



PREHOD, DETAJL / PASSAGE, DETAIL

VERA STANKOVIĆ



PREHOD/PASSAGE



Vera Stanković se skozi umetniško prakso sprašuje o življenju. Ukvarja se z odnosom posameznika in skupine, odnosom do ženskega telesa, rasti in staranja, odnosom do drugega. Trenutke in občutke zmrzuje v skulpturalne kompozicije, ki izhajajo iz osebnega in stremijo k družbenem. Ustvarjanje Vere Stanković je zadnja leta vezano na glino, v kateri nastajajo skulpturne kompozicije. V zadnjih letih je z njimi bila izbrana na razstave v Sloveniji, Nemčiji, Srbiji, Veliki Britaniji, Avstriji, Španiji, na Hrvaškem in Portugalskem. Leta 2009 je osvojila glavno nagrado na Bienalu keramike v avstrijskem Kapfenbergu. Diplomirala je slikarstvo v Beogradu, ob tem pa tudi končala študij elektrotehnike. Poleg umetnosti se ukvarja z oglaševanjem in digitalno komunikacijo ter je nagrajevana na slovenskih in mednarodnih festivalih. Dela kot kreativna direktorica na digitalni agenciji Sonce.net. Živi v Ljubljani.

Through art practice that is closely connected to clay, Vera Stanković is asking herself about life itself. She inquires the relationship between the individual and the group, the attitude towards female body, growth, ageing and love. She freezes moments, relationships and emotions into sculptural compositions. In her work, she starts from her personal experiences and connects them to social issues.

With her sculptural compositions, Vera has been selected in the recent years for exhibitions in Slovenia, Germany, Serbia, Great Britain, Austria, Spain, Croatia and Portugal. In 2009, she has received one of three 1. prizes at the Biannual of Ceramics in Kapfenberg, Austria. She has finished her graduate and postgraduate studies of painting in Belgrade, as well as graduate studies of electrical engineering. Beside arts, Vera pursues a career in advertising and digital communications, and has been awarded internationally. She is working for Sonce.net as Creative director and lives in Ljubljana.

VERA STANKOVIĆ / PREHOD

GALERIJA DLUM, ŽIDOVSKA 10, MARIBOR, OD 12. 10. DO 28. 10. 2011

PREHOD (POTOVANJE ČEZ GLOBEL)

Ustvarjati pomeni trajati. Dokler trajaš, čutiš odhajanje in prihajanje, občutiš lastnost v odnosu do drugega in v odnosu do družbe. Trajanje se skozi likovna dela odraža kot neprenehoma napredujoča energija, ki dopušča stopnjevana ponavljanja ali pa skozi umetniško delo prinaša nekaj novega, izvirnega in nepredvidljivega. Likovno življenje je v takšnem smislu nekakšno neprekinjeno ustvarjanje, ki brez prestanka pregneto oblike doživljanja, čustvovanja in spoznanja. Ustvarjati v glini pomeni gnesti, s prsti in dlanmi mehčati, modificirati zemeljski material, ki omogoča ustvarjati voljne oblike.

Vera Stanković se skozi svoje ustvarjanje, predvsem v zadnjih letih, posveča glini. V njej združuje razmišljanja o formi in življenju samem, ki skozi kiparske kompozicije postajata povezujoči se načeli, nenehno v medsebojnem dopolnjevanju, skozi likovni proces ustvarjanja in predstavitev, v nekakšnem skladju napolnjenem z različnimi nivoji narativnosti, globinami pomena in izraza. V prostor vpete glinene kompozicije, vedno znova izpostavljajo možnosti drugačnih ponovitev, ki podeljujejo različne pomene tistemu, kar je bilo nekoč doživeto, občuteno in ozaveščeno. Kiparska dela tako pridobivajo rahel ekspresivni naboj, saj so neposredni odzivi njenega notranjega trenutnega doživljanja, povezani z življenjem preteklosti in razmišljanjem o prihodnosti. Majhne glinene figurice, ljudje v različnih gibih in položajih so zmrznjene misli, utrinki spomina, zapisi zaznav, ki prav v postavitvah odražajo nekakšno notranjo živost, vidno silo, usmerjeno na potovanja proti izbranemu cilju. Kiparska kompozicija z naslovom Prehod (2011) je likovna podoba potovanja. Kar dvesto trideset majhnih figur ljudi hodi, se giblje po poti, premikajo se proti prehodu, nekakšni soteski, globeli ali zarezi, ki prekinja kontinuiteto oz. lahkotnost ravnine poti. Figure delujejo kot množica oseb, likovno razporejenih oz. vpetih v ritem življenjske težnje preverjanja izkušenj skozi različne nivoje čutenja in razmišljanja. V prvem delu skulpturne kompozicije je število figur zgoščeno, napolnjeno z upanjem rešitve, življenjskim pogumom. Figure na začetku poti vzbujajo občutke preseganja vseh pasti, nesreč in žalosti, ki prežijo na slehernika. Toda pot je nevarna, življenje se najprej poznanju kot življenje, ki se ohranja in bohoti, toda na svoji poti se stara, spreminja in pada v različne duhovne, telesne in družbene pasti. Človek je nenehno na preizkušnji in pogostokrat drvi v neznano, v pasti različnih psihofizičnih globeli, iz katerih se le nekateri vzdignejo, a tisti so močnejši, bolj izkušeni, predvsem pa modrejši in boljši ljudje. Uspešna pot čez globel, prehod iz začetnega stanja upov in želja proti novi poti, je iniciacijski trenutek spoznanja. Je selektivna niša. Okrepi samo tiste, ki so sposobni preživeti, se utrditi, mogoče spremeniti v nekaj večjega in boljšega; za tiste, ki so omagali in so poraženi pa pomeni zatemnitev življenja, nekakšno smrt, odraženo tudi v barvi figur. Te so temne, otrple v zakrknjenih gibih, celo razpadle, odhajajoč na odpad zgodovine. V koloni jih odvažajo rudarski vozički, zadnja prevozna sredstva, rezervirana samo za preminule. Tistih nekaj pa, ki preživijo vse preizkušnje, se dvigujejo na naslednjo pot, napolnjeni s preizkušnjami, obarvani v svetlejšo barvo, podobno človeški koži. Preživeli so torej polni novih moči, hrabrosti in upanja. Skulpturna kompozicija je nekakšen likovni iniciacijski proces, ki posameznika spopada s stvarnostjo, tako znotraj sebe, kot znotraj širše družbe.

Vera Stanković preizkuša in odkriva smisel življenja. Njena likovna dela, glinene kiparske kompozicije so vedno napolnjene z zgodbami; motivi in vsebine se pred nami razkrijejo kot modeli življenja vzetega iz lastnih izkušenj. Ti modeli združeni z estetsko izkušnjo imajo veliko notranjo vrednost, saj vsebujejo najprej lastni smisel, lastno avtonomnost, hkrati pa omogočajo iskanje novih spoznanj in pozicij človeka v sodobni družbi.

Sarival Sosič

PASSAGE (A JOURNEY ACROSS THE VOID)

To create is to last. As long as you last you feel the leaving and coming, you feel your individuality in relation to the other and to the society. To last through artworks manifests itself in a continuously progressing energy that allows for escalating repetitions or brings something new, original and unpredictable. Life in art is in this sense a continuous process of creation that without cessation reshapes how we experience, feel and learn. To create in clay is to knead, soften with fingers and palms, to modify earth's material, which makes possible to create moldable shapes.

Through her work of creating Vera Stanković, especially in the last years, dedicates herself to clay. In it she combines contemplations about form and life itself, which through her sculptural compositions become two combining principles, constantly in mutual completion, through artistic process of creation and performance, in a certain harmony filled with various levels of narrative, depth of meaning and expression. Clay compositions clamped in space again and again expose the possibilities of different repetitions, giving separate meanings to what has been lived, felt and made conscious. Sculptural works therefore gain a subtly expressive power, being forthright responses to artist's immediate personal experiences, bound to life in the past and contemplations of the future. Small clay figures, people in various moves and situations are frozen thoughts, shooting stars of memory, notes on sensations that in compositions express certain internal liveliness, a visible force, directed towards the journeys to the chosen destination. Sculptural composition, titled Passage (2011) is an art expression of a journey. Two hundred and thirty small figures of people walk, travel down the road, they move towards the passage, a gorge in a way, a void or a notch, that interrupts continuity or lightness of the flatness of the road. The figures are like a crowd of individuals, artistically spread or clamped in the rhythm of the life's tendency to continually test our experiences through different levels of feeling and thinking.

In the first part of the sculptural composition the number of figures is dense, filled with hope of salvation, life courage. Figures on the beginning of the road bring about feelings of overcoming all traps, accidents and sadness, which lurk on everyone. Yet, the journey is dangerous, on the outside life at first appears to be a life of conservation and bloom, but on its journey it grows old, changes and falls into different spiritual, bodily and social traps. Human is constantly being tested, often times hurtling towards the unknown, towards trappings of various psychophysical voids, from which only few rise but these stronger, more experienced and most importantly wiser and better people. Successful journey across the void, the passing from the starting state of hopes and desires towards the new road is the moment of initiation when realization sets in. A niche of selection. It empowers only those capable of surviving, growing stronger, perhaps changing into something greater and better; for those, who failed and are defeated, it is the moment when life blacks out, a kind of death, reflected also in the color of the figures. Dark, numb in hardened moves, even decomposed, on the way to the scrap yard of history. A long line of mining trolleys hauls them away, the last transport vehicle, reserved for the deceased. The few, who survive all trials rise up the new road, they are filled with trials, colored in lighter tones, reminiscent of human skin. Survivors are thus full of new strengths, bravery and hope. The sculptural composition is an artistic initiation process of sorts that clashes the individual with the reality, inside himself as well as inside society at large.

Vera Stanković tests and discovers life meaning. Her artworks, clay sculptural compositions are always filled with stories; motives and contents reveal themselves before us as models of life, taken from personal experiences. These models, combined with the esthetic experience, have a great innate value as they carry their own meaning, independent autonomy, yet at the same time enable the search for new realizations and positions of a human in the contemporary society.

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