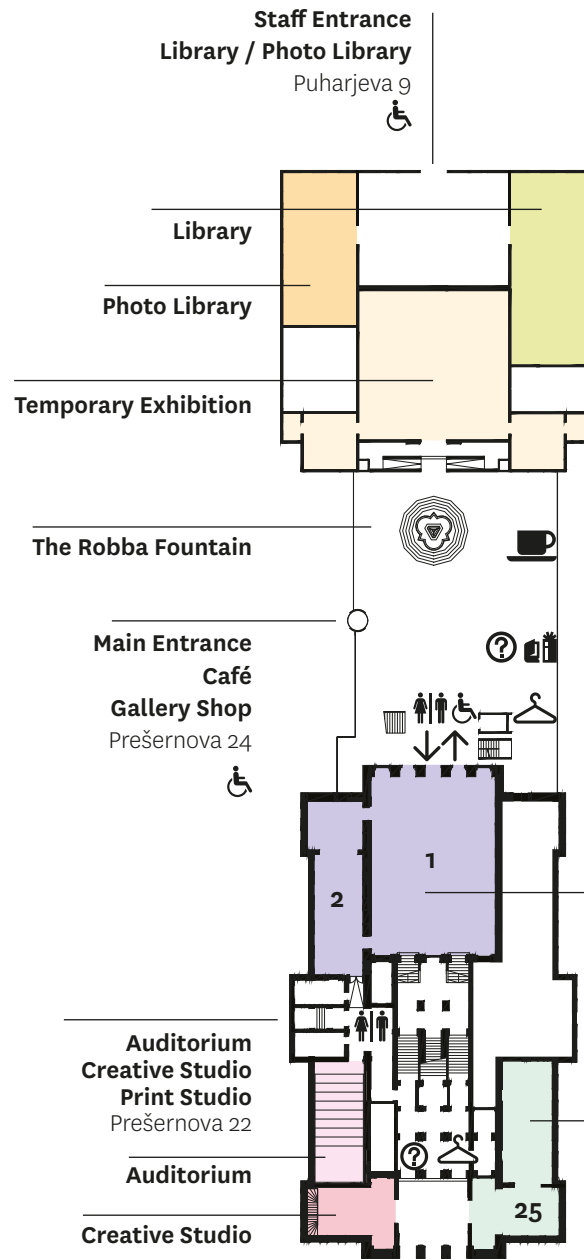
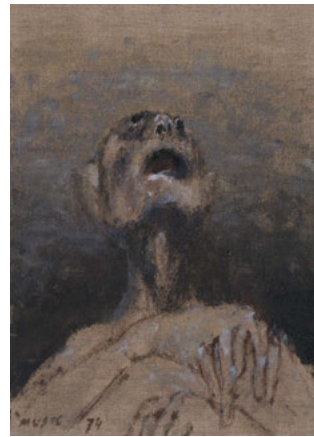


Ground floor



1200–1600 / 1, 2

Sacred art dominated the Middle Ages and spread through Slovenian lands from larger regional towns, castles and monasteries. Gothic art flourished even after the dawn of the Renaissance. In the 16th century the artistic production was brought to a standstill due to the compulsory deposit of Church treasures, wars, and natural disasters.



Zoran Mušič (1909–2005) / 25

Permanent exhibition honours one of the most important Slovenian artists of the 20th century. The works of art are part of the Ljuban, Milada and Vanda Mušič Collection that were donated or loaned to the National Gallery of Slovenia.

First floor



From 1918 onwards / 22, 23

Still removed from the art epicentres, Slovenian artists used distilled versions of several art styles between the two wars and joined contemporary currents in later post-World War 2 years.

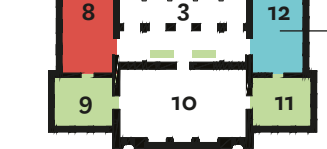
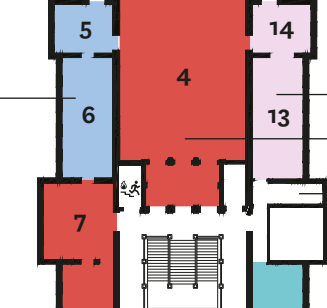
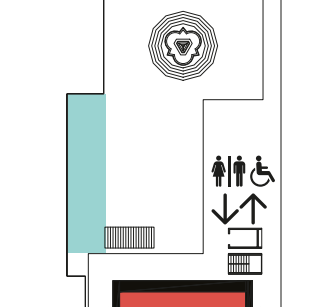
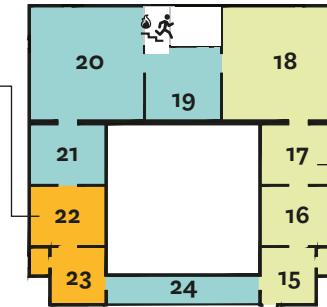


1600–1700 / 5, 6

Although represented mainly by Early Baroque imports and the works of itinerant artists, the century paved the way for the future, mainly with the arrival of the Jesuits to Ljubljana, works by polymath Johann Weichard Valvasor and the foundation of the *Academia operosorum* in Ljubljana.

1900–1918 / 19, 20, 21, 24

The deep longing for independence encouraged Slovenian artists to look for a national artistic expression. During Slovenian Early Modernism they found it in idealized folk realism and in a native version of Impressionism.



Beginnings of the Gallery / 9, 11



1820–1870 / 13, 14

Heavily censored public life between the Congress of Vienna and the Spring of Nations, weak Church patronage, and the ascending middle class marked the era when Biedermeier art focused on the family and entwined with a Romantic view of nature.



1800–1820 / 12

Franc Kavčič was an important European Neoclassical artist. Although he painted Greco-Roman stories, his ethical message was completely contemporary and mirrors the time of profound sociopolitical change.



1870–1900 / 15, 16, 17, 18

Weak and unambitious local demand and the absence of academies meant that most Realist and academically trained artists studied, worked and lived in foreign art capitals, including Vienna, Munich and Paris.



1700–1800 / 4, 7, 8

High Baroque is one of the greatest artistic periods in Slovenian lands and was made possible by Church and aristocratic patrons, a stable political environment, and a strong economy.