

Estetska stanja likovnih elementov v sodobnem času, torej tudi umetniških del kot celot, skušajo presegati ločevanja med ustvarjalci, kot subjekti, ki gradijo podobe iz svojih notranjosti in med občinstvom, ki prav te podobe na kakršenkoli način sprejema, torej do njih vzpostavlja oseben odnos. In če se estetsko ustvarjanje in estetsko motrenje vedno bolj prestavlja iz polj avtorskih subjektivitet v polja vsakdanosti, se prav to najverjetneje dogaja s širjenjem perspektive, ki je osnovni pogoj obstajanja umetniških stvaritev, substanc in lastnosti. Prav zaradi nje in njene različnosti umetniška dela »živijo« svoja življenja in se prikazujejo kot nekakšni igralci na odru, ki je tam prav zanje in dela so tam prav za nas. Vsaka upodobitev določene forme je torej nekako iztrgana iz pojavnosti in kot stvaritev deluje v svoji novi bitnosti, v svojem videzu kot avtorski dokaz reprodukcije ideje in v končnosti predstavitev (razstave) kot produkcija podobe, kot ponavljajoče se razmerje ustvarjalec – podoba – postavitev. Akademska slikarka **Nuša Lapajne** ustvarja predvsem ambientalne postavitve, kjer številne keramične strukture, objekti, elementi gradijo pozicije ali razmerja z določenimi pripovednimi poudarki tako na nivojih same forme ali materiala kot na nivojih vsebine ali ideje. Avtorica ustvarja v keramiki, ki jo še posebno osredotočeno gnete, razvija, zgoščuje ter plasti, dolbe, razlamlja, kruši, tolči in jo pušča razprto ali pa prekriva določene dele, da se ohranajo napetosti v podobi in se gledalec lahko prepriča asociativnim tokom misli in čutenj. Prav tam, kjer je izpostavljena določena atmosfera pomenskih nihanj, pa se vzpostavi še močnejši stik med nosilcem podobe, na primer keramiko in samo podobo, ki je v njej izoblikovana in na določeni temperaturi žgana ter barvno glazirana. Na tokratni razstavi na prostem ustvarjalka predstavi svojo serijo del z naslovom *Iskanje bistva* (2020), kjer so keramični objekti razporejeni glede na zunanjji prostor in s svojo robustno, rudimentarno, predvsem dokaj snovno grobo, celo surovo in mestoma neobdelano notranjo in zunanjo formo ustvarjajo kiparsko razširjeni prostor, v katerega vstopa tudi zunanjji materialni in opazovalčev duhovni svet. Tako umetnica poudarja, »da je ves izdolbeni material postavljen okoli posameznega kosa in ponazarja iskanje bistva materije, materiala, forme, ne nazadnje tudi umetnosti. Vsi kosi so ne-modelirani in so kot kos velike materije, ki v sebi skriva vse odgovore. Mrzlično dolbenje in pričakovanje poustvari naključne ostanke gline, ki so kot fragment nekega časovnega dela iskanja.« Masivnost teh skulptur se umika večji izvotlenosti in nam omogoča pogled v notranjost, da se še toliko bolj razmeji zunanja, otopljujeva masa in notranja izdolbena podoba kot nekakšno strukturirano in celo lahkotno keramično ogrodje. Tovrstne skulpture rahljajo kompaktnost zaprite forme in poudarjajo živahnost najrazličnejših ostrin, izboklin, zarez in raztezajočih se skulpturnih sestavov, gmot ali konceptualno urejenih in prostorsko vertikalno ali horizontalno ali celo razpršeno razširjenih form. Tako urejeni kiparski sestavi med drugim poudarjajo pomen radovednosti, eksperimentiranja in iskanja mnogoterosti podobe ter njene raznovrstnosti v izraznosti, predvsem pa v ideji. Umetnica Nuša Lapajne ohranja zelo odprt odnos do razmišljanja o kiparski formi in ideji kot izrazito svobodnima izpovednima substancama, kjer je izhodišče samega ustvarjanja dinamično presenečenje in hkrati tudi vizualno otopljuva potrditev, ki se uveljavlja v oblikah skulptur in njenih prostorskih razporeditvah kot ne-ujetost, ne-omejenost, ne-ulovljivost tiste končnosti misli in podobe.

Sarival Sosič

Aesthetic states of artistic elements in modern times, including works of art as wholes, try to overcome the separation between artists as subjects who are building images from within themselves and between the audience, which accepts these very images in various ways, thus establishing a personal relationship towards them. And if aesthetic creation and aesthetic contemplation are increasingly shifting from the fields of authorial subjectivities to the fields of everyday life, this is most likely occurring with the expansion of perspective, which is the basic condition for the existence of artistic creations, substances and properties. It is especially because of it and its diversity that artworks "live" their lives and show themselves as a sort of actors on a stage that is there precisely for them and the works are there precisely for us. Every depiction of a certain form is thus somehow torn out of appearance and as a creation acts in its new essence, in its appearance as an authorial proof of the reproduction of an idea and in the finality of a presentation (exhibition) as a production of an image, as a recurring creator – image – installation relationship. Academy-trained painter **Nuša Lapajne** mostly creates ambient installations, where numerous ceramic structures, objects, elements build positions or relationships with certain narrative emphases, both at the levels of the form or material itself as well as at the levels of content or idea. The artist's medium of creation is ceramics, which she – with great focus – kneads, develops, thickens and layers, hollows, breaks, crushes, beats and leaves open, or covers certain parts to maintain tension in the image and so that the spectator can indulge in associative flows of thoughts and feelings. It is precisely where a certain atmosphere of semantic fluctuations is exposed that an even stronger contact is established between the bearer of the image, for instance ceramics, and the image itself, which is formed in it and burnt and colour glazed at a certain temperature. At the present open-air exhibition, the artist will present her series of works entitled *Seeking the Essence* (2020), where ceramic objects are arranged according to the outdoor space and are with their robust, rudimentary, fairly rough in terms of material, even raw and sometimes untreated internal and external form creating a sculpturally expanded space into which the external material world as well as the spiritual world of the spectator also enter. The artist thus emphasizes, "that all the hollowed out material is placed around an individual piece and illustrates the search for the essence of matter, material, form and nevertheless, art itself. All pieces are unmodelled and are like a piece of large matter that hides all the answers in itself. Feverish hollowing out and expectation creates random remnants of clay, which are like a fragment of some time part of the search." The massiveness of these sculptures makes way for the greater hollowness and allows us to look inside to further delimit the outer, more tangible mass, and the inner, hollowed-out image as a sort of structured and even light ceramic frame. Such sculptures are loosening the compactness of the closed form and are emphasizing the liveliness of a wide variety of sharp parts, bulges, notches and stretching sculptural compositions, masses or conceptually arranged and spatially vertically or horizontally or even diffusely expanded forms. The sculptural compositions arranged in such a manner emphasize, among other things, the importance of curiosity, experimentation and the search for the multiplicity of the image and its diversity in expression, and above all in the idea. The artist Nuša Lapajne maintains a very open attitude to reflection on the sculptural form and idea as distinctly free expressive substances, where the starting point of the creation itself is a dynamic surprise and at the same time a visually tangible confirmation, which is established in the forms of sculptures and spatial arrangements as a non-captivity, non-limitation, non-catchability of that finitude of thought and image.

Sarival Sosič

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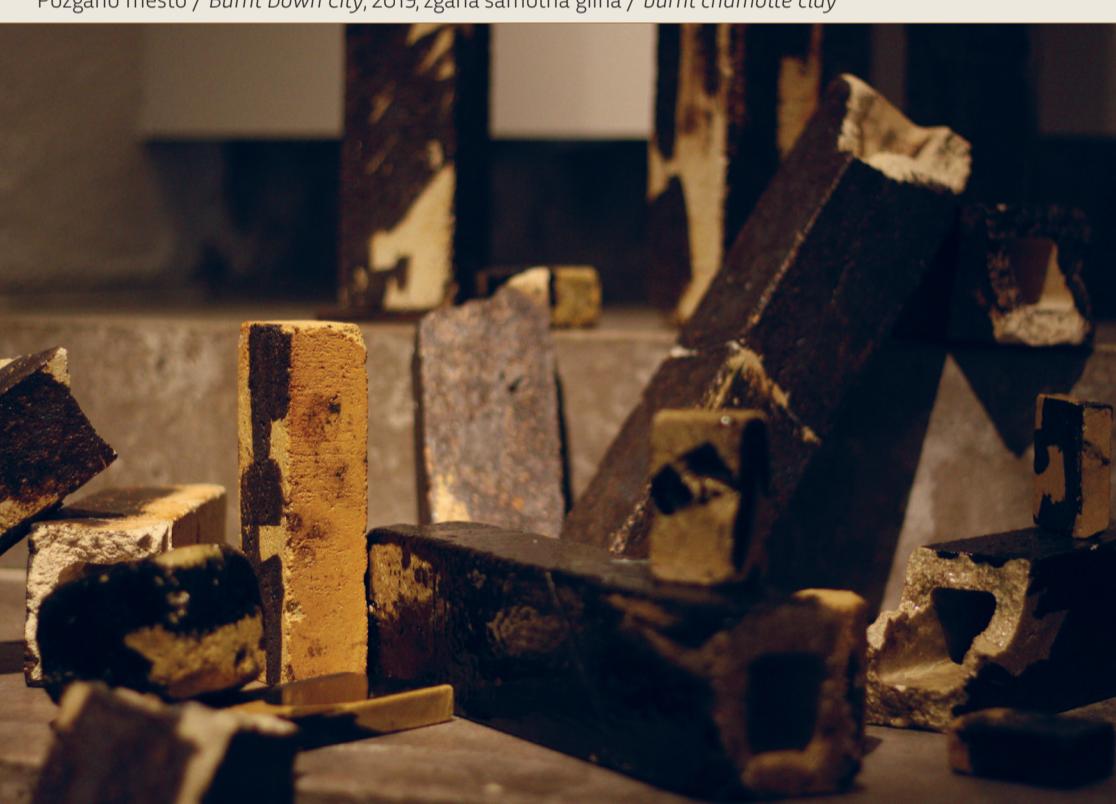
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Vabljeni na odprtje razstave,
ki bo v sredo, 26. avgusta 2020 ob 19. uri
v Galeriji Veselov vrt, Komenskega 8, Ljubljana.

We invite you to the opening of the exhibition,
which will be on Wednesday, 26 August 2020 at 7 p.m.,
in the Veselov vrt Gallery, Komenskega 8, Ljubljana.

Razstava bo na ogled do 25. septembra 2020. / The exhibition will be on display until 25 September 2020.



Nuša Lapajne ISKANJE BISTVA SEEKING THE ESSENCE

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Iskanje bistva / Seeking the Essence, 2020, žgana in glazirana glina, detalj / burnt and glazed clay, detail

Nuša Lapajne
ISKANJE BISTVA
SEEKING THE ESSENCE

Galerija Veselov vrt, Komenskega 8, Ljubljana

Razstava bo na ogled od 26. avgusta do 25. septembra 2020.
The exhibition will be on display from 26 July until 25 September 2020.



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