



Jasmina Nedanovski

MI PA GLEDAMO ...

Galerija Krško
8. junij -31. julij 2022

MI PA GLEDAMO ...

Klaudija Cigole



Brez naslova, risba na papirju, črn flomaster, tuš /
Untitled, drawing on paper,
black felt-tip pen, ink,
2016, 28 x 20.9 cm

Grafičarka in pedagoginja Jasmina Nedanovski je na svoji dosedANJI umetniški poti najmočnejši izrazni medij našla v grafiki. Njena ustvarjalna narava jo je najprej vodila na srednjo grafično šolo v Ljubljano, nato je študirala na Pedagoški fakulteti v Mariboru, kjer je iz grafike diplomirala pri prof. Samuelu Grajfonerju. Študij je nadaljevala na Akademiji za likovno umetnost in oblikovanje v Ljubljani in z odliko magistrirala pri prof. Branku Suhyju in Jožefu Muhoviču. Poučuje na osnovni šoli v Metliki. Je članica Društva likovnih umetnikov Dolenjske, sodeluje na skupinskih razstavah in likovnih kolonijah ter vodi delavnice za otroke in odrasle.

Prva leta študija, ko je spoznavala učinke transparentnosti ter prekrivanja različnih grafičnih plošč, je bila njena likovna govorica pretežno abstraktna, z elementi črt in gestualnosti. Preobrat k realističnemu slogu izražanja se je zgodil med magistrskim študijem, ko je tematiko in motive za svoje ustvarjanje vse bolj črpala iz neposredne bivanjske okolice. Njeno pozornost so pritegnili vsakdanji predmeti, kot na primer kanglica za zalivanje rož, skodelica kave, in prerasli v študijske motive, ki jih je vztrajno raziskovala v svojih grafičnih postopkih. Spremembo v avtoričinem tematskem zanimanju opazimo tudi v zadnjih letih delovanja, ko se je z intimno-občutenih motivov usmerila tudi k širši družbeni situaciji. Način njenega pretanjenega opazovanja sveta in družbe okoli sebe ostaja enak. V njej se gnetejo in tlijo ideje, misli, in ko čuti, da je čas, da njeno sporočilo slišijo tudi drugi, se odločno izrazi. Zadnja tri leta je snovala projekt z naslovom *Mi pa gledamo ...*, ki je produkt dolgotrajnega razmisleka in dela ter je tokrat prvič na ogled kot zaključena celota.

Povod za nastanek serije grafik in projekta *Mi pa gledamo ...* je bilo burno dogajanje v umetničinem domačem okolju kot posledica migrantske krize, ki je Slovenijo zajela v jeseni leta 2015, se nadaljevala naslednje leto in nato počasi pojenjala, a nikoli prav zares poniknila. Avtorica je v okoliških gozdovih opazila sledi, ki so



M3, linorez / M3, linocut, 2021, 191 x 97 cm

Ostani doma II, linorez / Stay at Home II, linocut, 2020, 100 x 70 cm

Ležalnik s potiskanim platnom, les, potiskano platno / Deckchair with Print on Canvas, wood, printed/
painted canvas, 2019-2020, 135 x 60 cm

Knjige umetnika, popisani zvezki formata A4 / Artist's Books, notebooks with writing in an A4 format, 2019

jih za seboj puščali migranti. Četudi so odšli naprej, so drobci, ki pričajo o njih, njihovi poti in življenju, ostali. Umetnica jih je dokumentirala s fotografijo. Vtisi pa so postali povod za nadaljnje razmišljanje o migrantski problematiki in o tem, kako jo dojema slehernik .

Stanje v državi in družbi je avtorica opazovala tudi v dnevnem časopisju ter ob pregledovanju člankov v *Dnevniku*, *Delu* in *Novicah* pisala svoj umetniški dnevnik. Vanj je tri do štiri mesece zapisovala besede, besedne zveze in krajše odstavke z migrantsko tematiko, ki so jo ob prebiranju časopisa nagovorili ter v njej sprožili asociacije in empatične odzive. Nastal je zajeten skupek dnevnikov, ki so pravzaprav samostojen likovni izrazni medij – knjiga umetnika. Kot že ime pove, je to umetniško delo v obliki knjige, v njem pa so lahko združene različne tehnike, tehnologije in konceptualni pristopi. Ti so posledica ideološkega konteksta šestdesetih let prejšnjega stoletja, v katerem je vzniknila knjiga umetnika kot demokratičen umetniški produkt.

Osrednji likovni motiv razstave je mreža. Žična mreža, ki fizično onemogoča prehod. Novembra 2015 je Slovenija na meji s Hrvaško začela postavljati tehnične ovire oziroma žične ograje z ostrimi rezili in panelne ograje, ki bi migrantom otežile in onemogočile nelegalen prestop meje. Že kmalu po njihovi postavitvi se je izkazalo, da so zahtevne za vzdrževanje, kvarile so vizualno podobo obmejnega prostora, vanje so se zapletale in v njih umirale nič hudega sluteče divje živali. Pokazal se je predvsem razdiralni učinek omejevanja, ne pa tako želeno povečanje občutka varnosti in preprečevanje nelegalnih prestopov meja. Mreža je postala ločnica med avtohtonim prebivalstvom in prišleki. Mreža ločuje tudi mentalno in postavlja mejo med ljudmi, med tistimi, ki iščejo priložnost za novo boljše življenje in tistimi, ki živijo boljše življenje in medse težko spustijo tujce.

Migrantska kriza je ljudi, ki živijo na obmejnem območju, napolnila tudi s strahom in negotovostjo. Zbali so se za svoje življenje, premoženje, naravo in kakovost bivanja, v katero so karavane mimoidočih migrantov brezbrizno posegale. Zatorej je mogoče razumeti odklonilni odnos do migrantov, ki so na grafiki *M* simbolizirani kot muhe na mreži. Te žuželke se hitro namnožijo in so človeku v nadlego. Podobno kot so begunci vsem odveč in jih nihče ne potrebuje ali želi v svoji bližini. A oboji so del narave in družbe – tukaj in zdaj. Razstava *Mi pa gledamo ...* ponuja možnost različnih pogledov na problematiko in obiskovalca spodbuja, da nadaljuje začeto poved in oblikuje svoje stališče.



Pogled na grafiko M, linorez, monotipija / View of graphic M, linocut, monotype, 2021, 191 x 97 cm

Za grafiko *M* je umetnica v tehniki linoreza izdelala dva metra visoko in meter dolgo matrico mreže, največjo matrico, ki jo je kdaj ustvarila. Vanjo je vložila izredno veliko časa in detailne natančnosti. Ta pa je bila potrebna tudi za izdelavo njenih najmanjših matric z upodobitvijo muhe v njeni realni velikosti. Na isti grafični podlagi je nato združila grafične odtise svoje največje in treh najmanjših matric. Velikoformatnim grafikam z upodobitvijo mreže so poleg klasične črno-bele kombinacije dodani še likovni elementi v rdeči barvi, s katerimi avtorica vnese nekaj več barve in gradi arhitekturno obliko osnovnega odtisa. Rdeča barva simbolizira aktivnost, gibanje, strast, bolečino in boj ter v ljudeh sproža močna, ognjevit občutja. V delu *M2* prepoznamo umetniško gestualnost, ki je eden od njenih prepoznavnih načinov izražanja. S hitrim in impulzivnim gibom je, poleg rabe rdeče barve, še dodatno stopnjevala sporočilo, ki ga grafika izraža. Pogled na velik rdeč madež, ki lahko predstavlja bolečino ljudi in okrvavljeno mrežo, vzbuja občutja jeze, ki je eno od osnovnih čustev in lahko posameznika privede k proaktivnosti. Celotna podoba opozarja na kratenje svobode gibanja in teptanje upanja o človeka vredni prihodnosti ter izraža splošno nestrinjanje z migrantsko politiko. Grafika *M3*, z upodobitvijo mreže z rdečimi horizontalnimi pasovi, nas spomni na valove in zgodbo iz medijev o triletnem sirskega begunskem dečku, čigar truplo je po brodolomu naplavilo na turško obalo. Fotografija preminulega dečka v rdeči majici je (vsaj za hip) predramila svet in pretresla zahodno družbo.

Del prostorske instalacije so tudi ležalniki z lesenimi ogrodjem in platnenim blagom, ki je potiskano z grafikami. Avtorica je na platnu ustvarila grafike z motivi mreže, prstnih odtisov, napisi iz knjige umetnikov. Ležalniki kot objekti v prostoru in QR-kode, ki so razstavljene na stenah med velikimi grafikami, ponazarjajo več plasti resničnosti, ki jo odkrivamo s pomočjo vmesnikov – ležalnikov, QR-kod, knjige umetnika. Obiskovalec lahko v galeriji sede na ležalnik, si ogleda razstavo, nato pa s svojim pametnim telefonom skenira QR-kode, ki ga vodijo do dokumentarnih fotografij in mu odprejo nove plasti resničnosti. Novoodkrite podobe nagovarjajo in pozivajo k premisleku, o tem, kaj je resničnost, kolikšna je naša dovezetnost zanj ter kako se lahko naše stališče spreminja z novimi informacijami. Poraja se tudi vprašanje o tem, kakšne interpretacije dogodkov nam ponujajo mediji, ki ravno tako delujejo kot vmesniki in s svojim poročanjem oblikujejo percepcijo resničnosti.

Grafika *Ostani doma II* simbolizira pripravljenost odzvati se na nepredvidljive okoliščine, ki lahko nenadoma vzniknejo in pretresejo naš vsakdan, tako kot se je



M2, linorez, monotipija / M2, linocut, monotype, 2021, 191 x 97 cm

zgodilo v primeru pandemije koronavirusne bolezni, vojne v Ukrajini in spremljajočih gospodarskih in socialnih kriz. Naslov grafike je kontradiktoren z motivom nahrbtnika, ki v svojem bistvu predstavlja premik, spremembo in izbor najnujnejših pripomočkov za pot. Ta celota gledalca izziva k razmisleku, kakšna je njegova reakcija na nenadno situacijo in kako bi sam dokončal naslov umetniške razstave.

V poplavi informacij, novic, čustveno nabitih zgodb velikokrat okoli sebe zgradimo zidove in postajamo vse bolj apatični do dogajanja v svetu in tudi neposredni bližini. Morda je sedaj čas, da pustimo svojo »torbo za pobeg« v kotu in se aktivno odzovemo na stiske manj privilegiranih ter poskusimo, vsak pri sebi in vsi skupaj, izboljšati družbeno okolje, v katerem živimo.

Literatura / Bibliography:

- Ceglar, K. (2012). *Moja zgodba: Lamutov likovni salon, Galerija Božidar Jakac, Kostanjevica na Krki*, 23. 3.–6. 5. 2012: *Galerija Kambič, Belokranjski muzej Metlika*, 11. 5.–2. 9. 2012, 2-5.
- Škrjanec, B. (2011). *Knjiga umetnika je umetniško delo: An Artist's Book is a Work of Art. Likovne besede*, 93, 67-72.



SO, WE WATCH ...

Klaudija Cigole

In her art career to date, graphic artist and art teacher Jasmina Nedanovski has found her strongest means of expression in the graphic arts. Her creative streak first led her to the Secondary School of Graphic Technology in Ljubljana, then she studied at the Faculty of Education in Maribor, where she completed her studies in Printmaking with Prof. Samuel Grajfoner. She continued her studies at the Academy of Fine Arts and Design in Ljubljana and received her master's degree with distinction under the supervision of Prof. Branko Suhy and Prof. Jožef Muhovič. She teaches at the primary school in Metlika. She is a member of the Society of Visual Artists of Dolenjska, participates in group exhibitions and art colonies, and conducts workshops for children and adults.

In the early years of her studies, when she became familiar with the effects of transparency and overlapping of different graphic plates, her pictorial language was mostly abstract, with elements of lines and gestures. The turn towards a realistic style of expression took place during her master's studies when she increasingly drew themes and motifs for her work from her immediate living environment. Everyday objects, such as a watering can or a cup of coffee, caught her attention and became study motifs that she persistently explored in her printmaking processes. The change in the artist's thematic interest can also be observed in the recent years of her work as she also focuses on the broader social situation with intimate and sensitive motifs. The way she subtly observes the world and society around her has remained the same. Ideas and thoughts spark and smoulder within her, and when she feels it is time for her message to be heard by others, she expresses herself decisively. For the past three years, she has been working on a project entitled *So, We Watch ...*, which is the result of many years of reflection and work, and can now be seen in its entirety for the first time.

The graphic series and project *So, We Watch ...* were prompted by the turbulent events in the artist's home area as a result of the migrant crisis that hit Slovenia in the autumn of 2015, continued through the following year, and then slowly subsided but never really disappeared. The artist noticed the traces that the migrants

left in the surrounding forests. Even when they moved on, the fragments remained, bearing witness to them, their journey and their lives. The artist documented them with photography. However, her impressions became an impetus for further reflection on the subject of migrants and how they are perceived by others.

The artist also observed the situation in the country and within society in the most important daily newspapers and wrote her art diary while going through the articles in *Dnevnik*, *Delo* and *Novice*. For three to four months, she jotted down words, sentences and short paragraphs on migrant themes that spoke to her when she read the newspaper and triggered associations and empathetic reactions in her. This resulted in an extensive collection of diaries, which is actually a medium of artistic expression in its own right – the artist's book. As the name suggests, it is a work of art in the form of a book that can combine different techniques, technologies and conceptual approaches. These are the result of the ideological context of the 1960s, in which the artist's book emerged as a democratic art product.

The central artistic motif of the exhibition is the net. A wire net that physically prevents passage. In November 2015, Slovenia began erecting technical barriers at the border with Croatia, that is wire fences with sharp blades as well as panel fences that would prevent migrants from crossing the border illegally. Soon after they were erected, they proved difficult to maintain and marred the visual appearance of the border area, while wild animals became entangled and died unsuspectingly in them. The destructive effect of the restriction became very clear, but not the longed-for increase in the sense of security and the prevention of illegal border crossings. The net became the dividing line between the autochthonous population and the newcomers. The net also creates mental borders and sets boundaries between people, between those who are looking for a chance at a new better life and those who are living a better life and find it difficult to let strangers in.

The migration crisis has also filled people in the border area with fear and insecurity. They feared for their lives, property, nature and quality of life, which the caravans of passing migrants casually interfered with. Therefore, the hostile attitude towards the migrants symbolised in the print *M* as flies in the net is understandable. These insects multiply quickly and are a nuisance to people. Just as refugees are superfluous for everyone and no one needs or wants them around. But they are both a part of nature and society – here and now. The exhibition *So, We Watch ...* offers the possibility of different perspectives on the subject and encourages the visitor to continue the sentence and form his or her own point of view.

For the print *M*, the artist used the linocut technique to produce a two-metre high and one-metre long matrix of a net, the largest matrix she has ever created. She invested a lot of time and attention to detail into it. This was also necessary to produce her smallest matrices depicting a fly in its real size. She then combined the prints of her largest and her three smallest matrices into one and the same graphic impression.

In addition to the classical black and white combinations, the large-format prints depicting the net also contain pictorial elements in red, with which the artist brings a little more colour into play and builds up the architectural form of the essential impression. The colour red symbolises activity, movement, passion, pain and struggle, and triggers strong, fiery feelings in people. In the work *M2*, we recognise the artist's gestural quality, which is one of her recognisable modes of expression. With a quick and impulsive movement, as well as the use of red, she has reinforced the message that the graphic print expresses. The sight of a large red stain, which can stand for people's pain and bloody net, evokes feelings of anger, which is one of the basic emotions that can lead people to proactive action. The whole image draws attention to the restriction of freedom of movement and the shattering of hope for a decent future, and expresses a general rejection of migration policies. The print *M3*, which shows a grid with red horizontal bands, recalls the waves and the media story about the three-year-old Syrian refugee boy whose body washed ashore in Turkey after a shipwreck. The photo of a deceased boy in a red T-shirt shocked the world (at least for a moment) and shook Western society.

The spatial installation also includes deck chairs with wooden frames and printed canvas fabric. The artist created the prints on the canvas with net motifs, fingerprints and notations from her artist's books. Deck chairs as objects in the room and QR codes displayed on the walls between large graphic prints illustrate several levels of reality that we discover with the help of interfaces – deck chairs, QR codes, artist's books. The visitor can sit down on a deck chair in the gallery, look at the exhibition and then scan the QR codes with a smartphone, which leads him or her to documentary photographs and opens up new layers of reality. The newly discovered images make us think about what reality is, how receptive we are to it and how our perspective can change with new information. It also raises the question of which interpretations of events are offered to us by the media, which also act as interfaces and shape our perception of reality through their reporting.

The print *Stay at Home II* symbolises the readiness to respond to unforeseen circumstances that can suddenly arise and shake our daily lives, as was the case with the coronavirus pandemic, the war in Ukraine and the accompanying economic and social crises. The title of the print is at odds with the motif of the backpack, which in its essence represents the movement, the change and the selection of the most necessary tools for the journey. As a whole, this invites the viewer to think about their reaction to a sudden situation and how they themselves would add to the title of the art exhibition.

In the flood of information, news and emotionally charged stories, we often build walls around ourselves and become increasingly apathetic to what is happening in the world and even in our immediate surroundings. Perhaps now is the time to leave our »escape bag« in the corner and actively respond to the plight of the less privileged and try to individually and collectively improve the social environment in which we live.

Ostani doma II, linorez / Stay at Home II, linocut, 2020, 100 x 70 cm



BIOGRAFIJE / BIOGRAPHIES

Jasmina Nedanovski (1981) je po končani srednji grafični šoli v Ljubljani študirala na Pedagoški fakulteti v Mariboru, kjer je leta 2006 iz grafike diplomirala pri prof. Samuelu Grajfonerju. Študij je nadaljevala na Akademiji za likovno umetnost in oblikovanje v Ljubljani in leta 2010 z odliko magistrirala pri prof. Branku Suhyju in Jožefu Muhoviču. Je članica Društva likovnih umetnikov Dolenjske, sodeluje na skupinskih razstavah in likovnih kolonijah ter vodi delavnice za otroke in odrasle. Njena dela so v zbirkah Galerije Božidar Jakac Kostanjevica na Krki, Dolenjskega muzeja Novo mesto, Belokranjskega muzeja v Metliki in v zasebnih zbirkah. Poučuje na osnovni šoli v Metliki. Živi in ustvarja v Gradcu v Beli krajini.

Jasmina Nedanovski (1981) graduated from the Secondary School of Graphic Technology and studied at the Faculty of Education in Maribor, where she graduated in Printmaking in 2006 in the class of Prof. Samuel Grajfoner. She continued her studies at the Academy of Fine Arts and Design in Ljubljana, graduating with distinction in 2010 under the supervision of Prof. Branko Suhy and Prof. Jožef Muhovič. She is a member of the Society of Visual Artists of Dolenjska, participates in group exhibitions and art colonies, and conducts workshops for children and adults. Her works are included in the collections of the Božidar Jakac Kostanjevica na Krki Gallery, Museum of Dolenjska Novo mesto, Bela krajina Museum in Metlika and private collections. She teaches at the primary school in Metlika. She lives and works in Gradac in Bela krajina.

Klaudija Cigole (1990) je leta 2013 na Filozofski fakulteti v Ljubljani diplomirala iz primerjalne književnosti in umetnostne zgodovine. Med študijem je opravljala študentsko delo in izpopolnjevanje v Bežigradski galeriji v Ljubljani in Mestnem muzeju Krško. V slednjem se je tudi zaposlila in v muzejskih enotah Kulturnega doma Krško med letoma 2018 in 2022 opravljala delo muzejske vodnice. Trenutno dela v muzeju kot muzejska sodelavka na področju dokumentacije. Živi v Sevnici.

Klaudija Cigole (1990) graduated in Comparative Literature and Art History from the Faculty of Arts in Ljubljana in 2013. During her studies, she gained further experience and training at the Bežigrad Gallery in Ljubljana and Krško Municipal Museum. She also found employment in the latter and worked as a museum guide in the museum departments of the Krško Cultural Centre from 2018 to 2022. She currently holds the position of Museum Assistant in the Documentation Department of the museum. She lives in Sevnica.



QR-koda z izbrano fotografijo / QR Code for Selected Photo, 2019



Knjige umetnika, popisani zvezki formata A4 /
Artist's Books, notebooks with writing in an A4 and A5 format, 2019

REFERENCE / REFERENCES

Samostojne razstave / Solo Exhibitions

2015

Instant, Galerija Simulaker, Novo mesto

2013

Grafična razstava, Galerija Lek, Ljubljana

2012

Moja zgodba, Lamutov likovni salon, Galerija Božidar Jakac, Kostanjevica na Krki
Moja zgodba, Galerija Kambič, Metlika

Skupinske razstave / Group Exhibitions

2022

DLUD 12/15, skupinska razstava društva, Lokarjeva galerija, Ajdovščina

2021

70 umetnin za 70 let (izbor del iz likovne zbirke Belokranjskega muzeja), Galerija Kambič, Metlika

19. Nemški mednarodni trienale grafike, Frechen, Nemčija

2. Mednarodni bienale likovne vizije, Novo mesto

2019

Bojan Kovačič in grafična šola v Narodni galeriji 2004–2018, Narodna galerija, Ljubljana

1. Mednarodni bienale likovne vizije, Novo mesto

15. Novomeški likovni dnevi, Jakčev dom, Novo mesto

2018

Majski salon ZDSLU 2018 – Grafika, Narodni muzej Slovenije – Metelkova, Ljubljana

XVIII. Nemški mednarodni trienale grafike, Frechen, Nemčija

Panta rhei, DLUD, Galerija Porcia, Avstrija

2017

13. Premio Acqui, Mednarodni grafični bienale, Alessandria, Italija

15. Mednarodni grafični natečaj male grafike Lessedra, Sofija, Bolgarija

GOR/DOL/ENCI, DLUD, Sokolski dom, Škofja Loka

Etikete, mednarodna razstava sodobne umetnosti, Novo mesto

2016

Identitete, mednarodna razstava sodobne likovne umetnosti, Novo mesto

14. Mednarodni grafični natečaj male grafike Lessedra, Sofija, Bolgarija

2015

Pogled 7. Pogled na slovensko likovno umetnost doma in v zamejstvu: Popolnoma sveže, Mestna galerija, Nova Gorica

2014

Pogled 7. Pogled na slovensko likovno umetnost doma in v zamejstvu: Popolno-

ma sveže, Galerija Božidar Jakac, Kostanjevica na Krki

2013

DLUD, Dolenjski muzej Novo mesto, Jakčev dom, Novo mesto

Mednarodna grafična razstava Awagami (A.I.M.P.E.), Japonska

Študentska grafika Akademije za likovno umetnost in oblikovanje Univerze v Ljubljani, Ljubljana

Majski salon, Gospodarsko razstavišče, Ljubljana

12. Mednarodni grafični natečaj male grafike Lessedra, Sofija, Bolgarija

Ideja – Proces – Sporočilo, Mednarodni grafični trienale, Krakov, Poljska

2012

DLUD, Lamutov likovni salon, Galerija Božidar Jakac, Kostanjevica na Krki
Odtisi in vtisi, MGLC, Ljubljana

2 x 19, Galerija Media Nox in razstavišče Filozofske fakultete v Mariboru, Maribor

2011

DLUD 21+, Galerija Kambič, Metlika
Risbe povezujejo, Likovni institut Siena, Italija

10. mednarodna grafična razstava Lessedra – mini grafika, Sofija, Bolgarija

7. Novomeški likovni dnevi, Dolenjski muzej, Jakčev dom, Novo mesto

2010

DLUD 16+, Galerija Simulaker, Novo mesto

DLUD 16+, Žitnjak Galerija, Zagreb

2009

Razstava 15. likovne kolonije, Dunaj, Avstrija

2. M, razstava študentov 2. letnika magistrskega študija Akademije za likovno umetnost in oblikovanje, Miklova hiša, Ribnica

2008

Letna razstava: Pluralizem in priznanje 2, Mestna galerija, Ljubljana

Tretji pogled, Raznolikost grafike danes, MGLC, Ljubljana

2006

7. Bienale slovenske grafike, Novo mesto

2004

Kaj je onstran sanj, Gradec, Avstrija

2002

Med vidnim in nevidnim odtisom, Stari rotovž, Maribor

Priznanja, nagrade / Awards and Prizes

2019

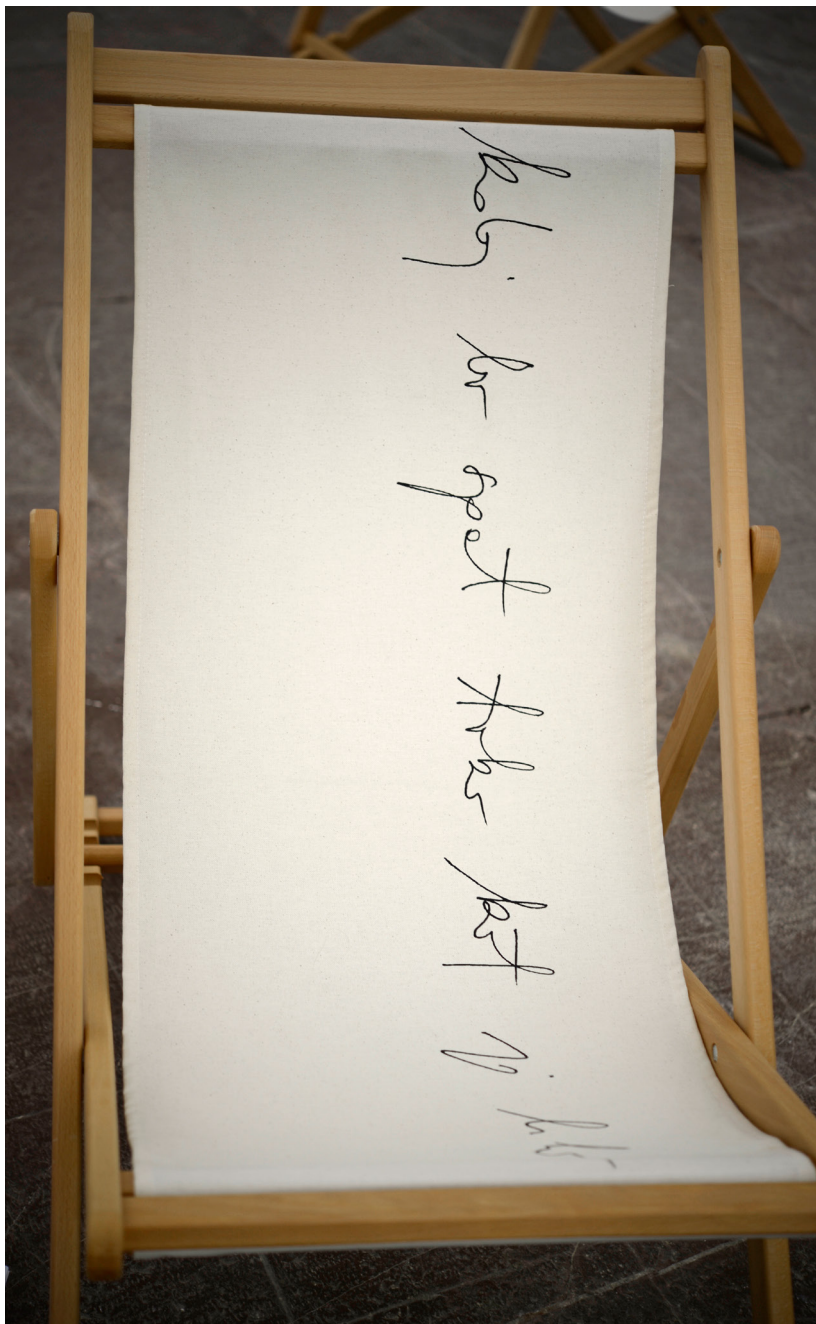
Posebno priznanje za kakovost na 1. Mednarodnem bienalu likovne vizije, Novo mesto

2013

Zmagovalna grafika Awagami, Japonska

2012

Ganglovo priznanje občine Metlika



Ležalnik s potiskanimi platnom, les, potiskano platno / Deckchair with Print on Canvas I-VI, wood, printed/painted canvas, 2019-2020, 135 x 60 cm



Kulturni dom Krško,
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