

p o e t i k a
p o e t i c s

Slikarsko slikarstvo, likovno tehnično do popolnosti razvijeno, od nekdaj črpa iz najtemnejših globin s strahom in pesimizmom ogrožene notranjosti in iz vesolja, ki je danes izhodišče vsega. Njegov slikarski svet, ki kaže vrednost in davčno obenem, je že od samega začetka izveden in stkan iz še ne videnih aluzivnih organskih likov in brezobličnih predmetov, razpršenih v prostorih magičnih razsežnosti. Del njegovega motivnega sveta – v magični svetlobi srhljivo in pravljično prežetege z odnosom in čutjenji – je neskončna drobna zgodovina nadnaravnih počitnih poljih, polptic, čudnih plovil, letečih kamnov in drugih gobočastih stvorov pravsveta, amorfnih, skrajno bizarnih oblik. O, moja noč / v bakreni mesečini... / Oj, moja noč / načni sanjsko ulico... / Jaz / nisem / od te / sanjske noči! / Oj, jaz sem / leseni moč / v progasti sivi obleki.⁷⁵ Odslikavanje realnosti in vire, resničnosti in utopije v njegovi umetnosti ni le koncept, je hkrati resničnost in pravljica, slutnja in poezija.

SVETLOBA.

Slikarka URŠULA BERLOT množi svoje iz narave priklicane celice v neskončne cikle, ki se razraščajo po prosojnih podlagi v različnih velikostih in različnih oblikah, in z vsemi temi oblikami izraža isto misel, oživljeno v vedno novih ambientalnih postavitvah⁷⁶. Razpostavlja jih in nista tako, da se kot sence in odsevi gibljejo v nemem ponotranjene pokrajine, kjer je ustvarjen prostor za postanek in premišljevanje, ali da kot kapljice v neznanih, upočasnjeneh vodah življenja pripotujejo od kdove kod in poniknejo v našo zavest. Poetika njene plastične misli je pač gotovo polna vsebine, čeprav seveda ne v klasičnem pripovednem smislu, toda zaradi enotnosti drugačnega tehnološkega načina se na določeni stopnji podoba umirja in preliva v splet pomenljivih, tudi večsmiselnih oblik. Poetični zapis izpred petih let – ob podobah, v katerih bi lahko našli modrino oči ali temno rdečo barvo las in vina v kozarcu – morda v besedah še dolgo (ali celo nikoli več) ne bo našel nadaljevanja. Vedno pa bo navzoča liričnost. V njej, slikarki. In njenih krhkikh, s svetlogo prežarjenih in z njeno prosojnostjo osmišljenih delih.

Narava, ki Berlotovo zanima kot prostor fizikalnih fenomenov, elementarnih stanj svetlobe in snovi, je – ustvarjena na pleksisteklu – torej umetna, in kot tako ponuja izstop iz vsakdanjega doživljanja, hkrati pa po ustvarjalnosti ideji in nenavadni izvedbi horizontalna postavitev organizacije prostora sledi logiki urejenega pejsaža. S tako ultimi krhkimi oblikami je slikarka razširila sicer asketsko zasnovano metaforično pripoved, razširila in tudi poglobovala razmerje med naravo in kulturo življenja, hkrati pa jo dvignila na dojemljiv izziv v odnosu do gledalca. Upodobitev, ki združuje naravno in umetno, minljivo in trajno, razgalja svojo bistvenost s poenostavljenostjo, ki omogoča pretakanje svetlobe. Pogled na umetno ustvarjeno naravo

mode of expression. There is something extremely personal, almost autobiographical in the works which reveal his intimate world, his poetic soul with sublime fragility: he started pouring his spontaneity and tranquillity into his watercolours in the late 1980s – in the white intimacy of his Ljubljana studio, in the creative atmosphere of Montparnasse in Paris and in the secluded search for peace and quiet on the Adriatic island of Šipan.⁶⁹ He recently started incorporating verses of those poets he feels closest to in his watercolours, which are the most spiritual of his works.

Such a visual narrative does not strive to be a dialogue with society, it does not represent the author's characteristic reflections about the existence of man in our time and space, it is not a philosophic prophecy nor a criticism of man's insignificance: there are no monkeys in these watercolours, no flies, prophets, blaming pietas or realistically allegorical faces. No gold from which other colours shine, no splendour which hides the sharp naked message from many, there is no characteristic composition of individual elements which fall into a blaming whole. This is the painter's dialogue with himself. There is hope glowing from the clear colours and floating contours of the narrative drawings. There is longing in the overflowing softness of the trembling lines. There is a way out in each composition that pours itself again and again from the edge of the paper into the white emptiness: Every autumn I set forth / every autumn I flee / It is my destiny / It is my curse ...⁷⁰

DREAMS.

In Slovenia the echoes of Surrealism⁷¹ appeared in the 1930s when Slovenian artists distanced themselves from academism and started searching for a freer expression. In the 1960s, the painter ŠTEFAN PLANINC also adopted the Surrealist mode of artistic transformation of the world and stayed true to it for over four decades: in his different cycles he kept the inner link with his distinct, ichnographically characteristic portrayal of human vices and weaknesses. He also kept his own fantastic world, expressed through symbols which define the painter's vague dreamy landscapes with animal and plant species as well as objects from the everyday world. The painter has always intentionally merged iconic and amorphous masses which bear all the characteristics of a sublime but also grotesquely surreal vision. The viewer experiences Planinc's fantastic images – his continuous theme being the primordial world – as the artist's hallucinations seen with his inner eye. With his very precise and consistent visual thought, the painter has established a unique dialogue with himself and the world that surrounds him. His art includes paintings, drawings and poetry⁷² – albeit he has not published a lot, only occasionally in the catalogues of his large exhibitions – showing his commitment to the exploration of life.

... / reko / in se jo bom prepustil. / Lam, kjer me
vzamšu / tam bom postavil jez. / In / tiko, / mehko, / ljubko in
... / bom ujal, / da me bo naplavila.⁷⁴

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mnenji – je neskončna drobna zgodovina nadnaravnih
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of paintings dedicated to Kafka and Fellini, and paintings with a notable ironic attitude to the lives of the majority of people in today's world robbed of values – are not his only mode of expression. There is something extremely personal, almost autobiographical in the works which reveal his intimate world, his poetic soul with sublime fragility: he started pouring his spontaneity and tranquillity into his watercolours in the late 1980s – in the white intimacy of his Ljubljana studio, in the creative atmosphere of Montparnasse in Paris and in the secluded search for peace and quiet on the Adriatic island of Šipan.⁶⁹ He recently started incorporating verses of those poets he feels closest to in his watercolours, which are the most spiritual of his works.

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skritem iskanju miru in tišine na jadranski obali v Šipanski luki.⁶⁹ V akvarele kot svoje najbolj poduhovljene umetnine pa zadnja leta vpisuje verze pesnikov, ki so mu blizu.

Tovrstna likovna pripoved ni in ne želi biti dialog z družbo, ni njegovo značilno razmišljanje o bivanju človeka v našem času in prostoru, ni niti filozofska prerokba, niti kritika človekove majhnosti, ne njegove temne notranjosti: v teh akvarelih ni opic, muh, profetov, obtožujočih pieta, realistično alegoričnih obrazov. V njih ni zlata, iz katerega žarijo druge barve, ne blišča, ki mnogim prikriva golo, rezko sporočilnost, ni razpoznavno značilne sestavljenosti posamičnih elementov v obtožujočo celoto. To je slikarjev dialog s sabo. Je upanje, ki jo izžareva sinjina barv in lebdeče konture pripovedne risbe. Je hrepenenje, ki je v prelivajoči mehkobi trepetajoče zabrisanih črt. Je izhod, ki se z roba akvarelnega lista v vsaki kompoziciji znova in z novo močjo izlije v belo praznino: Vsako jesen se zapuščam / vsako jesen zbežim / to je moja usojenost / To je moja zakletost...⁷⁰ A to ni praznina življenja, je vedenje, da so nekje novi prostori, ki jih je treba še napolniti. Ne le s spomini. Z življenjem.

SANJE.

V Sloveniji so se v tridesetih letih preteklega stoletja pojavili odsevi nadrealizma⁷¹, ko so se tudi slovenski umetniki oddaljili od akademizma in iskali svobodnejši izraz. Nadrealističnemu načinu umetniškega preoblikovanja sveta se je v šestdesetih letih zavezal tudi slikar ŠTEFAN PLANINC in tem prvinam ostal zvest več kot štiri desetletja: v različnih ciklih slik je ohranil notranjo zvezo z osebno razpoznavnim, ikonografsko značilnim prikazovanjem človeških slabosti in nemoči. Ohranil pa je tudi lasten svet fantazije, prikazan s simboli, ki določajo slikarjeve sanjsko neopredeljene pokrajine z živalskimi in rastlinskimi vrstami ter predmeti iz vsakdanjega sveta. Slikar ves čas zavestno združuje ikonsko in amorfno maso, ki nosi vse značilnosti sublimne, a tudi groteskno nadrealistične vizije. Planinčeve fantastiko – njegova večna tema je prasvet – doživljamo kot umetnikov privid, gledan z njegovimi notranjimi očmi. Je slikar, ki je z izjemno natančno in dosledno oblikovano likovno mislio vzpostavil svojstven dialog s samim seboj in s svetom, ki ga obdaja. Njegovo umetnost sestavlja slike, risbe in poezija⁷² – čeprav je ni veliko objavljaj, le včasih v katalogih svojih večjih razstav – ter skupaj potrjuje njegovo zavezanost za raziskovanje življenja.

Umetnik, ki ima v Koroški galeriji likovnih umetnosti stalno zbirko izbranih del, že vse svoje ustvarjalno življenje išče resnico o nastanku in izvoru našega bivanja in v nadrealistični maniri sprošča svojo fantazijo. Čeprav se včasih Planinčevi verzi kažejo kot najboljši komentar k lastni sliki, pa so mnogo več: so pripovedi o umetnikovem počutju in o lastnem bivanju v nadrealnih svetovih, ki v pesniško navdihnenjem trenutku zanj v resnici obstajajo. Neslišno teče mimo mene / reka solz. / Neslišno in z belim posmehom. / Gosta je, / kalna je, / vsa od jeze / in peneca od bolečin.⁷³ Skozi pojave in skrivnosti človeške usode slikar in pesnik nenehno sledi svoji sanjski, fantazijski in nikoli oprijem-

– such as a hymn to creation and its beauty – to a sensual, almost erotic relationship with colours exuberating on the large canvases. By depicting dark or bright tinted light and by layering colour to create shadows – from gentle and playful to sinister ones – Kocbek presents his inner world of visual perceptions: in this world the main hero is of course himself in relation to experienced moments, facts of history, life in today's world and, last but not least, the universe.

With his vehement brush strokes and reduction of the painting motif to the essential, Kocbek simplifies the landscape of his imagination beyond recognition. In his images which contain a special joy that enables them to celebrate happiness, pain, loneliness or the vision of forgiveness and redemption, the colours are interwoven, blossoming and exposed to one another in a palimpsest-like interlacing of a meditative pictorial field where the tensions between different elements are levelled out in the eternal struggle for the survival of an aesthetically complete composition. The exceptionally rhythmical surfaces and colourful undulations represent condensed perceptions of reality that the painter keeps spontaneously translating into expressive poetic images with his lively optimism. In all forms of abstract expressionism, the mood, emotion and spontaneity are more important than perfection, reason and rules: Kocbek's paintings thus shine with a stunning vitality which – aided by his passionate kisses of colour on canvas – grows into an aesthetic and poetic freedom.

MEMORY.

The rich experience Jože Ciuha has been gaining consciously throughout the world for many years, his exceptional knowledge of Eastern and Western traditions and his insightful feeling for the appreciation of contemporary efforts in the visual arts on the global scale fill the artist with intellectual creative energy before beginning each new painting and facilitate his rational focus on the deepening of the essential. He is a master of the written word who has described his encounters and experiences with different cultures in two exhaustive traveller's journals and in 2005 in the extensive book *Kronika sedmih pozab* (Chronicle of Seven Oblivions), a picturesque, humorous and poetic contemporary work based on his memories. He has been writing poetry for decades, but he rarely publishes it. His poetry includes: *Legend of Atlantis*, *Legend of the Little Witch* and *My Friend Quixote* – two narrative poems published in his monograph⁷⁴ – *Legend of Altamira ... Since then / you've burnt as the eternal light / and fed the aching / changeability of memory*⁷⁵, a narrative poem *Saga* written in 1981 in Paris, but also shorter poems ... *Bitter grasses have been cut thrice // While you search for autumn letters in me / which you sent / with storms of spring*.⁷⁶

Ciuha – imbued with Asian Buddhism, South American and Mexican symbolism since his youth, very knowledgeable of both medieval Byzantine culture and Serbian mural painting and icons – as a creator in different artistic fields always turns to man: his intimate, internal problems. But the images of the world, travelled countless times,