

SVETLANA JAKIMOVSKA - RODIĆ

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S V E T L A N A J A K I M O V S K A - R O D I Ć

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SVETLANA JAKIMOVSKA - RODIĆ

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Svetlano Jakimovsko Rodić je po končani slikarski akademiji v Skopju na grafično specialko Akademije likovnih umetnosti v Ljubljani privabil sloves ljubljanske grafične šole, ki poleg vseh možnosti za ustvarjanje umetniške grafike posebej poudarja pomen dosledne tehnike odtiskovanja oziroma grafikovega lastnoročnega odtisa, ki je glede na problematiko uporabe sodobnih reproduktivnih tehnik še toliko večji.

Po Walterju Benjaminu t.i. aura umetnine z reprodukcijo izginja. Umetniško delo z vsako reprodukcijo izgublja del svoje enkratne eksistence in doživljajske neposrednosti. Intenziteta njegovega učinkovanja se reducira.

Pri grafiki je drugače. Reproductivni postopki, na katerih temelji umetniška grafika, še zdaleč niso samo golo sredstvo pomnoževanja neke risarske artikulacije, marveč dejavnik, ki ključno sooblikuje njeno estetsko vsebino oziroma izraz.¹ Tako risba kot temelj grafičnega ustvarjanja z grafično obdelavo pridobiva posebno estetsko kakovost oziroma naravo, ta kakovost pa je integralni del njenega učinka.²

Jakimovska se je že v času študija slikarstva v Skopju veliko posvečala grafiki. V tehnično in izvedbeno zahtevnem ustvarjanju je – lahko rečem – strastno raziskovala in eksperimentirala v tehniki jedkanice in z njenimi izraznimi možnostmi v smislu večbarvnih rastrskih struktur.

Morda je nekaj kvalitetno najbolj izstopajočih grafik nastalo prav v času študija na grafični specialki. Ti tiski temeljijo na figuralni obrisni risbi. Premišljene likovne kompozicije s fragmentarno figuraliko dobivajo svoj končni izraz v grafičnih odtisih z vsebinsko arhetipskimi poudarki.

Risba velja za najbolj prvinski, spontan in avtorski izraz umetnikove misli in doživljanja. Jakimovska se v svojih delih iz tega obdobja močno osredotoča na poteze kot linearne tvorbe, ki v svojem videzu vsebujejo določena sporočila in izraz. Zanimiv je eksperiment, v katerem svojo risbo iz otroštva kopira in preoblikuje v grafični odtis.

Jakimovska v seriji litografij (ok. 1992) izhaja iz tradicije abstraktnega ekspresionizma. Osnova teh tiskov je slikovita risba z dinamičnimi linijami. Litografija je sama po sebi barvi naklonjena tehnika in avtorica se v teh delih posveča predvsem barvam, njihovim medsebojnim razmerjem in učinkovanjem. Z variacijo kompozicijskih zasnov v morfoloških transformacijah, s t.i. inverzno logiko tiska (zrcalni odtisi, zamenjava leve in desne strani formata, pozitiva z negativom in obratno) – umetnica raziskuje optimalne možnosti likovnega izraza in skozi ta morfološka izčiščevanja dosega zanimive in raznolike estetske učinke. Izmed teh tiskov se jih nekaj uvršča na mejo dekorativnosti.

Tiski (1994, suha igla) z motivi t.i. tihožitij so nastajali vzporedno z avtoričinim ustvarjanjem teh motivov v slikarskih delih. Iz slik veje čuden, neprijeten občutek nelagodja, »ne-leposti«, ki je v bistvu fantazmatična refleksija notranjega sveta po soočanju z dejansko zunanostjo, s poudarjanjem njene absurdnosti in bizarnosti. Avtoričini nenadni »uvidi« takšnih situacij so simbolizirani v na mizah stoječih posodah – loncih, iz katerih v vertikalni smeri silijo demonične sile. V brezprostorskem prizorišču je občutek nelagodja in utesnjenosti še toliko večji. V grafiki se motiv ponavlja, vendar je likovni in s tem tudi vsebinski izraz precej drugačen – manj »grd« oziroma presunljiv in odbijajoč.

Ta fantazmatična slikarska tihožitja umetnica nadaljuje v kompozicijah, katerih osnovni motiv je samovar. V (na trenutke) »magritovsko« nakazanem prostoru še vedno obstaja občutek nekakšnega »peklenskega« vrenja, vendar zaradi prevlade rdečih barvnih tonov iz slik veje pozitivnejši ton, ki napoveduje življenje. Umetnica motiv samovara uporablja tudi v instalaciji in grafiki.

V zadnjih avtoričinih grafikah, nastalih ok. 1996, v tehniki suhe igle in barvnega linoreza, se v morfološko prečiščenih kompozicijah pojavlja upodobitev dela samovara - konkretno vijaka oz. pipe. Gre za princip ponavljanja in variiranja enega in istega motiva, v različnih kombinacijah odtisov.

V grafiki Svetlane Jakimovske Rodić ni neke rdeče niti oziroma izrazitejšega razvijanja in nadgrajevanja osebne stila. Umetnica je v bistvu z zelo ostrimi rezi prestopala iz enega stilnega izraza v drugega. S strastjo nemirnega duha, v eksperimentiranju in raziskovanju, vseskozi zvesta metodam in postopkom klasičnih grafičnih tehnik, z osebno nadzorovanim procesom od začetka do konca, je v svojih delih dosegla strukturne in teksturne kvalitete umetniške grafike. Glede na grafike, ki jih je avtorica ustvarila do sedaj, bi bilo vsekakor zanimivo, če bi v prihodnosti (glede na to, da se je odločila prekiniti svoje delovanje na področju umetniške grafike in glede na njeno trenutno slikarsko ustvarjanje) presenetila tudi z grafično produkcijo.

Katja Ceglar

1 - Muhovič, Jožef: O grafičnem fenomenu, Od izvornika k reproduktivnosti in nazaj,

2. bienale slovenske grafike Otočec Novo mesto, 1992, p. 29

2 - ibid., p. 29

SVETLANA JAKIMOVSKA-RODIĆ

Graphic Artist

Svetlana Jakimovska-Rodić upon completion of her studies at the Fine Art Academy in Skopje Macedonia, did her specialization at the Fine Art Academy in Ljubljana. She was attracted by the reputation of the Ljubljana Graphic school, which besides all possibilities of creation in graphic art, especially emphasizes the importance of consistent techniques in print, or autographic art print. Its importance is that much greater, according to the problems of use of contemporary reproductive techniques.

According to Walter Benjamin, the aura of an art work with reproduction disappears. Art work with each reproduction loses pieces of its unique existence and direct experience. The intensity of its effects is reduced.

Graphic art is different. Reproductive procedures, which are the fundamentals of graphic art, are still by far, not the only means of duplication of an articulated drawing, but it is the factor which finally configures its aesthetic content or expression.¹ Such a drawing like a base of graphic art creation with graphic art cultivation, acquires a special aesthetic quality or character. It is this quality which is the integrated piece of its effectiveness.²

Jakimovska had already, during her studies of art in Skopje, devoted a lot of her attention to graphic art. In technically and executively demanding creation she has - I can say - passionately researched and experimented with etching techniques, its possibilities in expression in the sense of multi-coloured raster structure.

Perhaps some of the most outstanding quality graphics were created during her art specialization. These prints are based on figurative sketched drawings. Deliberated fine art compositions, with fragmented figurations, receive their final expression with archaic-type content stresses in graphic art print.

Drawing is considered to be the most basic, spontaneous and author-like expression of an artist's thought and experience. Jakimovska in her pieces of this period strongly focuses her attention on traits like linear formation, which in their vision, contain specific messages and expression. The experiment in which she copies a drawing from her childhood and transforms it in graphic art print is interesting.

Jakimovska in a series of lithographs (approximately from the year 1992) comes from a tradition of abstract expressionism. The base of those prints is a picturesque drawing with dynamic lines. Lithography in itself is a colour favourable technique and the artist in these pieces devotes her attention above all to colours, their reciprocal relationships and effectiveness. With variation in composition plans in morphological transformation, with so-called inversed logic print (mirrored print, changes in left and right side format, positive with negative and to the contrary) - the artist researches optimal fine art expressional possibilities and through these morphological clarities achieves interesting and heterogeneous aesthetic effects. Among these prints some can be classified on the border of decorativeness.

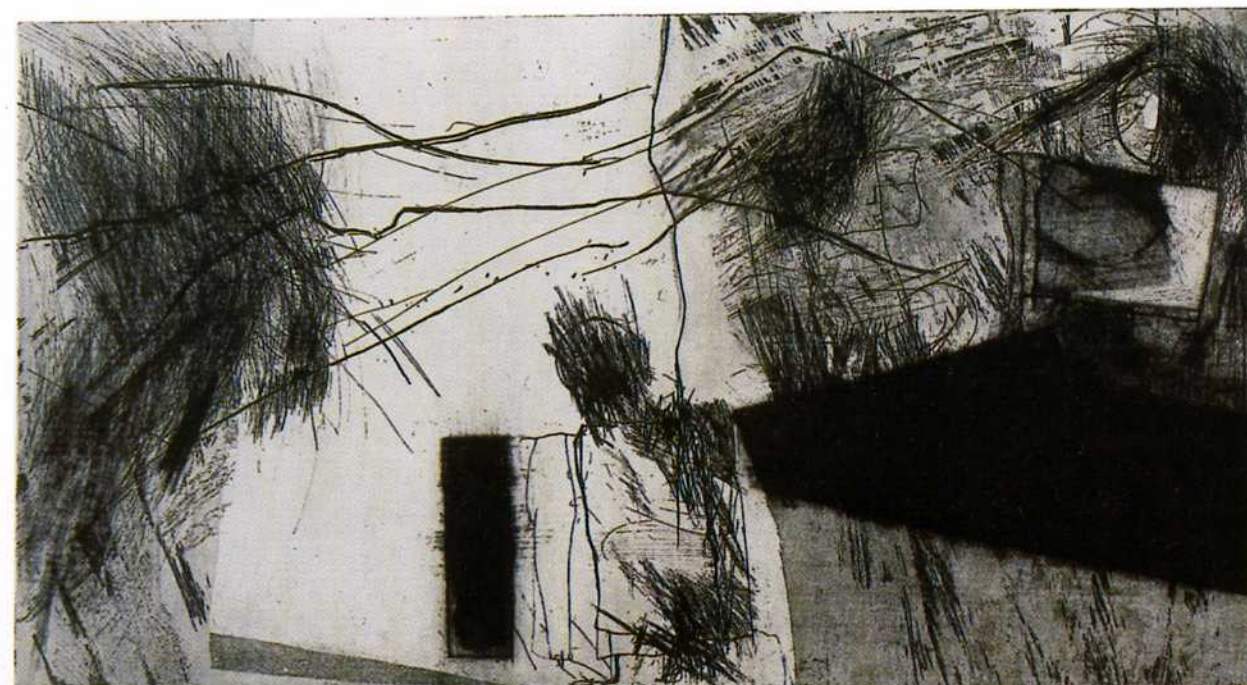
Prints (1994, dry needle), with still life motifs, were taking shape parallel with the artist's creations of these motifs in painting works. From the pictures, branch a strange unpleasant feeling of uneasiness, "ugliness", which is basically an imaginative reflection of an inner world after confronting the reality of the exterior, by stressing its absurdness and bizarreness. The author's sudden "understanding" of such situations, is symbolized by the pots lying on tables, from which demoniac power is issuing in vertical directions. Without space, scenery creates an even larger feeling of uneasiness and restriction. In graphic art the motif is repeated, but this means different contents - the expression is less "ugly", but astonishing and repulsive.

In these imaginative paintings of still life the fundamental motif samovar is continued throughout the compositions by the artist. At moments in the "magrit" indicated area, there is still the feeling of a certain "devilish" boiling, however due to prevailing red tone colours, a positive tone announcing life, branches from the paintings. The artist uses the samovar motif also in installation and graphics.

In the last graphics of the author, created around 1996, in dry needle technique and coloured linocut, in morphologically perforated compositions, a piece of a samovar that is a screw or a pipe appears. There is the principal of repetition and variation of the same motif, in varied print combinations.

In the graphic art of Svetlana Jakimovska Rodić there is no thread nor expressive development and upgrading of individual style. The artist has actually with much sharp cuts, transgressed from one expressive style to another. With a passionate restless spirit, in experimentation and investigation, the author has been continually faithful to methods and procedures of classical graphic art techniques, with personally supervised procedures from beginning to end, has in her work achieved structural and textural qualities in graphic art. In regards to the graphic art, which the artist has created to today, it would be, by all means interesting, if in the future (taking into account, that she decided to end her work in graphic art production and in view of her current painting creation) she would surprise us with her graphic art production.

Katja Ceglar



BREZ NASLOVA, 1990, jedkanica / UNTITLED, 1990, etching

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