

WOMAN ABOUT WOMAN
Anamarija Stibilj Šajn
univ. dipl. um. zg. and art critic

LONA VERLICH (POLONA KUNAVER LIČEN)

The art world of Lone Verlich (Polone Kunaver Ličen) is figurative and talks about life. In more recent works, the author delves into her personal depths, into her soul - Animo, who is the protagonist of the events. With it, he explores his intimate inner world. Anime reflects her states through a wider lifelong event, revealing her emotional and mental world, happy and sad moments, feelings of freedom and captivity. He puts the most intimate thoughts and feelings into her "vessel", moreover, he identifies with her and Anima becomes her spiritual portrait. Animo represents a peculiar, archetypically formed figure, which lives a life of feelings within a defined phenomenal framework, which sensibly flows into (visual) variations, but the basic image remains convincing, shaped and always recognizable. Its appearance is associated with a skittle, a silhouette with a clear, flowing, sensually tense contour line that connects the head and body into a single whole. There is a sense of originality and even archaicness in articulation. In addition to the central character, her figural repertoire also includes other figures, objects and formally pure, geometric figures. These bring dynamism, sophistication and purity to the creations. All the characters are realized in a flat way, with effective, meaningful stylization and authorial articulation. Lone Verlich's paintings are a combination of color and drawing elements, painting and graphic approaches, and she also incorporates the decoupage technique into her creative process in her already proven style. The compositions of Lona's paintings are perfectly balanced, even though the image field is full of playfulness, which appears in clear and colorful surfaces. The author speaks for herself - in pure visual language, genuinely and openly, but thoughtfully wrapped in a dictionary of personal symbolic meaning.

ANJA KRANJC

The sculptor Anja Kranjc always surprises again and again, for several reasons, because she is tirelessly written about research and experimentation, because she so sovereignly passes between different fields of art, from sculpture, painting, drawing, illustration, graphics and animation, because within the sculptural medium she connects conventionally with unconventional and because her works are so thoughtful, in-depth, imbued with her own philosophy of life and existentialist orientation. The author puts man at the center of her creative attention - herself and her loved ones, her family. It reveals views into private, moreover, into inner life, and also captures a broader social reflection in them. In a materialized society, he discovers the individual, his uniqueness and uniqueness, the role and mission he plays or for which he matures. It also touches on human fragility and transience. In the sculptural medium, he explores the presentative possibilities of sculpture and raises them from classical to completely modern, unconventional, marked by a strong personal note. In the field of painting, she is gentle, subtle and illustrative, but behind such an image she hides the depth of her thoughts, awareness and self-awareness. She is interested in man's eternal relationship to nature, which leads him to a personal, intimate state. In the latest paintings, this relationship is particularly

prominent. In the peace and quiet of nature, there is also a path to personal depths. Indirectly, he reveals them with a stylized, authorially articulated image of a girl (woman), which he places in the forest ecosystem, among the mighty forms of tree trunks, and in an artistic sense in the atmosphere of gentle, harmonious, transparent multilayered layers. . The design articulation of her paintings belongs to a fluid, clear, formative drawing. We get to know the author's lovely heroine, and with that we only get to know her through the language of postures, movements and details. The mood of the scenes is marked by poeticism, even though beneath such a surface reside deep thoughts of the transition made possible by openness and love.

META ŠOLAR

Academic painter Meta Šolar remains within the framework of preserving and upgrading the classical artistic tradition, and at the same time it represents the foundation for her to enter the spheres of creating a modern version of the new figurative art. The source of her creative perception is in herself, so the chosen actresses are female figures. He depicts them in a realistic, recognizable form. He veristically follows bodily givens and convincingly models their appearance. In individual solutions, however, it captures it only in a fluid outline, partially simplifying and flattening it. He always gives them in presentational clarity. With their design and color perfection, they come to life on the stage, but then they are covered, veiled, dressed in various, sometimes even unusual "veils". Above all, it "hides" faces, which are the strongest part of the human image. He puts on "masks", spectacles, pulls ribbons over his eyes, covers them with a painting fabric of various patterns, from geometrically sharp to organic, lush blooms, partially covers them with clothes, presents them from the back or as a reflection in a mirror. It rips them out of the context of reality and makes them mysterious, unknown, and unreal. The concealment does not only include the aforementioned gadgets, but such solutions can be distinctly artistic. An important segment of the covering is also played by rhythmically selected layers of color traces. These flood the faces or body parts, and in some solutions they capture the background or the entire image field and give it a special atmosphere. In such traces, we feel the manifestation of the primal pulse of painting micro structures, and perhaps they even lead us close to the perceptions of modern digital technology. Segmented lines of color layers are an important artistic-expressive and at the same time content-message means, so they not only obscure, but give the scenes liveliness and turn them into pulsating performances. The paintings are media pure, painterly primordial and are created in the noble technique of oil on canvas. Art richness arises from various ways and approaches of visual visualization, ranging from thoughtful to relaxed traces. The author is close to the variety of colors, swears by the author's color evaluation, the liveliness and power of individual color denominators, and uses dynamic and even unusual color confrontations. Meta Šolar also deals with the phenomenon of the viewer's gaze with message figures. It depends on him how open-hidden, classical- (post) modernist, and above all depersonalized beauties come to life.

TEJA TEGELJ

Teja Tegelj is rationally analytical and emotionally intuitive. He is also looking in depth for new possibilities of expression and is opting for experimental approaches. He seeks in himself and around himself what is immaterial and explores what comes from our physical appearance and materializes in the work of art. In her latest drawings on paper, lines get their dominance. In large-format works, he focuses on

the concept of embodied cognition, where through an expressive gesture the work becomes a document of mental, emotional, spiritual and physical condition. When he enters a creative act, he adjusts to what he is currently thinking about. And then in the picture field he reveals his feelings and intercepts the flow of his thoughts. He draws the line... and says it all. With it, he visualizes himself most authentically, and at the same time he also takes space, especially natural environments, and time into his perception. The chosen primary and elementary way of artistic articulation represents to her a central and full-fledged means of expression and expression, with which she translates internal vibrations into fine art and uncompromisingly follows her inner vocation. The drawings are made "to her liking". Gesturally accentuated inscriptions are not just the work of the hand, but involve the movements of the whole body. The series of works is therefore entitled "From the body", as the author almost stands in the drawing field and embraces it with the body. In it, he creates transitions from the inside to the outside and seeks connections between the self and the world. He imprints internal "images" into external ones and thus realizes his completely intimate iconography. In a bravura conglomerate, there is room for the (in) visible body of the author. The empty space that appears in the center of the circularly designed compositions is associated with the silhouette of a man. In this way, the artist proves that everything created is not just "From the body", but that she herself is literally present in the drawing. If I were to paraphrase the design of her works with a study by Leonardo da Vinci called The Relationship of the Human Body according to Vitruvius, then I could say for Teja's works that studies of her own "proportions" are excellent proof of how powerfully the line can express them.

ŽENA O ŽENI

LONA VERLICH (POLONA KUNAVER LIČEN)

Likovni svet Lone Verlich (Polone Kunaver Ličen) je figurativen in govori o življenju. V novejših delih se avtorica potaplja v svoje osebne globine, v svojo dušo – Animo, ki je protagonistka dogajanja. Z njo raziskuje svoj intimni notranji svet. Stanja Anime reflektira skozi širše vseživljenjsko dogajanje ter pri tem razkriva svoj emocionalni in duševni svet, vesele in žalostne trenutke, občutja svobode in ujetosti. V njeno »posodo« daje najbolj intimne misli in občutja, še več, z njo se poistoveti in Anima postaja njen duhovni portret. Animo predstavlja svojstvena, arhetipsko izoblikovana figura, ki sicer znotraj definiranega pojavnega okvira živi življenje občutij, ki se senzibilno pretakajo v (ob)likovne variacije, vendar temeljna podoba ostaja prepričljiva, izoblikovana in vselej prepoznavna. Njena pojavnost asociira na kegelj, na silhueto z jasno, tekočo, čutno napeto obrisno linijo, ki v enovito celoto povezuje glavo in telo. V artikulaciji je čutiti prvinskost in celo arhaičnost. V njenem figuralnem repertoarju poleg osrednjega lika nastopajo tudi druge figure, predmeti in oblikovno čisti, geometrijski liki. Ti v stvaritve vnašajo dinamiko, prefinjenost in izčiščenost. Vsi liki so uresničeni na ploskoven način, z učinkovito, pomenljivo stilizacijo in avtorsko artikulacijo. Slike Lone Verlich so spoj barvnih in risarskih prvin, slikarskih in grafičnih pristopov, v ustvarjalni proces pa v svojem že preverjenem slogu vključuje tudi decoupage tehniko. Kompozicije Loninih slik so povsem uravnotežene, pa čeprav je

slikovno polje polno igrivosti, ki nastopa v oblikovno in barvno čistih ploskvah. Avtorica govori iz sebe - v izčiščenem likovnem jeziku, pristno in odkrito, a preiščeno zavito v slovar osebnega simbolnega pomena.

ANJA KRANJC

Kiparka Anja Kranjc vselej znova preseneča, in to iz več razlogov, ker je neutrudno zapisana raziskovanju in eksperimentiranju, ker tako suvereno prehaja med različnimi likovnimi področji, od kiparstva, slikarstva, risbe, ilustracije, grafike in animacije, ker znotraj kiparskega medija povezuje konvencionalno z nekonvencionalnim in ker so njena dela tako razmišljujoča, poglobljena, prepojena z njej lastno življenjsko filozofijo in eksistencialistično naravnostjo.

Avtorica v središče svoje ustvarjalne pozornosti postavlja človeka – sebe in svoje najdražje, svojo družino. Razkriva poglede v zasebno, še več, v notranje življenje, in vanje ujame tudi širšo družbeno refleksijo. V zmaterializirani družbi odkriva posameznika, njegovo enkratnost in neponovljivost, vlogo in poslanstvo, ki ga odigrava oziroma za katerega zori. Dotika se tudi človekove krhkosti in minljivosti. V kiparskem mediju raziskuje prezentativne možnosti kiparstva in jih razpenja od klasičnih do povsem sodobnih, nekonvencionalnih, zaznamovanih z močno osebno noto. Na področju slikarstva pa je nežna, pretanjena in ilustrativna, a za takšno podobo skriva globino svojih razmišljanj, zavedanja in samozavedanja. Zanima jo večeren odnos človeka do narave, ki ga vodi v osebno, intimno stanje. V najnovejših slikarskih delih ta odnos še posebej izpostavlja. V miru in tišini narave je namreč tudi pot do osebnih globin. Posredno jih razkriva s stilizirano, avtorsko artikularano podobo deklice (ženske), ki jo umesti v gozdni ekosistem, med mogočne forme drevesnih debel, v likovnem smislu pa v atmosfero nežnih, ubranih, transparentnih večplastnih nanosov, s katerimi išče prostorsko iluzijo in hrepeni po svetlobi. Oblikovna artikulacija njenih slikarskih del pripada tekoči, jasni, oblikotvorni risbi. Avtoričino ljubko junakinjo in s tem njo samo spoznavamo preko govornice drž, gibov in detajlov. Razpoloženje prizorov zaznamuje poetičnost, pa čeprav pod takšno površino bivajo globoke misli o prehajanju, ki ga omogočata odprtost in ljubezen.

META ŠOLAR

Akademska slikarka Meta Šolar ostaja v okvirih ohranjanja in nadgradnje klasičnega likovnega izročila, hkrati pa ji ta predstavlja temelj za vstop v sfere ustvarjanja sodobne različice nove figuralike. Vir njene ustvarjalne percepcije je v njej sami, zato so izbrane akterke ženske figure. Upodablja jih v realni, prepoznavni obliki. Veristično sledi telesnim danostim in prepričljivo modelira njihovo pojavnost. V posameznih rešitvah pa jo zajame le v tekočo obrisno linijo, jo delno poenostavi in splošči. Vedno jih podaja v prezentativni jasnosti. Z oblikovno in barvno dovršenostjo zaživijo na slikovnem odru, a nato jih zakriva, zastira, odeva v različne, včasih celo nenavadne »tančice«. Predvsem »skriva« obraze, ki so identifikacijsko najbolj močan del človekove podobe. Nadene jim »maske«, očala, čez oči povleče trakove, jih zastira s

slikarsko tkanino različnih vzorcev, od geometrijsko ostrih do organskih, bujno cvetočih, jih delno prekriva z oblačili, jih predstavlja z zadnje strani ali pa kot odsev v zrcalu. Iztrga jih iz konteksta resničnosti in jih naredi skrivnostne, neznane in irealne. Zakrivanje ne obsega le omenjenih pripomočkov, ampak so tovrstne rešitve lahko izrazito likovne. Pomemben segment zastiranja namreč igrajo tudi ritmično ubrani nanosi barvnih sledi. Ti preplavljajo obraze ali telesne dele, v nekaterih rešitvah pa zajamejo ozadje ali pa celotno slikovno polje in mu dajejo posebno atmosferičnost. V tovrstnih sledeh čutimo manifestacijo prvinskega utripa slikarskih mikro struktur, morda pa nas vodijo celo v bližino zaznav sodobne digitalne tehnologije.

Segmentirane linije barvnih nanosov so pomembno likovno-izrazno in hkrati vsebinsko-sporočilno sredstvo, zato ne le zakrivajo, ampak dajejo prizorom živost in jih spreminjajo v pulzirajoče predstave. Slike so medijsko čiste, slikarsko prvinske in nastajajo v žlahtni tehniki olja na platno. Likovno bogastvo se poraja ob različnih načinih in pristopih likovne vizualizacije, ki sega od premišljenih do sproščenih sledi. Avtorici je blizu koloristična pestrost, prisega na avtorsko barvno ovrednotenje, na živost in moč posameznih barvnih imenovalcev ter se poslužuje dinamičnih in celo nenavadnih barvnih soočanj. Meta Šolar se s sporočilnimi figurami ukvarja tudi s fenomenom gledalčevega pogleda. Od njega je odvisno, kako zaživijo odkrito-zakrite, klasično-(post)modernistične, predvsem pa depersonificirane lepoticke.

TEJA TEGELJ

Teja Tegelj je racionalno analitična ter čutenjsko intuitivna. Poglobljeno išče tudi nove izrazne možnosti in se odloča za eksperimentalne pristope. V sebi in okrog sebe išče tisto, kar je nesnovno in raziskuje tisto, kar prihaja iz naše fizične pojavnosti ter se materializira v likovnem delu. V njenih najnovejših risbah na papir dobijo svoj dominant črte. V delih velikega formata se posveča konceptu utelešene kognicije, kjer skozi ekspresivno gesto delo postane dokument mentalnega, čustvenega, duhovnega in fizičnega stanja. Ko vstopa v ustvarjalni akt, se naravna na tisto, o čemer trenutno razmišlja. In nato na slikovnem polju razkrije svoja čutenja in prestreže tok svojih misli. Povleče črto ... in z njo pove vse. Z njo najbolj avtentično vizualizira sebe, hkrati pa v svojo percepcijo jemlje tudi prostor, predvsem naravna okolja, in čas. Izbran primarni in elementarni način likovne artikulacije ji predstavlja osrednje ter polnomočno izrazno in izpovedno sredstvo, s katerim v likovnost prevaja notranje vibracije in brezkompromisno sledi svoji notranji vokaciji. Risbe so narejene »po njeni meri«. Gestualno naglašeni zapisi niso le delo roke, ampak je v njih soudeleženo gibanje celotnega telesa. Serija del zato nosi naslov »Iz telesa«, saj avtorica skoraj stoji v risarskem polju in ga zaobjame s telesom. V njem ustvarja prehode od znotraj na zunaj in išče povezave med jazom in svetom. Notranje »podobe« odtiskuje v zunanje in tako uresničuje svojo povsem intimno ikonografijo. V bravuroznem konglomeratu je prostor za (ne)vidno telo avtorice. Prazen prostor, ki se pojavlja v središču krožno zasnovanih kompozicij, asociira na silhueto človeka. S tem umetnica dokazuje, da vse ustvarjeno ni le »Iz telesa«, ampak, da je v risbi dobesedno prisotna ona sama. Če bi zasnovo njenih delih parafrazirala s študijo Leonarda da Vincija, imenovano *Razmerja človeškega telesa po Vitruviju*, potem bi za Tejina

tovrstna dela lahko rekla, da so študije notranjih »proporcev« nje same in hkrati izvrsten dokaz tega, kako polnomočno jih zmore izraziti črta.

URŠA TOMAN

Akademska kiparka Urša Toman je samosvoja ustvarjalka. Izoblikovala je njej lastno, prepoznavno in izvirno likovno govorico. V zadnjih letih je svoj kiparski repertoar dopolnila in obogatila s številnimi figuralnimi liki. Ustvarjalno misel in dejanja osredotoča na svojstvena, nenavadna, skrivnostna, prijazna, celo hudomušna bitja. Ta živijo onkraj realnosti, v pravljичnem, mitološkem in civilizacijsko drugačnem svetu. Predstavljajo prebivalce njenega ustvarjalnega planeta, na katerem se iskrijo ideje in veje posebna vzgonska moč domišljije. Avtorica vedno znova preseneča s svežimi rešitvami

Urša Toman vsakemu bitju vdahne svojstveno identiteto. Njene figuralne like zaznamujejo in personificirajo predvsem poudarjene oči, ustnice, ki postajajo zgovoren portretni segment upodobitev, včasih poudarja in predimenzionira tudi roke, drugič telo. Forme so avtorsko artikulirane, izčiščene in čutno napete, svojstvo detajlov pa postaja njihov prepoznavni segment oz. avtorski zaščitni znak. V nekatere rešitve kiparka vključuje tudi barve, ki dajejo stvaritvam (p)oseben pečat ter predstavljajo pomemben likovni in vsebinski moment.

Figure Urše Toman so slogovno raznolike. Vir raznolikosti je v iskrivih idejah in v poseganju po različnih materialih, kot so glina, les in kamen. Vsak ima svoje lastnosti, svoje karakteristike in zahteva specifičen pristop in način obdelave. S svojimi stvaritvami dokazuje, da čuti posamezen material, da zna slediti njegovim danostim, da ga spoštuje, mu zaupa svoja razmišljanja in ustvarjalna hotenja ter ga naredi za polnomočnega nosilca osebnega kiparskega izraza.

Pestro življenje njenih bitij izvira tudi iz zgodovine, iz različnih civilizacij ter se naslanja na simboliko raznolikih kultur, hkrati pa avtorica v vsa svoja dela vnaša osebno likovno-vizualno in miselno kulturo ter angažiranost, predvsem pa domišljijo, igrivost in otroškost, ki so neločljivi del njene ustvarjalne zrelosti.

Anamarija Stibilj Šajn

univ. dipl. um. zg. in likovna kritičarka

URŠA TOMAN

Academic sculptor Urša Toman is an independent artist. She created her own, recognizable and original artistic language. In recent years, she has supplemented and enriched her sculptural repertoire with numerous figural characters. He focuses creative thought and action on peculiar, unusual, mysterious, kind, even mischievous creatures. These live beyond reality, in a fairy-tale, mythological and civilizationally different world. They represent the inhabitants of her creative planet, on which ideas and branches spark a special buoyancy of imagination. The author always surprises with fresh solutions. Urša Toman breathes a unique identity into each creature. Her figural characters are marked and personified mainly by accentuated eyes, lips, which become an eloquent portrait segment of depictions, sometimes emphasizing and oversizing the hands, and secondly the body. The forms are authorially articulated, refined and sensually tense, and the property of details becomes their

recognizable segment or copyright trademark. In some solutions, the sculptor also includes colors that give the creations a (personal) stamp and represent an important artistic and substantive moment. Urša Toman's figures are stylistically diverse. The source of diversity lies in sparkling ideas and in reaching for different materials such as clay, wood and stone. Each has its own characteristics, its own characteristics and requires a specific approach and method of processing. With his creations, he proves that he feels the individual material, that he knows how to follow his gifts, that he respects it, entrusts his thoughts and creative desires to it, and makes it a full-fledged bearer of personal sculptural expression. The varied life of her creatures also originates from history, from different civilizations and relies on the symbolism of diverse cultures. her creative maturity.