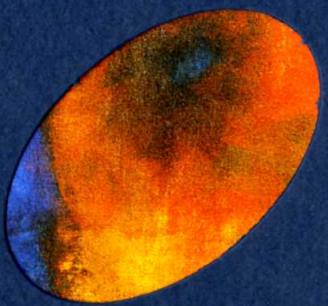


Andraž
Šalamun



Andraž
Šalamun



OBALNE GALERIJE
PIRAN

DOPO LA TEMPESTA

POSTMODERNISTIČNI ROMANTIČNI PEJSAŽ

Najnovejše "krajine" Andraža Šalamuna bi lahko označili za likovne ekrane, kjer je na delu kreativnost v iskanju novega, že davno izgubljenega modernega pejsaža. Povsod občutimo melanolijo ob temeljni izgubi nekdanjega slikovnega predmeta. Tako slikar kot gledalec doživljata upočasnjeni ritem oživljene pejsažne upodobitve. Opazimo pa tudi metafizično najvišjo jasnost v pristopu upodobljene krajine, neko osnovno zaskrbljenost ob njeni izgubi v modernističnem slikarstvu. Slika nam govori, da še ne znamo izgubiti, da se še ne odrekamo pejsažni upodobitvi. Torej za slikarja njeno izginotje predstavlja modernistično izkušnjo, ki se ji zlahka odpove. Njegova krajina zato ni imitativna, temveč bleščeč in hkrati krhek likovni privid, ljubezenska idealizacija ter melanholična gorečnost. Njegova ustvarjalnost torej ni nikakršna travmatična manija, temveč približevanje, priznavanje "praznine", ki jo podoba krajine še vedno evocira.

Kromatični nabolj na platnu kaže manko te zgubljene, skorajda pozabljene vsebine. Tako vsebina, predmet, sporočilo dela ostajajo skrivnost za nas in za slikarja, ki nikakor ni razvojen na željo slikanja krajine in na abstraktno, abstrahirano tematiko v modernističnem slikarstvu. Avtor rezistira in vztraja kljub vsemu pri svoji odločitvi, da slika "psihične pejsaže", pri čemer ga zdaj vodi primarni notranji efekt, to sta: doživljanje in čustvovanje. Te slike niso več sanjarjenje, regresivno sanjarjenje ob izgubi slikarskega predmeta, temveč neskončni živ utrip podobe. Zato bi težko trdili, da sta umetniški pristop in likovni izraz v načelu reducirana, ravno obratno: v ničemer ne razvrednotita sporočila platna, temveč ga bogatita z uživanjem, naslado, ki zdaj vodi umetnikovo roko.

Specifična pulzija, utripanje slikovnega ekrana še povečuje ekspresivnost dela, njeno simbolnost, temni simbolizem, ki ga zdaj vodi psihična izkušnja. Slikar ni ločen od stvari, ki jo podoba prezentira, vendar je naslikana predmetnost v resnici pogojena le s stanjem duše in ne z imitacijo narave; to stanje pa nosi v sebi le osebni, eksistencialni, in ne kulturni, civilizacijski ali historični ekvivalent. In vendar upodablja, išče, nadomešča to izgubo s slikami simbolnih psihičnih pejsažov; četudi jih težko pojmenujemo s krajino. Kajti Šalamunova dela so simulacrum podzavestnega popotovanja in okrajin, povezanih s čustveno vsebino, fantazme nedotaknjene celote, ki je še možna v duši; vnovič najden izgubljeni paradiž, ki ga vodi mehanizem slikarjevega dela, avtorjeva želja - veselje, sla, naslada in užitek - v slikanju pokrajin čustvene in čutne, lahko bi rekli "animalne" duše.

Šalamun rekonstruira izvirnost oblike in privid nove, predmodernistične krajine z oblikovanjem likovne govorice, ki ne nadomešča realističnih predmetov, temveč združuje likovni označevalec z impulzivnim ritmom v nanosu barve. Njegova psihičnost znova združi vsak objekt, vso likovnost in predmetnost s subjektom, to je s slikarjem, in s tem onemogoči razločenost

naslikane podobe z naravo. Melanolija v njegovih delih je sicer povezana še s preteklostjo, se pravi z izgubo krajine v modernizmu (v tem smislu se je zdelo, da je takšna tematika izčrpana in zastarela), in vendar ji umetniški subjekt ostaja zvest, brez možnosti, da bi to stanje bistveno spremenil in revolucioniral. Psihična vsebina slik je sicer še napolnjena s hipertrofično preteklostjo pejsaža, vendar je avtor že sposoben, da mu podarja nov smisel. To ponoranjenje, ta utajitev izgube narave kot predmeta v sodobnem slikarstvu je še kako očitna, vendar je negativnost - manko, pozabljenje imitacijskih postopkov - zamenjana s pozitivno, postomoderno romantično izkušnjo, ki se prepupa čustvenemu ritmu, kjer deluje imaginarna dejavnost, in je pomembna gesta, zgoščevanje; in sta premagani nekdanja diskurzivnost in pripovednost podobe. Slikar zdaj oblikuje stil, ki nosi znamenja premagane melanolije, katere znamenja, sledi so nekakšna transmisija, prenos razdraženosti oziroma čustev v likovne podobe.

To so torej pejsaži, a nikakor realistični, impresionistični, niti abstrakti, modernistični, temveč eksistencialni, intimni in čustveni pejsaži, kjer je kot na začetku našega stoletja, pomembna empatija, se pravi temeljno, čutno in duhovno, psihično vživetje.

Pri Šalamunu lahko spregovorimo o idealni, neokrnjeni lepoti slike, ki je v prekinitti s čutno, materialno sfero, z vso realnostjo kot tako, kajti samo na ta način sta možni radikalna estetična izkušnja in kategorično umetnostno stališče. Njegova slika je privilegirano mesto, ki izraža mejo med zunanjim in notranjim likovno strukturo in na edinstveni način poudarja poduhovljeno - pojmovno - normo. Ta čista, ideelna norma, ta vzvišenost in pa brezmejnost, so subjektivna, subjektivistična, a v resnici absolutna notranja zahteva, ki se ji delo v celoti podredi. Izbera za takšen likovni pristop je v popolnosti svobode slikarske odločitve ter nas v sodobnem svetu in razvoju modernega slikarstva nemalo preseneča.

Zdi se, da je torej v nadašnjem času, ko ni ničesar več, kar bi bilo nedotakljivo, še možna svetost nekega prostora, ki je v istem hipu lep - lepota sama - in sublimen in religiozen, vendar ne več v krščanskem smislu, čeprav je transcendanca, ki je določala sakralnost, izrinjena, odsotna iz zavesti in že davno ne uteheljuje človeškega spoznanja. Nad vsem je etično stremljenje k čistoti oblik in k lepoti, ki jo doživljamo ob zrenju avtonomnih likov; da lahko spregovorimo o tistem svetem, ki je le po sebi, o "videzu", a tudi o "realnosti" svetosti, v tem smislu, da kot svete nastopajo, četudi abstrahirane, neke realne likovne podobe, izven katerih ne obstaja nikakršen garant, substanca, duh, duhovna sfera, ki bi od zunaj odločala o njihovi svetosti. Božanskost je pri tem le pritiklina, zato nikjer ni patosa, ker se ničesar ne zgodi; dogodek, narativnost, zgodba so odsotni. Gre za svetost kot tako, za svetost, ki je le "po sebi", za svetost v čistem videzu - idea - in izgledu - eidos - edino možne podobivtev.

Rekli smo: resnica upodobljene nature je resnica svetosti, ki nič ne skriva in razlaga in vendar je v njej skrivnost prebivanja - Narcisa - in zdaj pripada lastnemu notranjemu prostoru, ki se dogaja nekje med zemljo in neizmernim nebom in ni določen z zavestjo, racionalno; ki

je nekaj zunajčloveškega in celo nečloveškega. V njem je skrita želja po nesmrtnosti, nekakšno hrepenenje in celo religioznost v primarnem smislu te besede; imaginarni zaslon, ki ne zastira groze pred ničem, ampak prinaša nemlinjiv občutek večnosti, nesmrtnosti, ki v njem naslikane krajine zaživijo kot božanska bitja in nas privlačijo z neznansko silo; četudi se jim ne zmoremo približati, četudi je vsak dialog z njimi prepovedan. Pred nami so nebeške, rajske sfere, ki ne priznavajo podzemlja in pekla, kjer je svet smrti popolnoma odsoten. Pomemben je le svet umetnosti kot take, ki nam dopušča videnja, ki niso več ovisna od zemeljskih zakonov. Ta vmesnost posvečenih bitij obstaja le v teh slikah kot avtonomen prostor, ki ga ne moremo opredeliti z drugimi posvetnimi ali religioznimi spoznanji. Zato smo brez besed zaverovani v te like kot vkopani, v podobe v neizmernosti tišine; ki nas ožarjajo z "praznimi" pogledi in ne zahtevajo ne upanja ne vere, ampak se z njimi zlijemo v trenutnem doživetju do kraja potešenega ugodja. Nobena metafizika, nobeno razodjetje ni potrebno, nobena odrešitev, samo občutek potešitve želje, samo nekakšno notranje zavetje, ki ga doživljamo v spoju s temi liki, neskončna sla pogleda; onstran razpora dobrega in zlega, onstran previdnosti usode.

Vsebina slike je torej sublimirano telo, lepota duše nasproti abstraktni substanci, ki je predmet filozofov; kjer gre za nekaj, kar je per definitionem večno in neumrljivo. Lepota ni v neposredni telesnosti, ampak v duhovnem psihičnem naboju, kot skladna enotnost pojma slikovnega predmeta in njegove uprostoritve v realni formi. Vendar pa je ideja v umetnosti navzoča tudi kot ideal, ki je hkrati vezan na idejo in na lik ideje, na "oblikovano duhovnost", ki nastopa kot personificirani ideal. Hkrati pa se te slike navezujejo na ideal romantične umetnosti, kjer ne gre več za skladnost telesa in duše, ampak za ujemanje - za spravo - vseh človeških čustev. Torej gre v novih Šalamunovih slikah za zlitije klasičnega in romantičnega idealja, ki se odpoveduje zemeljski individualnosti in se izpolni v harmoniji etičnih principov. Ideal lepote je uresničen v umetniški podobi, ki predstavlja substancialno bistvo bivanja in bitja. Izbrani liki se spremeniijo v paradigmno vseh drugih podobitev, ki jih izpolni nadnaravna, sublimirana lepota kot rezultat - in kot učinek - hrepenenja po neskončenem; ne da bi pri tem prevladovalo estetsko nad etičnim in religioznim. Sublimno slikarstvo premošča prostor med praznino realnosti in praznino mrtvega - odsotnega - boga, namesto odsotnosti praznine nastopi "vmesna stvar" lepote, ki participira tako na realnosti oblike kot na večnosti božanske sfere. Vendar to ni le nadomestek, ampak realna prispodoba, fantazma eksistence, ki je mogoča le v umetniškem izdelku. Prisostvovanje umetniškega bitja torej ni nič predmetnega in dejansko bivajočega in oprijemljivega, zato pa na simbolni ravni zaščiti kot polni, avtohton predmet; kar je zavrnjeno v realnem, se zdaj vrača v simbolnem.

DOPO LA TEMPESTA

A POST-MODERN ROMANTIC PAYSAGE

The most recent "landscapes" of Andraž Šalamun could be characterised as artistic screens, in which the creativity of the work seeks a new paysage, long lost to the modern. Everywhere, one feels melancholy at the basic loss of the former subject of art, depiction. Both painter and viewer experience the slowed rythm of the recreated portrayal of landscape. One can also note the highest metaphysical clarity in the approach to the depicted landscape, a fundamental concern at its loss in modern painting. The picture tells us that we have still not recognised the loss of, that we have still not relinquished the paysage image. So for the painter, its disappearance represents a modern experience which can be rejected. His landscape is thus not imitative but a bright and at the same time fragile artistic vision, an idealisation of love and melancholic ardour. His creativity is thus no sort of traumatic mania but an approach to, a recognition of the "void" which the image of a landscape still evokes.

The chromatic charge on the canvas shows the inadequacy of this lost, almost forgotten, content. So the content, the subject, the message of the work remain hidden from us and from the painter, who is in no way split by the desire to paint landscapes and the abstract, abstracted theme in modern painting. The author resists, in spite of everything persists in his determination to paint a "psychic paysage", in which he is guided by the primary internal effects: experiencing and feeling. These paintings are no longer daydreams, regressive daydreaming at the loss of the subject of art, but the eternal living pulse of the image. So it would be difficult to claim that the artistic approach and artistic expression in principle reduce, quite the reverse: in no way do they devalue the message of the canvas, but enrich it with the pleasure, the delight that now guides the artist's hand. The specific pulse of the painted screen further increases the expressiveness of the work, its symbolism; an obscure symbolism which guides the psychic experience. The painter is not separated from the things which the depiction presents, although the portrayed subjectivity is actually conditioned only by the state of the spirit and not by an imitation of nature; this state carries within itself only the personal, the existential, and not a cultural, civilisational or historical equivalent. And although he depicts, searches, replaces this loss with the portrayed symbolic psychic paysages, they can be called landscapes with difficulty. Since Šalamun's works are a simulacrum of subconscious journeying, landscapes connected with sensory contents, phantasies of an intangible totality which is still possible in spirit; a rediscovered lost paradise which guides the mechanisms of the painter's work, the author's desire - joy, lust, delight and pleasure - in the painted landscapes of the emotional and sensory, one could say "animal" spirit.

Šalamun reconstructs originality of form and the vision of a new pre-modern landscape with the creation of an artistic language which does not replace realistic subjects but unites the artistic signifier with the impulsive rythms in the colour layers. Its psychic nature re-unites each object, each aspect of art and subjectivity with the subject, that is with the painter, and thus denies the distinction between painted image and nature. Although the melancholy in his works is still connected with the past, that

terjana
numislo

SANTORINI
akril na juti
1996
2 X 300 X 200 cm

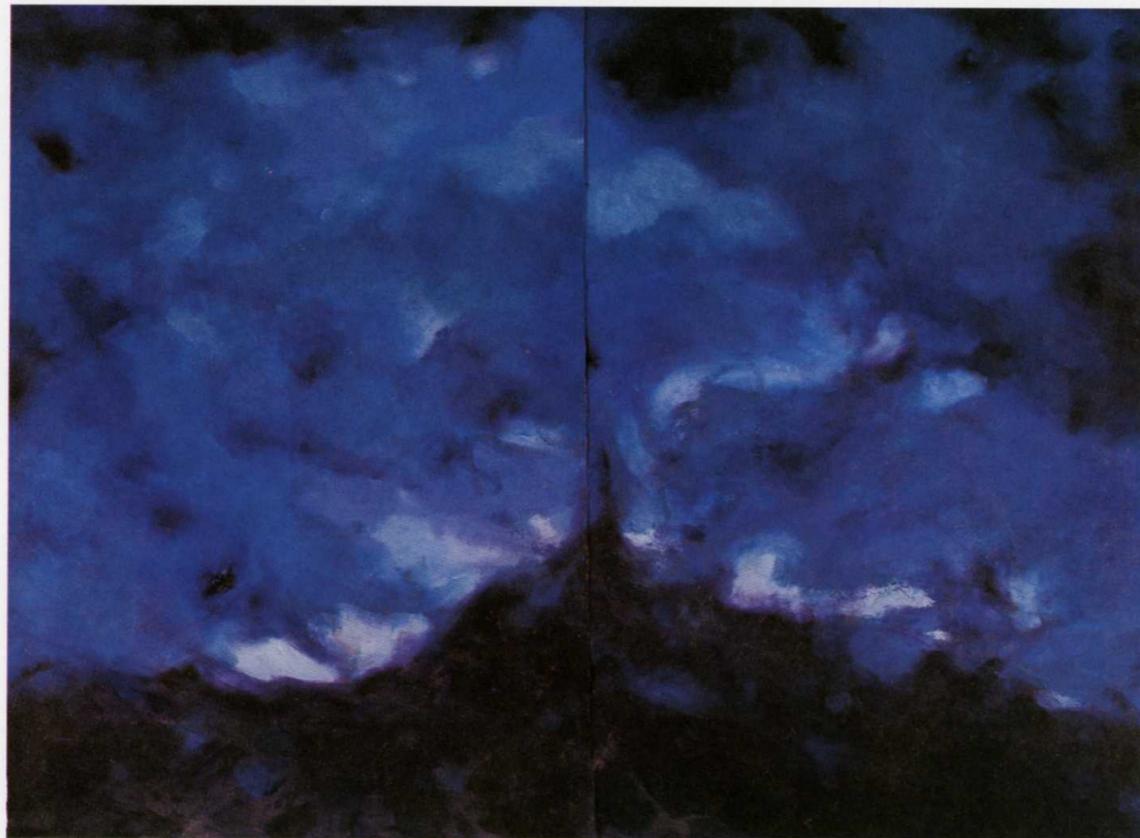




ANDROS
akril na juti
1996
2 X 300 X 200 cm



DARIAS
akril na juti
1996
2 X 300 X 200 cm



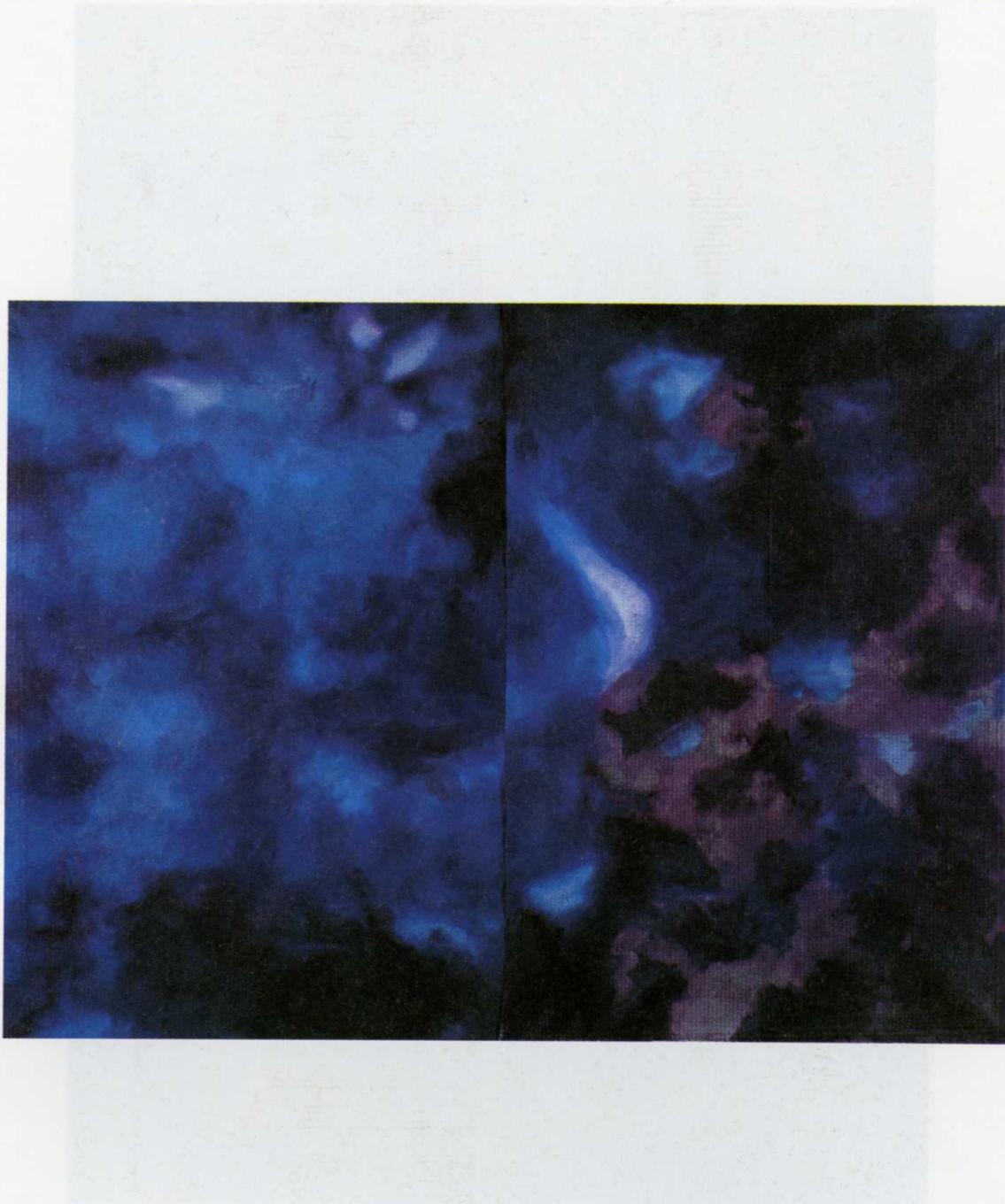
ITAKA
akril na juti
1996
2 X 300 X 200 cm



GLAUKOS
akril na juti
1996
300 X 200 cm



RHODOS
akril na juti
1996
300 X 200 cm



KRETA
akril na juti
1996
2 X 300 X 200 cm



LESBOS
akril na juti
1996
300 X 200 cm

is to say with the loss of the landscape in modernism (in the sense that it seemed such a theme was exhausted, obsolete), the subject of art remains real, without there being possibilities of essentially changing or revolutionising this state. The psychic content of the pictures is further supplemented with the hypertrophic past of the paysage, although the author is already able to stress a new sense. This internalisation, this concealment of the loss of nature as a subject in contemporary art is still clear, but the negativity - the lack, the forgetting of imitative procedures - is replaced by a positive post-modern romantic experience which abandons itself to the feeling of rhythm, in which an imaginary activity takes place; condensation is the important gesture, the former discursiveness, narrativity, of the image are overcome. The painter now creates a style marked by the defeat of melancholy, the marks of which, the traces, are some sort of transmission, the transfer of excitement or feeling to the painted image.

These are thus paysages; but certainly not realistic, impressionistic, nor abstract, modern, but existential, intimate and sensitive paysages in which, as at the beginning of this century, empathy is important, that is to say fundamental, sensitive and spiritual, psychic familiarity.

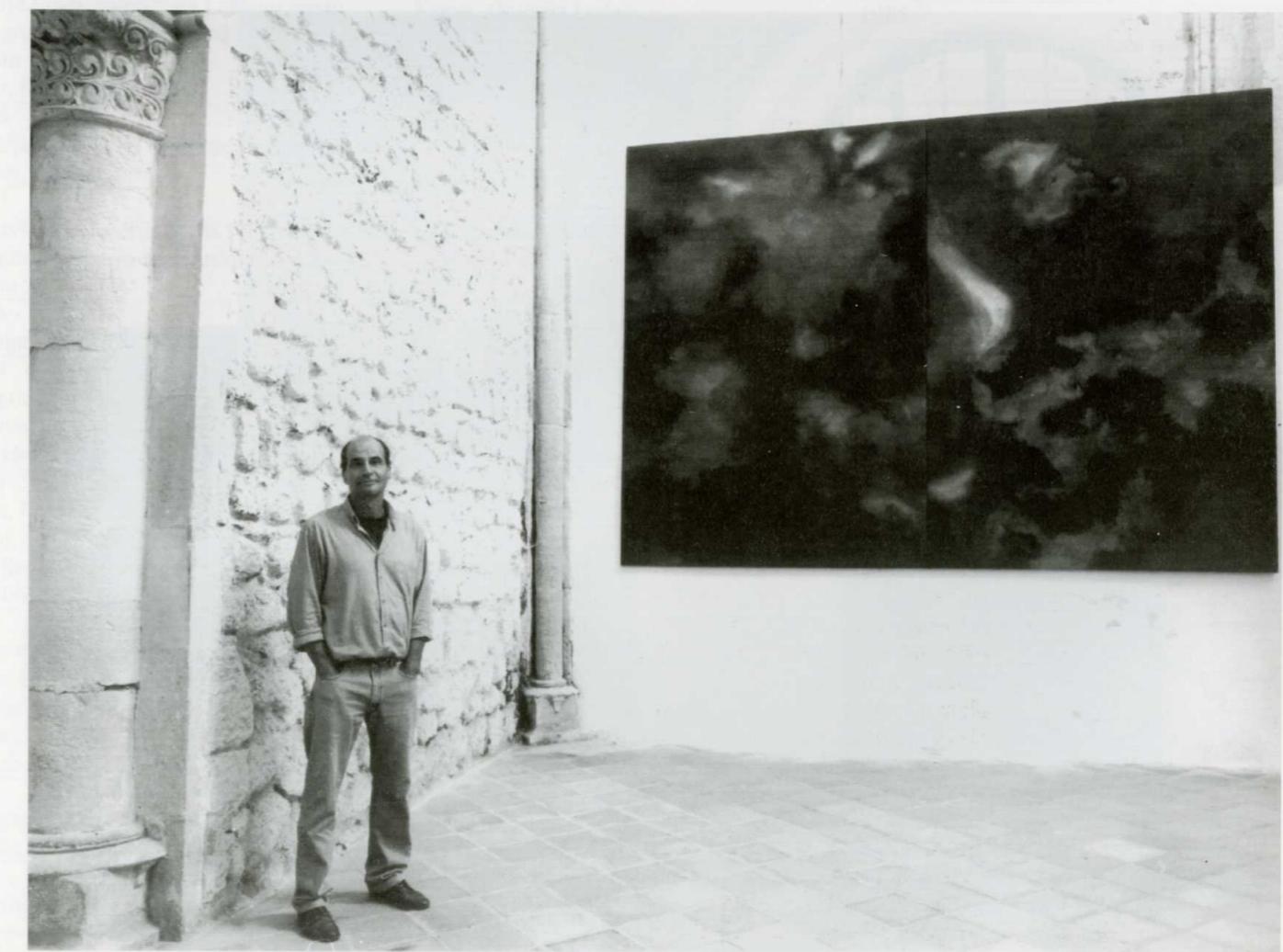
In relation to Šalamun, we can talk about the ideal, unspoilt beauty of a painting, which is in the break with the sensory, material sphere, with all reality as such, since only thus are radical aesthetic experience and a categorical artistic standpoint possible. His picture is a privileged space which expresses the boundary between the external and internal artistic structure and stresses in an unique way spiritualised - conceptualised - norms. These pure, ideal norms, this sublimity and boundlessness are subjective, subjectivistic, but actually an absolute internal requirement of the work as a whole. The choice of such an artistic approach is an entirely free decision by the artist, and is rather unusual in the contemporary world and the development of modern art.

It seems that today, when there is nothing is any longer untouchable, the sanctity of some space is still possible, simultaneously beautiful - beauty itself - and sublime and religious. No longer in the Christian sense, although it is a transcendence which has defined the sacral, the substituted, absence from consciousness, and from ancient times has not been based on human cognition. Above all, it is an ethical striving for pure form and for the beauty which we experience on looking at autonomous forms. We can talk about that world which is only for itself, about "appearance", but also about the "reality" of sanctity, in the sense that some real artistic images, even though abstracted, appear to the world, outside of which there exists no kind of surety, substance, spirit, spiritual sphere which could provide an external decision on its sanctity. Divinity is thus only an appurtenance, so nowhere is there pathos because there is nothing happening; events, narrativity, a story, are absent. It is sanctity as such, sanctity which is only "for itself", sanctity in pure appearance - idea - and appearance - eidos - the only possible depiction. It has been said that the truth of depicted nature is the truth of a sanctity which conceals nothing and explains nothing; although it resides in its concealment - Narcissus - and now belongs to its own inner space, which occurs somewhere between earth and the infinite sky and is not defined by awareness, rationality; which is something extra-human and even non-human. It conceals the desire for immortality, a kind of yearning, even religiousness in the primary sense of the word; an imaginary screen which

does not hide the dread of nothing, but bears the imperishable feeling of eternity, immortality in which the depicted landscapes come to life as divine beings and draw us with the force of the unknown; although we cannot approach them, although any dialogue with them is forbidden. In front of us are spheres of heaven, paradise, which do not recognise the underworld and hell, in which the world of death is entirely absent. Only the world of art as such is important, which allows us visions which are no longer dependent on earthly laws. This in-betweenness of hallowed beings exists only in these figures as an autonomous space which we cannot define with other hallowed or religious cognitions. So without a word, we are infatuated with these figures as embedded, in images of boundless silence which draw our attention to "empty" views and demand neither trust nor faith, but draw us into a moment of experiencing a place of consoling pleasure. No metaphysics, no revelation is required, no redemption, only a sense of appeasing desire, only some kind of internal refuge which we experience in conjunction with these images, a boundless longing to gaze; on the other side of the rent between good and evil, on the other side of the cares of destiny.

The content of the picture is thus a sublimated body, beauty of spirit in contrast to abstract substance which is the subject of philosophy; in which there is something which, per definitionem, is eternal and immortal. The beauty lies not in direct physicality but in the spiritual psychic charge, as an harmonious unity of the concept of the field of the painting and its spatialisation in real form. However, idea in art also exists as an ideal which is simultaneously bound to idea and the image of idea, in "formulated spirituality", which appears as personified ideal. At the same time, these pictures are linked to the ideal of romantic art, which is no longer the harmony of body and spirit but embraces - for reconciliation - all human feelings. So in Šalamun's new pictures, there is a fusion of classical and romantic ideals which reject earthly individuality and are fulfilled in the harmony of ethical principles. The ideal of beauty is realised in the depicted image, which represents the substantial essence of living and being. The chosen figures are transformed into a paradigm of all other images that are fulfilled by supernatural sublimated beauty, as a result - and as an effect - of yearning for the infinite; not that the aesthetic thus dominates the ethical and religious. Sublime painting bridges the space between the void of reality and the void of the death - the absence - of God. Instead of an absence, the void appears as an "intermediate thing" of beauty which participates both in the reality of form and in the eternity of the divine sphere. However, this is not just a substitution, but a true allegory, a phantasm of existence which is only possible in a work of art. The presence of artistic being is no longer subject to the actually existing and tangible, and so on a symbolic level, it exists as a full, autonomous object; which is rejected in the real, now to return in the symbolic.

ANDREJ MEDVED





ANDRAŽ ŠALAMUN

rojen leta 1947 v Ljubljani, diplomiral na Filozofski fakulteti v Ljubljani leta 1975; razstavlja od leta 1968. Naslov: Koper, Agrarne reforme 15.

SAMOSTOJNE RAZSTAVE

1969	Zagreb, Galerija doma JNA	1980	Benetke, Galleria Bevilacqua la Masa,
Beograd, Galerija Doma Omladine	Mostar, Galerija mladih	Mladi jugoslovanski umetniki	
1972	Škofja loka, Goharjeva galerija	1982	Benetke, Bienale
Beograd, Galerija Doma Omladine	1990	1984	Madrid, Podoba živali
Novi Sad, Likovni salon Tribine mladih	Čačak, Galerija Nadežda Petrović	Trst, Galleria Planetario	Pescara, Nova ikonografija
1973	Sarajevo, Galerija Roman Petrović	1985	Ferrara, Sala Boldini, Pittura fresca - podobe jugoslovanske transavantgarde
Koper, Galerija Meduza	Banja Luka, Galerija	1986	Sarajevo, Collegium Artisticum
1974	1991	1990	Seul, Koreja, Sodobno jugoslovansko slikarstvo
Škofja Loka, galerija na Loškem gradu	Koper, Galerija Loža	1995	1995
Beograd, Galerija studentskog kulturnog	1992	Zürich	
centra	Ljubljana, Mala Galerija		
Graz, Galerie 59	1993		
1976	Ljubljana, galerija Equrna		
Ljubljana, galerija Emomska vrata	Portorož, Avditorij		
Koper, galerija Loža	1994		
1977	New York, St. Cyril's church		
Ajdovščina, Galerija Vena Pilona	1995		
Beograd, Galerija studentskog kulturnog	Madrid, A+A		
centra	1995		
1978	Sarajevo		
Ljubljana, galerija Labirint			
1979			
Beograd, Salon Muzeja savremene			
umjetnosti			
Zagreb, galerija Nova			
1980			
Piran, Mestna galerija	1968	1974	Zlata ptica za slikarstvo revije Mladina,
Kranj, Šola za organizacijo dela	Ljubljana, Moderna galerija, Atelje 68	Ljubljana	
Ljubljana, Mala galerija	1970	1977	
Maribor, Avla	Firenze, Festival Primavera 70	Sedam sekretara SKOJ-a, za slikarstvo,	
1981	New York, Museum of Modern Art,	Zagreb	
Novo mesto, Dolenjska galerija	Information show	1980	ART HISTRIAЕ VII, Pazin XXIII,
Pazin, Etnografski muzej	München Kunstverein	somborska likovna jesen, Sombor	
Ljubljana, Atrij magistrat	1971	1985	
Koper, Galerija Loža	Pariz, Biennale des Jeunes Artistes	VI. dubrovniški Salon, Dubrovnik	
Zagreb, Galerija suvremene umjetnosti	1974	1990	
1982	Buenos Aires, CAYC - jugoslovanska	Nagrada kritike in publike na 15.	
Stuttgart, Galerie Kukinsky	selekcija	Memorialu Nadežde Petrović v Čačku	
Osijek, Galerija Zodiak	1975		
1983	Graz, Trigon 75		
Beograd, galerija Sebastian	Dunaj, Sodobna jugoslovanska umetnost		
Dubrovnik, galerija Sebastian	1976		
1984	Varšava, Nova jugoslovanska umetnost		
Rim, Galleria Giuliana de Crescenzo	1977		
1986	Pariz 10e Biennale de Paris		
Ljubljana, Galerija Equrna	Graz, Trigon 77		
1987	Bologna, Arte Fiera		
Koper, Galerija Loža	1978/79		
1988	Ljubljana, Zagreb, Beograd, Grupa OHO,		
Ljubljana, Galerija Equrna	1966-71 (retrospektivna razstava)		
Ljubljana, Bežigrajska galerija	1979		
	Sao Paolo, Bienale		

1980
Benetke, Galleria Bevilacqua la Masa,
Mladi jugoslovanski umetniki

1982
Benetke, Bienale

1984
Madrid, Podoba živali
Trst, Galleria Planetario
Pescara, Nova ikonografija

1985
Ferrara, Sala Boldini, Pittura fresca - podobe jugoslovanske transavantgarde

1986
Sarajevo, Collegium Artisticum

1990
Seul, Koreja, Sodobno jugoslovansko slikarstvo

1995
Zürich

NAGRADE

1974
Zlata ptica za slikarstvo revije Mladina,
Ljubljana

1977
Sedam sekretara SKOJ-a, za slikarstvo,
Zagreb

1980
ART HISTRIAЕ VII, Pazin XXIII,
somborska likovna jesen, Sombor

1985
VI. dubrovniški Salon, Dubrovnik

1990
Nagrada kritike in publike na 15.
Memorialu Nadežde Petrović v Čačku

SCENOGRAFIJA

1970
Scena za predstavo Kasper Hauser Petra
Handkeja, gledališče Glej, Ljubljana.

Izdala in založila Galerija Božidar Jakac

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