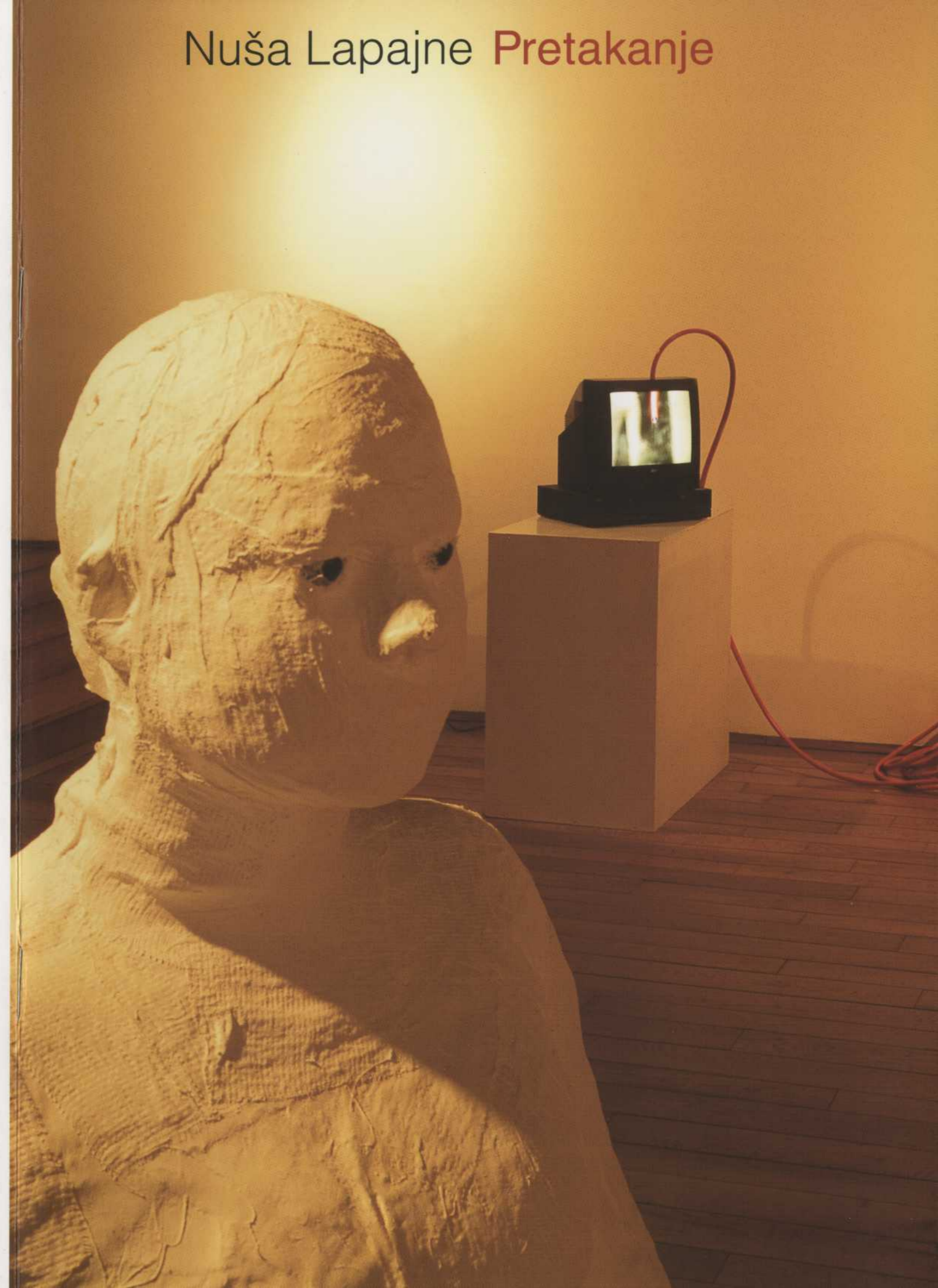


# Nuša Lapajne Pretakanje



Lamutov likovni salon  
31. marec – 21. maj 2000  
Galerija Božidar Jakac,  
Kostanjevica na Krki

Pilonova Galerija  
6. – 29. oktober 2000  
Ajdoščina



## Pretakanje

Slikarka Nuša Lapajne nam kljub komaj nekajletni prisotnosti v našem likovnem prostoru vztrajno dokazuje, da misli resno sodelovati pri oblikovanju sodobne slovenske likovne scene. Spremljam jo že od njenih zadnjih študijskih let in moram reči, da me je vsakič znova presenetila s konsekventnostjo na eni in diferentnostjo pristopa v reševanju svojih likovnih problemov na drugi strani. Ko razmišljam o slednji ugotovitvi, se zalotim, da ne morem mimo vprašanja, ki se mi je tudi že v preteklosti večkrat zastavilo. To je: zakaj se nekateri likovni umetniki po končanem šolanju, nemalokrat potrjenem celo z opravljeno specializacijo, naposled nekako izogibajo izbrani usmeritvi (v tem primeru slikarstvu) in svojo ustvarjalno pot nadaljujejo v okviru drugih umetniških praks? Odgovorov je nedvomno več in vsak je obarvan s povsem osebno izkušnjo. V primeru Nuše Lapajne je po mojem mnenju eden izmed njih ta, ki govori o svojstveni »teži« okolja iz katerega izhaja (ko dedni geni naravnost »kličejo« v določen poklic, v katerem so močne sledi pustili že njeni najbližji predniki) in se je potrebno iz njega nekako izviti, da se lahko le ta odpravi na samostojno pot. Eden najzaneslivejših načinov, da to doseže pa je preprosto ta, da se oprime povsem novega metjeja. Po drugi strani pa so tu močna trendovska gibanja, ki se jim predvsem pripadnik najmlajše generacije težko odreče.

Klasično naslikanih del Nuše Lapajne se spominjam le iz konca njenih študijskih let. Že za svoje diplomsko delo si je izbrala tehniko kolaža, kjer je na klasično slikarsko polje nizala kose raznih materialov in vsakdanje predmete v sporočilno in likovno dognane celote (enega iz te serije smo lahko videli v sklopu Skulptura v socialnem prostoru na drugi razstavi Trienala sodobne slovenske umetnosti U3 v Moderni galeriji v Ljubljani). Kasneje, na razstavi članov stanovskega društva, na kateri so bila predstavljena dela, ki so vključevala prostorsko dimenzijo (Majski salon: Oblika v prostoru), je presenetila z asamblažem (Vrata). Tu je naključno najdena velika večdelna, lesena drsna vrata, zaznamovana s starostno patino, sicer še obravnavala kot slikarsko površino, a je že s samo postavitvijo in tokrat prvič tudi z vključitvijo videa dodatno stopnjevala prisotnost tretje dimenzije. Z razstavo Lajajoči pes (KUD France Prešeren, 1999) pa je že v konceptu izhajala iz prostora, kjer je slikarske prvine dopolnila s kiparskimi (mavčna plastika psa).

S tokratno razstavo **Pretakanje** se je še koreniteje odvrnila od slikarstva (to prvo je prvič povsem opustila) in se tako podala v svet povsem prostorskega reševanja likovnih problemov ali t.i. instalacij.

Nuša Lapajne se dobro zaveda, da mora z razstavo vzpostaviti tesen stik z obiskovalcem. To pot tega ni dosegla le z vsebinsko pretehtano postavitvijo, temveč tudi z elementi teatralnosti. Tako obiskovalca takoj pri vhodu v razstaveni prostor nekaj oplazi. Spreleti ga srh, obide ga jeza, ... Nato ga pritegne mogočna, celopostavna in povsem bela moška figura naravne velikosti, ki je s hrbtom obrnjena proti njemu. Zastala je v rahlem razkoraku, z rokami, oprtimi v bok in odločno, morda nekoliko vzvišeno zre v črno gmoto pred seboj. Kmalu spozna, da ni sama. Nedaleč od nje je še ena bela figura, tokrat ženska, ki nekam osuplo zre v isto gmoto. Ko se počasi zaveš, da je v prostoru še več belih figur, se mu zazdi, da je v nekem drugem svetu. Ampak to ni res. Namreč, ta »svet« je le »prevod« tistega, ki ga sicer dobro poznaš.

»Rdeča nit« te razstave je dobesedno rdeča »nit« (rdeča cev) in je prisposoda za življenjske sokove, ki se s pomočjo energij iz okolja pretakajo skozi človeško telo, človek pa jih v obliki nove energije spet oddaja v okolje. Ta pretakanja se nikoli ne končajo, so večna, le otenki so drugi. Če se ustaviš in prisluhneš, jih morda tudi zaslišiš (video). Le ena izmed figur je prek nje neposredno povezana z »virom« energij (slapom cevi) v steni, kot, da bi jo zalotili prav v trenutku intenzivnega »pretakanja«.

Nuša Lapajne torej tokrat tematizira usodo človeka, ki nenehoma, skozi celo življenje, sprejema in oddaja energije različnih kvalitiet. Te v njem sprožajo različne reakcije in se odražajo navzven (v gestah, mimiki idr.). Na razstavi zaznamo nekaj takih situacij. Bodisi človek razmišlja in naklepa novo življenjsko strategijo (sedeča ženska figura) ali mu od presenečenja zastoji korak v nekakšnem krču (stoječa ženska figura) včasih izraža upor (moška stoječa figura), na trenutke tudi obup (moška figura, uprta v steno), nazadnje pa od nenehne naprežanja shira in premine (skrčena ležeča figura). A vir energij je neusahljiv (zvitki cevi), življenjski sokovi se še kar pretakajo in življenje teče naprej.

Nuša Lapajne je tokrat uporabila štiri ključne elemente: človeške figure (mavčni odtisi resničnih ljudi) kot osrednji izpovedni liki, črne plastične površine kot akcenti prostorskega dogajanja in cevi, skupaj z zvočnim video posnetkom, kot vizualizirani življenjski sokovi. Z uporabljenimi materiali (bel, neposlikan mavec, plastika, video) je potencirala fiktivnost dogajanja, kot da bi želela reči: »ne, saj to se ne dogaja z nami...« Video, skupaj z avtentičnim zvokovnim zapisom, ji ne pomeni le likovne komponente, temveč dodatno prostorsko dimenzijo in ne nazadnje pomagalo pri vsebinski opredelitvi vidnega.

V današnji likovni produkciji le redkokdaj zaznamo povsem inovativno dejanje. Običajno gre za skupek drobnih citatov iz zgodovine likovne umetnosti, pri čemer ponavadi ne gre za preprosto kopiranje. Seveda lahko tudi v delih Nuše Lapajne iščemo in tudi najdemo take citate, ki pa so le metjejske narave (naprimer mavčne figure G. Segala itd.) in jih je uporabila v povsem drugem kontekstu.

Do sedaj v delih Nuše Lapajne ni bilo moč zaznati kake družbeno kritične poante, temveč v njih sledimo preprosto le njeni osebni interpretaciji doživljanja okolja, v katerem živi, ga z vso občutljivostjo zaznava in o njem intenzivno razmišlja. Njihova natančna vsebinska izpovednost in visoki estetski kriteriji so nedvomno garant za avtoričino uspešno pot naprej.

Barbara Rupel

## Flowing

*Having been around as a painter but for a few years, Nuša Lapajne keeps proving that she means business when it comes to helping create a modern Slovene visual art scene. I have been following her career since her last undergraduate years and I must say that time and time again she amazes me with consistency on the one hand and the difference of approach in solving her artistic problems on the other hand. Reflecting on the latter conclusion I can't help asking that same old question which has bothered me for some time: Why do some visual artists after completing their education, which often culminates in specialization, eventually tend to evade the chosen orientation (namely painting) and take up a different artistic practice? Undoubtedly there are several answers, each being tinted with an entirely personal experience into the bargain. In the case of Nuša Lapajne there is, I believe, one which bears the unique »weight« of the environment from which she originates (when hereditary genes literally »beckon« into a specific vocation with strong traces already left behind by her closest predecessors) and somehow one needs to make a break with it in order to be able to embark on an independent path. One of the surest ways to achieve this is simply by going into a whole new metier. On the other hand, there are always strong trends which particularly the youngest generations find difficult to renounce.*

*Her classically painted works that I can recollect belong only to the time towards the end of her studies. For her diploma work she had already chosen the technique of collage, making use of a classical picture surface to arrange pieces of miscellaneous materials and objects from daily life into a meaningful and visually unified whole (one in the series was displayed within The Sculpture in a Social Setting at the second exhibition of the Triennial of the Contemporary Slovene Art U3 in the Modern Gallery in Ljubljana). Later on, at the exhibition of the members of the professional society, which featured works with an incorporated spatial dimension (the May Salon: Form in Space) her assemblage Vrata (The Door) came as a surprise. The found large sectional wooden sliding door, marked with a visible patina of age, is still treated as a picture plane, but with the mere installation and the use of a video incorporated here for the first time, she further intensified the presence of the third dimension.*

*The exhibition Lajajo i pes (Barking Dog) (The France Preaeren Cultural and Artistic Society, 1999) was conceptually based on space, combining painterly and sculptural elements (the plaster cast statue of a dog).*

*With the current exhibition Pretakanje (Flowing) she has moved away from painting even more radically (for the first time now she has abandoned this practice altogether) and has entered a world of an entirely spatial approach to solving visual problems, or the so called installations.*

*Nuša Lapajne is fully aware that the exhibition has to establish a close contact with the visitor. This time she has achieved it not only with the aptly chosen content but also with the elements of theatricality. So as soon as you enter the exhibition room, something touches you. It gives you the shudders, you are seized with anger, ... Then your attention is attracted by a majestic, completely white, life-size male figure, with its back turned to you. It has halted, its legs slightly apart, its arms akimbo, and is looking with a fixed gaze, perhaps slightly aloof, at a black mass in front of it. You soon realize it is not alone. Not far from it is another white figure, this time female, that seems taken aback while staring at the same mass. As you come to realize that there are more white figures in the room, you get the feeling that you are in some different world. This is not true, though. This »world« is only an imitation of the one you know well otherwise.*

*»The thread« of this exhibition is literally a red »thread« (a red tube) and is symbolic of life juices which flow through the human body with the help of energies from the environment, and which a man releases back into the environment in the form of a new energy. These flows never cease, they are eternal, only the shades change. If you pause to listen, you might hear them (the video). Only one of the figures is through it directly linked to the »source« of energies (the cascade of tubes) in a wall, as though caught right in the middle of intensive »flowing«.*

*This time Nuša Lapajne tackles the destiny of a man who, throughout his life, endlessly receives and gives out energies of different quality. They trigger in him different reactions and manifest themselves outwardly (in gestures, mimes, etc.). We can recognize similar situations at the exhibition. Either a man contemplates and plots a new life strategy (the seated female figure), or stops in his tracks with surprise as if seized by a spasm (the standing female figure), sometimes expresses rebellion (the standing male figure), or at times even despair (the male figure leaning against a wall), through pushing himself too hard eventually wastes away and passes away (the curled up lying figure). Nevertheless, the source of energy never dries out (the rolls of tubes), life juices keep on flowing and life goes on.*

*Nuša Lapajne has made use of four key elements here: human figures (the plaster casts of real people) as central expressive characters, black plastic surfaces as accents of spatial activity and tubes teamed with an audio video recording as visualized life juices. With the used materials (white, unpainted plaster cast, plastic, the video) she intensified the fictitiousness of the activity itself as if she wanted to say: »No, it is not happening to us...« The video, together with the authentic soundtrack means to her not only a visual constituent but also an additional spatial dimension, and last but not least an aid in the definition of the visible.*

*In the visual production of today we can rarely come across an entirely innovative act. It is usually about a set of tiny quotations from the history of fine art, which normally can't be termed simply as copying. Surely, even in the works of Nuša Lapajne one can search for and find such quotations, which, in my opinion, are only of technical nature (for example the plaster cast figures of G. Segal etc.) and she employed them in a completely different context.*

*So far it has been impossible to detect in the works of Nuša Lapajne any kind of social criticism. All we can trace is simply her personal interpretation and experience of the setting in which she lives, perceives with all sensitivity and thinks about with intensity. Their precise expressivity and high aesthetic criteria are undoubtedly a guarantee of the author's successful career in future.*

Barbara Rupel



