundabufer The story that is thus being made is not a story that comes from the mind, but from beyond it. From a conscious reality, free of mental blockages and prejudice. Painting is no longer subjective and subjected to one thousand interpretations it is objective, primal and always convey the same message - the essence of life.

2008 I love you Mona Lisa

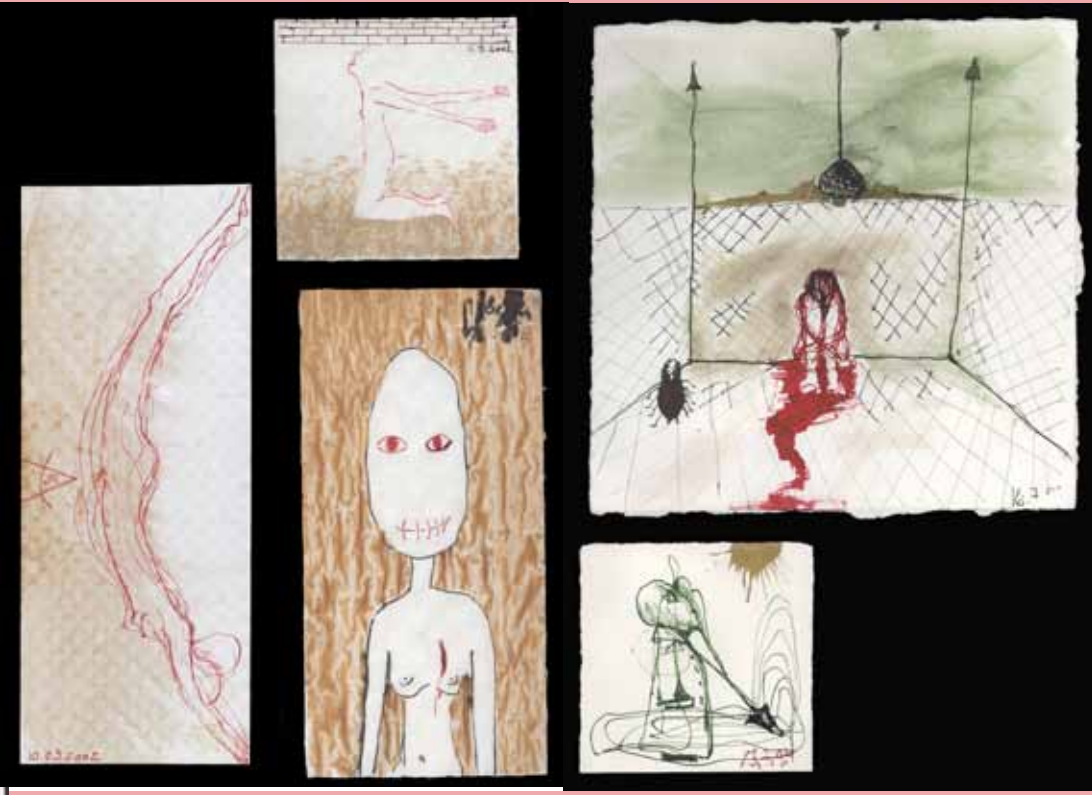
PAINTINGS INSTALLATION DRAWINGS
INSTEAD OF PERFORMANCE
ARTIST BOOK GRAPHIC



10 July 1997 - I started to draw with ink, Diary 10 July 1997 - . I am drawing them at the events of big significance to me. I am trying to capture the state of my body and mind.



PAINTINGS INSTALLATION DRAWINGS
ARTIST BOOK PERFORMANCE



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ARTIST BOOK

PERFORMANCE



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PAINTINGS

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ARTIST BOOK

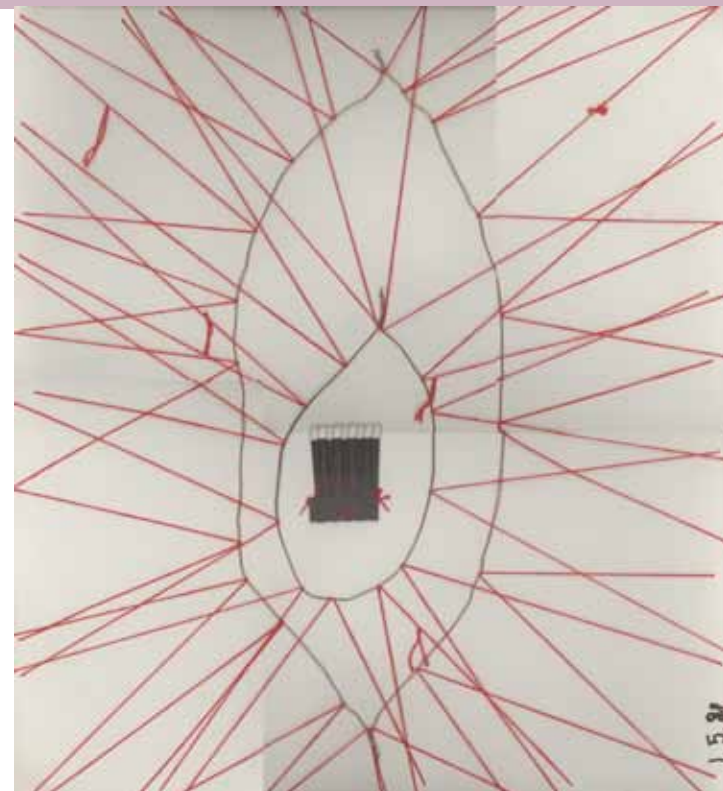
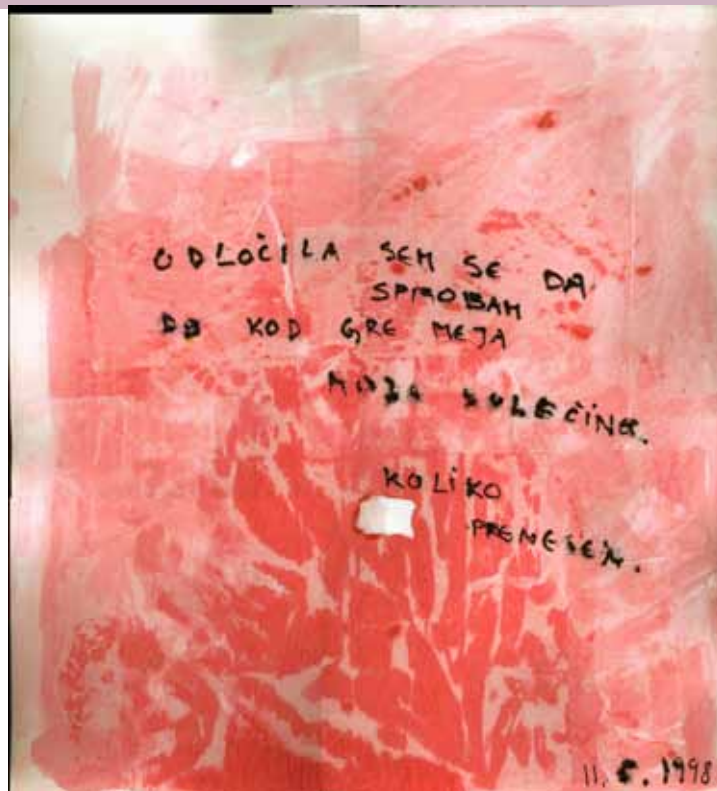
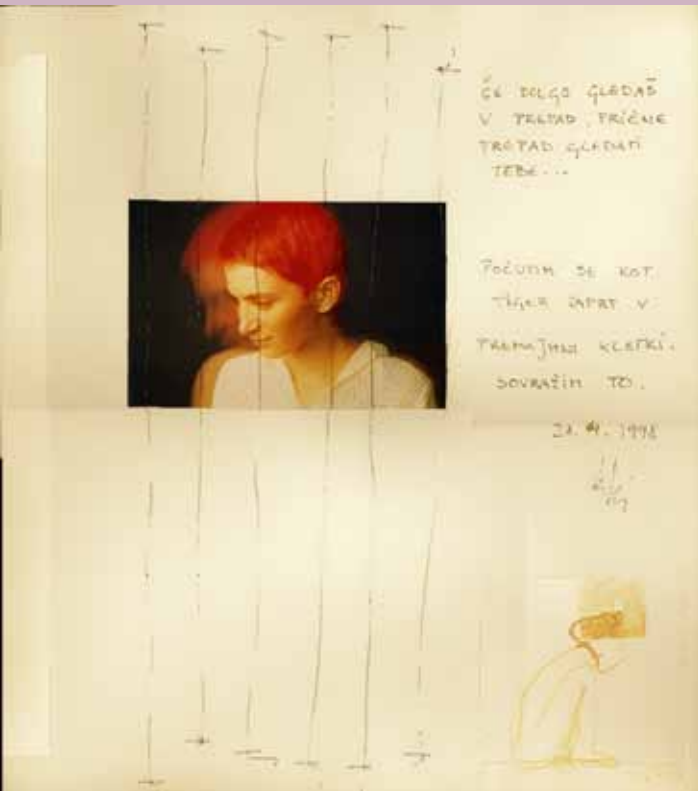
JUSTIFICATION

PERFORMANCE



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PAINTINGS, INSTALLATION, PERFORMANCE INSTEAD OF WRITING ARTIST BOOK



16 April 1998 One month diary/
collage Diary of one love.
One sheet a day, as long as
it last.

PAINTINGS, INSTALLATION, PERFORMANCE INSTEAD OF ARTISTS' BOOKS ARTIST PHOTOGRAPHY



19 June 1998 I started with a photodiary
Good morning Kiki. I am taking a
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PAINTINGS, INSTALLATION, PHOTOGRAPHY
PERFORMANCE



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PAINTINGS INSTALLATION
ARTIST BOOKOGRAPHY PERFORMANCE



1998/1999 Memory in Time is a series based on the one single motive - bed and presents five different approaches to this fascinating object and its function and deeper meaning in our lives.



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PAINTINGS, INSTALLATION, PERFORMANCE ARTIST PHOTOGRAPHY



13 April 2001 Relationships, the diary of relationships with nine men. They make one photo of me per year. Photo-game.

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PAINTINGS INSTALLATION ARTIST BOOK

JUSTIFICATION PERFORMANCE

PHOTOGRAPHY



HOW TO START

Players read the invitation, apply for participation (by 6 April of the year) by phoning or by E-mail, define the date and hour in April for their photographs, and take a shot.

HOW TO PLAY

1. Players photographs model in April or May, every year. The theme and the place are left to them. He can take three photos (to be on the safe side), although only one will be exhibited. The photos shall be taken, using Jashica 386, on 120 film.
2. The model develops the film and selects the best.
3. The model exhibits the photos.

RULES OF THE GAME

1. Each player may see only his own photos, except at exhibitions.
2. For as long as a player participates in the game, he has anonymity of nine, meaning that his name does not appear at the exhibitions until he resigns from the game.
3. If the player does not take a photo by the end of May, it is deemed that he wished to leave the game. At the next exhibition his name will appear instead of the photo.

END OF THE GAME

The game is over when only one male or women player the winner is left in.



PAINTINGS, INSTALLATION, PERFORMANCE ARTIST BOOK



2003 Curiosity kill the cat,
Curiosity is usual cat
characteristic and to
have nine lives is the
only way to survive.

Curiosity is the one that make
me do this project. Because
of my previous projects I got
one major and little bite stupid
question: Being nude, is that
really such a big problem?

“Why should I undress for
you?” was a question one of
participante. It is good ques-
tion, but I also ask myself:
Why not if it does't make a
difference?



PAINTINGS, INSTALLATION, PERFORMANCE INSTEAD OF ART AWARDS ARTIST BOOKOGRAPHY

Pekarna Maribor

06.06.2003

I occupied a little shed in Pekarna, made it a photo studio and began to challenge people around me. It was their choice, if they will undress in front of camera. I made a photo of everyone; at least of those who I pursue to stand in front the camera.

The reactions were different. Theirs as much as mine. Some of them I didn't suggest to undress, some made it without any problem and the third said NO categorically. But most of them shoved me at least one part of their body as a compromise.

I made 28 photos in 3 days.

Everything because of curiosity.

And next time. Tea.



Metelkova Ljubljana

01.07.2003

Different environment. Different results. I add tea.

Mint tea, so we could drink tea, talk first and then make I photo.

Everything else was similar. To undress or not to undress was their choice. I made a photo of everyone who I manage to pursue to stand in front the camera.

But the results were different. Some of them I didn't suggest to undress, some made it without any problem and the third said NO categorically.

I made 30 photos. Everything because of curiosity.

And next time. Tea, autotimer and a studio in more frequent place.



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PAINTING ARTISTS JUST STARTED INSTALLATION PERFORMANCE ARTIST BOOK



Bibi je bila prava mala carovnica, hči največjih in najmodrejših carovnikov v vsem kraljestvu. Njena staraša sta bila kraljeva svetovalca in sta prebrala vse knjige v kraljestvu. Vedela sta, kako priklicati dež, znala sta ustvariti veličasten ognjemet v kraljevo slavo in bila sta se sposobna na daljavo pogovarjati vs carovniki, ki so ziveli v drugem kraljestvu.

Bila sta sposobna rešiti vsako rezavo, razen ene. Mala Bibi ni bila otrok, ki bi naredila vse tako, kakor sta hotela. Imela je svoje videnje stvari.

Poskušala sta ji povedati na lep način, da ne more biti tako, kot si je zamislila ona.

A ni jima je uspelo pregovoriti.

Potem sta to poskušala z močjo glasu.

A nista je mogla prisiliti.

Poskušala sta jo preslišati.

Mala Bibi pa je zacela kricati, cepetati z nogami in se dreti.

Takrat sta jo zaprla v zlato kletko, ki je visela v najvišjem stolpu, in jo tam pustila, dokler ni prenehala jokati in je naredila vse tako, kot sta si zelela.

Bolje tako, kot da jo udariva, sta se strinjala oba in z njima vse kraljestvo.

Bibi je rasla in postajala vedno bolj ubogljiva, a za čuda tudi vedno manj sposobna. Neki skrivnostni urok jo je obsedel vsakic, ko je zelela kaj narediti po svoje. Svet se je v tistem trenutku zatemnil in Bibi ni bila sposobna narediti nicesar. Dokler ni pozabila

nase in na svoje zelje, je bila otopela in mrtva za ves svet. Njene oci niso videle in njene roke tipale. Nicesar ni zavohala in noben zvok ni prodrl v njena ušesa.

nase in na svoje zelje, je bila otopela in mrtva za ves svet. Njene oci niso videle in njene roke tipale. Nicesar ni zavohala in noben zvok ni prodrl v njena ušesa.

2006 Good night stories



V hiši sredi jase v velikem zelenem gozdu je zivel deček po imenu Maj. Najraje od vsega je tekal okoli, lovil zajčke, postavljaj mlince na potoku in se kopal v velikem jezeru. A ko se sonce poslovalo in odšlo spat, je bilo vsega konec. Jutro je bilo tako dalec, predalec, kajti zanj cas še ni obstajal.

V velikem zelenem gozdu pa je zivel tudi Starec, ki so ga vsi spoštovali. Nekoc, ko je bil Maj star eno leto, je oče vozil drva mimo Starceve hiše in ga slišal reči:

„... otroci morajo veliko spati...“

Preostale besede je preglasilo drdranje koles in ropotanje naloženih hlodov.

Majev oče je bil preprost človek, in če je Starec rekel, da otrok potrebuje veliko spanja, potem je tako.

Le kako bi on ali sploh mali Maj lahko vedela vec kot spoštovani in pametni Starec.

Od tistega dne je moral mali Maj spati, ko se je prizgala prva zvezda na nebu. Tudi ko je zrasel v igrivega in radovednega dečka.

A kako naj bo na miru v sobi, ko je tam zunaj toliko stvari, ki jih še ni videl in okusil? Rad bi ubogal očeta, a njegove oci so zelele odkrivati, njegove robe zelele tipati in njegove noge teci cudovitemu svetu naproti.

Zato je oče vsak večer malega Maja trdno drzal in siiskal, dokler se ni umiril in premagan zaspal.

In tako je bilo vsak večer dolga leta.

Maj je zdaj odrasel in očeta ni vec. Nihee vec ga ne drži,

da bi zaspal. Tudi ni treba, kajti Maj vsakic, ko je predelgo na miru, zaspi sam od sebe. Zaspi, ko sedi na štoru in obcuduje metulja mavricnih barv. Zaspi, ko lezi na travi in gleda oblake, kako se podijo na nebu.

Zaspi, ko skrivoma v temni krošnji skozi okno zaljubljeno gleda najlepše dekle na svetu.

PAINTINGS

INSTALLATION

ARTIST BOOK

PERFORMANCE



2008/2009 painted new seria Kundabufer

The story that is thus being made is not a story that comes from the mind, but from beyond it. From a conscious reality, free of mental blockages and prejudice. Painting is no longer subjective and subjected to one thousand interpretations it is objective, primal and always convey the same message - the essence of life.

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PAINTING IS JUST ANOTHER INSTALLATION ARTIST BIOGRAPHY PERFORMANCE

Formless painting. An act of exploring physical movement through the spiritual and the internalized. Formlessness is a dance that comes from one's inner self. It is based on the fact that every single person moves in a unique and unrepeatable way. Paintings made while dancing are picture of inner energy puted on canvas. Formlessness poses no limitations so it can be close to energy.

Dance transcends the boundaries of material perception, because it has to do with energy. Experiencing music. Complete surrender to the energy created by music. This is a moment when it is rendered impossible to distinguish where the music stops and the dancing begins. It is an imitation of life - the perpetual interaction between energy and matter. It is a passion that becomes alight when we start to burn like the flame of life.

Formlessness dancing is the conscious surrender to the music. Tones become one with movement. Movement with colors. When the latter fills the void between the cells and turns the matter into movement, the dancer and the music merge into one. They become indistinguishable. The dancer becomes the music and the music becomes the dancer. Painter become a painting and the painter in the painting. The art is a game that knows no boundaries.

The experience and sensation of creating deepen. One can ascend to a higher level of consciousness of their bodies and expression through art that transcends the confines of concepts, ideas and the current state of mind, but is, owing to its primariness and energy power, closest to the kind of art that derives from the beginnings of human creativity when art constituted one of the basic manners of transferring important pieces of information that could not be conveyed verbally. They could, however, be conveyed through dancing, painting,... It is precisely this feature that brings formlessness the closest to the expression through symbols and painting as a primary form of information transfer.

The story that is thus being made is not a story that comes from the mind, but from beyond it. From a conscious reality, free of mental blockages and prejudice. Painting is no longer subjective and subjected to one thousand interpretations. The dance is objective, primal, and the dancers always convey the same message - the essence of life.



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PAINTINGS

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2008 I love you Mona Lisa

My mother as Mona Lisa just before she
died, acrylic on wood and golden
lifs, 53 x 77 cm, 2008



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Paintings Installation drawings Artist Bookography Performance



2008 My mother died a two year ago. she had cancer and she was pasing away like a flower for two monh. I was by her all the time. And I was drawing all the time.

I draw about the beauty of dead, about mystical wonder, about our fear from unknown. I wanted to capture magnificence, pain and peace of dying.

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PAINTING INSTALLATION BIOGRAPHY PERFORMANCE

SOLO EXHIBITION:

2010

Exhibition in central library in Maribor and in all Library units.

2008

Purusha, Gallery Kresija; Ljubljana

2005

Relationship, Gallery Ivan Grohar, Škofja Loka
Diary, Photogallery Stolp, Maribor

2003

Dnevnik 10. 7. 1997, Getto Gallery, Split, Croatia
Curiosity kill the cat II., Gallery Alkatraz, Ljubljana

En face Profile Ass, Le Musee di-visioniste,
“{self}_representation 2003”

2001

Diary 10. 7. 1997, Gallery Alkatraz, Ljubljana

2000

Good morning Kiki, Gallery P74, Ljubljana
Diary 10. 7. 1997, Gallery Simulaker, Novo mesto

1998

Memory in time, castle Mala Loka near Trebnjem

GROUP EXHIBITION:

2010

Storytelling, St. Dominik church, Zadar, Croatia

Majski salon 2010 Prehojena pot, Koroška Gallery of Fine Arts, Slovenj Gradec

Private View: Renaissance Nostra, Projektrum Sophienstrasse, (Jarmuschek+partner), Berlin, Germani

Zlato pero Beograda, illustrators exhibition, Beograd, Serbia

IBBY, Biennial of Illustration Bratislava, Slovakia

2008

Photography that is not, City gallery Piran, Slovenia

WLTF, web exhibition

Pripovedke z Kozjanskega, illustrators exhibition, Gallery ZDSLJU, Ljubljana

Biennial of Slovenian illustrators, Podoba knjige ... knjiga podob ..., Gallery Cankarjevega doma, Ljubljana

2007

Zlato pero Beograda, illustrators exhibition, Beograd, Srbija

2006

Intimno, project Relationship, Obalne galerije Piran

Self-portrait, projekt Good morning Kiki, Umetnostna galerija Maribor

Festival City of women, upodoblevalke domišljije/Depictors of Imagination, project Goodnight stories, Etnografski muzej, Lj.

2004

En Face Profile Ass, Web-segment of the Biennial “Values”, Pancevo

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2003

Relationship, Festival Queer, Gallery SKC, Zagreb (HR)

Read it before you eat it, projekt Curiosity kill the cat I., Magdalenska mreža, Maribor

2002

Escape from Alcatraz, Williamsburg Art and Historic Center, New York

2001

Corpus del acti III., project Good morning Kiki, Gallery Rihard Jakopic, Ljubljana

Men, project Relationship, Likovni salon Celje Red dawn, Gallery Alcatraz, Ljubljana

Kufr, Koroška Gallery of Fine Arts, Slovenj Gradec

1999

Look 1, Lamutov likovni salon, Kostanjevica

Festival Break 21, Rog factory, Ljubljana

Memory in time III., Arboretum Volcji Potok

1997

Desideratum, Gallery A'petit, Ljubljana (SLO); Gallery Colegium Artistikum, Sarajevo, (BIH)

festival Break 21, with a projekt Bodily attachment of body, tunnel in Ljubljana

1996

As Will and Notion, castle Snežnik, GRG 23

kolektiv, A bewitched princess

1995

A Rustle of Glassy Silence, Magdalenska mreža, Maribor

ILLUSTRATED BOOKS:

2010

Beasts, publishing house Spitama

2009

5 živalskih, Mojceja Podgoršek, publishing house Karantanija, Ljubljana

Medenjacek / Maja Brodschnider Kotnik, Hiša Knjig, Maribor

Cevljarcek / Maja Brodschnider Kotnik, Hiša Knjig, Maribor

Opasni sosed, Puškin / prof. Dimitrov, Publishing house Diogen BG, Sofija, Bolgarija

2008

Duhovno zdravljenje - Zdravljenje na svetih območjih/Henry Barnard Wesselman, publishing house Karantanija. Ljubljana

2007

Stvor / Novica Novakovic, publishing house Karantanija, Ljubljana.

Kakšne barve je vaša osebnost? Rdeca, oranžna, rumena, zelena/Carol Ritberger, Publishing house Karantanija. Ljubljana

2004

Morsko dno pripoveduje / Mate Dolenc: Mladika, Knjižna zbirka Trepetlika. Ljubljana

2003

Smradek / Svetlana Makarovic. Zvezda in srce / Milan Jesih. Režijski knjigi / Jana Kolaric, Lju-

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BIOGRAPHY

Ljubljana: Tuma,

1998

Boemske pravljice ali pravljice, ki so se resnično zgodile / Sonja Rostan, Ljubljana, Amalietti, 1998

THEORETICAL WORK:

2009

presentation of visual artist in lifestyle magazine Mercedes Magazin Slovenia

Nevarni sosed in ruski barok, russian literary magazine Literarni Gazet, article about illustration, Moskva, Rusija

2008

Knjižni namigi, Read.me, internet presentation of visual artist in lifestyle magazine Mercedes Magazin Slovenia

2006

Kompozicijski odnos tekstovnega in likovnega v slikanici, Otrok in knjiga 65, str. 31-36.

1997

kurator at gallery Apetit, student gallery in Ljubljana

MAJOR PUBLICATIONS:

2010

in memorandum of 2 of April international children's book day an interview on RTV 1 Ljubljana

2009

Cevljarček, an interview about a book, RTV 1

2006

Interview in Mladina, Po mojem telesu se vidi dan, author Ksenja Hahonina

2001

article in Fotografija et Poliglotti / Dejan Habicht, magazine Fotografija, No. 12 (2001)

AWARDS AND ARTIST IN RESIDENCE:

2009

residence in atelier in Berlinu, Ministrstvo za kulturo Slovenije

2006

stipendy for young and perspective artist, ZD-SLU

1998

stipend from Ministrstva za kulturo for talented artists

1993

Zois stipendy for talented students

LECTURES AND WORKSHOPS:

2009

round table Diaries, University of Maribor workshop MINI festival, Festival of slovenian film in Portorož

2008

workshop on Nacional Academy for fine arts, Sofija, Bolgarija

2007

teaching illustration at Academy of Design in Ljubljana

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BIOGRAPHY

teaching illustration at Academy of and Studio Work at Arthouse College of Drawing and Painting in Ljubljana

2005

workshops of illustration at Arthouse College of Drawing and Painting in Ljubljana

2003

teaching illustration at Institutu Calligari in Ljubljana

2001

teaching visual theory at Institutu Calligari in Ljubljana

teaching visual theory at Magušarjeva šola za keramiko

2000

teaching visual theory at Magušarjeva šola za keramiko

EDUCATION:

2010

became an professor assistant at Academy of Design in Ljubljana

2009

finished Arts PhD

2007

became an assistant at Academy of Design in Ljubljana

2000

Master degree at the Academy of Fine Arts and Design- Sculpture

1998

Academy of Fine Arts and Design in Ljubljana - Painting

1992-1994

College of Drawing and Painting in Ljubljana

1990-1994

evening classes at Academy of Fine Arts and Design in Ljubljana

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