



**Matej Čepin**  
**SREČNI DNEVI**  
**HAPPY DAYS**

Matej Čepin  
**SREČNI DNEVI**  
**HAPPY DAYS**

Galerija Ravne  
17. 11. 2022–8. 2. 2023



Na slikah Mateja Čepina opazujemo enodružinske hiše ali večnadstropne bloke, iz katerih dimnikov se kadi. Dim ima dvojno vlogo: označuje letni čas in nam sporoča, da v hiši nekdo stanuje. Glede na zadušeno svetlobo, še vedno zeleno travo in drevesa brez listja lahko domnevamo, da je v te kraje prišla jesen. Domačnost slik slikar stopnjuje še z obešenci, križanimi, kipi Marij, kresovi, vrtnimi palčki in cirkušskimi šotori. Ta vokabular simbolov gledalca vpelje v Čepinov svet pravljic, vraž in urokov, ki kljub navidezni banalnosti nikoli ne postane površinski ali enoznačno berljiv.

Na slikah Brata Grimm, Dvojna igra, Kardinal v vrtu, Sestri Grimm – andere Schauplatz, Temna stran in Naslednji dan je v prvem planu upodobljena oseba (ali več njih), ki gledalcu kaže hrbet in nas tako na tradicionalen iluzionistični način vpelje v naslikano dogajanje. Figure opazujejo naslikano dogajanje pred seboj in nas vabijo, da se jim pri tem pridružimo. Z motivom dveh figur, ki sta k nam obrnjeni s hrbtom, se Matej Čepin vrača globoko v preteklost evropskega slikarstva. Jan van Eyck je na sliki Madona kanclerja Rolina (1435, Louvre) v drugem planu naslikal dve figuri, ki nam kažeta hrbet in prek ograje mostu zreta v daljavo, v pokrajino. Kasneje je ta motiv ponovil Hieronimus Bosch na sliki Ecce homo (1475–1480, Frankfurt) in za njim seveda še mnogi drugi. Figuri sta v obeh primerih v drugem planu in njun namen je, da pri gledalcu ustvarita iluzijo resničnosti ozadja.

Najpogostejši motiv Čepinovih slik je gugalnica, na kateri se guga deklica, zraven nje pa nepremično stoji oseba in jo opazuje. Ta motiv izhaja neposredno iz slike Gugalnica Jeana-Honoréja Fragonarda iz leta 1767. Fragonardova slika opisuje lahkotno življenje v predrevolucionarni Franciji in z današnjega vidika, ko vemo, kaj je sledilo 22 let kasneje, zatišje pred viharjem. Fragonardovo Gugalnico prežema prikrita erotika. Gugalnica opisuje seksualni akt, zibanje bokov. Iztegnjena roka mladeniča, ki leži pod gugalnico in jo opazuje od spodaj navzgor, je falični simbol. V prid tej razlagi govori tudi skulptura puttov v ozadju. Čepin se erotični konotaciji gugalnice seveda ne more povsem izogniti, vendar je poudarek na njegovih slikah drugje, predvsem je manj hedonističen in bolj moralen. Gugalnica implicira ponavljanje in je tukaj predvsem opozorilo, omenjeno zatišje pred viharjem. Opozarja na pasti življenja, ki se spreminja in niha. Slikar gugalnico naslika v skrajni točki nihaja in s tem v sliko vnese dinamiko. Gugalnica je pritrjena na drevesno vejo, ki se lahko vsak čas odlomi in nesrečno dekle lahko zgrmi v globino.

Na sliki Kardinal v vrtu je opazovalec gugalnice kardinal. Deklica gleda proti njemu, medtem ko nam kardinal kaže hrbet. Spretno kadriranje gledalca

vpelje v naslikan prizor. Ali tukaj kardinal nadomešča naročenega, a nikoli naslikanega škofa na Fragonardovi sliki, ne vemo. Skulpturo puttov na originalu je na sliki Druga stran vetra Čepin nadomestil s kipoma, od katerih eden upodablja Marijo z otrokom. Za njo sta naslikani dve figuri. Tista, oblečena v kostum zajca, v rokah drži rdečo vrvico, ki se je ovila okoli drevesa in na koncu katere je pritrjen zmaj, ki lebdi v zraku. Ob njej stoji moški s spuščnimi hlačami in erekcijo. Še za njim se za drevesom skrivata dve deklici, ki opazujeta moškega in našemljeno osebo ter ponazarjata razdvojeno Evropo. Vse to nakazuje, da Čepinu erotična konotacija Fragonardove slike ni tuja, a jo podobno kot on prekrije in zamegli.

Na sliki Dvojna igra slikar gledalčev pogled vodi od leve proti desni prek čepeče figure s pričesko podobno tisti Henryja Spencerja iz filma Eraserhead v prvem planu do deklice na gugalnici in potem od nje v ozadje, kjer poteka igra kriketa. Nekaj igralcev stoji okoli kresa, ki se nevarno bliža hiši z nesorazmerno velikimi vrati in iz katere se intenzivno kadi. Levo od visoke bele hiše sta še dve temnejši zgradbi brez oken, ki spominjata na cerkvi, le s to razliko, da imata namesto zvonikov dimnika. Dva prizora, eden v prvem planu in drugi v ozadju, ustvarjata interferenco pomenov, ki ju slikar poveže s kompozicijskimi prijemi in loči z načinom slikanja. Spodnji del slike je naslikan s temnimi toni, abstraktno in pastozno, zgornja polovica pa s svetlimi toni, z lazurnimi nanosi, skoraj naturalistično. Ta sprememba v načinu slikanja in nenavadno kadriranje, kombiniranje mirujočih figur s tistimi v gibanju, narava, drevje in gozd v primerjavi z zgradbami; vse to vnaša v sliko skrivnostno karkovsko vzdušje.

Protagonisti so v pokrajino postavljeni statično, zdi se, kot da so se tam znašli po naključju, kot plastične figure, ki jih otrok med igro po neki samo njemu znani logiki postavlja po prostoru. Slikar jih umešča v nasprotju z zakonitostmi perspektive in sledi srednjeveškemu načinu – to je, da je njihova velikost odvisna od njihove pomembnosti. Repertoar naslikanih figur in simbolov je velik in njih kombinacija vznemirljiva: svečano oblečeni moški, deklice na gugalnicah v poletnih oblekah, neveste, palčki, Henryji Spencerji, klovn, akti in skulpture. Tu so še natančno naslikana drevesa in nenavadne hiše s premajhnimi okni in prevelikimi vrati. Vse to je naslikano v popačenih proporcih, kar nas napelje na misel, da gre pri tem prej za metaforo kot za mimetično upodobitev. Srečevanje simbolov v svojem antagonizmu oscilira v fantastično pokrajino.

Format del je portreten, horizont je vedno nekoliko nad sredino ali celo v zgornji tretjini slike, kar poudarja utesnjenost ozkih predalpskih dolin, od

koder prihajajo vraže, iz katerih Čepin črpa vsebino svojih slik. Oblakov ni, nebo prekriva tanka oblačna koprena. Svetloba je zadušena, mračna. Pastozni nanosi olja in akrila v spodnjem delu dajejo v kombinaciji z drevesno smolo in voskom sliki haptičnost. Iz naslikanih simbolov, figur, ozadja in njihove interakcije lahko pozoren gledalec tudi s pomočjo naslova razbere na videz morbidno, a vselej tudi duhovito sporočilo.

In vedno je tukaj še veja, modelirana s smolo in voskom, ki deli sliko na zgornji in spodnji del ter je nekakšen tujek, tako kompozicijsko kot glede načina slikanja. To gmoto barve in smole razberemo kot vejo šele, ko ugotovimo, da je nanjo privezana gugalnica. Iz slike izstopa ne le kompozicijsko, temveč predvsem zato, ker je plastično modelirana. Veja postane jedro slike, temeljni atraktor, čeprav tja nekako ne sodi. Zaradi svoje temne in razjedene površine dobi grozljiv videz in nadomešča mladeničevo roko na Fragonardovi sliki. Iz voska in smole plastično modelirana veja vzpostavi vizualno povezavo med zemljo in nebom, med tuzemskim in onostranstvom, med Erosom in Tanatosom. Drevesna veja pripada obema svetovoma: zemeljskemu in materialnemu, v katerem živimo, in transcendentalnemu, kamor težimo. Na slikah Kardinal v vrtu, Fragonardov vrt in Kje je Joe je pastozni način slikanja zajel malodane vso površino slike. S takim načinom slikanja Čepin črpa iz začetkov modernizma, vse od Van Gogha dalje, in se hkrati naslanja na nemško sodobno slikarstvo, predvsem na delo Anselma Kieferja.

Slike Mateja Čepina se vpenjajo v dolgo tradicijo figuralnega slikarstva pri nas, ki je v drugi polovici prejšnjega stoletja zaradi vsesplošne prevlade abstraktne umetnosti nekoliko zamrlo, a dejansko se nikoli ni prenehalo razvijati in iskati nove izpovedne možnosti. Tukaj lahko izpostavimo predvsem deli Jožeta Tisnikarja in Marka Jakšeta, katerih vplivu, vsaj v vzdušju, ki je veje iz njunih del, se Čepin ne more in ne želi izogniti.

Slike Mateja Čepina so ikonografske uganke. Gledalec je primoran uporabiti vso svojo sposobnost branja simbolov ter intuicijo, da prodre v naslikano sekvenco epizode. Kot vsak drugi umetnik tudi Čepin črpa iz zgodovine umetnosti, nasičenost pomenov nas lahko spomni na fantastični svet Hieronima Boscha ter tudi iz filmske industrije; predvsem se opira na hollywoodske klasike, kot sta Kubrick in Lynch. Matej Čepin se je zavestno odrekel akademizmu. S svojim delom dokazuje, da se s strogo disciplino, požrtvovalnostjo in ostrino razuma da preseči stranpoti amaterizma.

Kje je Joe?, 2021, olje in smola na platnu, 35 x 50 cm  
Where is Joe?, 2021, oil and resin on canvas, 35 x 50 cm



Matej Čepin's paintings, we see single-family houses or multi-storey apartment buildings whose chimneys are smoking. The smoke has a dual role: it marks the season and tells us that someone lives inside. Due to the dimmed light, the grass that is still green, and the leafless trees, we can assume that autumn has arrived in these parts. The painter further emphasises the domestic character of his paintings with images of hanged and crucified people, sculptures of Mary, garden gnomes, and circus tents. This vocabulary of symbols introduces the viewer to Čepin's world of fairy tales, superstition, and enchantment, which despite its seeming banality never comes across as superficial nor unambiguously readable.

In the paintings *Brothers Grimm*, *Double Game*, *Cardinal in the Garden*, *Sisters Grimm – andere Schauplatz*, *Dark Side*, and *The Next Day*, a person (or several) is depicted in the foreground with their back to the viewer, thus leading us into the events depicted in the way of a traditional illusionist. The figures are observing the events painted before them and invite us to join them in this act. With the motif of two figures showing their backs to us, Čepin returns far back to the past of European painting. In the painting *Madonna of Chancellor Rolin* (1435, Louvre), Jan van Eyck painted two figures in the middle ground showing their backs to us and gazing across a bridge fence into the distance, out towards the landscape. Later this motif was repeated by Hieronymus Bosch in the painting *Ecce Homo* (1475–80, Frankfurt) and, of course, many more after him. In both cases the figures occupy the middle ground, while their purpose is to create the illusion of the reality of the background for the viewer.

The most frequently employed motif in Čepin's paintings is a swing on which a girl is swinging, while another person is standing beside her motionless and watching her. This motif is directly derived from the painting by Jean-Honoré Fragonard *The Swing* from 1767. Fragonard's painting depicts the carefree life in pre-revolutionary France, and from today's point of view, when we know what followed 22 years later, it seems like the silence before the storm. Fragonard's *The Swing* is imbued with a veiled sense of eroticism. The swing, with its rocking and swinging of hips, describes a sexual act. The extended arm of the young man lying under the swing, as he watches the girl above, is a phallic symbol, which interpretation is reinforced by the sculptures of putti depicted in the background. Čepin cannot entirely escape the erotic connotation of the swing; however, the emphasis in his paintings is elsewhere, it is above all less hedonistic and more moral. The swing implies repetition, and in this case it is largely a warning, the

abovementioned silence before the storm. It serves as a caution about the traps of life that change and oscillate. The painter paints the swing at the highest point of oscillation, thus introducing a sense of dynamics into the image. The swing is attached to a tree branch, which could break at any moment and the unlucky girl would tumble into the depths below.

In the painting *Cardinal in the Garden*, the person observing the swinging is a cardinal. The girl looks towards him while he has his back turned to us. The skilful framing entangles the viewer into the scene. Whether the cardinal here is a substitute for the commissioned but never painted bishop in Fragonard's painting, we do not know. In the painting *The Other Side of Wind*, the sculpture of the putti from the original was replaced by Čepin with two sculptures, one of which depicts *Madonna with the Child*. Behind her stand two figures: the one dressed in a rabbit costume is holding red string in its hands that has coiled around a tree, with a kite attached to it floating in the air. Next to it, a man is standing with his pants lowered and with an erection. Further behind him, two girls are hiding behind the tree, watching the man and the costumed person, representing a divided Europe. All this points to the fact that Čepin is no stranger to the erotic connotation of Fragonard's painting, but just like Fragonard he blurs and works to conceal it.

In the painting *Double Game*, the painter leads the viewer's gaze from left to right over a squatting figure with a hairdo reminiscent of Henry Spencer the protagonist from the film *Eraserhead* in the foreground to a girl on a swing, and then from her to the background, where a game of cricket is taking place. Some of the players are standing around a bonfire, which is drawing dangerously close to a house with disproportionately large doors, from which an intense plume of smoke emanates. Left of the tall white house stand two darker windowless buildings reminiscent of churches, but instead of chimneys of they have belltowers. The two scenes, one in the foreground and one in the background, produce a complex web of meanings, which the painter ties together with compositional procedures and separating them through his painting technique. The lower part of the painting is painted in dark tones, abstractly and using impasto, while the upper half is painted in bright tones with thick applications of paint, almost naturalistically. This change in applied technique and the unusual framing, the mixing of still figures with those in motion, nature, trees, and forest juxtaposed with buildings, all of this instils the painting with a mysterious Kafkaesque atmosphere.

The protagonists are positioned in the landscape statically, it seems as if they have found themselves there by coincidence, like plastic figures placed in space by a child during playtime, according to a logic known only to them. The painter positions them against the rules of perspective and follows the medieval style – that is, their size is determined by their relevance. The repertoire of painted figures and symbols is extensive, and their combinations are exciting: a man in formal attire, girls on swings in summer dresses, brides, gnomes, Henries Spencers, clowns, nudes, and sculptures. We also see carefully painted trees and odd houses with windows that are too small and doors that are too large. All of this is painted in distorted proportions, which leads us to think that they operate more on the metaphorical rather than mimetic level. The antagonistic encounters between symbols swings and flows into a fantastic landscape.

The format of the works is portrait-like, the horizon always hovering just above the middle or even in the upper third of the canvas, which emphasises the cramped feeling of pre-Alpine valleys, the source of the superstitions on which Čepin draws for his paintings. The sky is cloudless, yet covered instead by a thin cloudy veil. The light is dim, gloomy. The impasto applications of oil and acrylic in the lower parts, in combination with tree resin and wax, lend the paintings a haptic character. From the painted symbols, the figures, the backgrounds and the interactions between them, together with the help of the title, an attentive viewer is able to discern the message, one seemingly morbid but humorous as well.

And there is always the branch, modelled with resin and wax, which divides the painting into its upper and lower halves, and is a sort of foreign object, both in terms of its composition and the style of painting employed. This mass of paint and resin can only be recognized as a branch once we have figured out that a swing is tied to it. It stands out from the painting not only compositionally, but largely because it is modelled plastically. Due to its dark and corroded surface, it acquires an eery appearance and stands in for the young man's hand from Fragonard's painting. The plastically modelled branch of resin and wax establishes a visual link between the earth and sky, between the worldly and the netherworld, between Eros and Thanatos. The tree branch belongs to both worlds: the earthly and material world in which we live and the transcendental world to which we aspire. In the paintings *Cardinal in the Garden*, *Fragonard's Garden* and *Where is Joe*, Čepin's impasto technique covers nearly all of the image's surface. In so doing, Čepin draws on the beginnings of modernism, all the way back to Van Gogh onwards, and simultaneously leans on contemporary German painting, especially the work of Anselm Kiefer.

Matej Čepin's paintings are embedded in the long tradition of figural painting in Slovenia – which had become somewhat subdued in the second half of the past century in the face of the prevalent abstract art

– but never ceased to develop and seek new possibilities of expression. Here we can especial mention of the works of Jože Tisnikar and Marko Jakše, whose influence – at least in terms of the atmosphere pervading their works – Čepin cannot and does not want to evade.

The paintings of Matej Čepin are iconographic riddles. Viewers are forced to apply all of their abilities to read the symbols and tap into their intuition to penetrate any one of the episodic painted sequences. Like any other artist, Čepin draws from art history: the saturated layers of meaning remind us of the fantastic worlds of Hieronymus Bosch, as well as the film industry, on which Čepin often leans, especially on Hollywood classics from Kubrick and Lynch. Matej Čepin consciously and explicitly renounced academicism. Instead, Čepin demonstrates with his work that through strict discipline, sacrifice, and mental acuity, it is more than possible to overcome the fallacies of amateurism.

Veliki ogenj (frnikole, pravilo igre), 2020, olje na platnu, 22 x 25,6 cm  
Big Fire (Marbles, The Rule of the Game), 2020, oil on canvas, 22 x 25,6 cm







Brata Grimm, 2020, olje in smola na platnu, 240 x 190 cm  
Brothers Grimm, 2020, oil and resin on canvas, 240 x 190 cm



Sestri Grimm - andere Schauplatz, 2022, olje in smola na platnu, 240 x 190 cm  
Sisters Grimm - andere Schauplatz, 2022, oil and resin on canvas, 240 x 190 cm





Dvojna igra, 2019–20, olje, vosek in smola na platnu, 200 x 150 cm  
Double Play, 2019–20, oil, wax and resin on canvas, 200 x 150 cm



Druga stran vetra, 2019–20, olje, vosek in smola na platnu, 200 x 150 cm  
The Other Side of Wind, 2019–20, oil, wax and resin on canvas, 200 x 150 cm





Na sončni strani Alp, 2020, olje, vosek in smola na platnu, 125 x 78,5 cm, (zasebna zbirka)  
On Sunny Side of Alps, 2020, oil and resin on canvas, 125 x 78,5 cm, (private collection)



Naslednji dan, 2019–20, olje, vosek in smola na platnu, 240 x 190 cm  
The Next Day, 2019–20, oil, wax and resin on canvas, 240 x 190 cm



Kardinal v vrtu, 2019, olje, vosek in smola na platnu, 231 x 152 cm  
Cardinal in the Garden, 2019, oil, wax and resin on canvas, 231 x 152 cm



Fragonardov vrt, 2009–22, olje, vosek in smola na platnu, 260 x 180 cm  
Fragonard's Garden, 2009–22, oil, wax and resin on canvas, 260 x 180 cm



V nebesih je vse v redu, 2022, olje in smola na platnu, 200 x 150 cm  
In Heaven, Everything is Fine, 2022, oil and resin on canvas, 200 x 150 cm



Vrtnar, 2019, olje, smola in vosek na platnu, 200 x 150 cm  
Gardener, 2019, oil, wax and resin on canvas, 200 x 150 cm



Misliš, da sem pozabil, 2019, olje na platnu, 28,5 x 41,1 cm  
Do You Think I've Forgotten, 2019, oil on canvas, 28,5 x 41,1 cm



Sreda, ko so palčki zlobni, 2019, olje in smola na platnu, 230 x 191 cm  
Wednesday When the Dwarfs Are Evil, 2019, oil and resin on canvas, 230 x 191 cm



Cirkus, 2021, akril, olje in smola na platnu, 30 x 40 cm  
Circus, 2021, oil, acrylic and resin on canvas, 30 x 40 cm

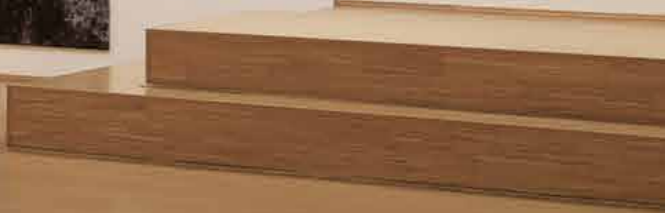


Temna stran, 2021–22, olje, smola, na platnu, 200 x 150 cm  
The Dark Side, 2021–22, oil and resin on canvas, 200 x 150 cm

Srečni dnevi, 2020–22, olje in smola na platnu, 200 x 150 cm  
Happy Days, 2020–22, oil and resin on canvas, 200 x 150 cm







**MATEJ ČEPIN, 1977.** Rojen v Celju. Nima formalne likovne izobrazbe, likovno se je izobraževal samostojno. Od leta 2017 ima status samozaposlenega na področju kulture. Živi in dela v Celju.

**MATEJ ČEPIN, 1977.** Born in Celje. Since 2017 works as self-employed artist. Lives and works in Celje.

**Samostojne razstave / Solo exhibitions:**

2003  
Galerija MIK, Celje

2004  
Galerija zdravilišča Krka, Strunjan  
Galerija Mozaik, Celje

2008  
Galerija Mozaik, Celje  
Ipavčeva hiša, Šentjur  
Špitalska kapela, Celje

2009  
Galerija Ante Trstenjak, Ljutomer  
Do You Want To Know What I Really Think (v sodelovanju s Tatjano Kotnik), Galerija Plevnik-Kronkowska, Celje  
Pokrajina in spomin – Landscape and Memory, AXx. oN. M. (umetnikov atelje), Celje

2010  
Pokrajinski muzej, Koper  
Kraljestvo 1, Galerija Niko Ignjatič, AXx. oN. M. (umetnikov atelje), Celje  
Kraljestvo 2 (v sodelovanju s Tatjano Kotnik), AXx. oN. M. (umetnikov atelje), Celje

2011  
Veličastni temačni vrtovi (skupaj s Tomažem Milačem), Galerija Račka, Celje

2012  
Come into my sleep, AXx. oN. M. (umetnikov atelje), Celje  
Caserma, Krajinski park Sečovlske soline na Leri

2013  
Videl sem čarovnico / I Saw the Witch, Schwentnerjeva hiša, Vransko  
Lep dan, mar ne! / Good Day Today!, Galerija Alkartaz, Ljubljana  
Gallery Rearte, Dunaj  
Galerija Insula, Izola  
Sove niso kar se zde, Kvarturna Hiša, Celje

2014  
Galerija Doreta Klemenčiča-Maja, Galicija pri Žalcu  
The black Duck and The House Of Opportunity: Voodoo (vizualno umetniški projekt v naslednjih prostorih: AXx. oN. M., Galerija Niko Ignjatič Celje, kletni prostori Na okopih 2b, izbrane izložbe lokalov v Gosposki in Stanetovi ulici v Celju  
Rojstvo za Getsemani, Dom sv. Jožefa, Celje

2015  
Prečudoviti vrtovi gospe R., MMC Kibla, Maribor  
Sove niso kar se zde, Miheličeva galerija, Ptuj  
Kralj v rumenem / The King in Yellow, St. Anna am Aigen ( Avstrija)  
Pokrajina in spomin, AXx. oN. M. (umetnikov atelje), Celje  
La Notte, Galerija Plevnik-Kronkowska, Celje

2016  
Para Noir, Likovni salon Celje  
Kje smo zdaj ? / Where are we now ?, Galerija Murska Sobota  
Slutgarden, AQ Galerija, Celje  
Volčja ura, Kulturni center, Laško  
Družinsko drevo – Dediščina, AXx. oN. M. (umetnikov atelje) in Galerija Niko Ignjatič, Celje

2017  
Družinsko drevo II – Pravilo igre – Voodoo, Pokrajinski muzej Celje  
Družinsko drevo III – Skupinski portret – Herpes, AXx. oN. M. (umetnikov atelje), Celje  
Come into may sleep / Pepita (s Tomažem Milačem), Galerija Media Nox, Maribor  
Bruegel/ Babylon/ Ripley - Lady with..., AXx. oN. M. (umetnikov atelje), Celje

2018  
What Where/ Kaj Kje?, Tovarna umetnosti Majšperk  
What Where/ Kaj Kje?, Galerija Medija, Kulturni center Zagorje  
Klovnonanija, Nova Galerija, Delavski dom Trbovlje

2019  
Klovnonanija, Galerija Niko Ignjatič, Celje  
Družinsko drevo IV – Skupinski portret – Virus, AXx. oN. M. (umetnikov atelje), Celje  
Vrnitev / The Return, Kvarturna hiša Celje

2020  
Družinsko drevo V – Skupinski portret – Cirkus, AXx. oN. M. (umetnikov atelje), Celje  
Naslednji dan / The Next Day, MMC Kibla, Maribor

2021  
Klovnonanija, EX art galerija, Ljubljana  
Družinsko drevo VI – Noč, ki se bo zgodila, AXx. oN. M. (umetnikov atelje), Celje  
Vrnitev -Vihar/ The return- The Storm, Kvarturna hiša, Celje  
Vrnitev II- Albruna, Kvarturna hiša, Celje

2022  
Naslednji dan: hudobna zahodna vešča / The Next Day: Wicked Witch Of The West, Generali Galerija, Ljubljana  
Srečni dnevi/ Happy Days, Galerija Ravne, KGLU

**Skupinske razstave / Group exhibitions:**

2003  
Rudnik Velenje  
Delavski dom, Trbovlje  
Mestna galerija, Obalne galerije Piran

2004  
Bienale slik malega formata, Galerija Ante Trstenjak, Ljutomer

2005  
Rudnik Velenje  
Delavski dom, Trbovlje  
Križni hodnik, Piran

2006  
Bienale slik malega formata, Galerija Ante Trstenjak, Ljutomer

2007  
Skladišče soli Monfort, Portorož  
Galerija Mozaik, Celje

2008  
Mestna galerija, Obalne galerije Piran  
Bienale slik malega formata, Galerija Ante Trstenjak, Ljutomer

2009 Mestna galerija, Obalne galerije Piran	2016 Dela iz stalne zbirke Galerije Murska Sobota, Koroška galerija likovnih umetnosti, Slovenj Gradec Galerie KOKO, Dunaj Razstava iz stalne zbirke s poudarkom na novih pridobitvah, Galerija sodobnih umetnosti Celje Mestna galerija, Obalne galerije Piran MIG 21, Kibla Portal, Maribor Bienalna razstava Pogled 8, Lamutov likovni salon, Kostanjevica na Krki MUS, Kibla Portal, Maribor	Nezaslišani svet, ki ga imam v glavi. Metamodernizem in metaromantika v slovenskem slikarstvu, Galerija mesta Ptuj	2004 Odkupna nagrada in častna diploma mednarodne žirije Ex-tempore Piran
2010 Bienale slik malega formata, Galerija Ante Trstenjak, Ljutomer	2017 Mednarodni slikarski Ex tempore Piran 2017, Mestna galerija, Obalne galerije Piran Miniature, Novi dvori, Zaprešič, prenos razstave v Galerija PRO3OR, Beograd Izbor del z razstave MIG 21, Muzej savremene umetnosti Vojvodine, Novi Sad Inside/ Outside: The Human Condition, Lux Art Gallery, Trst Razstava del slikarske kolonije Primož Trubar Moravske Toplice, Pokrajinska in študijska knjižnica Murska Sobota	2020 Divji v srci – Poglej lisjaku v oči, MMC Kibla, Maribor Nezaslišani svet, ki ga imam v glavi. Metamodernizem in metaromantika v slovenskem slikarstvu, Portorož, Monfort, Obalne galerije Piran V času prostora, Galerija Media Nox, Maribor Od Dvojnega prostora do Evrope, Izbor iz stalne zbirke CSU, Center sodobnih umetnosti, Celje	2005 Odkupna nagrada Ex-tempore Trbovlje
2011 Matej Čepin in uporabniki zavetišča za brezdomce Celje, AXx. oN. M. (umetnikov atelje), Celje Majski salon, Delavski dom, Trbovlje	2018 Znotraj naših vrtov, Galerija Niko Ignjatič, Celje Mednarodni slikarski Ex tempore Piran 2018, Mestna galerija, Obalne galerije Piran Razstava del slikarske kolonije Primož Trubar Moravske Toplice, Pokrajinska in študijska knjižnica Murska Sobota	2021 Tihožitja, Galerija Equrna, Ljubljana Slikarstvo zdaj!/ The Painting Now! Slovenija 21, Mestna galerija Nova Gorica Minljivost – hommage Tisnikarju, Koroška galerija likovnih umetnosti, Slovenj Gradec Slikarstvo zdaj!/ The Painting Now! Slovenija 21, Portorož, Monfort, Obalne galerije Piran Divji v srcu. Zakaj imaš tako velike oči?, Kvartirna hiša, Celje	2006 II. nagrada na 4. bienalu slik malega formata Ljutomer
2012 Majski salon, Gospodarsko razstavišče, Ljubljana Naključja II, Galerija Murska Sobota Podobe resničnosti: Med zgodbo in dejstvom, iz stalne zbirke, Galerija sodobne umetnosti Celje	2019 Nezaslišani svet, ki ga imam v glavi. Metamodernizem in metaromantika v slovenskem slikarstvu, Koroška galerija likovnih umetnosti, Slovenj Gradec Mednarodni slikarski Ex tempore Piran 2019, Mestna galerija, Obalne galerije Piran Divji v srci – Poglej lisjaku v oči, AS Galerija, Ljubljana	2022 Pošasti so ljudje, Mestna galerija Nova Gorica Nove pridobitve 2010–2022, Koroška galerija likovnih umetnosti, Slovenj Gradec Momenta–mente: Žive slike, Moderna galerija, Ljubljana.	2008 Velika odkupna nagrada mednarodne žirije na Ex-tempore Piran (na temo soline)
2013 Razstava Društva likovnih umetnikov Celje, Muzej premogovništva Slovenije, Velenje Matej Čepin in uporabniki zavetišča za brezdomce Celje, AXx. oN. M. (umetnikov atelje), Celje Galerija sodobne umetnosti in Likovni salon, Celje Mestna galerija, Obalne galerije Piran Gallery Rearte, Dunaj			2009 Grand prix na 44. mednarodnem Ex-tempore Piran
2014 Miniature, Novi dvori, Zaprešič, prenos razstave v Kuća Đure Jakšića, Skadarlija, Beograd in v Likovni salon, Kulturni center, Novi Sad Mestna galerija, Obalne galerije Piran			2013 Posebna nagrada v obliki samostojne razstave v galeriji 3D Mestre/ Venezia na mednarodnem Ex-tempore Ptuj 2013 Odkupna nagrada in častna diploma mednarodne žirije Ex-tempore Piran
2015 Stalna zbirka kot tradicija, izbor iz stalne zbirke Galerije Murska Sobota Miniature, Novi dvori, Zaprešič Nabelschau, (z Ulrich Werner), Galerie Centrum, Graz Mestna galerija, Obalne galerije Piran Sram te bodi! / Shame on You!, Center sodobnih umetnosti, Celje			<b>Dela v javnih zbirkah / Works in public collections:</b>  Mestna galerija Piran Galerija Murska sobota Galerija mesta Ptuj Center sodobnih umetnosti Celje, Galerija sodobne umetnosti Celje Koroška galerija likovnih Umetnosti, Slovenj Gradec Galerija Ante Trstenjak, Ljutomer Likovna kolonija Izlake Likovna kolonija Primož Trubar, Moravske Toplice Galerija Generali, zbirka umetniških del
		<b>Nagrade/ Awards:</b>  2003 Častna diploma Ex-tempore Premogovnik Velenje Odkupna nagrada Ex-tempore Trbovlje Odkupna nagrada in častna diploma mednarodne žirije Ex-tempore Piran	

MATEJ ČEPIN  
SREČNI DNEVI  
HAPPY DAYS  
17. 11. 2022–8. 2. 2023  
Galerija Ravne

Izdajatelj / Published by  
Koroška galerija likovnih umetnosti

Zanjo / Represented by  
Petra Čeh

Kustos / Curator  
Jernej Kožar

Besedilo / Text  
Jernej Kožar

Prevod v angleški jezik / English translation  
Antonia Todić

Lektoriranje / Proofreading  
Zoran Triglav, Jeff Bickert

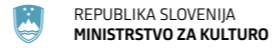
Fotografije / Photographs  
Robert Ograjenšek

Oblikovanje / Layout  
Jure Praper

Tisk / Print  
Mkopija

Naklada / Print run  
250

Ravne na Koroškem  
Januar 2023



CIP - Kataložni zapis o publikaciji  
Univerzitetna knjižnica Maribor

75(497.4):929Čepin M.

ČEPIN, Matej  
Srečni dnevi = Happy days : [17. 11. 2022 - 8. 2. 2023, Galerija  
Ravne] / Matej Čepin ; [besedilo Jernej Kožar ; prevod v angleški  
jezik Antonia Todić ; fotografije Robert Ograjenšek]. - Ravne na  
Koroškem : Koroška galerija likovnih umetnosti, 2023

COBISS.SI-ID 139790339

