

M A R I J A R U S
B E L A K R A J I N A
W H I T E C A R N I O L A
I E C R I L
W H T A N O A
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SLIKE



Lamutov likovni salon, od 5. aprila do 5. maja 2002



Cikel slik: WHITE CARNIOLA, 2002, akril-platno



W H I T E C A R N I O L A

Ko govorim o krajini v slikarstvu, mislim na krajino kot na univerzalni pojav sodobnega slikarstva. Vendar govorim o njej tudi z lastno izkušnjo: čeprav sem abstraktna slikarska, se zadnjih nekaj let ukvarjam s slikanjem krajine.

V mojih zgodnejših slikah, ki so bile grajene še zelo geometrijsko, sem upodabljala široke, zelo gosto nanesene bele črte in sama sem se spraševala od kod se je pojavljala potreba po njih. Sčasoma sem spoznala, da slike odkrivajo moje korenine, ki segajo v Belo Krajino. Spoznala sem, da sicer ne slikam po neposrednem opazovanju narave, da pa se med delom na nek način spominjam narave. Sledila so obdobja zavestnega izogibanja kakršnikoli povezavi z resničnostjo; delala sem torej čisto abstrakcijo z vsemi njenimi zakoni. Toda tudi kadar sem naslikala popolnoma »abstraktno« sliko, sem na koncu še vedno nehote iskala in celo preopoznala pokrajino v njej.

Slikanje je zame hkrati etično in estetsko dejanje, saj je povezano z mojimi čustvi in z razumom, z odnosom do sveta, s prezirom do potrošništva, s spoštovanjem do lastnega življenja in do življenja nasploh, z asketstvom in s samokritičnostjo. Vendar sem v svojem delu že od začetka čutila neko pomankljivost. Ko se je ta, sprva rahli dvom, močno razbohotil, mi je srečno naključje omogočilo popotovanje po Kitajski. Doživetje me je na nek način omehčalo in razprlo moje notranje obzorje, kar se je zrcalilo v naslednjem ciklu slik z naslovom *Dotiki*. Konec nekega življenjskega obdobja je povzročil tudi prelomnico v mojem slikarstvu. Abstraktno sliko sem »prignala« na rob in vse moje početje je postalo vprašljivo.

V novi slovenski državi je postala najpomembnejša stvar tržno gospodarstvo in spremenil se je tudi odnos do umetnosti: velja le tisti slikar, ki kaj proda. Ker sem bila tržno nezanimiva, nisem imela nobene podpore. Prisiljena sem bila pripraviti prodajno razstavo, ki sem jo poimenovala *Korak nazaj v sivo*. Bila je finančni uspeh, vendar z grenkim priokusom in doživela sem osebno krizo, ki sta jo še krepila bližina vojne na Hrvaškem, v Bosni in na Kosovu ter odvzem ateljeja zaradi denacionalizacije. Dogodki so me prisilili, da sem za nekaj časa prenehala slikati in odšla na deželo. Umetnost je zame smisel življenja, vendar slikanja nikoli ne uporabljam v terapevtske namene.

Nenadoma sem se znašla sredi narave v domačem okolju Bele Krajine. Dolgo časa sem se upirala in kljubovala njeni skoraj kičasti lepoti, vendar si je tamkajšnja motivika dobesedno izbrala mene in postala moj neizogibni motiv. Strastna želja po risbi me je bogatila in mi pomagala ohranjati rdečo nit. Potem pa je v nekem trenutku – natančno se spominjam, bil je dan podpisa mirovnega sporazuma pri sosedih – kar izbruhnilo: slika je postala risba in risba slika. Zavestno sem se odločila za motiv krajine in ji prilagodila format, celo akril

sem zamenjala za olje, ki ga sprva nisem obvladala. Toda čeprav se novi cikel inspirativno veže na pokrajino, pa so dela zelo intimna, zato sem hotela do njih vzpostaviti distanco tako, da sem se poigrala z naslovom *White Carniola*. Prve slike sem razstavila leta 1996 v prodajni galeriji, vendar niso bile dodelane kot prodajni izdelki. Bile so skoraj realistični portreti krajine, ki sem jih namenoma pustila v zelo grobem stanju, saj sem v njih zasledila zametke, ki so napovedovali premik v mojem delu. Obiskovalci so jih sprejeli z nekakšnim nelagodjem, v najboljšem primeru z ignoranco. Na prvi pogled so bile morda res korak nazaj, vendar so bile zame velika spodbuda za naprej.

Nič ni tako staro, da ne bi moglo biti novo. V slikarstvu je najpomembnejša navzočnost kontinuitete, ki vsebuje življenjsko nepresahljivost. Že od renesanse naprej veljajo v odnosu do resničnega sveta zakonitosti ustaljenih razmerij, svetlobe, perspektive, časa... Skozi oči abstraktnega slikarja so vse te prvine dobile še nove razsežnosti: notranja razmerja se vzpostavljajo tudi med seboj in do robov slike; svetloba ni več enotna in enosmerna, ampak izhaja tudi iz notranjosti podobe; perspektiva ni ena sama in osrednja, ampak jih je mnogo in vse so natančno določene; osnove linearnega časa zamenjajo nadomestki časovnih učinkov kot so brezčasnost ali minljivost. Izkušnje abstraktnih umetnosti so sodobnemu slikarju spremenile tudi tradicionalni pogled na krajino. Njegovo delo ni več opazovanje narave in njen enostaven prenos na platno v vsej veličastnosti ali vsakdanjosti. Ne glede na to kakšen motiv izberem in kakšen je njegov videz, skušam najprej izluščiti njegove osnovne oblikovne značilnosti. Lastnosti še tako navadnega izseka iz narave v svoji notranjosti preoblikujem, preustvarim v novo kvaliteto.

Zlitje nasprotij je možno tudi v slikarstvu: če izhajam iz resničnosti, pridem do abstrakcije in obratno. Pojmi kakor so figurativno in nefigurativno oziroma realistično in abstraktno predstavljajo dialektično enotnost v slikovnem polju.

Zdaj delam nove slike s tematiko krajine, v katerih si dovolim izkoriščati vsa sredstva lastne slikarske prakse in njenega skupnega izročila, pa tudi kršiti ustaljeni red, nanašati barve neodvisno od zakonitosti njihovega skladja, zamenjevati odenke, slikati po spominu, spreminjati naravne oblike, vendar pri tem vedno upoštevam kompozicijska pravila in nadzorujem vse ustvarjalne postopke. Kadar dosežem formalno uravnoteženost in notranjo uravnovešenost, slike zazvenijo samostojno. V njih volumni niso več stisnjeni in sežeti kakor so bili v abstraktnih delih, ampak se trudim za odprtost, zračnost, presvetljenost, prosojnost. Zaradi njih Bele Krajine ne vidim več kičaste – v njih vidim smisel slikanja.

Marija Rus

W H I T E C A R N I O L A

When I speak of landscape in painting, I am thinking of landscape in the sense of the universal meaning of this notion in modern painting. Yet I am also speaking from my own experience: although I am an abstract painter, I have devoted the past few years to landscape painting.

In my earlier paintings, which were highly geometric in composition, I depicted broad, thick white lines that sometimes made me wonder where the need to draw them came from. Gradually, I came to realize that these paintings reflect my roots, which lead to Bela Krajina. I became aware that my art does not stem from the direct observation of nature, but from a kind of reflection on nature during my work. This was followed by periods of conscious avoidance of any association with reality; my art was pure abstraction with all its laws. But even when I painted a completely "abstract" picture, at the end I couldn't help searching for and recognizing the landscape in it.

Painting is, for me, both an ethical and aesthetic act, as it is linked to my emotions and intellect, to my view of the world, to my contempt for consumer society, to a respect for my own life and life in general, asceticism and self-criticism. Yet from the very beginning, I have sensed that there is something lacking in my work. When this initially trivial doubt began to grow out of proportion, I was by happy coincidence given the chance to travel to China. This experience softened me in a certain way and broadened my inner horizons, which is reflected in my next cycle of paintings entitled *Dotiki* (Touches). The end of a specific period of my life also brought a turning point in my painting. I had "driven" abstract painting to the very edge and began to question all my past creativity.

The most important thing in the new state of Slovenia was market economy, which brought with it a changed attitude towards art: only those painters who are able to sell their works are praised. Because my work was not attractive for the market, I lost all support. I was forced to prepare a sales exhibition which I named *Korak nazaj v sivo* (A Step Back into the Grey). Although a financial success, this was a bitter victory that plunged me into a personal crisis which intensified with the war in nearby Croatia, Bosnia and Kosovo, and the loss of my studio as the result of a denationalization claim. These events forced me to stop painting for a while and seek refuge in the country. Although art is the essence of my life, I never resort to painting for therapeutic purposes.

All of a sudden I found myself in the midst of nature in my home environment of Bela Krajina. For many years I resisted and defied its almost "gaudy" beauty, yet it seems that the motifs of this area have literally chosen me, thus unavoidably becoming my motifs. My passionate desire to draw has enriched me and helped me to maintain my *filis rouge*. And suddenly - I remember every detail, it was the day when the peace treaty was signed by our neighbours - everything simply exploded: the painting became a drawing and the drawing a painting. I consciously chose the motif of landscape and adjusted the format, and even switched from acrylic to oil paints, which I had previously known very little about. My new cycle is inspirationally linked to the landscape, yet my art is nevertheless so intimate that I wanted to establish a distance towards my works by naming the cycle *White Carniola*. My first paintings were exhibited in 1996 in a sales gallery, but they were unpolished and as such poorly marketable products. They were almost realistic portraits of a landscape which I intentionally left in a crude state, as I had sensed in them the beginnings of a shift in my artistic creativity. Visitors received them with some discomfort, at best with ignorance. At

first glance they might have actually seemed to be a step backward, but for me they were an enormous incentive for the future.

Nothing is so old that it can't be new. The most important thing in painting is the presence of continuity reflecting the eternity of life. Since the Renaissance, our attitude towards the real world has been governed by the established relations between light, perspective, time... In the eyes of the abstract artist, all these elements have gained new dimensions: inner relations are not only established between them, but also with the edges of a painting; light is no longer uniform and unidirectional, but also radiates from the interior of an image; there is no longer a single, central perspective, but a multitude of them, and all are precisely determined; the linear flow of time is replaced by substitutes for time effects, such as timelessness and transience. The experience of abstract art has changed the modern painter's traditional view of the landscape. The artist's task is no longer merely to observe nature and simply transfer it to the canvas in all its grandeur or ordinariness. Regardless of the motif I choose and its appearance, I first attempt to extract its basic formative characteristics. I absorb the characteristics of even the most ordinary scene of nature into my inner world, remodel and transform them into a new quality.

The blending of contrasts is also possible in painting: if I proceed from reality, I arrive at abstraction and vice-versa. Terms such as figurative and nonfigurative, realistic and abstract, designate a dialectic uniformity in the pictorial field.

At present I am creating new paintings with landscape motifs, making use of all means mastered in my past artistic practice and offered by the painting tradition on one hand, and allowing myself to violate established concepts, use colours contrary to the rules of harmony, alternate colour shades, paint by memory and change natural forms on the other hand, yet always attempting to observe the rules of composition and control creative processes. When I manage to achieve a formal equilibrium and inner balance, my paintings begin to radiate their own message. The volumes are no longer squeezed and condensed, as they had been in my abstract works, as I have endeavoured to give them an openness, airiness, illumination, transparency. Thanks to my new paintings, Bela Krajina no longer appears gaudy to me - in them I see the meaning of my artistic creativity.

Marija Rus



SEZNAM RAZSTAVLJENIH DEL

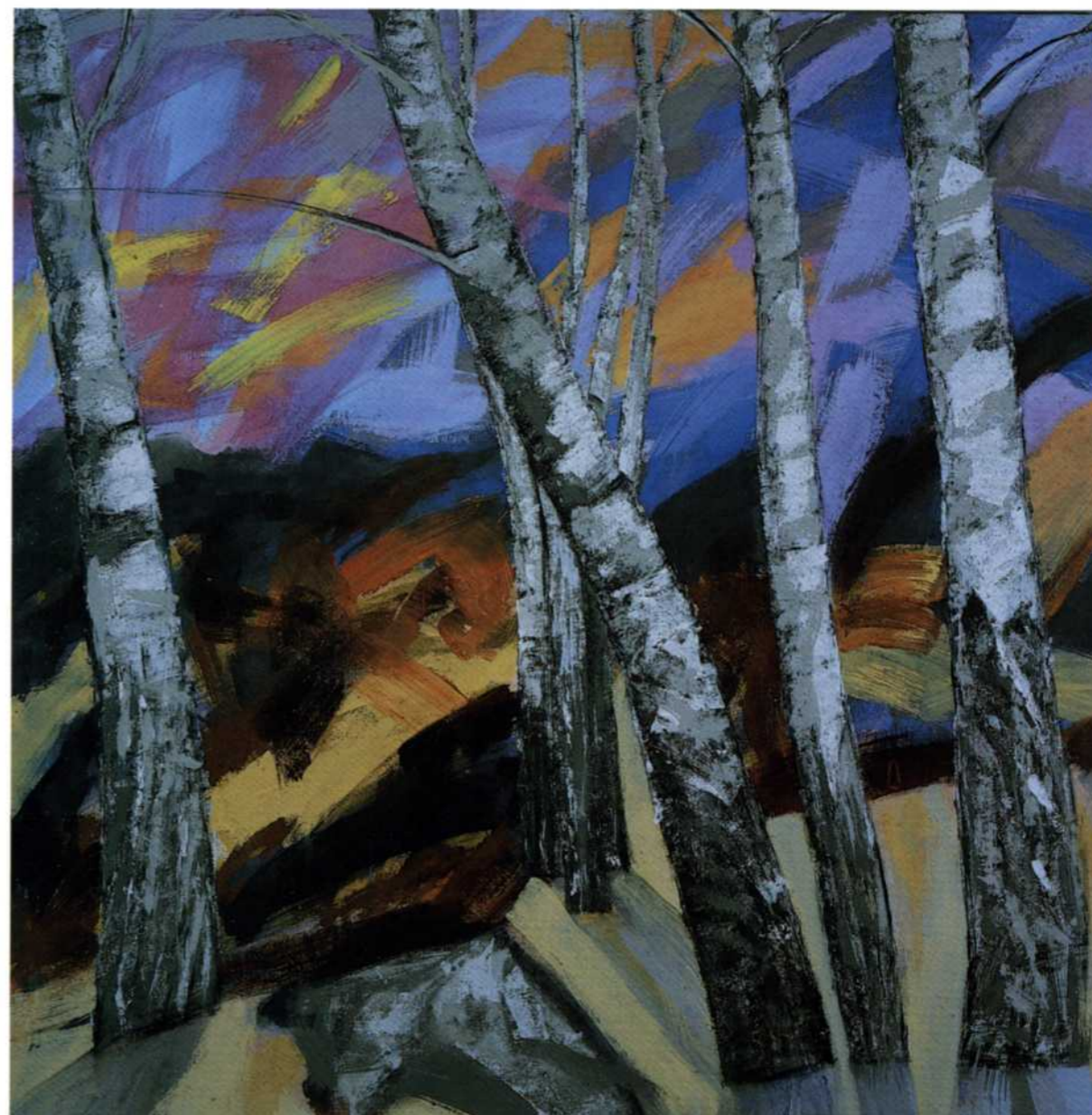
- I.
DAN, 2000, akril-platno, 130 x 170 cm
- II.
POLNOČ, 2000, akril-platno, 130 x 100 cm
- III.
VEČER, 2000, akril-platno, 130 x 130 cm
- IV.
BREZ NASLOVA, 1982, akril-platno, 160 x 240 cm (diptih)
- V.
PAR, 1999, akril-platno, 170 x 130 cm
- VI.
POLDNE, 2000, akril-platno, 150 x 150 cm
- VII.
JUTRO, 2000, akril-platno, 140 x 120 cm
- VIII.
ODSEV, 1991, akril-platno, 130 x 170 cm
- IX.
POT- PRAZNINA - TIŠINA, 2002, akril-platno (triptih)
- X.
Cikel slik: WHITE CARNIOLA, 2002, akril-platno
- XI.
Cikel slik: MESECI, 2002, akril-platno
- XII.
Risbe – gvaši: KOPICE



PAR, 1999, akril-platno, 170 x 130 cm



JUTRO, 2000, akril-platno, 140 x 120 cm



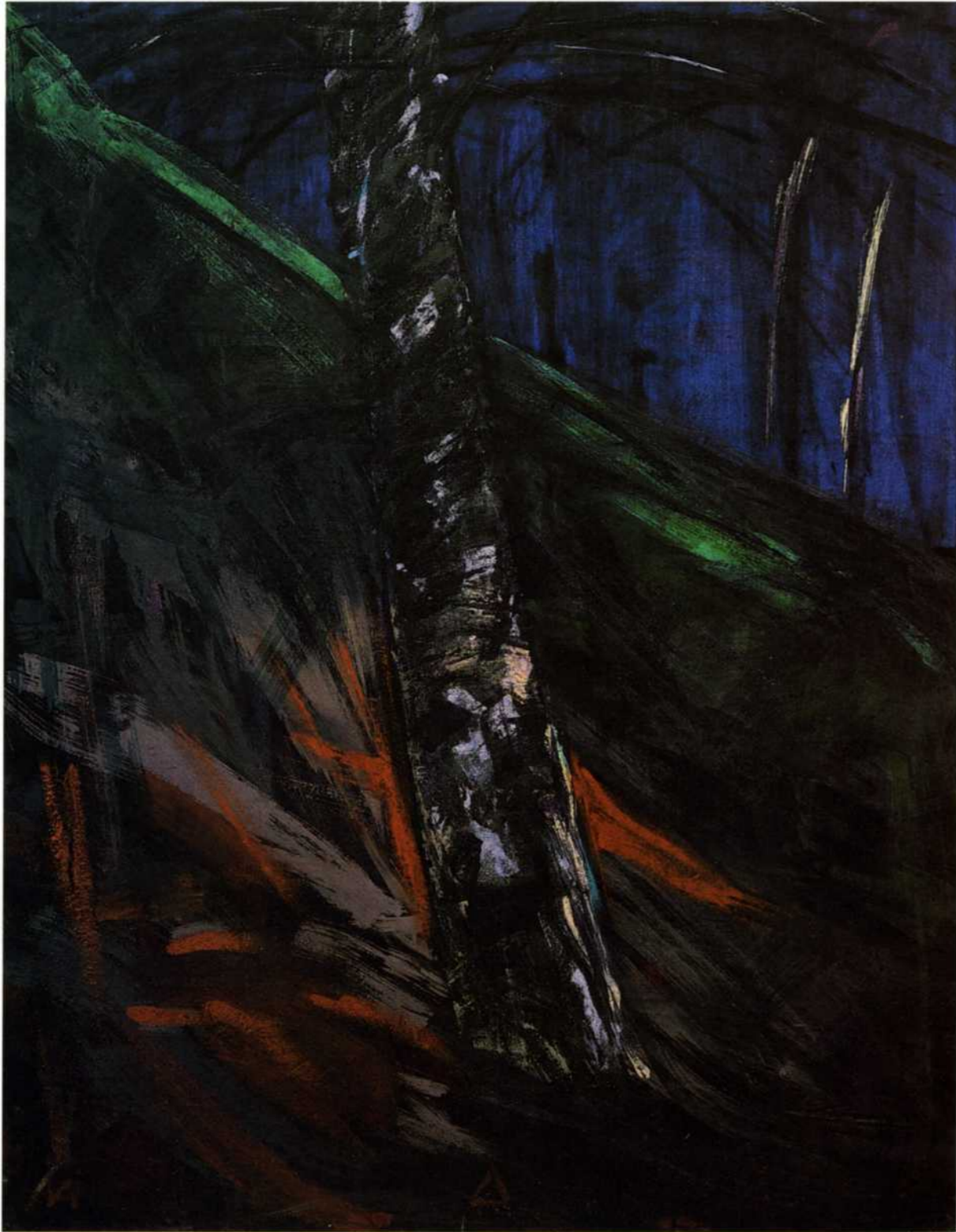
VEČER, 2000, akril-platno, 130 x 130 cm



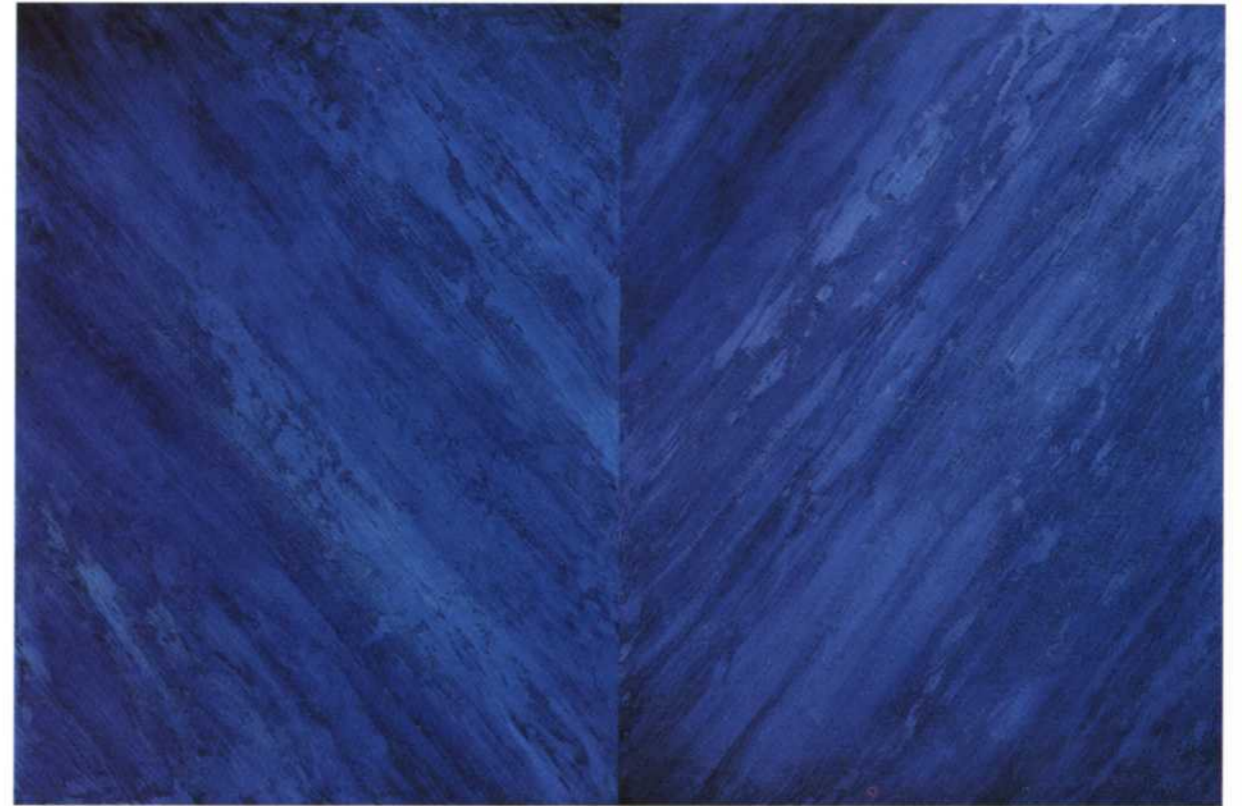
POLDNE, 2000, akril-platno, 150 x 150 cm



DAN, 2000, akril-platno, 130 x 170 cm



POLNOČ, 2000, akril-platno, 130 x 100 cm



BREZ NASLOVA, 1982, akril-platno, 160 x 240 cm (diptih)



MARIJA RUS

Rojena v Semiču. Po končani Šoli za oblikovanje je diplomirala na Akademiji za likovno umetnost v Ljubljani leta 1974 in končala podiplomski študij slikarstva leta 1979. Živi in dela v Ljubljani in Beli Krajini.

Born in Semič. After completing the Secondary School of Design, she graduated from the Academy of Fine Arts in Ljubljana in 1974, and obtained her Master's degree in painting in 1979. She lives and works in Ljubljana and in Bela Krajina.

SAMOSTOJNE RAZSTAVE / PERSONAL EXHIBITION

- 1979 Celje, Likovni salon
- 1981 Ajdovščina, Pilonova galerija
- 1982 Beograd, Galerija Doma omladine
- 1983 Ljubljana, Mala galerija
- 1984 Ljubljana, Institut Jožef Štefan
- 1987 Koper, Galerija Loža
Ljubljana, Galerija Eurna
Ljubljana, Galerija Maj
- 1988 Pariz, Galerie BIMC
- 1991 Ljubljana, Galerija GT
- 1992 Ljubljana, Galerija Vila Katarina
Ljubljana, Galerija Kompas Holidays
- 1993 Ljubljana, Koncertni atelje
- 1996 Ljubljana, Galerija Kos
- 2000 Ljubljana, Galerija Kos
- 2002 Kostanjevica, Lamutov salon
Metlika, GK

SKUPINSKE RAZSTAVE (izbor) / GROUP EXHIBITION (selection)

- 1975 Reka, Moderna galerija, 8. bienale mladih
- 1976 Mantova, Študentje ALU
Kuba, Panama, Izbor iz reškega Bienala mladih
Ljubljana, Mestna galerija, Študentje - Prešernovi nagrajenci

- 1977 Reka, Moderna galerija, 9. bienale mladih
- 1978 Ljubljana, Moderna galerija, Atelje 78
- 1979 Reka, Moderna galerija, 10. bienale mladih
- 1980 Ljubljana, Likovno razstavišče Rihard Jakopič, Mladi slovenski umetniki
- 1982 Reka, Moderna galerija, 8. mednarodna razstava risbe
- 1984 Beograd, Muzej savremene umetnosti, Mlada slovenska umetnost
- 1985 Sarajevo, Collegium artisticum, Mlada slovenska umetnost
Piran, Mestna galerija, Nagrajenci ekstemporov
- 1986 Trst, Galerija TK, Kontinuiteta modernizma v sodobni slovenski umetnosti
Čačak, Galerija Nadežde Petrović, Kontinuiteta modernizma v sodobni slovenski umetnosti
Reka, Moderna galerija, 10. mednarodna razstava risbe
New York, Jugoslovanski KIC, Kontinuiteta modernizma v sodobni slovenski umetnosti
Nürnberg, Fürth, Kontinuiteta modernizma v sodobni slovenski umetnosti
Pariz, Salon de Lutče, 18^e grand concours international
Pariz, Galerie A. C. Y.
Clermont-Ferrand, Festival d'art contemporain 86
- 1987 Pariz, Jugoslovanski KIC, Kontinuiteta modernizma v sodobni slovenski umetnosti
Pariz, Mairie de Montreuil, Rencontres Franco-Yougoslaves
Beograd, Galerija Borbe, Pet slovenačkih umetnika
Ljubljana, Galerija Eurna, Prvi salon Eurne
Ljubljana, Moderna galerija, 17. mednarodni grafični bienale
Graz, Neue Galerie, 22 internationale Malerwochen
Ljubljana, Moderna galerija, Nove pridobitve 1983-1986
Ljubljana, Likovno razstavišče Rihard Jakopič, Intart
- 1988 Pariz, Grand Palais, Réalités Nouvelles
Ribnica, Galerija Miklova hiša, Ribnica 88
- 1989 Pariz, Grand Palais, Réalités Nouvelles
- 1990 Rosegg, Galerie Rosegg, Retrospektive 81-90
København, 7 internationale kunstere med modeste Paris
- 1991 Ljubljana, Moderna galerija, Podoba in snov
- 1992 Ljubljana, Moderna galerija, Pregled likovnih del ribniške kolonije
Ljubljana, Galerija Eurna, Drugi salon Eurne
- 1993, Celje, Likovni salon, Darilo za darilo
- 1994, Ljubljana, Likovno razstavišče Rihard Jakopič, Majski salon 94, Podobe predmetnega
- 1996 Maribor, Galerija Rotovž, Pregled likovnih del iz kolonije Semič
- 1999 Ljubljana, Likovno razstavišče Rihard Jakopič, Majski salon
- 2000 Ljubljana, Galerija Kos, Ljubljana - umetnikom, umetniki - Ljubljani
- 2001 Ljubljana, Galerija Kos, Ljubljana - umetnikom, umetniki - Ljubljani

NAGRADE / AWARDS

- 1974 Ljubljana, Študentska Prešernova nagrada
- 1979 Ljubljana, Zlata ptica
- 1982 Piran, Druga nagrada Ex tempore
- 1986 Piran, Druga nagrada Ex tempore
Pariz, Nagrada Académie internationale de Lutče
- 2000 Piran, Odkupna nagrada Ex tempore

DELA V ZBIRKAH / COLLECTION WORKS

- Ljubljana, Moderna galerija
- Ajdovščina, Pilonova galerija
- Piran, Obalne galerije
- Celje, Likovni salon
- Graz, Neue Galerie

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