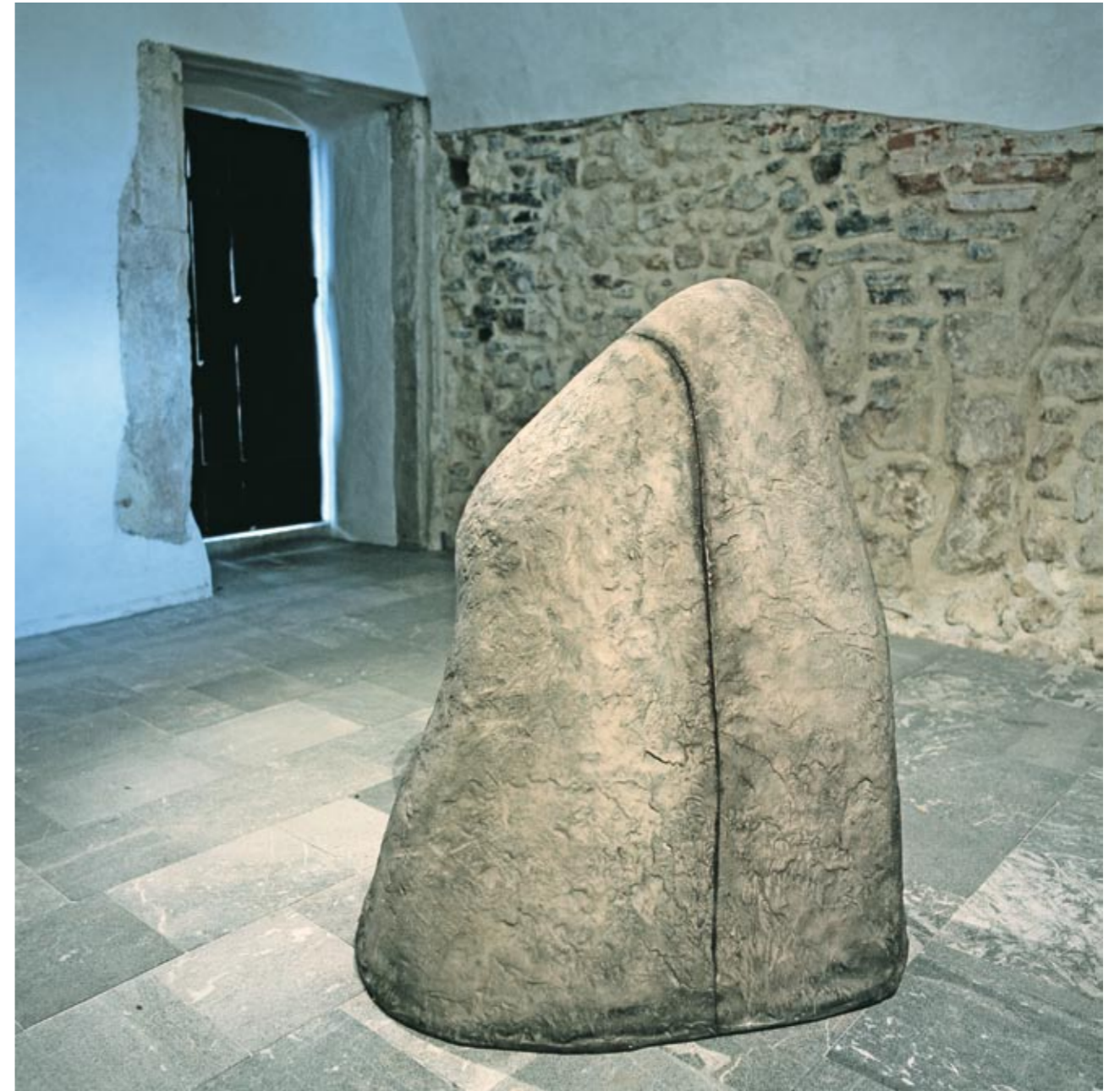


Naca Rojnik

////////////////////////////////////
Nekaj v, nekaj iz, nekaj za ...



Veliki par, I, 1999, poliester, 98 x 113 x 52 cm



Naca Rojnik
Nekaj v, nekaj iz, nekaj za ...

Lapidarij Galerije Božidar Jakac
Kostanjevica na Krki, 21. g. 2006 – 12. 11. 2006

Nekaj v, nekaj iz, nekaj za ...

Vemo, da ni aktualno govoriti o umetnikih in umetnicah v smislu delitve na moški in ženski način ustvarjanja, a bolj kot ga negiramo ali poudarjamo, bolj nam prihaja v zavest, še zlasti ko obravnavamo kiparstvo. Nevarno je posploševati, še bolj določati in vrednotiti. A vendar ne moremo mimo zgodovinskega spomina in primerjav. Kiparke so se v Sloveniji šele v sedemdesetih letih suvereno postavile ob bok kolegom ter postale bolj prepoznavne in ne le zavezane t. i. mali plastiki, oz. plastiki komornega značaja. Od pionirskih generacij kipark, lok se pne od Karle Bulovec Mrak do mednarodno uveljavljene Marjetice Potrč, ki so utrdile pot mlajši generaciji ter seveda zrelim prepoznavnim avtoricam, kakršna je tudi Naca Rojnik, lahko danes govorimo o pomembni vlogi kipark v Sloveniji. Zanimivo bi bilo primerjati razvoj z razmerami v drugih kulturnih okoljih, zlasti tistimi nam bližnjimi na stičišču nacionalnih entitet, ki so se oplajala iz vplivnih območjih mediteranskega, alpskega in panonskega prostora. Specifike teh okolij prepletajo danosti *genius loci* in zmes vplivov globaliziranega sveta. To je naš čas.

Prav zato ne moremo spregledati posameznih okolij, ki sooblikujejo umetniški kredo. Naca Rojnik se je v osemdesetih letih iz Ljubljane preselila v Slovenj Gradec, v devetdesetih letih pa se je z družino odločila, da bo njen dom in atelje kmetija na Graški gori. Življenje je podredila novemu okolju: ga živi, razume in se vanj vključuje ... Hotena izbira osame ji je pomagala ustvariti distanco do aktualnega dogajanja, tako, da se je lahko vseskozi posvečala vrednotam klasičnega kiparstva, ne da bi jo zamikali drugi načini vizualnega izražanja. Uspelo ji je ohraniti pristno zavezanost kiparstvu in samosvoj pristop do materije. Sintaksa njenega ustvarjanja pa je le navidez lahko berljiva: stvari zaplete še bolj, ko se začne poigravati s poimenovanji lastnih stvaritev. S tem nas ne želi uvesti v lasten svet razmišljanj in spoznanj, temveč speljati v smer, da damo prosto pot lastnim občutkom in domišljiji.

V kolikor je bilo njeno kiparsko razmišljanje v začetku podrejeno le »klasičnim« kiperskim nalogam in je bilo telo kipa v odnosu do zunanjega in notranjega prostora zanjo prevladujoča naloga, se je v najnovejših stvaritvah bolj posvetila odnosom, ki ga živi telo kipa samo po sebi ter ustvarja med obliko, prostorom in avtorjevimi intervencijami svojstvena sporočila in nove svetove. Elementaren, skoraj čutni odnos do materiala in

občutek za prostor, kamor umetnica umesti svoje stvaritve, so njena prednost. Forme lahko opredelimo kot pravilne ali nepravilne, vedno jim vlada matematična organizacija, pričakovana statičnost pa se spremeni v nepričakovano dinamiko. Umetnica obvlada zapletene odnose izpraznjenega prostora, telesa kipa in površine: oblika/telo – volumen/prostor – tekstura/površina/pisava. Njene kiparske naloge so vedno posvečene opazovanju vidnega sveta in čiščenju form (kot pesnica izbira besede in rime), da lahko ustvari prostor za lastno kiparsko poezijo. To poimenuje *Male nočne tablice*, *Vaje za glino*, *Glinopisi*, *Čas teče*, *Bo ...* ali celo kot *Nekaj za reko*, *Zavetišča za male misli*, *Bele muce ...* Hkrati pa tem hudomušnim in romantičnim naslovom doda enigmatične misli, ko posebno postavitev v Lapidariju kostanjeviškega samostana poimenuje *Nekaj v*, *Nekaj iz* in *Nekaj za ...* Njene nekdaj prizemljene gmote kipov postanejo lahkotne in prosojne, dobimo lebdeč občutek, saj so se izbrani materiali (poliester, poliuretan in žgana glina) prav zaradi prefinjenih barvnih dodatkov dematerializirali in stopajo v sfero nadzemeljskega.

Njene stvaritve potrjujejo, da je kiparstvo dinamično dejanje. Občutenje ambienta, predmetov, podob in gledalcev je novito. Tako kot mora biti človek pripravljen za prebiranje in občutenje poezije, moramo in moremo na posebej senzibilen način sprejemati kiparstvo. Skulptura je realistična v svoji tridimenzionalni pojavnosti, hkrati pa je tudi iluzionistična po svojem doživetju. Je svet v malem. Čeprav umetnica zavestno nikoli ni hotela prestopiti praga kakšnega drugega vizualnega medija (mojstrsko le riše, z modelirko ali kakšnim drugim risalom – risati pa pomeni razmišljati...), je v zavezanosti kiparstvu uspela združiti prav vse vizualne medije. Ko se sprehajamo po prostoru in občutimo dotik teksture površine eksponatov (ne da bi se jih zares dotaknili), ki je zdaj nežna in mehka, mestoma pa zareže v nas kot ostro rezilo, kot rezek zvok trobente, ko občutimo ezoteriko črne in eksoteriko bele (barve in svetlobe), ko vstopamo v in iz, ko iščemo nekaj za ... Zavedamo se povezanosti nas in prostora, naših občutkov in predmetov, ki nas obdajajo. Je torej lahko kiparstvo staromodno dejanje, preživeta večšina?! Kiparka nas je uspela prepričati o nasprotnem. Čuten odnos do materije je njen poklon univerzalni substanci. Iz skulptur veje vitalizem, ki preglasi estetske in vsebinske premise. Je kot *Fons Vitae*, ki nas prenavlja in navdušuje.

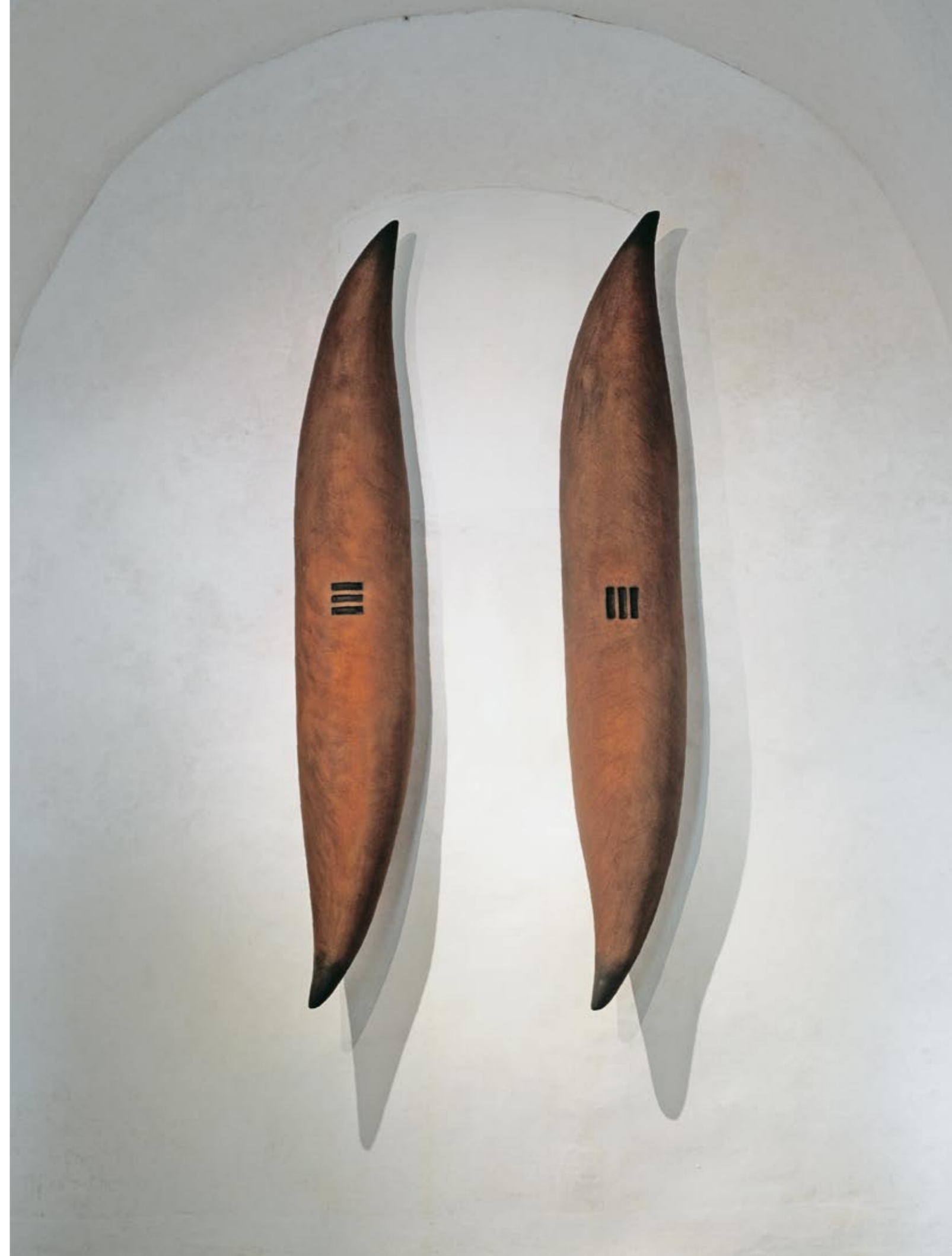
Something in, something out, something for...

We know that it is not contemporary practice to speak of men and women artists in the sense of dividing them into masculine and feminine creative methods, but the more we either deny or emphasize this point, the more it comes to the fore, especially when we deal with sculpture. It is dangerous to generalize, all the more so to define and evaluate. But nonetheless we cannot get past historical memories and comparisons. It was just in the 1970s that women sculptors in Slovenia took their rightful place alongside their male colleagues and became more recognizable, rather than just being connected with »small sculpture« or sculpture with a chamber character. Of the pioneering generation of sculptors, an arc spans from Karla Bulovec Mrak to the internationally recognized Marjetica Potrč, who unequivocally established the path for the younger generation, and also to more mature recognized artists such as Naca Rojnik, so that today we may speak of the important role of women sculptors in Slovenia. It would be interesting to compare the development of conditions in other cultural areas, especially those close to us, at the crossroads of the national entities that have been enriched through Mediterranean, Alpine and Pannonian influences. Specifics of these circumstances are interwoven into the characteristic *genius loci* and the mixture of influences of the globalized world. That is our time.

At the same moment we cannot overlook the individual circumstances that help to shape an artistic creed. Naca Rojnik moved from Ljubljana to Slovenj Gradec in the 1980s, and in the 1990s she and her family decided that her home and studio would be on a farm in Graška Gora. Life was subject to a new environment: to live in it, understand it, and be included in it... Her intentionally chosen isolation helped her create a di-

stance from current affairs such that she could entirely devote herself to the values of traditional sculpture without being tempted by other forms of visual expression. She succeeded in preserving the genuine duty of sculpture and an independent approach to the subject. Her creative syntax only appears to be easily readable: things become more complicated when she begins to play with naming her own creations. Here she does not wish to invite us into her own world of thought and reflection, but leads us in a direction that allows us to follow the path of our own sense and thoughts.

Inasmuch as her sculptural concept at the beginning was subject to only »traditional« sculptural studies, and that the body of the sculpture in relation to the external and internal space was the prevailing task for her, in her newest creations she has turned more to the relation of the body of the sculpture within itself, and has used shape, space and authorial intervention to create her own messages and new worlds. The elemental, almost palpable relationship with the subject and the sense for the space in which the artist places her creations are her gifts. We can easily define the forms as »right« or »wrong« – they are always ruled by mathematical organization – but the expected stasis changes into an unexpected dynamic. The artist is a master of the relationships between the empty room, the body of sculpture, and surfaces: shape/body – volume/space – texture/surface/writing. Her sculptural studies are always devoted to observation of the visible world and clarification of form (like a poet chooses words and rhymes), so that she makes the space into her own sculptural poetry. These are called *Male nočne tablice* (Little Night Signs), *Vaje za glino* (Practice for Clay), *Glinopisi* (Clayforms), *Čas teče* (Time Flies) and





Bo (Will), or even *Nekaj za reko* (Something for the River), *Zavetišča za male misli* (Refuge for Little Thoughts), *Bele muce* (White Cats), etc. Along with these roguish and romantic titles, she also adds enigmatic thoughts, among which stands out her work in the lapidarium at the monastery in Kostanjevica na Krki, called *Nekaj v, Nekaj iz in Nekaj za* (Something in, Something out and Something for). Her masses of sculpture, previously grounded, have become light and transparent; they acquire the feeling of levitation because the selected materials (polyester, polyurethane, and burnt clay), precisely because of their refined coloured additions, dematerialize and enter the heavenly sphere.

Her creations confirm that sculpture is a dynamic act. The feeling of the atmosphere, objects, forms, and viewers is uniform. Therefore, just as a person must be prepared to select and feel poetry, we must – and in an especially sensitive way – receive sculpture. Sculpture is realistic in its three-dimensional presence, but simultaneously it is also illusionist through its experience. It is the world in miniature. Although the artist has never wanted to step across the threshold of some other

visual medium (she draws masterfully, either with a modelling tool or some other drawing tool: drawing means thinking), she has succeeded in bringing together all visual media within her sculptural contribution. When we walk through the space and feel the sensation of the surface textures of the exhibits (not that we actually touch them), which is here soft and tender, but in places slices through us like a sharp blade, like the piercing note of the trumpet, when we feel the esoteric black and esoteric white (colour and light), when we walk in and out, when we look for »something for« ... we are conscious of the connectedness between us and the space, our feelings and the objects that surround us. Is sculpture then an outmoded act, a surviving expertise?! The sculptor has succeeded in persuading us of the opposite.

The sensual relationship to the subject is her bow to universal substance. From the sculpture springs a vitality that drowns out aesthetic and content assumptions, like the *Fons Vitae* that rejuvenates and thrills us.

Milena Zlatar

Seznam razstavljenih del *List of exhibited works*

Veliki par, I, 1999, poliester, 98 × 113 × 52 cm

Stoja na glavi, 1999, poliester, 242 × 69 × 13 cm

Nekaj za reko, I, II, 2006, poliuretan, 205 × 30 × 23 cm

Nekaj za reko, I, II, III, 2005, žgana glina, 40 × 6 × 6 cm

Zavetišče za male misli, I, II, III, IV, 2006, poliuretan,
31 × 52 × 8 cm

Narečja, I, II, III, 2005, žgana glina, 38 × 38 cm

Narečja (dolga), I, II, III, 2005, žgana glina, 42 × 10 cm

Bele muce, I, II, III, IV, V, 2005, žgana glina, 31 × 31 × 9 cm

Beli par, I, II, 2005, žgana glina, 20 × 20 × 6 cm

Glinopis, I, 2006, žgana glina, 45 × 45 cm

Glinopis (dolgi), I, II, III, 2006, žgana glina, 53 × 13 cm

Bo, 2006, poliuretan, 98 × 30 × 40 cm

V levo, 2006, poliuretan, 128 × 20 × 20 cm

Na poti, 2006, žgana glina, 23 × 20 cm

Prečrtano, 2006, žgana glina, 20 × 14 cm

Glinopis, I, II, III, 2006, žgana glina, 24 × 24 cm



Na sliki levo: **Beli par, I, II**, 2005, žgana glina, 20 × 20 × 6 cm

Na sliki desno: **Bele muce, I, II, III, IV**, 2005, žgana glina, 31 × 31 × 9 cm



Skupinske razstave *Group exhibitions*

- 1991** Galerija likovnih umetnosti, Slovenj Gradec.
- 1992** Galerija pri Kulturnem centru Ivana Napotnika, Velenje.
Salon Rotovž, Maribor.
Likovni salon, Ravne na Koroškem.
Kiparska kolonija in samostojna razstava v Mestni galeriji, Millstatt, Avstrija.
- 1996** Galerija IZUM, Maribor.
Galerija Prizma, Slovenj Gradec.
- 1999** Galerija Falke, Libuče pri Pliberku (Avstrija).
Galerija likovnih umetnosti, Slovenj Gradec.
- 2000** Galerija sodobne umetnosti, Celje.
Galerija Murska Sobota.
- 2004** Galerija ZDSLU, Ljubljana.

Javna naročila *Public orders*

Bernekerjeve plakete (podeljujejo za dosežke v kulturi v Slovenj Gradcu), Skulptura - pomnik padlim ob agresiji na Slovenijo leta 1991 (postavljen leta 1992 v Slovenj Gradcu), Spomenik Jakobu Sokliču v Slovenj Gradcu (postavitev leta 2000), v tujini pa let 2001 postavitev skulpture v okviru Mednarodne kiparske galerije na prostem v St. Ulrichu v Avstriji. Avtorica nagrajenih spominkov Mestne občine Slovenj Gradec.

Stoja na glavi, 1999, poliester, 242 × 69 × 13 cm

Samostojne razstave *Solo exhibitions*

- 1982** Razstava del koroških likovnih umetnikov, Galerija likovnih umetnosti, Slovenj Gradec.
- 1985** I. koroški likovni bienale, Galerija likovnih umetnosti, Slovenj Gradec.
- 1987** II. koroški likovni bienale, Galerija likovnih umetnosti, Slovenj Gradec.
- 1988** Galerija DLUM, Maribor.
Razstava ZDSLU na temo Barva, Galerija Riharda Jakopiča, Ljubljana.
- 1991** II. medregionalna razstava, Galerija Murska Sobota, Galerija likovnih umetnosti, Slovenj Gradec; Galerija sodobne umetnosti, Celje; Obalne galerije, Piran; Galerija Gorenjskega muzeja, Kranj; Galerija Božidarja Jakca, Kostanjevica.
- 1992** Galerija DLUM, Maribor.
- 1993** Galerija DLUM, Maribor.
- 1994** Galerija DLUM, Maribor.
Razstava ZDSLU na temo Podobe predmetnega, Galerija Riharda Jakopiča, Ljubljana.
Majski salon, Galerija ZDSLU, Ljubljana.
Male plastike slovenskih avtorjev, Galerija Krpan, Cerknica.
Galerija Jožeta Vrščaja, Ljubljana.
- 1995** Galerija DLUM, Maribor. Nagrajenci DLUM, Galerija DLUM, Maribor.
- 1998** Nagrajenci DLUM, Galerija sodobne umetnosti, Celje.
- 2000** Skulptura malih dimenzij na Slovenskem, Galerija Murska Sobota.
- 2003** Učitelji in učenci, Koroška galerija likovnih umetnosti, Slovenj Gradec.
- 2004** Kuhinja, Koroška galerija likovnih umetnosti, Slovenj Gradec.
Keramika v Sloveniji 1964 – 2004, grad Podsreda in galerija na gradu v Ljubljani.
- 2005** Bife pri Ločnici, DLUM.



Na sliki levo: **V levo**, 2006, poliuretan,
128 x 20 x 20 cm

Na sliki desno: **Zavetišče za male misli, IV**,
2006, poliuretan, 31 x 52 x 8 cm

CIP

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Biografija

Naca Rojnik se je rodila leta 1951 v Ljubljani. Študirala je na kiparskem oddelku Akademije za likovno umetnost v Ljubljani, pri prof. Slavku Tihcu. Živi in ustvarja na Graški gori pri Slovenj Gradcu.

Biography

Naca Rojnik was born in 1951 in Ljubljana. She studied sculpture with Prof. Slavko Tihec at Ljubljana's Academy of Fine Arts. She lives and works in Graška Gora near Slovenj Gradec.

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Nekaj za reko, I, II, III, 2005, žgana glina, 40 × 6 × 6 cm

Na naslovnici: Bo, 2006, poliuretan, 98 × 30 × 40 cm