



Sladana Matić Trstenjak

ODPRTI GOZD / ATELJE OPEN FOREST / STUDIO

Galerija Hladilnica Pekarna
Ob železnici 16, 2000 Maribor
25. 4. – 29. 6. 2019

Gallery Hladilnica Pekarna
Ob železnici 16, 2000 Maribor
25 April – 29 June 2019

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KURD

Sladana Matić Trstenjak

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25. 4. – 29. 6. 2019

Galerija Hladilnica Pekarna

Gallery Hladilnica Pekarna

Magistra likovnih umetnosti Slađana Matić Trstenjak, rojena v Doboju v Bosni in Hercegovini, je leta 2010 uspešno zaključila študij slikarstva na Akademiji likovnih umetnosti v Širokem Brijegu Univerze v Mostarju. Danes živi in ustvarja v Mariboru, kjer je na likovni sceni že dobro poznana.

Tokrat se Slađana predstavlja v mariborskem razstavišču Hladilnica, delu alternativnega kulturnega središča Pekarna, ki pa je že dolgo tudi eno redkih središč urbane kulture in subkulture pri nas.

Slađana Matić Trstenjak je pripravila tako imenovano ateljejsko razstavo, kar pomeni, da bo umetnica dva meseca na razstavi vsakodnevno prisotna, saj jo bo v konstantnem delovnem procesu nadgrajevala in dopolnjevala. Predstavlja se nam s slikami zadnjih treh let, ki jih žanrsko družijo gozdna tematika.

Navkljub temu, da umetnica že od zaključka likovne akademije vztrajno slika gozdne krajine, pa to v njenem primeru pomeni vse kaj drugega kakor klasično, dejansko krajinarstvo. Slađana status krajine spreminja v dramatične dogodke iz njenega otroštva, bazirajočih na spominih na zadnjo balkansko vojno. Umetnica prihaja iz manjšega kraja Žepče, ki leži v dolini, skozi katero teče reka Bosna, obdana s hribovji, ogromnimi zelenimi površinami ter gozdovi, ki so umetnici v otroštvu predstavljali igrišče, po vojni so pa postali le še nevarna območja, kjer je zadrževanje zaradi številnih min še danes prepovedano. V njenem slikarstvu tako gozdna krajina ne predstavlja naključnosti, temveč gre za introvertirano raziskovanje lastnih psiholoških stanj skozi prizmo slikarstva. Njene gozdne krajine z močnimi kontrasti predstavljajo večni konceptualni dualizem dobrega in zlega, vendar, kot poudarja Matić Trstenjakova in kar odzvanja tudi v njenih umetniških delih, nobena stvar ne more zasenčiti naše lastne notranje svetlobe.

Slađana ustvarja neobremenjeno. Že izbira formata platna, ki ga vsakič znova postavi na štafelaj, ji predstavlja izziv. Motivi in vsebina se sicer tematsko ponavljajo, vendar jih umetnica pri tem spretno nadgrajuje, tako da delujejo sveže in navdihujoče. Njena barvna paleta se je z leti posvetlila, postala je bolj topla, večajo pa se tudi njene ploskovne površine. Podobe so vse bolj abstrahirane, temeljni gradniki slike – drevesa – sčasoma postajajo neprepoznava, prav kakor otroški spomini, ki počasi izginjajo. Skozi zgodbo dreves gradi in izraža ekspresijo ter emocije, ki se kažejo v močnem koloritu, barvnih kontrastih, pri čemer izstopa predvsem črna, ki je pravzaprav zgolj kontrast vsem barvam.

Umetnica slika po plasteh: najprej celotno platno prebarva, da prekrije belino in tako ohrani likovnost. Nato sledi druga plast, s katero sicer ustvarja zgodbo, vendar, kot pravi sama, prične z neobremenjenim čečkanjem po platnu, s krokiem. Ne dela študij, temveč slika neposredno na platno; ustvarja torej ad hoc, a hkrati je ves čas pozorna na likovno kompozicijo, z mislimi pa je usmerjena k vsebini. Umetnica namreč želi, da tudi njo, ustvarjalko, izdelek preseneti. Slika ploske površine, na katerih zasledimo močne črne konture in tudi črne ploskve; poleg akrilnih barv uporablja tudi raznolike pasteles in krede ter celo alkoholne markerje, ki pa se po sebi ne morejo več prekriti, zato sliko dograjuje se s kolaži, torej papirji, ki jih prilepi na platno z namenom, da ali prekrije naslikano ali pa da postane papir nek podaljšek slike, ki sega preko roba, padajoč kakor slap ali kakor divje razvejane poti, ki jih ne zmoremo več obvladovati. Kolaži so nadomestek manjkajočih elementov, ki nakazujejo pot iz slike ali neko kompozicijsko rešitev. Umetnica namreč pravi, da jo včasih rob slike zmoti: da bi se le-ta morala nadaljevati, kar zato stori s kolažem, ki ga ponavadi prekrije kar z alkoholnim markerjem.

Slađana gre vsakič znova korak naprej. Ob ustvarjanju se velikokrat zgodi, da ob gradnji kompozicije namenoma uničuje detajle, s čimer pa delo v finalnem zaključku tudi pridobi. Umetnica namreč posega v polje abstrakcije, čeprav njena dela na prvi pogled delujejo ploskovito. Prepoznamo krošnje dreves, dojemamo naslikane bregove: hkrati pa njen izdelek gotovo ne išče realizma ali nekega nadomestka le-tega. Naslikana je krajina, ki je v modernem pogledu postala nadomestek človeške drame. Nadomešča bitnostno dimenzijo, saj gre za docela subjektivni ekspresionizem, za čustveno krajino, ki jo lahko doživljamo kot izziv, ki naj nas preseli v možno doživetje tistega, kar smo začeli imenovati "štimunga" in kar bi lahko prevedli kot razpoloženje. Tudi Dante denimo v prvem spevu svojega *Inferna* govori o selvi oscuri, črnem gozdu, ki simbolizira zaton racionalnega življenja, neko izgubo ali izgubljenost bivajočnosti, ki postane temačna in skrivnostna. Dante s tem postaja arche oziroma pravzor umetnosti modernega časa, saj je prvi pokazal, kaj je storiti modernemu umetniku, da bi znotraj lastnega umetniškega polja zaobjel celotno zgodovino in znanost neke dobe: ustvariti mora nič manj kot edinstveno mitološko celoto, ki jo v fragmentih v obliki sveta gleda pred seboj. Povsem samovoljno, čisto individualno mora povezati alegorični in zgodovinski moment ter ustvariti delo, ki je kot tako svet zase.

Da je na sliki barva neodvisna od resnične barve stvari, so vedeli že impresionisti. A otroško naivnost umetnice, ki jo vodi k svetlobi - če povlečemo niti iz umetnostne zgodovine - najdemo denimo pri fauvistih, tistih umetniških "divjakih", ki so vztrajali v naivnosti poenostavljanja oblik in ploskovitih nanosih barv brez plastične modelacije in perspektive, z močno barvno tonaliteto in močnimi kontrasti. Vse te značilnosti najdevamo tudi v delih umetnice Slađane Matić Trstenjak, ki skozi svoje abstrahirane gozdove oziroma slike izraža izrazito osebni psihološki in čustveni odziv kot odraz razpoloženja ter duhovnega doživetja naslikanega.

"Na sredi svojega življenja pota sem gozdu črnemu zašel v globine," je rekel Dante. Na to mu Trstenjakova odgovarja z odločnim, hkrati pa nevsiljivim umetniškim izrazoslovjem, ki se ne pusti vkalupiti, opazovalcu pa načrtno prepušča tisto, kar je najbolj pomembno: poslednjo sodbo.

"Vi, ki vstopate: vsak up pustite." Tukaj namreč govori umetnica.

Nina Jeza, Artists&Poor's

Slađana Matić Trstenjak je rojena 29. 7. 1985 v Doboju, BiH. Leta 2010 je magistrirala slikarstvo pri prof. Antunu Borisu Švaljeku na ALU Široki Brijeg, Univerza Mostar. Je članica: HDLU (Zagreb, Hrvaška), HKDM (Maribor, umetniški vodja Likovne sekcije Milena Lah), ZDSLJ (Ljubljana), DLUM (Maribor, podpredsednica) in ULUBIH (Sarajevo, BiH). Dosedaj je imela štirindvajset samostojnih in preko devedeset skupinskih razstav. Živi in dela kot samozaposlena v kulturi v Mariboru.

Nagrade:

- 2018 - Nagrada Kulturoš 2018, za najboljše razstavljeno umetniško delo / Čakovec, Hrvaška
- 2016 - Nagrada Društva likovnih umetnikov Maribor DLUM 2016 / Maribor, Slovenija
- 2014 - Nagrada 4. Ex tempore Eko Drava 2014 / Maribor, Slovenija
- 2010 - Prva nagrada Ismet Mujezinović za najboljši likovni izraz v kategoriji profesorja likovne umetnosti v BiH / Tuzla, BiH

Izbrane samostojne razstave:

- 2018 - "Odperti gozd - atelje" / Razstavišče Vetrinjski, Maribor, Slovenija
- "Nagrajenci DLUM 2016" / Galerija DLUM, Maribor, Slovenija
- 2017 - "Nagrajenci DLUM 2016" / Galerija La Roggia, Pordenone, Italija
- 2016 - "Skice" / Galerija Ljerka Njerš, Žepče, BiH
- "Na robu gozda VI" / Galerijski center Varaždin, Varaždin, Hrvaška
- "Na robu gozda V" / Galerija DLUM, Maribor, Slovenija
- 2015 - "Na robu gozda IV" / Galerija Kopjar, Zagreb, Hrvaška
- "Na robu gozda" / Galerija Razvid, Zaprešić, Hrvaška
- "Nebo joka" / Sinagoga Maribor, Maribor, Slovenija
- 2014 - "Na robu gozda" / Galerija Layer, Kranj, Slovenija
- "Papir" / Galerija Zvonimir, Zagreb, Hrvaška
- "Nebo nad Sarajevom" / Galerija Blaues Atelier, Gradec, Avstrija

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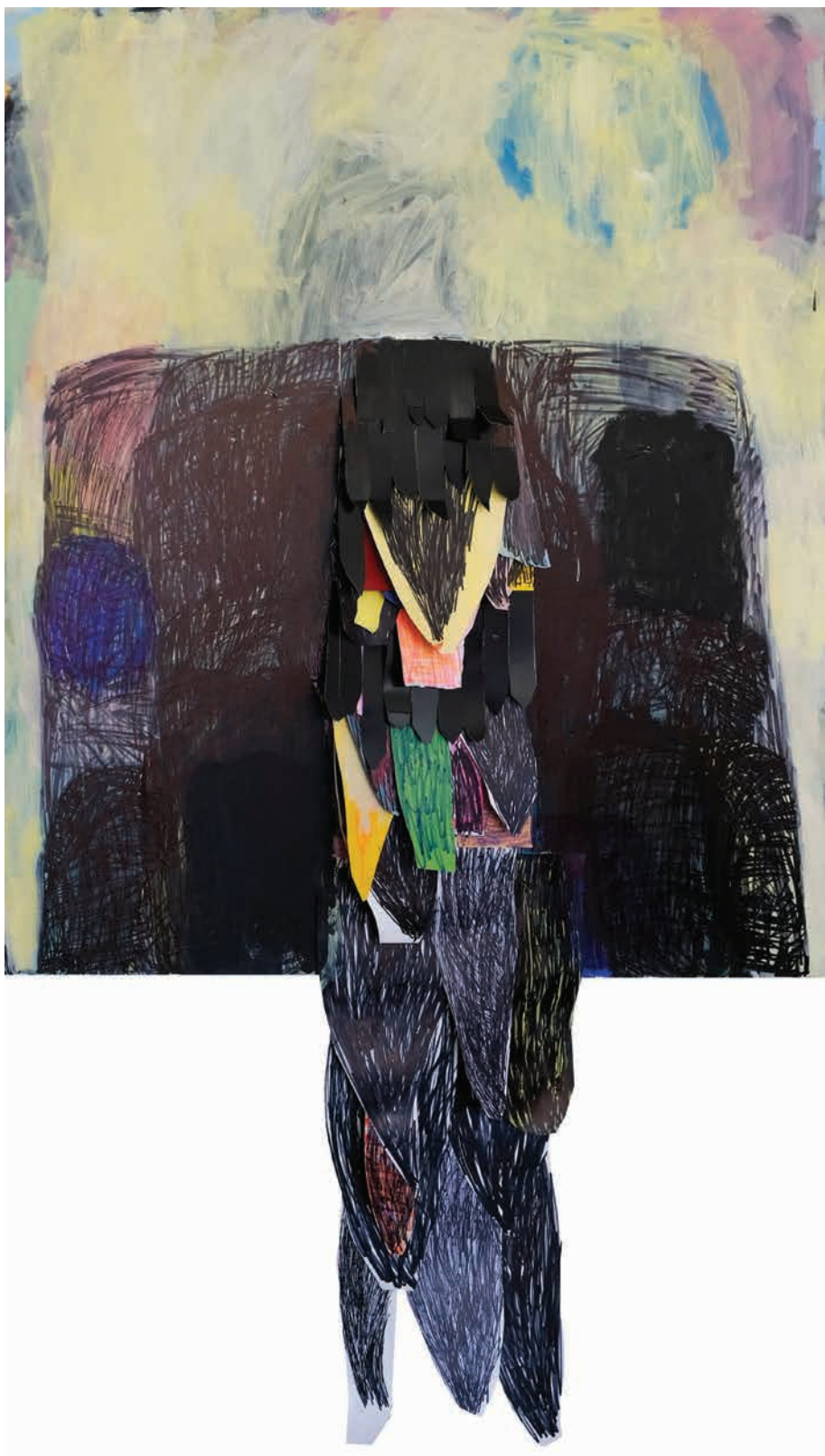
► TEMNI OBLAK (detajl)
mešana tehnika na platnu / 102 x 30 cm / 2018

DARK CLOUD (detail)
mix media on canvas / 102 x 30 cm / 2018



▲ SONCE PO DEŽJU
mešana tehnika na platnu / 48 x 30 cm / 2018

SUN AFTER RAIN
mix media on canvas / 48 x 30 cm / 2018



▲ GOZDNO SONCE
mešana tehnika na platnu / 175 x 120 cm / 2018

FOREST SUN
mix media on canvas / 175 x 120 cm / 2018

► SONCE, OGREJ ME (BOSNA)
mešana tehnika na platnu / 120 x 100 cm / 2019

SUN, KEEP ME WARM (BOSNIA)
mix media on canvas / 120 x 100 cm / 2019



M.T. 19.





▲ LEŽIŠČE OD SOLZ
mešana tehnika na platnu / 130 x 80 cm / 2018

A BED OF TEARS
mix media on canvas / 130 x 80 cm / 2018



▲ SONCE IN IGRA (RDEČI OBLAK)
mešana tehnika na platnu / 130 x 80 cm / 2018

SUN AND GAME (RED CLOUD)
mix media on canvas / 130 x 80 cm / 2018

► NA ROBU GOZDA
mešana tehnika na platnu / 100 x 80 cm / 2019

ON THE EDGE OF THE FOREST
mix media on canvas / 100 x 80 cm / 2019







▲ DEŽUJE
mešana tehnika na platnu / 80 x 60 cm / 2019

IT'S RAINING
mix media on canvas / 80 x 60 cm / 2019

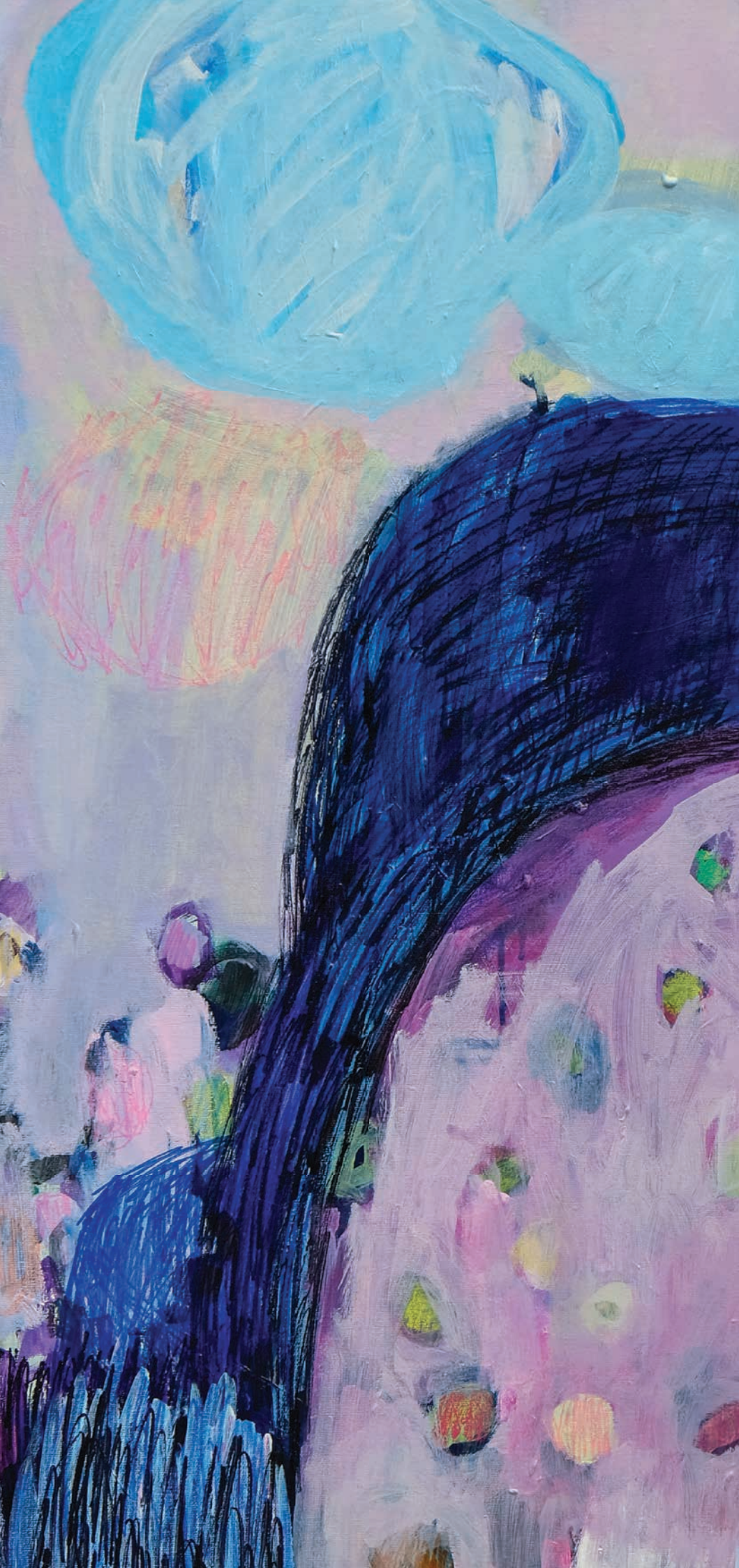


▲ ROŽNATA
mešana tehnika na platnu / 69 x 50 cm / 2019

PINK
mix media on canvas / 69 x 50 cm / 2019

► NOVI VRTOVI
mešana tehnika na platnu / 100 x 80 cm / 2019

NEW GARDENS
mix media on canvas / 100 x 80 cm / 2019





Sladana Matić Trstenjak, born in Doboj, Bosnia and Herzegovina, successfully completed her studies of painting in 2010 with a MFA from the Academy of Fine Arts in Široki Brijeg, University of Mostar. Today, she lives and works in Maribor, where she has already established herself on the visual arts' scene.

On this occasion, Sladana presents her work at the exhibition venue of Hladilnica in Maribor, which is a part of an alternative culture center Pekarna that has for a long time been one of the rare hubs of urban culture and subculture in this part of Slovenia.

The exhibition of works by Sladana Matić Trstenjak could be dubbed an 'atelier exhibition', meaning that the artist will be present at the exhibition every day for as long as it lasts, i. e., the entire two months, during which time she is going to upgrade and enhance her own works as part of an ongoing working process. On display will be works from the period of the last three years, which all share the central theme of the forest.

In spite of the fact that the artist has been persistently painting forest landscapes ever since her graduation from the academy, in her case, this refers to everything but traditional, actual landscape painting. Sladana transforms the status of landscape into dramatic events from her childhood, based on memories of the last Balkan war. Her birth place was the small town of Žepče, which is located in a valley, through which the river Bosna runs, and surrounded by hills, vast green areas and forests, which served as the artist's playground during her childhood years, while after the war they became nothing but danger zones, where the movement of people is restricted to this day due to landmines. Thus, the forest landscape is not simply a random choice of theme in her artistic oeuvre, but rather represents an introverted exploration of her own psychological states through the prism of painting. By means of powerful contrasts, her forest landscapes stand for the everlasting conceptual dualism of good and evil, although, as emphasized by the artist herself (and as demonstrated through her works) nothing can really overshadow our own inner light.

Sladana creates freely and spontaneously. Choosing the format of the canvas which she places each time upon the easel, is a challenge in itself. Motives and themes are repeated indeed, but they are skillfully upgraded each time, producing a fresh and inspiring effect. Her color scheme became brighter and warmer through the years, and the size of painted surfaces gradually became larger. Images become more and more abstract, the basic building blocks of her paintings – trees – become increasingly unrecognizable, just like childhood memories slowly fading away. Through the trees' story, Sladana builds and conveys her artistic expression and emotions, which are reflected in the intense color palette and contrasts, with black standing out as the contrasting element to all other colors.

The artist paints in layers: at first, she paints the whole canvas in order to cover the whiteness and preserve the underlying visual structure. This is followed by a second layer, which is used to create a story, although, according to herself, this stage includes entirely unmethodical, random scribbling, basically a croquis. She does not undertake studies, but paints directly onto the canvas; this is an ad hoc approach to creation, which at the same time involves close attention to visual composition, as well as to the subject matter of the work. In fact, the artist expects even herself, as the author of the works, to be surprised by the end product. She paints flat surfaces with visible black contours and even black surface areas; apart from acrylics, she also uses various pastel colors and chalks, and even alcohol-based marker pens, which cannot be covered once applied, hence the works are often also upgraded by means of collages, pieces of paper attached to the canvas to cover what was painted before, or so that the paper becomes a kind of an extension of the painting, which stretches across its borders, falling down like a waterfall, or diverging like some wild, uncontrollable path. The collages are a substitute for the missing elements, which indicate a way out of the painting, or a solution in terms of composition. This is related to the artist's idea that she is sometimes distracted by the border of the canvas, she believes the painting should continue, and achieves this by using the technique of collage, which she usually covers with an alcoholic marker pen.

Sladana takes a step forward each time she paints. While creating, it often happens that she deliberately destroys certain details while building the composition, which only adds to the quality of the work in its final stage. Her works are highly abstract in spite of the evident divisions into painting surfaces. In them, we can recognize tree tops and perceive the painted hills, though at the same time it is clear that they are not realistic paintings, or efforts in search of a substitute of realism. What is painted is a landscape, which in a modern view has become a substitute for human drama. It replaces the dimension of essence (substance); this is highly subjective expressionism, an emotional landscape that can be seen as a challenge, which should take us towards a possible experience of that which we call atmosphere, or mood. Even Dante, for example, in the first *terzina* of his *Inferno*, refers to a *selva oscura*, a black forest, which symbolizes the decline of rational life, a loss (or the state of being lost) of existence, which becomes gloomy and mysterious. Through this, Dante becomes an *arche*, or an archetype of modern art, because he was the first to demonstrate what modern-day artists should do in order to comprise the entire history and science of a certain era within their own artistic field: they must be able to create no less than a unique mythological whole, which they look upon in fragments, in the form of the world

before them. Modern artists should be able to connect allegoric and historical moments in a purely arbitrary and highly individual manner, and create a work of art that is a world in itself.

The fact that color in a painting is independent from the real color of things, has been known already to impressionists. Yet, there is a certain childlike naivety in Slađana's works that leads her toward light, which is reminiscent, for example – to draw upon the history of art – of the fauvists, those artistic "savages", who persisted in the naivety of simplifying forms and surface color layering without plasticity and perspective, with an intense color tonality and powerful contrasts. All these traits can be found in the works of Slađana Matić Trstenjak, who uses her abstract forests to convey a highly personal psychological and emotional response as an expression of atmosphere and spiritual experience of the painting.

"Midway upon the journey of our life I found myself within a forest dark," were Dante's words. Slađana Matić Trstenjak replies with a determined, yet unobtrusive artistic language, which does not allow itself to be custom staled, and deliberately entrusts the viewer with that most important thing: the final judgment.

"Abandon hope all ye who enter here." This is where the artist speaks.

Nina Jeza, Artists&Poor's

Slađana Matić Trstenjak was born on 29 July 1985 in Doboj, Bosnia and Herzegovina. In 2010, she obtained her MFA in painting under the mentorship of Prof. Antun Boris Švaljek from the Academy of Fine Arts in Široki Brijeg, University of Mostar. She is a member of the following organizations: Croatian Association of Artists (HDLU, Zagreb, Croatia), Croatian Culture Association of Maribor (HKDM, Maribor, artistic director of the fine art section Milena Lah), Union of Slovenian Fine Arts Associations (ZDSLU, Ljubljana), Maribor Fine Artists' Society (DLUM, (Maribor, vice president), and Association of Visual Artists of Bosnia and Herzegovina (ULUBIH, Sarajevo, BiH). So far, her works have been shown in twenty-four solo and over ninety group exhibitions. She lives and works as a self-employed person in the field of culture in Maribor, Slovenia.

Awards:

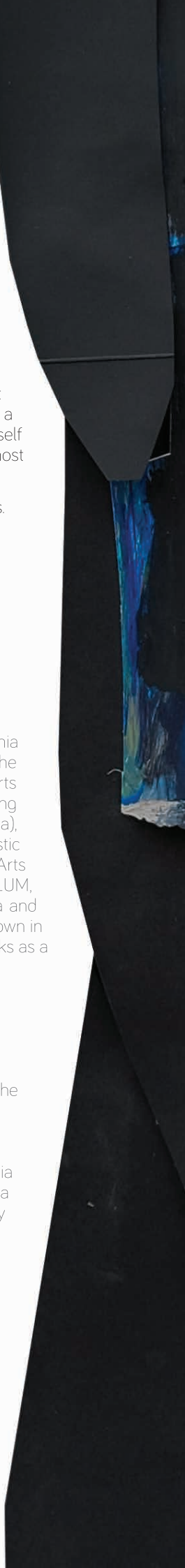
- 2018 - Award Kulturoš 2018 for the best artwork / Čakovec, Croatia
- 2016 - Winner of 2016 DLUM award / Maribor, Slovenia
- 2014 - 4th Ex Tempore EKO DRAVA 2014 award / Maribor, Slovenia
- 2010 - 1st Award Ismet Mujezinović for the best artistic expression in the category of art teachers in Bosnia and Herzegovina / Tuzla, BiH

Selected solo exhibitions:

- 2018 - "Open Forest - Studio" / Gallery Vetrinjski dvor, Maribor, Slovenia
- "DLUM 2016 Award Winners" / Gallery DLUM, Maribor, Slovenia
- 2017 - "DLUM 2016 Award Winners" / Gallery La Roggia, Pordenone, Italy
- 2016 - "Sketches" / Gallery Ljerke Njerš, Žepče, BiH
- "Forest Edge VI" / Gallery center Varaždin, Croatia
- 2015 - "Forest Edge IV" / Gallery Kopjar, Zagreb, Croatia
- "Forest Edge" / Gallery Razvid, Zaprešić, Croatia
- "The Sky Is Crying" / Synagogue, Maribor, Slovenia
- 2014 - "Forest Edge" / Gallery Layer, Kranj, Slovenia
- "Paper" / Gallery Zvonimir, Zagreb, Croatia
- "The Sky Above Sarajevo" / Gallery Blaues Atelier, Graz, Austria

► TEMNI OBLAK (detajl)
mešana tehnika na platnu / 102 x 30 cm / 2018

DARK CLOUD (detail)
mix media on canvas / 102 x 30 cm / 2018





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