

A Child's Room

I don't visit my childhood room often these days. It seems to me that even when I go there it is to escape from the maddening world. Sometimes I wonder if this is a remnant of a never fully outgrown puberty when in my room I used to blend together feelings of infinite joy with those of utter despair. Recently, I have been visiting the child's room which is next to my bedroom. What in my time I considered the natural order of things, a chaotic universe of infinite excitements which offered all and nothing at the same time, now becomes a battlefield for order and discipline. In my past the issue was mainly about gaining a free space which could serve as a training ground or as a place for any other meaningful or meaningless activity. Initially the circular motion of the rotating centre captures the nearest things and later on the more remote ones. Some of those which get caught start rotating in their own orbit; others collide and become raw material for recycling or disintegrate into a haze which catches all kinds of apparitions. A child's room is not isolated from the outer world which keeps breaking in just as the child keeps going out to gain new experience. And thus everyday-life is more and more overwhelmed by the outer world and visits to the child's room become above all a matter of personal hygiene, like washing your ears or cleaning your teeth. Of course, I am alluding here to a child's free play which as it goes along, frames, determines or changes the rules according to which the World turns. Such awakenings of the imagination may be the only way to conquer established patterns regardless of the actual appearance of the source from which the images emerge.

Ana Šalamun and Urša Toman produce from their imaginary worlds images which would certainly attract a child's eyes. Saying "child's eyes" might suggest an inexperienced view; however here we wish to emphasise the essence of a pure heart and an innocent curiosity of mind. Children wouldn't hesitate to run towards colourful creatures, landscapes or objects. They would be drawn to cute monsters with wide-open, kindly eyes or to human-like midgets in a park. Yet these images, these creatures which are brought to life through the imagination and playfulness of the viewer don't talk exclusively to children. It is not about age, the number of years in a life, this is about the child-like heart and mind which dwell in every human regardless of how many candles have been blown out on their birthday cake. In adults too, the door to the children's room is the first to open slightly. And that puts our loyalty to the cynicism of our daily life in this maddening world to test. It is a trial of the cynicism which makes a distinction between the world of imagery and the world of outside reality. Self-absorbed in its own limits our cynicism finds it easiest to smile sulkily and wave. It quickly categorizes all the obvious properties into a clear and simple picture. This is the cynicism which drives away cheerfulness, playfulness and sincere laughter from the arts. It is true that complex formulas too can be amusing and compelling to plunge in and investigate. However we often forget that they have been developed/derived from less complex ones and those again had had even more simple precursors. Yet the simplest things treasure the greatest secrets.

In the past fairy tales and their world were not intended for children. They were encounters with an imaginary world which through metaphors depicted both society and life in their glory as well as their misery. Most often these were seen as cruel and full of promiscuity - Thanatos and Eros. For the young ones the fairytales were modified to meet the demands of current moral education. Nowadays the fairytales for adults are not called like that anymore and the adults, as a rule, no longer believe in the fairytales for children. Nevertheless the fairytale world is still the same. The imaginary world is unique and will allow anything, even everything.

Text, Vasja Nagy

Translation, Nina Zelenko



Ana Šalamun

Rodila se je 20. marca 1970 v Ljubljani, živel pa tudi v ZDA, Angliji in Nemčiji.

Na Akademijo za likovno umetnost se je vpisala leta 1993. Ves čas študija je bila stipendistka Zoisovega sklada. Leta 1997 se je udeležila tipografskih seminarjev Eduarda Benguiada iz ZDA ter Vladislava Plahute iz Poljske. Tudi zato je za diplomsko delo izbrala temo kolaž in fotografija, kjer je po poleg kolaža pri slovenski avantgardi raziskovala tudi slikarsko dediščino v ilustraciji, saj je ta še posebej vidna pri ameriških ilustratorjih, kot sta Vladimir Radunsky in Stephen Kroninger, ki sta mojstra kolažiranja.

Leta 1999 je diplomirala na Oddelku za grafično oblikovanje pri prof. Petru Skalarju, prof. Stanetu Berniku in prof. Milanu Eriču; njeno praktično delo pa je bila slikarica Prislunhno školjki, ki je kasneje prišla pri založbi Didakta. Nato je ob besedilih različnih avtorjev doslej izšlo še pet njenih velikih slikanic. Leta 2004 je na 6. bienalu slovenske ilustracije prejela priznanje Hinka Smrekarja za mladega ustvarjalca. Živi in ustvarja v Ljubljani.

Urša Toman

rojena 16.2.1972 v Ljubljani. Srednjo Šolo za oblikovne in fotografije obiskuje v Ljubljani. Leta 1992 vpiše študij kiparstva na Akademiji za likovno umetnost v Ljubljani in diplomira leta 1998 pri prof. Matjažu Počivavšku. Od leta 1999 deluje kot smostojna ustvarjalca na področju kiparstva.

Ana Šalamun

Was born on March 20th 1970 in Ljubljana, but has also lived in the USA, in the United Kingdom and in Germany. In 1993 she entered the Academy of Fine Arts. Throughout her studies she was a scholarship-holder of the Zoiss Foundation. In 1997 she took part at a typographic seminar held by Eduard Benguiad from the USA and Vladislav Plahuta from Poland. For this reason too she chose the theme of collage and photography for her graduation thesis. This offered her the possibility to investigate not only the art of collage of the Slovene avant-garde, but also the painting heritage in illustration, which is particularly present in the American illustrators such as Vladimir Radunsky and Stephen Kroninger the two masters of collage.

Ana graduated in 1999 from the department of Graphic Design under the mentorship of professors Peter Skalar, Stane Bernik and Milan Erič. Her practical graduation work was a picture book called "Let's Listen to a Shell", later issued by the publishing house Didakta. So far, in cooperation with various authors, five more of her large picture books have been published. In 2004 she received The Award Hinko Smrekar for the young artist. She lives and works in Ljubljana.

Urša Toman was born on February 16th 1972 in Ljubljana. She attended the School for Design and Photography also in Ljubljana and in 1992 she entered the Academy of Fine Arts in the same town, to study sculpture. She graduated in 1998; her mentor was prof. Matjaž Počivavšek. She works as a freelance sculptor since 1999.



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Otroška soba

V zadnjem času bolj poredko obiščem svojo otroško sobo. Zdi se mi, da še takrat, ko grem tja, se vanjo umaknem pred ponorelim svetom. Včasih se sprašujem, ali je to ostanek mogoče nikoli do konca preživete pubertete, ko sem tam mešal neskončne radosti z neizmerim trpljenjem. V zadnjem času sem pogosteje obiskoval sobo otroka, ki se nahaja poleg moje spalnice. Tisto, kar sem v svojem času dojemal kot naravni red, kaotično stanje vesolja nešteti dražljajev, ki ponujajo vse in nič hkrati, je postalo bojno polje za red in disciplino. Prav zares pa je šlo predvsem za osvoboditev koščka prostora, ki lahko služi za manjšo in kako drugo ciljno ali brezciljno dejavnost. Krožno gibanje vrtečega središča lovi najprej bližnje, potem pa še bolj oddaljene stvari. Nekatere se ujamejo in začnejo krožiti po svoji krožnici, druge se ob trkih raztreščijo in postanejo surov material za reciklažo ali zgolj meglica, v katero se ujamejo najrazličnejši prividi. Otroška soba ni izolirana od zunanjega sveta in ta venomer vdira vanjo, tako kot tudi otrok iz nje odhaja po nove izkušnje. In vsakdanost je vse bolj zunanji svet, obiski otroške sobe pa predvsem stvar osebne higiene, tako kot umivanje zob in ušes. Seveda namigujem na sproščeno igranje, ki sproti okvira, določa in spreminja pravila, po katerih se Svet vrti. Takšno prebujanje domišljije je mogoče edina pot k preseganju naučenih vzorcev ne glede na formalni izgled imaginarija, iz katerega nastajajo podobe.

Ana Šalamun in Urša Toman iz svojih domišljjskih svetov prineseta podobe, za katere je mogoče sklepati, da so privlačne za otroške oči. Ko rečemo »otroške oči«, mogoče pomislimo na neizkušen pogled, vendar tu raje poudarim neomadeževano bistvo srca in naivno radovednost misli, ki se v pogledu napajata. Najbrž bodo otroci res hitro pritekli k živobarvno pisanim bitjem, pokrajinam in predmetom ali ljubkim pošastim s široko odprtimi, prijaznimi očmi in človeku podobnim pritikavim bitjem v parku. A te podobe, ta bitja, ki jih oživlja domišljija in igrivost gledalca, ne nagovarjajo le otroke, ki jih tako določa štetje let od rojstva dalje. Gre za zgoraj omenjena srce in misel, ki previvata v slehernem človeku, ne glede na nazadnje upihnjeno število sveč na torti. Tudi v odraslemu se najprej odškrnejo vrata v otroško sobo. Takrat je na preizkušnji zvestoba cinizmu vsakdanjega življenja v ponorelem svetu. Na preizkušnji je cinizem, ki ločuje med svetom podob in zunanjo resničnostjo. Njemu se je najlažje skoraj kislom nasmehni in zamahniti z roko v samozavestnosti v lasten okvir. Vse najbolj očitne lastnosti hitro popredalčka, saj je slika pred njim jasna in preprosta. To je tisti cinizem, ki tudi iz umetnosti izganja radoživost, igrivost in prstodušni smeh. Je že res, da so tudi zapletene formule lahko zabavne in privlačne za potapljanje in raziskovanje, vendar se pogosto pozablja, da so se razvile/izvile iz manj zapletenih, te iz še bolj preprostih. V najbolj preprostih pa so zaklenjene največje skrivnosti.

Pravljice in njihov svet v preteklosti ni bil namenjen najmlajšim. To so bila srečanja z domišljjskim svetom, ki je v prispodobah prikazoval družbo in življenje z njunima bliščem in bedo. Najpogosteje ga je prikazoval s krutostjo in polnega spolnosti. Tanatos in Eros. Za mlajše so se pravljice nekoliko priredile, da so ustrezale zahtevam veljavne moralne vzgoje. Zdaj pravljicam za odrasle ne pravimo več tako in odrasli tistim za otroke praviloma ne verjamemo več. Vendar pravljični svet je še vedno isti. Domišljija je ena in v njej je mogoče karkoli, tudi vse.

Vasja Nagy



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Ana Šalamun in Urška Toman »POKRAJINE DOMIŠLJIJE«

Prostorska postavitve na prostem, cikel »Štirje letni časi« / ZIMA 2013

Društvo likovnih umetnikov Ljubljana vabi na odprtje razstave, ki bo v sredo, 2. oktobra 2013 ob 18. uri v Galeriji - Vrt ZDSLUS, Komenskega 8. Na otvoritvi razstave »POKRAJINE DOMIŠLJIJE« bosta igrala saksofonista Andrej Vernik in Miha Hawlina.

Razstava bo na ogled do 2. 11. 2013.

Predsednica DLUL, Polona Demšar



Ana Šalamun in Urška Toman

»POKRAJINE DOMIŠLJIJE«

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Galerija - Vrt ZDSLU, Komenskega 8, Ljubljana, 2. 10. 2013 - 2. 11. 2013, Odprtje: 2. oktober 2013 ob 18. uri

Vabilo na delavnico:

Ob razstavi vabimo, v soboto, 5. 10. 2013 od 10. ure do 12. ure, na brezplačno delavnico.
Predhodne prijave do 4. oktobra: Urška Toman, 041 888 812.



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