



SLIKARSKA
KOLONIJA
IZLAKE-
ZAGORJE

62.

slikarska kolonija
Izlake - Zagorje



UDELEŽENCI:

Umetniki iz Slovenije:

ADAMLJE LOJZE, Slovenija
 DVORŠČAK PATRIK, Slovenija
 KOSI JANJA, Slovenija
 ŠKRLEC JANEZ, Slovenija
 URŠIČ MIRA, Slovenija

Umetniki iz tujine:

BAUTISTA JOSE, Španija
 DATSIUK KSENIA, Ukrajina
 DEVIĆ ALEKSANDAR, Srbija
 KRASINSKI MARIA, ZDA

November v prvi polovici 20. stoletja je tako v nemško kot svetovno zgodovino prinesel več prelomnic. Dve, ki ju imam v mislih, skoraj kanonsko odzvanjata v krasnem novem svetu, pa vendar: ne delaj drugim tistega, kar so nekoč drugi delali tebi in zidovi nas ne varujejo pred sovražniki, še več, tudi prijatelji ne morejo k nam. Obe maksimi premalokrat upoštevamo.

Ločenost svetov, zunanjega in notranjega, fizičnega in duhovnega, razumskega in čustvenega, posameznikovega in kolektivnega, materialističnega in idealističnega, zavednega in nezavednega, in meje med življenjem in smrtjo, med redom in kaosom, svetlobo in temo so jasne, a tudi zabrisane. Omogočajo raziskovanje nam, navadnim smrtnikom, in umetnikom, ki znajo, kar mi le čutimo ali razmišljamo, izraziti na slikarskem platnu, v skulpturi, glasbeni noti, zapisani besedi. Skupaj se tudi z letošnjimi udeleženci sprehodimo skozi prostor in čas, barve in konture, preteklost in sedanjost ter se zazrimo v prihodnost. Poletje in zima. Do naslednje slikarske kolonije.

Odperto okno poveže zunanji svet z intimnim. Svetloba ustvarja prehode in ustvarja občutek večdimenzionalnosti ter globine. Okno je tudi geometrijski element. Pripomore k stabilnosti kompozicije. Pri Vermeerju svetloba prihaja z leve, obrazom in predmetom daje osenčenost in realističnost. Pri Matisu je okno pogosto tudi barvna ploskev, ki uravnoteži figuro in prostor. Na eni strani tiha, meditativna vsakdanost ter na drugi življenjska radost in izbruh barve. Premišljevanje je kljub naporu tako kot branje nujno, oboje je darilo našemu notranjemu svetu.

In the first half of the 20th century, November brought several turning points to both German and world history. Two of them, the ones I have in mind, echo almost canonically in the brave new world, reminding us not to repeat to others what was once done to us, and that walls rarely shield us from enemies — if anything, they shut out our friends. Both maxims are, all too often, overlooked.

The separation of worlds, outer and inner, physical and spiritual, rational and emotional, individual and collective, materialistic and idealistic, conscious and unconscious, as well as the boundaries between life and death, order and chaos, light and darkness, are clear yet also blurred. They allow exploration for us, ordinary mortals, as well as for artists who can express on canvas, in sculpture, in music, or in written words what we only feel or think. Together with this year's participants, we stroll through space and time, through colours and contours, through past and present as we look towards the future. Summer and winter. Until the next painting colony.

An open window links the outside world with the intimate one. Light creates transitions and a sense of multidimensionality and depth. A window is also a geometric element, contributing to compositional balance. In Vermeer's paintings, light enters from the left, giving faces and objects their shading and realism. In Matisse's work, the window often becomes a field of colour that balances figure and space. On one side, quiet, meditative daily life; on the other, the joy of life and a burst of colour. Contemplation, even though it takes effort, is as important as reading, and both are gifts to our inner world.



Lojze ADAMLJE

Lojze Adamlje je bil rojen leta 1955 v Ljubljani. Mladost je preživel v Šentvidu pri Stični. Umetnostno šolanje je začel na Srednji šoli za grafiko v Ljubljani. Takrat so nastala njegova zgodnja slikarska dela v tehniki gvaša in olja. Nato se je vpisal na Akademijo za likovno umetnost v Ljubljani, kjer je specializiral umetniško grafiko na kovinskih matricah pri prof. Marku Pogačniku. Med študijem se ga je dotaknila nadrealistična izpoved, ki ji je v slikarstvu in grafiki zvest že več kot štiri desetletja. V zadnjem obdobju je postal eden najvidnejših predstavnikov tega stila na slovenskem. Dejaven je tudi v oblikovanju, ilustraciji in publicistiki. S svojimi deli je sodeloval na številnih skupinskih razstavah, samostojno se je predstavil 47-krat, za svoje umetniško delo je bil tudi večkrat nagrajen tako doma kot v tujini.

V zgodovini umetnosti ni nadrealizem nikoli predstavljal svojevrsten »mainstream«, pa čeprav ga lahko pri mnogih umetnikih zasledimo kot neko vmesno fazo v njihovih opusih. Razlogi so različni, mogoče ker ga je vedno nekako zaobšel termin modernosti ali pa je za večino ustvarjalcev predstavljal pretrd oreh v smislu sproščanja njihovih lastnih podzavestnih izkušenj in poznavanja določenih tehničnih spretnosti, predvsem risarskih.

Za Lojzeta Adamljea ne velja nič od navedenega, zato že desetletja slika v nadrealistični maniri, katera je pridobila že čisto osebne karakteristike. Avtorjevo letošnje poletno potepanje po naši dolini je v njegovi podzavesti prebudilo arhetip škrate. Metafizična oseba s svojo nagajivostjo, ki se včasih celo spogleduje z zlobnostjo, greni življenja čisto fizičnim osebam. V revirskih krajih, kakršen je bil do nedavnega tudi naš, domuje čisto svojevrsten škrate, poimenovan Perkmandelc in očitno se je z njim srečal tudi Lojze. Na njegovi sliki je upodobljen kot otrok, ki v pisani obleki in z nagajivimi očmi zalezuje svojo žrtev. In če je odrasli Perkmandelc kradel malice »frišnim« knapom, potem njegova mlajša verzija pogleduje za nepredvidnimi lastniki sladkih dobrot.

Iz tehničnega vidika je slika izvedena v likovno razumljivem jeziku, je estetsko urejena, tako v kompoziciji kot barvi in priča o avtorjevemu obvladovanju svojega metjeja.

Lojze Adamlje was born in 1955 in Ljubljana. He spent his youth in Šentvid pri Stični. He began his artistic education at the Secondary School of Graphic Arts in Ljubljana, where he created his early paintings in gouache and oil. He later enrolled at the Academy of Fine Arts in Ljubljana, specializing in artistic printmaking on metal plates under Prof. Marko Pogačnik. During his studies he was deeply influenced by surrealist expression, a style he has remained faithful to in both painting and printmaking for more than four decades. In recent years he has become one of the most prominent representatives of this style in Slovenia. He is also active in design, illustration and writing. He has participated in numerous group exhibitions and has presented himself in 47 solo exhibitions. His artistic work has earned him several awards both in Slovenia and abroad.

In the history of art, Surrealism has never been part of the mainstream, although it appears in the work of many artists as a transitional phase. The reasons vary—perhaps because it always seemed outside the scope of modern art, or because it was too difficult for most artists to explore their subconscious and develop the needed technical skills, particularly in drawing.

None of this applies to Lojze Adamljet. For decades, he has painted in a Surrealist manner that has already developed distinctly personal characteristics. The artist's recent summer wanderings through our valley awakened in his subconscious the archetype of the goblin. This metaphysical figure, mischievous and sometimes showing a touch of wickedness, torments entirely physical humans. In mining regions like ours, a very particular goblin known as Perkmandelc resides, and Lojze seems to have encountered him as well. In his painting, the goblin is depicted as a child, dressed in colorful clothing with playful eyes, stalking its victim. While the adult Perkmandelc stole lunches from unsuspecting miners, his younger version keeps a watchful eye on careless owners of sweet treats.

From a technical perspective, the painting is executed with clarity, featuring a balanced composition and harmonious colors that reflect the artist's mastery.



Perkmandelc
olje/platno
70x60

Perkmandelc
oil/canvas
70x60

Rojena leta 1950 v Mariboru, kjer je obiskovala II. gimnazijo in že v tem času za svoje likovno ustvarjanje dve leti zapored prejela dijaško Prešernovo nagrado. Po maturi se je vpisala na Akademijo za likovno umetnost v Ljubljani - smer slikarstvo in študij končala z diplomom pri prof. Janezu Berniku. Takoj je pridobila status svobodne likovne ustvarjalke in vse do upokojitve opravljala delo samozaposlene v kulturi. Njeno umetniško izražanje posega tudi na literarno področje, kjer sta ji najbližje poezija in esejistika. Pripravila je mnogo samostojnih razstav, med njimi dve retrospektivni, sodelovala je tudi na številnih skupinskih predstavitev na katerih je bila tudi večkrat nagrada.

V bogatem katalogu Mire Uršič je ena od avtoric izbran tematski sklop iz slikarkega opusa opisala z besedami, da gre za »gostobesedno intenzivnost čustvenega naboja«. Res bi težko našli boljši opis občutka, ki ga opazovalec dobi ob pogledu na sliko, ki smo jo izbrali za našo kolonijsko zbirko.

Motiv slike je jasen, prikazuje del panorame Zagorja, ki se je slikarki ponudila ob pogledu skozi okno njenega začasnega ateljeja in kot ga preko svoje slikarske optike ponuja gledalcu. Kompozicijski plani so lepo po vrsti naloženi od prvega v obliki notranje okenske police s sadjem, do zadnjega kot najbolj oddaljena hribovita kulisa. Slika je veristično jasna, vanjo so vključeni številni detajli, ki izključujejo vsako dvomnost pri prepoznavanju kadra. Kolorit je intenziven, zasnovan v glavnem na dveh nasprotnih komplementarnih barvah (zeleni in rdeči), kar daje dogajanju na slikovnem polju še dodatno dinamiko. Uporaba čistih barv ob hkratni izpustitvi nekaterih tipičnih globinskih ključev prispeva k izrazito ploskovitem značaju likovnega dela, tako da daje zgolj logično prekrivanje posameznih planov slutiti, da je scena postavljena v prostor.

Born in 1950 in Maribor, she attended the II. Gymnasium, where she received the student Prešeren Award for her artistic work two years in a row. After completing her secondary education, she enrolled in the Academy of Fine Arts in Ljubljana, majoring in painting, and graduated under Prof. Janez Bernik. She immediately obtained the status of an independent artist and worked as a self-employed practitioner in the field of culture until her retirement.



Mira URŠIČ

Her artistic expression also reaches into literature, with a particular affinity for poetry and essays. She has held numerous solo exhibitions, including two retrospectives, and has participated in many group exhibitions, where she has also received several awards.

In the extensive catalogue of Mira Uršič, one of the authors described a selected thematic group from the painter's body of work as having a "rich emotional intensity." It would be difficult to find a better description of the feeling that arises when looking at the painting chosen for our colony collection.

The subject of the work is clear. It depicts a section of the Zagorje panorama, seen by the artist through the window of her temporary studio and presented to the viewer through her unique painterly perspective. The compositional planes are neatly layered, from the foreground with the interior windowsill and fruit to the hills in the background.

It is depicted with veristic clarity, including numerous details that leave no room for uncertainty in identifying the scene. Its color scheme is intense and built primarily on two opposing complementary colors, green and red, which add further dynamism to the pictorial field. The use of pure colors, along with leaving out some usual depth cues, gives the work a strongly flat, planar quality. Only the logical overlapping of the individual planes hints that the scene is set in space.

To avoid the mistaken impression that we are speaking about a strictly rational artistic temperament, it should be said that Mira is a passionate, sensitive, emotional, and slightly headstrong soul, whose boundless optimism is fully committed to life.



Skozi okno ateljeja
akril/platno
80x60

Through the studio window
acryl/canvas
80x60



Patrik DVORŠČAK

Slikar Patrik Dvorščak, letnik 1995, prihaja iz Ribnice. Svojo srednješolsko izobrazbo je pridobil na Srednji šoli za oblikovanje in fotografijo - smer gimnazija. Svoje izobraževanje je nadaljeval na Akademiji za likovno umetnost in oblikovanje na programu slikarstva. Diplomiral je leta 2017, leta 2022 pa je zaključil še magistrski študij, prav tako na programu slikarstva. Sodeloval je na številnih domačih in tujih samostojnih, kakor tudi skupinskih razstavah ter delavnicah. Trenutno živi in ustvarja v Ljubljani.

Pripadniku vsake generacije je z njegovim rojstvom dodeljeno mesto v določenem družbeno socialnem okolju. Neoliberalizem, ki že kar nekaj časa sprejema nove generacije, ponuja s svojimi degradiranimi zakonitostmi dokaj nezdrave pogoje za normalno življenje. Človekova zavest je paralizirana, razločevanje med realnostjo in fikcijo je oteženo, posameznik je v vakuumu, iz katerega ne zna izstopiti.

Patrik Dvorščak je rojen kot milenijec, torej pripadnik generacije, ki je tudi morala sprejeti takšna pravila igre. Vendar je Patrik tudi umetnik, kar ga zavezuje, da na svoj čas gleda z distanco in si oblikuje lastno kritično stališče, preko katerega lahko nagovarja soljudi.

Do not take this child to a capitalist nas z naslovom svoje slike roti avtor. Tri ženske figure stojijo okoli ležečega otroka, nad katerim lebdi maska s prijaznim obrazom. Mogoče so ženske Mojre, po grški mitologiji tri Zeusove hčere, ki določajo potek človekove usode in pravkar razmišljajo, kakšno življenjsko pot nameniti otroku pred njimi. Vendar nam dajo razočarani obrazi slutiti, da je njihova moč usahnila in da je njihov čas minil. Otroci novih generacij so tako obsojeni na negotovost, saj bo njihovo usodo krojila drugačna mitologija, takšna, ki ne razlikuje med racionalnim in iracionalnim, dobrim in slabim, ima pa prijazen obraz kot maska na sliki.

My love for you is just great
akril/mešana tehnika/platno
80x60

My love for you is just great
acryl/mixed technique/canvas
80x60

Painter Patrik Dvorščak, born in 1995, comes from Ribnica. He completed his secondary education at the Secondary School of Design and Photography, in the general high school program. He continued his studies at the Academy of Fine Arts and Design, majoring in painting. He graduated in 2017 and completed his master's degree in painting in 2022. He has participated in numerous solo and group exhibitions and workshops both in Slovenia and abroad. He currently lives and works in Ljubljana.

Each generation member is assigned a place in a specific socio-cultural environment at birth. Neoliberalism, which has long shaped the lives of new generations, offers quite unhealthy conditions for normal living through its degraded rules. Human consciousness becomes paralyzed, the distinction between reality and fiction is blurred, and the individual is trapped in a vacuum from which they cannot escape.

Patrik Dvorščak was born as a millennial, a member of a generation that had to accept such rules of the game. Yet Patrik is also an artist, which obliges him to view his time with distance and to form his own critical perspective, through which he can address his fellow humans.

The artist addresses us with the title *Do Not Take This Child to a Capitalist*. Three female figures stand around a lying child, above whom floats a mask with a friendly face. Perhaps these women are the Moirai, the three daughters of Zeus in Greek mythology who determine the course of human fate, thinking what life path to assign the child before them. Yet their disappointed expressions suggest that their power has faded and their time has passed. The children of new generations are thus destined to uncertainty, as their fate will be shaped by a different mythology—one that makes no distinction between rational and irrational, good and evil, yet bears a friendly face, like the mask in the painting.



Rojena leta 1994 v Mariboru. Slikarstvo je študirala na Akademiji za likovno umetnost in oblikovanje v Ljubljani, kjer je leta 2016 diplomirala in leta 2020 tudi magistrirala. Del študija je preživela na izmenjavi na Hochschule für Grafik und Buchkunst v Leipzigu. Trenutno biva in ustvarja v okviru dvoletne rezidence za mlade v MGLC Švicarija v Ljubljani. Ustvarja na področju vizualne umetnosti, slikarstva in ilustracije. Za njeno prakso so značilne prostorske predstavitve, prepleti različnih medijev, kjer pa je še vedno moč čutiti slikarsko noto. Zanimajo jo predvsem subjektivna percepcija prostora in povezava slednjega s pojmom kraja. Do sedaj se je predstavila na številnih samostojnih in tudi skupinskih razstavah.

Nekaj je Janjine »puzzle« razmetalo, tako da je podoba, ki so jo sestavljali, skoraj izginila. Med razmetanimi sestavnimi deli slike je mogoče na eni strani prepoznati stroge geometrijske oblike, na drugi pa svobodne zaobljene forme. Pogled na slikovno polje nas navda z občutkom zapuščenosti in osamljenosti. Asociativno se pred nami pojavi zaradi časa načeta arhitekturna stvaritev, ki med bujnimi krošnjami dreves komaj vegetira v skoraj popolni pozabi.

Janja Kosi je slikarka mlade generacije, katere osebna umetniška praksa temelji na raziskovanju prostora in njegovi povezavi z različnimi elementi, ki ta prostor napolnjujejo in mu dajejo svojstveno vsebino. Pri tem ima seveda posebno mesto tudi človek, ki ni samo element prostora ampak tudi njegov aktivni kreator.

Kot pravi sama, se skozi njena potovanja v različnih prostorih tvorijo fragmenti, ki jih pozneje s poljubnimi kombinacijami oblikuje v različne kompozicije. Pri tem ji dajeta umetniška svoboda in lastna domišljija neskončno možnosti za tvorjenje različnih kombinatornih sistemov, ki pri vsakem gledalcu vzbujajo različne asociativne razlage.

Letošnje poletje je Janja kratek čas preživela tudi v Zagorju, kar pomeni, da je izkoristila specifični prostor in čas za zbiranje različnih fragmentov in nam jih zdaj v obliki uganke servira na svoji sliki.

P.S. Obiskala je tudi Izlake.



Janja KOSI

Born in 1994 in Maribor, she studied painting at the Academy of Fine Arts and Design in Ljubljana, where she earned her bachelor's degree in 2016 and her master's degree in 2020. She spent part of her studies on an exchange at the Hochschule für Grafik und Buchkunst in Leipzig. She currently lives and works within a two-year residency for young artists at MGLC Švicarija in Ljubljana. Her artistic practice covers visual arts, painting, and illustration. Her work is characterized by spatial presentations and the intertwining of various media, without losing the painterly essence. She is primarily interested in the subjective perception of space and its relationship to the sense of place. To date, she has participated in numerous solo and group exhibitions.

Something has scattered Janja's "puzzle," so that the image it once formed has almost disappeared. Among the scattered components of the painting, one can recognize strict geometric shapes on one side and free, rounded forms on the other. The view of the pictorial field evokes a sense of abandonment and solitude. Associatively, a time-worn architectural structure emerges before us, barely surviving among the lush tree canopies, nearly forgotten.

Janja Kosi is a young-generation painter whose personal artistic practice is based on exploring space and its relationship with the various elements that fill it and give it unique meaning. The human figure naturally holds a special place, not only as an element of space but also as its active creator.

According to the artist, fragments are formed during her travels through different spaces, which she later arranges into various compositions in arbitrary combinations. Her artistic freedom and imagination offer endless possibilities for creating combinatory systems, each evoking different associative interpretations in the viewer.

This past summer, Janja spent a short period in Zagorje, taking advantage of the specific space and time to collect various fragments, which she now presents to us on her painting in the form of a riddle.

P.S. She also visited Izlake.



Eskapizem V
akril/platno
80x60

Eskapizem V
acril/canvas
80x60



Janez ŠKRLEC

Rojen leta 1999 v Ljubljani. Na Akademiji za likovno umetnost in oblikovanje zaključuje magistrski študij slikarstva, dodiplomski študij je končal iz področja animacije, videa in novih medijev. Zanimajo ga predvsem figure, ujete v trenutkih izolacije, hrepenenja, čakanja in staranja. Pri svojem slikanju često posega po naivnih barvah in po uporabi mešanih tehnik, pri čemer se počasi, meditativno oddaljuje od portretov, karikatur in akta. Osrednji, izmišljeni liki njegovih slik so postavljeni v neroden položaj in z unikatnimi izrazi opozarjajo na ne popolnoma dovršene ekspresije čustev. Do sedaj je razstavljal v slovenskem prostoru.

Če bi parafrazirali naslov znane Manetove slike, bi Škrlečev diptih lahko naslovili Zajtrk na pesku, vendar je avtor izbral svoj naslov in na hrbtno stran platna zapisal Fake pombar na obrazu. »Poangleščen« naslov ustreza mladostno sproščenemu vzdušju, ki veje iz diptiha. »Snack« v obliki medvedka drži neznana roka ravno na pravšnji distanci, da »nadene« masko dekletu v bikinkah. Ko maska pade in je zaužita v skupnem obroku, lahko predvidevamo, da sta se fant in dekle na sliki ne le spoznala ampak tudi najedla.

Lahkotnost dogajanja na Škrlečevih slikah je rezultat sproščenih in hitrih potez v ekspresivni maniri, pri čemer ostajajo anatomske in formalistične karakteristike še vedno v okvirih realne percepcije. Obe figuri sta naslikani v barvah, ki so blizu barvi inkarnata in dajejo skupni imenovalac celotni barvni kompoziciji, tako da ta deluje estetsko in uravnoteženo, nikakor pa ne dolgočasno.

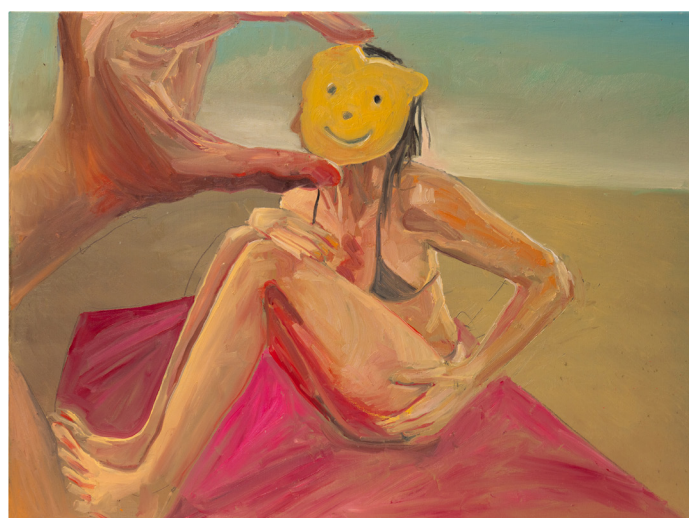
Kot pravi avtor sam so njegove trenutne ustvarjalne ambicije usmerjene na beleženje lastnih spominov, ki jim ponavadi doda še kanček cinizma in humorja (če ga dandanes sploh še kdo razume, op.pisca!). Je že tako, da slikarji svoje dnevnike ne pišejo, ampak slikajo, in nemalokrat se zgodi, da se na njih pojavi kakšen kader, nad katerim so še sami presenečeni. Janez Škrlec je svoj dnevnik šele dobro odprl in v njem je še veliko izzivalno belih listov, ki hrepenijo po svoji zgodbi.

Janez Škrlec, born in 1999 in Ljubljana, is completing his master's studies in painting at the Academy of Fine Arts and Design. He previously earned his bachelor's degree in animation, video, and new media. His work focuses primarily on figures captured in moments of isolation, longing, waiting, and aging. In his painting, he often employs naive colors and mixed media, gradually and meditatively moving away from portraits, caricatures, and nudes. The central imagined figures in his paintings are shown in awkward poses, using their unique expressions to highlight imperfectly expressed emotions. So far, he has exhibited his work in Slovenia.

If we paraphrased the title of Manet's famous painting, Škrlec's diptych could easily be called *Breakfast on the Sand*, yet the artist chose his own title and wrote *Fake Pombar on the Face* on the back of the canvas. This "anglicized" title matches the youthful, carefree atmosphere that radiates from the diptych. The bear-shaped snack, held by an unknown hand, is positioned at just the right distance to put on a mask over the girl in a bikini. Once the mask drops and the snack is eaten as part of a shared meal, we may assume that the boy and girl in the painting not only met but also enjoyed a bite together.

The lightness of Škrlec's scenes comes from relaxed, rapid brushstrokes executed in an expressive manner, while anatomical and formal features remain within the boundaries of realistic perception. Both figures are painted in colors close to skin tones, creating a shared chromatic base for the entire composition, which feels aesthetic and balanced, though never dull.

According to the artist, his current creative ambitions focus on recording his own memories, to which he usually adds a touch of cynicism and humor (if anyone still understands it these days; the author's note!). Painters do not write diaries, they paint them. Sometimes a scene appears that even surprises the artist. Janez Škrlec has only just begun to open his diary, and many provocatively blank pages still await their stories.



Fake pombar na obrazu
olje/platno
60x80, 60x60 (diptih)

Fake pombar on the face
acryl/canvas
60x80, 60x60 (diptych)

Rojena leta 1979, Buffalo/New York/ZDA. Na Univerzi v Chicagu je študirala slikarstvo, kiparstvo in fotografijo, vzporedno pa tudi psihologijo in antropologijo. Maria je umetnica in pedagoginja, ki jo zanimajo spregledane zgodbe in iskanje izjemnega v običajnem. Trenutno je njena ustvarjalnost osredotočena na umetnostnozgodovinsko ilustracijo in urbano krajinsko slikarstvo. Ukvarja se tudi z ilustracijo, do sedaj je avtorsko opremila tri knjige. Svoja dela redno razstavlja na samostojnih in skupinskih razstavah. Živi in dela v Parizu.

Raznovrstna teoretska znanja Marie Krasinski prispevajo k širokemu polju njene ustvarjalne dejavnosti. V času pred prihodom v našo slikarsko kolonijo, se je največ posvečala ilustraciji, kar se delno odraža tudi na njeni sliki, ki jo je ustvarila v Zagorju.

Če je motiv z nekoliko stiliziranim tihožitjem dokaj klasičen, pa je njegova izvedba v obliki ptičje perspektive manj običajna. Pogled od zgoraj praktično v celoti izključi učinek globine, kar pred nami oblikuje racionalno kompozicijo, sestavljeno iz množice sedmih okroglih elementov znotraj skoraj pravilno oblikovane krožnice. Z vključitvijo barv in nekaterih ilustratorskih vložkov zlahka ugotovimo, da so na sliki upodobljene limone na okrašenem krožniku. Avtorica je uporabila čiste barve, s tem je ohranila njihovo kromatično vrednost in hkrati dodala izvedbi fauvističen karakter. Barvna paleta je v glavnem zasnovana na dveh komplementarnih barvah (rumeni in vijolični), kar deluje na gledalca prijetno, skoraj pravičeno.

Kdor pozna Matisa in njegova dela iz začetnega fauvističnega obdobja, bo zlahka našel vzporednice z Mariinim tihožitjem.



Maria KRASINSKI / ZDA

Born in 1979 in Buffalo, New York, USA, Maria studied painting, sculpture, and photography at the University of Chicago, alongside psychology and anthropology. She is an artist and educator interested in overlooked stories and in finding the extraordinary within the ordinary. Her current work focuses on art-historical illustration and urban landscape painting. In addition to painting, Maria works in illustration, having authored three books to date, and regularly participates in solo and group exhibitions. She lives and works in Paris.

The diverse theoretical knowledge of Maria Krasinski contributes to the wide range of her creative activity. Before joining our painting colony, she focused primarily on illustration, which is partly reflected in the work she created in Zagorje.

The somewhat stylized still life may look fairly classical, but its bird's-eye perspective makes the execution unconventional. The view from above almost entirely eliminates the sense of depth, creating before us a rational composition composed of seven circular elements arranged within an almost perfectly formed circle. By incorporating color and some illustrative touches, it is easy to recognize that the painting depicts lemons on a decorated plate. The artist used pure colors, preserving their chromatic value while giving the work a fauvist character. The color palette is mainly based on two complementary colors (yellow and violet), creating a pleasant, almost fairy-tale-like effect for the viewer.

Anyone familiar with Matisse and his early Fauvist works will easily find parallels with Maria's still life.



Tihožitje
akril/platno
100x80

Still life
acryl/canvas
100x80



Jose BAUTISTA / ŠPANIJA

Rojen leta 1955 v Seville. Na Politehnični Univerzi v Valencii je leta 1996 z doktoratom končal študij umetnosti. V svoji dosedanji, več kot 45-letni profesionalni karieri je ustvaril številna umetniška dela, ki se nahajajo v različnih galerijskih in zasebnih zbirkah od Španije do Amerike. Od svoje prve samostojne razstave leta 1988 v Galeriji Cezanne v Barceloni neprekinjeno razstavlja, samostojno in skupinsko, tako v Španiji kot zunaj nje. Za svoje ustvarjanje je bil večkrat nagrajen.

Slikar Jose Bautista je izrazit kolorist, ki deluje na področju lirične abstrakcije, kjer postaneta barva in gesta nosilca psihične aktivnosti, naslikan motiv pa pomeni materializacijo njegovega podzvestnega sveta. Kljub abstrahiranju realne izkušnje nam avtor zaradi lažjega tvorjenja misli tu pa tam ponudi kakšno oprijemljivo oporno točko. Na konkretni sliki so to na razburkanem oranžno/vijoličastem morju plavajoči dežniki, ki kot kakšne tavajoče misli iščejo svojega misleca.

Situacija na sliki je dinamična in se hitro spreminja, nekatere oblike izginjajo, spet druge se na novo pojavljajo, kot da gre za dihanje spomina.

Namen samega procesa slikanja ni samo zagotovitev vizualnega učinka ampak predstavlja tudi raziskovanje občutljivega vprašanja obstoja, iskanje krhkega ravnovesja med trajanjem in minevanjem, fizičnim in metafizičnim.

Born in 1955 in Seville, he completed his doctorate in art at the Polytechnic University of Valencia in 1996. Over his more than 45-year professional career, he has created numerous artworks that are held in various public and private collections from Spain to the Americas. Since his first solo exhibition in 1988 at the Cezanne Gallery in Barcelona, he has continued to exhibit both solo and in group shows, in Spain and abroad. He has received multiple awards for his work.

The painter Jose Bautista is a striking colorist working in the field of lyrical abstraction, where color and gesture become carriers of psychological activity, and the depicted motif represents a materialization of his subconscious world. Although the work is abstract, the artist occasionally offers concrete elements to make it easier to follow. In this particular painting, these take the form of umbrellas floating on a turbulent orange and violet sea, drifting like wandering thoughts in search of their thinker.

The scene is dynamic and constantly changing; some forms disappear while others reappear, as if reflecting the breathing of memory.

The purpose of the painting process itself is not merely to create a visual effect, but also to explore profound questions of existence, seeking the delicate balance between what lasts and what passes, the physical and the metaphysical.

Leteči dežniki
akril/platno
60x60
Flying umbrellas
acryl/canvas
60x60



Aleksandar Dević je rojen leta 1954 v Beogradu. Srednjo umetniško šolo je končal v Nišu, Fakulteto sodobne umetnosti pa leta 1978 v Beogradu. Na isti ustanovi je leta 1998 uspešno opravil še podiplomski študij, smer grafika. Kasneje je v Nišu opravljal različna dela. Bil je profesor računalniške grafike in grafičnega oblikovanja na Srednji umetniški šoli, predaval na Fakulteti za umetnost, štiri leta pa je opravljal tudi delo direktorja Galerije sodobne umetnosti. V zadnjih letih svoje ustvarjalne ambicije usmerja na področje računalniške grafike. Je član Združenja likovnih umetnikov Srbije, s svojimi deli pa je stalno prisoten v svojem ožjem in širšem likovnem prostoru.

Astronomski pojav, imenovan polna luna, je dokaj jasna stvar ne le strokovnjakom ampak tudi laikom. Če pa pojav postavimo v polje umetniškega ustvarjanja, postane večpomenski in na široko odpira vrata domišljiji.

Aleksandar Dević je svoje delo naslovil Čakanje na polno luno in pri tem skoraj zagotovo ni izhajal iz naravoslovnih vzgibov. Prej ga je na to napeljal kakšen romantični preblisk njegove podzvesti. Sliko bi lahko opredelili kot »naslikani kolaž«, pri katerem se na prosojne podloge položeni kadri nalagajo eden na drugega. Optično iluzijo prostora ustvarja osnova s pejsajem, na katero je položena ženska figura in nazadnje še kombiniran abstraktni hibrid.

V metafizičnem dogajanju na sliki gledalcu ni potrebno iskati logične razlage, pač pa se mora samo prepustiti estetskemu užitku, ki mu ga ta ponuja. Za zaprisežene realiste pa samo namig, da ga lahko vzdušje na sliki popelje v romantično mediteransko okolje, kjer je v popoldanskem času vse v pričakovanju prihajajoče mesečine. Da je ta čas blizu, nam da slutiti sublimiran privid Meseca na nebu.



Aleksandar DEVIĆ / SRBIJA

Aleksandar Dević was born in 1954 in Belgrade. He completed his secondary art education in Niš and graduated from the Faculty of Contemporary Arts in Belgrade in 1978. He later completed postgraduate studies in printmaking at the same institution in 1998. In Niš, he held various positions, including professor of computer graphics and graphic design at the Secondary School of Arts, lecturer at the Faculty of Arts, and for four years, director of the Gallery of Contemporary Art. In recent years, he has focused his creative work on computer graphics. He is a member of the Association of Fine Artists of Serbia, and his works are consistently present in both his local and wider artistic community.

The full moon is an astronomical phenomenon that is easy to understand, both for experts and for the general public. However, in the context of artistic creation, it becomes multi-layered and opens the door wide to imagination.

Aleksandar Dević titled his work Waiting for the Full Moon, and he almost certainly did not base it on scientific considerations. Rather, he was likely inspired by a romantic impulse from his subconscious. The painting could be described as a "painted collage," in which frames placed on translucent layers are stacked upon one another. An illusion of space is created by the landscape base, over which a female figure is positioned, followed by a combination of abstract elements.

In the painting's metaphysical story, the viewer does not need a logical explanation and can simply enjoy its aesthetic pleasure. And for devoted realists, a hint: the atmosphere of the painting may transport them to a romantic Mediterranean setting, where everything in the late afternoon awaits the coming moonlight. A subtle view of the Moon in the sky suggests that the moment is near. The proximity of this moment is suggested by a subtle view of the Moon in the sky.

Čakanje na polno luno
akril/platno
100x80

Waiting for the full moon
acryl/canvas
100x80



Ksenia DATSIUK / UKRAJINA

Ksenia Datsiuk je bila rojena leta 1994 v mestu Lvov/ Ukrajina, v umetniški družini. Po končani srednji šoli se je vpisala na Vzhodnoevropsko nacionalno univerzo v Lutsku, kjer je leta 2016 diplomirala na Oddelku za umetnost. Študij je nadaljevala na Nacionalni Akademiji za Umetnost in Arhitekturo v Kijevu in ga končala z diplomom v letu 2017. V svoji umetniški praksi Ksenia raziskuje teme povezane z žensko, njenim notranjim svetom in predvsem z njeno čustveno ranljivostjo. V njenem ustvarjalnem procesu se figurativna umetnost prepleta z ekspresivno maniro, pogosto pri svojem delu posega po mešani tehniki. V tako nastalih delih je moč začutiti melanholičen ton, ki se včasih celo približa surrealističnemu pridihi. Poleg slikarstva se Ksenia ukvarja tudi s knjižno ilustracijo in sodeluje pri različnih skupinskih umetniških projektih, od Evrope do ZDA. Svoja dela redno razstavlja v različnih evropskih galerijah.

Ksenia Datsiuk je še ene od tistih ukrajinskih umetnic mlade generacije, ki je morala zaradi nesrečnih vojnih razmer zapustiti domovino. Na Dunaju, kjer trenutno živi in ustvarja, nam poizkuša skozi svojo umetnost povedati, kako lahko takšni dogodki prehitro spremenijo brezskrbno mlado osebo v dozorelega človeka z ranjeno dušo.

V Zagorju nastali avtoportret izraža takšna fragmentirana čustva. Na eni strani otožnost in ranljivost pod katero pa je jasno čutiti moč in prepričanje v zmago življenja. Koreografija obraza nas spominja na trenutek, ko se sooči sama s sabo v nekem fizičnem svetu, v katerem prebujenje ne razbline mučnih sanj.

Ksenia Datsiuk tudi sicer največkrat nagovarja svoje občinstvo skozi žensko figuro, natančneje skozi ženski akt. To daje njeni ustvarjalnosti še dodatno sporočilnost. Z dokaj jasno izraženo feministično noto želi sporočiti, da je ženska vsaj v nekaterih konservativnih družbah še vedno vse prevečkrat v diskriminatornem položaju glede na svojega moškega partnerja. Hkrati jo nagovarja, da se zoperstavi okorelim odnosom, saj je kot suverena oseba in osebnost odgovorna sama sebi.

Ksenia Datsiuk was born in 1994 in Lviv, Ukraine, into an artistic family. After completing secondary school, she enrolled at the East European National University in Lutsk, where she graduated from the Department of Art in 2016. She continued her studies at the National Academy of Arts and Architecture in Kyiv, earning her degree in 2017. In her artistic practice, Ksenia explores themes related to women, their inner world, and particularly their emotional vulnerability. Her creative process combines figurative art with an expressive approach, often using mixed media. These works carry a melancholic tone that occasionally takes on a surreal quality. In addition to painting, Ksenia works in book illustration and participates in various collaborative art projects across Europe and the USA. She regularly exhibits her work in galleries throughout Europe.

Ksenia Datsiuk is one of the young-generation Ukrainian artists who was forced to leave her homeland due to unfortunate wartime circumstances. In Vienna, where she currently lives and works, she attempts to express through her art how such events can swiftly transform a carefree young person into a mature individual with a wounded soul.

The self-portrait created in Zagorje expresses these fragmented emotions. On one side, there is melancholy and vulnerability, beneath which one can clearly sense strength and a belief in the triumph of life. The expression on the face reflects the moment of facing oneself in the real world, where waking does not erase troubling dreams.

Ksenia Datsiuk most often addresses her audience through the female figure, more specifically through the female nude. This adds an additional layer of meaning to her work. With a clear feminist note, she shows that women, in some conservative societies, are still often treated unfairly compared to men. At the same time, she encourages women to resist rigid relationships, standing up as independent individuals responsible only for themselves.



Avtoportret
akril/platno
60x60

Self-portrait
acryl/canvas
60x60







62. slikarsko kolonijo Izlake – Zagorje so omogočili / Made the painting colony possible:



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