

| mestna galerija ljubljana |

Majda Gregorič
Nataša Ribič
Natalija Šeruga

Triptih / *Triptych*

("Hišni predmeti" - "Pravljice" - Noč)
("Household objects"- "Fairytales"- Night)

Ljubljana, 6. – 27. 3. 2006

Predstavitev vizualnih poetik Majde Gregorič, Nataše Ribič in Natalije Šeruga lahko v prisподobi vežemo na triptih, tridelno sliko ali tridelni oltar. Levo krilo ima naslov "Hišni predmeti", srednji del "Pravljice" in desno krilo Noč. Refleksijo in arhetipsko podobo vsebinskega sporočila tridelne slike bi lahko poimenovali tudi "vsakdan". "Vsakdan", ki ga doživljamo, se z njim spoprijemamo in ga skušamo vedno znova, sleherni dan, dostojno obvladovati vse do poznega večera, ko ležemo k počitku in si želimo spokojne noči. In če je noč mirna, celo sanjamo oddaljene fantastične svetove, lebdimo nad samotnimi mesti in prelebnimi pokrajinami. Stežka se prebudimo, kajti "vsakdan" nas znova vabi v svoje naročje temačnih travmatskih razpoloženj in, redkeje, v nedoumljivo lepoto življenjskih radosti.

Interpretacijsko izhodišče prostorskih postavitev vizualne umetnice Majde Gregorič se zdi na prvi pogled povsem jasno, saj po galerijskih prostorih naseljuje postelje – avtonomne konstrukcijske sestave iz različnih kombinacij keramike, železa, platna, porcelana, salovca, lateksa in voska. Gledalec ob preučevanju meditativne osnove umetničine intence preverja razmerja in dimenzijske posameznih konstitutivnih elementov "ležišča", mehkost materialov in skladnost barv ter postopoma podoživlja svoj fantazmatski svet. Spekter asociacij je neskončen in protisloven, kajti miselni procesi posameznika se lahko dotaknejo ugodja in strasti, ljubezni in sovraštva, osamljenosti, minljivosti, usodnih bolezni, rojstva itn. in ne nazadnje tudi smrti. Med "hišne predmete" sodi kot samoumevna realnost tudi pogrinjek. V konstelaciji jedi in počitka je provokativno napeljala opazovalca, da se obrne od t. i. vsakdanjih tem k temeljni življenjski problematiki, k njegovi eksistenci, k boju za preživetje in obstanek.

V vsaki novi postavitevi Majde Gregorič je prisotna ideja časa, ki daje delom značaj časa. Sestavine so krhke in spreminjače se zgradbe v nenehni notranji transformaciji. Njihova podstat je vezana na obstoječ materialni svet, na štiri elemente kot temeljne sestavine vseh stvari – ogenj, zemlja, voda, zrak, na "tukaj in zdaj", skratka na totranskost, brez sledi metafizičnih razsežnosti. Iluzija "petega elementa" je manifestirana v prostorsko zvočni postavitevi Postelja št. 5, v intimni in najmanjši galerijski sobi, v prostoru kontemplacije in ekstatičnega samozavedanja ter po besedah umetnice v območju "nemoči". Svobodo kot doživljajsko in čutno prostost ter prostost, ujeto v zanke svobode, je umetnica uprizorila na performansu ob odprtju razstave.

Pred nami so torej refleksije kiparkinih mentalnih dogodkov, nekakšen avtoričin notranji portret, ki nam razodeva skrivnost zasebnega in nas s sugestivnimi in prepričljivimi nagovori vabi pred svoje obliče.

Nataša Ribič je v času priprav na razstavo med drugim zapisala: "Vsebina del obravnava klasično pravljico skozi oči psihoanalize, preneseno v žensko psiho, nevsakdanje prizore, ki odražajo absurdnost nekaterih momentov sodobnega bivanja, in podobe, ki delujejo tako na direktni kot asociativni ravni in hkrati sprožajo premislek – dialog o nekaterih pojavih v sodobni družbi."

Umetnica je že od študentskih let veljala za eno najbolj nadarjenih slikark svojega časa, ki izvrstno obvladuje tudi risarsko in grafično disciplino. V svoje figurativne likovne formulacije na platnu ali sintetični tkani ni je tokrat integrirala ready-made (ogledalo, palčke, oblačila, tepih, cenene punčke) in fotografijo ter jih kontekstualno povezala v vizualne celote, v svoja lastna mitološka in profana prizorišča različnih zgodb. Tako je na primer pred podobo Vrtnice za Elfriede Jelinek postavila stranični školjki s cvetjem. Takoj pomislimo na Duchampov pisoar za njegovo Fontano in konfrontacijo le-tega z razstavljenim izdelkom. Slikarka nas igrivo vodi prek mimetično nazorno upodobljenih simbolov minljivosti na sliki (vrtnice in milni mehurčki) do provokativnih vsebin – z izstopajočim polariziranjem moškega in ženskega elementa – kontroverzne avstrijske pisateljice in dramatičarke, Nobelove nagrjenke za literaturo Elfriede Jelinek.

V tej metaforični konstelaciji z bogatim repertoarjem novodobne, srednjeveške ali mitske ikonografije lahko dojemamo tudi druge avtoričine postavitve, Sneguljčico s palčki, pretresljivo pripoved ranljive in odtujene ženske duše Balado o Lucy Jordan ali Venerino smrt, kjer z namernimi referencami na Botticellijevu Venerino rojstvo aludira na nelagodje obstoja ter priklenjenost na kruti vsakdan.

Avtorica v narativni in deskriptivni maniri slikanja in z odprtimi kolorističnimi kontrasti po eni strani neguje melanholičen odmik in hrepenenjsko evokacijo preteklosti, po drugi strani pa nas diskretno ali neposredno na senzibilen, pa tudi na grotesken ali ironično duhovit način usmerja k temeljnim vprašanjem, ki vzne-mirjajo posameznika, bivajočega v sodobnem svetu naraščajočih pojavnih oblik fizičnega in moralnega zla.

Pogumno in neustrašno vstopa v sodobno postmoderno dobo najmlajša med tremi umetnicami, Natalija Šeruga. Cikel Noč je opremla z elegičnimi podnaslovi, zato jih beremo v verzih kot poezijo, kot poetično in hkrati groteskno pripoved o umetnosti v temi. Podobe na prvi pogled niso podvržene racionalni cenzuri.

Dojemamo jih šele na aluzivni ravni, na ravni interpretacije fantazmatskega ozadja odslikanega dogodka. Iritirajo nas in nas obenem privlačijo, zbujojo nam nelagodje, rušijo nam mir in spokojnost.

Na vrsti umetničinah podob kot osrednji lik in motiv hkrati prevladuje modificiran idol prazgodovinske Venere. Morda gre za Venero iz Vestonic, iz aurignaškega obdobja? Abstraktno stilizirane figurice iz kamna, gline, slonovine in kosti s poudarjenimi ženskimi značilnostmi (velike prsi, trebuh in debela zadnja plat) so simbolizirale plodnost in materinstvo. Z manjšo skrbjo so jim obdelali glavo ali jim celo prek obraza poveznili pokrivalo. Nelagodje in strah pred ženskami, ki jim je narava poklonila ustvarjalno moč rojevanja, očitno izvira že iz pradavnine. Ženska kot nosilka izvirnega greha, seksualnih fantazij in skušnjav (Sokrat jo je imenoval "moralna pomota" in Freud "temni kontinent") je z uveljavljanjem krščanstva pridobila demonske razsežnosti v podobi posebljenega hudiča, prešuštnice in je kot subjekt in objekt poželenja moškemu onemogočala čistost in rešitev njegove duše. Slikarka je npr. obred kaznovanja "Venere" – čarovnice upodobila v diptihu Kraj zatohlega slovesa. Misterij smrti na grmadi, začetek in konec določata in signalizirata ozadji s sugestivnim vejevjem in razmerjem med hladno modrim in dimno ognjenim barvnim nanosom. Pri prebiranju fantazmatskega scenarija del Natalije Šeruga se praviloma nenehno soočamo z dilemo pravilnega odčitavanja in razumevanja sporočila, študiramo "demonske" razsežnosti arabesk, razmišljamo o arhetipih in simbolih, o ikonografiji Vanitasa, o morebitnem Salominem plesu s Krstnikovo glavo, o izkušnji smrti ob Murinem rokavu, o strahu pred večno temo, o ženskem in moškem principu in ne nazadnje o taktilno-čustvenih relacijah slikarke s platnom, ki ga kot psihično opno in telo hkrati prebada in pripenja s šivanko na kovinski podokvir. Vizualno zavezujoče podobe so odete v tančico večpomenskosti, vstopamo v polje praznega prostora, kjer se logika in predvidljivo končata. "Ta konstitutivna zev med eksplisitnim simbolnim tkivom in njegovim fantazmatskim ozadjem je očitna v vsakem umetniškem delu. Zaradi prednosti mesta pred elementom, ki to mesto zaseda, je celo najbolj harmonična umetnina *a priori* fragmentarna, manjkava glede na svoje mesto – "trik" umetniškega uspeha je v umetnikovi zmožnosti, da ta manko sprevrne v prednost, tj. da spretno rokuje z osrednjo praznino in njenim odmevom v elementih, ki jo obkrožajo."¹

Mateja Podlesnik

1. Slavoj Žižek, Kuga fantazem, Zbirka Analecta, Ljubljana 1997, str. 37

The presentation of the works by Majda Gregorič, Nataša Ribič and Natalija Šeruga could be seen as a triptych, a tripartite picture or altarpiece. The left wing is called "Household Objects", the middle "Fairytales" and the right wing Night. What they mirror, or rather, the archetypal image of the contents could also be called "The Everyday". The Everyday that we all experience, grapple with and try to come to terms with, day in and day out, till late into the evening, when we lie down in the hope of a decent rest. And if all is well, then we may even dream of magic worlds, hover over isolated towns and beguiling landscapes. Waking is difficult, as Everyday beckons into its lap of dark, traumatic atmosphere or, more rarely, into the unfathomable beauty of life's joys.

The Majda Gregorič installations initially seem easy to interpret. She fills the exhibition space with beds- autonomous constructions of iron, canvas, ceramic, porcelain, steatite and wax. The spectator is drawn into trying to fathom out the artist's intentions, looking at the relationships between the various materials that make up the beds, the dimensions of the various constituent parts, the softness of materials, the colour harmonies, all drawing one into a phantasmagorical world. The association spectrum is infinite and contradictory; the individual's mind process may wander over pleasure and passion, love and hate, loneliness, transience, fatal illnesses, birth, etc., and- last but not least- death. The 'Household Objects' must also include snacks. This constellation of food and rest provokes the spectator to turn his/ her attention from the so-called everyday objects to the more basic questions of life, existence, struggle for survival and life itself.

Every new installation by Majda Gregorič contains a time dimension which makes it seem temporary. They are brittle and changing, subject to constant inner transformation. They are tied to the material world as it is, the four elements as the basic constituent parts of everything- fire, earth, water, air, to the 'here-and-now', in short, to the present, with no metaphysical dimension whatsoever. An illusion of a '5th element' is however present in the sound sculpture "Bed No.5", placed in the most intimate and smallest gallery, the place of contemplation and ecstatic self-awareness, according to the artist's own words, in the sphere of 'powerlessness'. Freedom as experiential and sensual freedom as well as freedom caught in the snare of delusion. This is demonstrated with the artist's performance at the inauguration of the exhibition.

What we see in front of us are the sculptor's visible reflections of the mental events, her inner self-portrait, so to speak, revealing the secret of what is private, suggestively and convincingly drawing us in to confront its visage.

Nataša Ribič wrote the following during the preparations for the exhibition: "The contents of the works concern the tra-

ditional fairy tale seen through psychoanalysis, transported into the female psyche, extraordinary scenes which reflect the absurdity of certain aspects of today's living. The images work both directly and on the level of association, triggering off thought/ dialogue concerning certain phenomena of contemporary society."

Ever since her student years, Nataša Ribič has been known as one of the most talented painters of her generation. She is also a splendid draughtswoman and graphic artist. Her figurative images on canvas and synthetic materials have this time been integrated into ready-mades (mirror, gnomes, clothes, carpet, cheap dollies) and photography. These are contextually linked into a visual and autonomous whole, into mythological and profane settings for stories that are all her own. This is the case with 'Roses for Elfriede Jelinek', with the flowers and lavatory seats. We are immediately reminded of Duchamp's urinal that he used for his 'Fountain' and its interaction with the exhibited work. The painter plays with us, leading us through mimetically represented symbols of transiteness on the painting (roses and soap bubbles) to the provocative content, with its obvious polarisation of the male and the female element, typical of the controversial Austrian writer and dramatist, the Nobel Prize winner for Literature Elfriede Jelinek.

This metaphorical constellation has a rich new-age, mediaeval or mythological iconography and is also present in other installations by the artist. Her 'Snow White and Dwarves' is a moving tale of a vulnerable and alienated female soul. In 'The Ballad of Lucy Jordan or the Death of Venus', she makes deliberate references to Botticelli's 'Birth of Venus', alluding to the unease of existence and the fact one is bound to cruel everyday existence.

The artist's narrative and descriptive way of painting, with its open colouristic contrasts on the one hand, with her melancholy remoteness and evocation of longing are one side of the story. However, she is also discreet and immediate in her pointing of the viewer in the direction of a sensitive, but also grotesque and ironically humorous approach to the basic questions that beset the individual living in today's world of ever increasing manifestations of physical and moral evil.

The youngest of the three artists, Natalija Šeruga, enters the postmodern period bravely and without fear. Her series Night is accompanied with elegiac subtitles, read in verse like poetry, like a poetic and at the same time grotesque tale of art in the dark. At first sight, the images seem to escape the censorship of reason. We can only grasp them as allusions, as interpretation of a fantasy background to the event depicted. They both irritate and attract, create unease, destroy our peace and quiet.

The imagery is dominated by the central icon and motif of the prehistoric idol of Venus. Is this the case of The Vestonic Venus, from the Aurignac age? Abstract stylisation of figures made of stone or clay, ivory or bone, with exaggerated feminine characteristics (big breasts, belly and buttocks), symbolising fertility and motherhood. Less care was lavished on the head; the head-dress may even be covering the face. Unease and fear of women who have the natural gift of giving birth obviously has prehistoric origins. Woman as carrier of the original sin, sexual fantasies and temptation (Socrates called her "a moral mistake" and Freud "a dark continent"). With the spread of Christianity, she acquired demonic proportions, in the shape of the devil incarnate, the adulteress. As the object and subject of desire, she facilitated the purity of the man and the salvation of his soul. The painter for example depicts the rite of punishment of the Sorceress Venus in her diptych 'The Place of Musty Reputation'. The mystery of death at the stake, the beginning and the end are determined and symbolised by the background with suggestive branches and the relationship between the cold blue and the smoky, fiery application of colour.

While trying to decipher the phantasmagorical scenario of the works by Šeruga, we inevitably confront the dilemma of how to read the message, we study the "demonic" dimension of the arabesques, we think about the archetypes and the symbols, about the Dance of Salome and the head of St John the Baptist, about the death in the river Mura, about fear and the eternal darkness, about the male and the female principle and, last but not least, about the tactile-cum-sensual relationship of the artist to the canvas. The latter is both the physical canvas and the body which is being pierced, fixed by the needle to the metal framework. The visually powerful images are wrapped in the veil of multiple meanings. We are entering the empty space, where logic and the predictable are no more. "The constituent gap between the explicit symbolism and its phantasmagorical background is obvious in every work of art. The site always takes priority before the element that occupies it. Thus even the most harmonious work of art is a priori fragmented, deficient as regards its siting; the 'knack' of artistic success lies in the artist's ability to turn this deficiency to advantage, i.e. the artist needs to handle the central emptiness and its resonance in the surrounding elements."¹

Mateja Podlesnik

¹ Slavoj Žižek, *The Phantasm Plague*, Analecta, Ljubljana 1997, p.37

Majda Gregorič

Postelja št. 2/Bed No 2, 2005 (pravokotna žel. konstrukcija s keramičnimi kapljicami)

Skulptura je entiteta, ki prostoru pripoveduje zgodbe. Naključje in razdrobljenost predpostavlja, da nič ni dorečeno vnaprej. Moje zgodbe so postavljene v odnose in enost človeka. Tako daleč in tako blizu. Segajo v simbolno področje arhetipov in v univerzalnost komunikacije.

Sculpture is an entity that tells stories to the space. It is haphazard and fragmented, which is why nothing can be said in advance. My narrative has its roots in human relationships and uniqueness. Thus far and thus near. It reaches into the symbolic area of archetypes and into the universal nature of communication.

Majda Gregorič

Postelja št. 4/*Bed No 4*, 2006 (železni okvir, rdeče platno z napisom)

Majda Gregorič

Postelja št. 5/Bed No 5, 2006 (naključno raztreseni kamni in žel okvir)

THE BALLAD OF LUCY JORDAN
Shel Silverstein

The morning sun touched lightly on
The eyes of Lucy Jordan
In her white suburban bedroom
In a white suburban town,
As she lay there 'neath the covers,
Dreaming of a thousand lovers,
Till the world turned to orange
And the room went spinning 'round.

At the age of 37
She realized she'd never ride
Through Paris in a sports car
With the warm wind in her hair.
So she let the phone keep ringing
As she sat there, softly singing
Little nursery rhymes she'd memorized
In her daddy's easy chair.

Her husband is off to work,
And the kids are off to school,
And there were, oh, so many ways
For her to spend the day:
She could clean the house for hours
Or rearrange the flowers
Or run naked through the shady streets,
Screaming all the way!

At the age of 37
She realized she'd never ride
Through Paris in a sports car
With the warm wind in her hair.
So she let the phone keep ringing
As she sat there, softly singing
Little nursery rhymes she'd memorized
In her daddy's easy chair.

The evening sun touched gently on
The eyes of Lucy Jordan
On the roof top, where she climbed
When all the laughter grew too loud.
And she bowed and curtsied to the man
Who reached and offered her his hand,
And he led her down to the long white car
That waited past the crowd.

At the age of 37
She knew she'd found forever,
As she rolled along through Paris
With the warm wind in her hair.

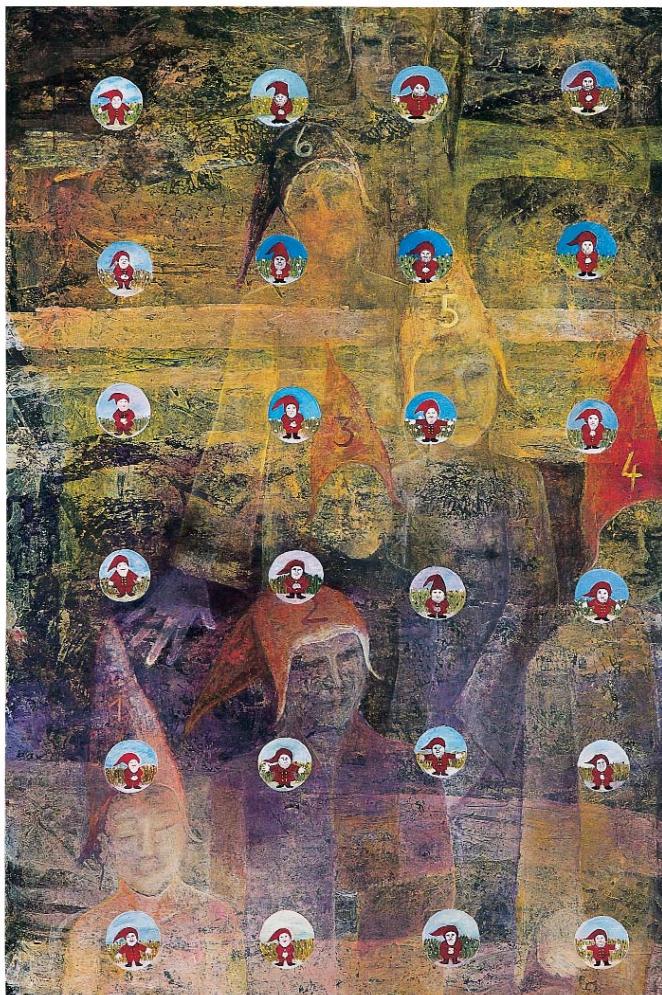


Nataša Ribič

The Ballad of Lucy Jordan, 2005

Postavitev se nanaša na pesem Marianne Faithfull, ki govori o Lucy Jordan, predmestni gospodinji, ki pri sedemintridesetih spozna, da ne bo mogla nikoli uresničiti svojih skritih želja. Neuresničljivost sanj in s tem povezane frustracije pahnejo Lucy v norost, ki pa jo v končni fazi pripelje do uresničitve njenega lastnega fiktivnega sveta.

Inspired by the song by Marianne Faithful about Lucy Jordan, a suburban housewife, who aged 37 realises that she will never be able to fulfil her secret longings. The dreams never to come true and the related frustration tip her into madness, which eventually turns out to bring to life her own imaginary world.



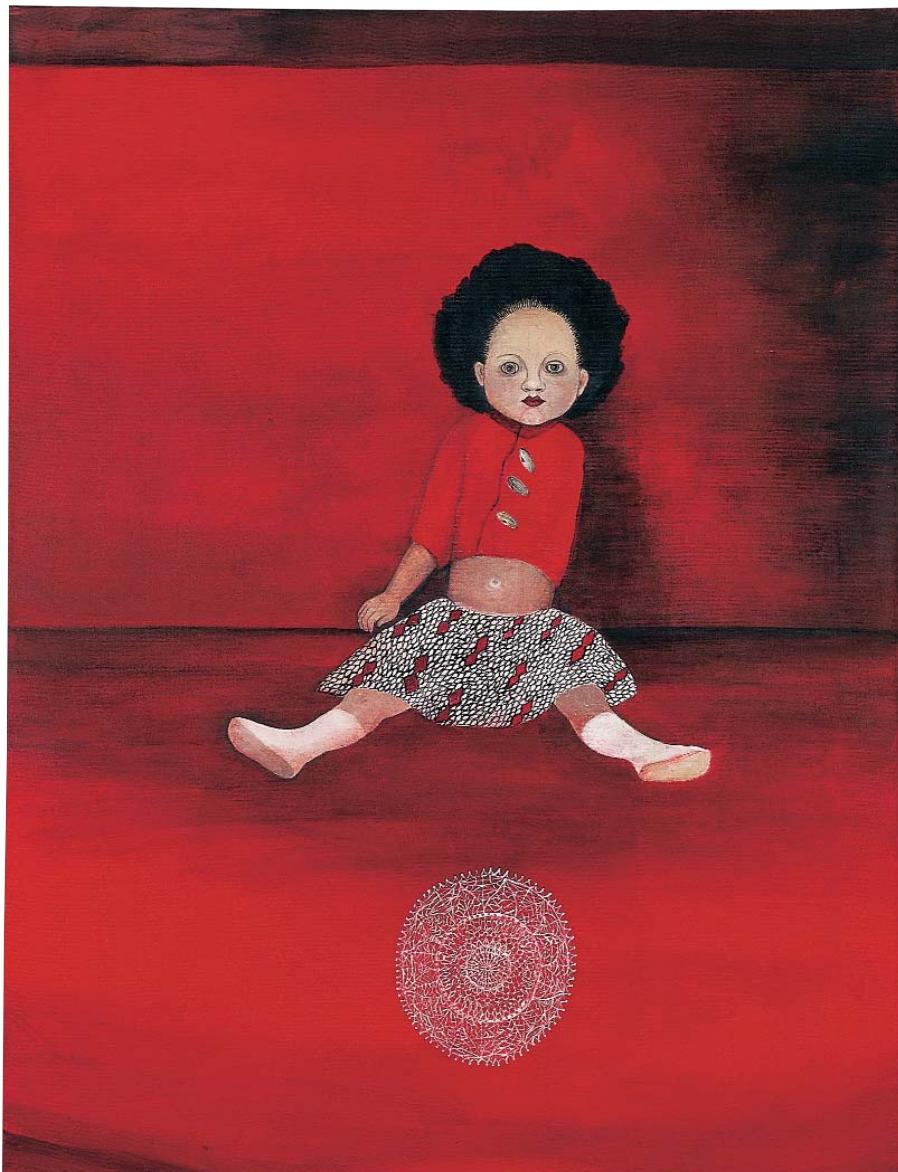
Nataša Ribič

Sneguljčica/Snow White, 2005

Palčki v resnici ne obstajajo, so notranje fiktivne podobe čustvenih stanj. Lahko so konstruktivni ali destruktivni del duše in imajo moško ali žensko naravo. So otroci in starci, ljubimci in sovražniki,

slaboumneži in geniji, verniki in heretiki, morilci in rešitelji. Če naj bi Sneguljčica bolje videla svojo lastno notranjost, mora oslepeti in ko oslepi, prepozna palčke. Tako soočena najde nekakšno duševno harmonijo, ne vidi pa več zunanjega sveta in sebe, zato je samo vprašanje časa, kdaj bo segla po jabolku, ki je strupeno.

Dwarves do not exist; they are the interiorisations of emotional states. They can be either the constructive or the destructive parts of the soul, with male or female nature. They are children and old folk, lovers and enemies, madmen or geniuses, believers or heretics, murderers or saviours. The better to know her own self, Snow White must go blind. As she goes blind, she recognises the dwarves. This confrontation brings her a certain spiritual harmony. However, she is now blind to the outside world and herself; it is therefore only the question of time as to when she will reach for the poisoned apple.



Nataša Ribič
Čustva/Emotions, 2005

Na punčki se zrcalijo čustva, ki jih premore otrok v otroštvu. Ta čustva so zdaj zastrta z razumom, skrita pred pogledi, postala so nekaj obvladljivega.

The doll mirrors the emotions of the child during its childhood. These emotions are now veiled by reason, hidden from view, they have become something manageable.

Klatim se po štirih prelepih mestih.
Moj gospodar je življenje, edino ljubezen me lahko iztrga,
z vsakim vdihom padam in od nekdaj želim pobegniti.

Materiali

Enakomerno kroženje s čopičem na paleti. Nežen dotik čopiča in platna.
Potem silovito polivanje barve, drgnjenje, praskanje in zabadanje s čopičem.
Umagane roke, cunje in tla.
Packa zelenega arzenika.

Ornament

Ornament je demon, ki preoblikuje.
Tkanje preproge je srečevanje vodoravne in navpične niti.
Sreča se zunaj in znotraj, moško in žensko, združevanje nasprotij.
Z glavo, rokami in srcem se potapljam, vanj.

Smrt

Z vsakim vdihom vdira in polzi.
Je vodnjak norosti in poguma. Neprehemoma daruje.
Ves čar življenja se kaže v njej. Voham jo povsod.
Padanje in neuničljiva opora, zapis.

Šivanka

Zabidanje šivanke skozi platno. Pobegniti. Prehod skozi vrata.
Šivi zvesto kot pes delajo prostor za tisto izmuzljivo.
Šivanka je moje orodje.
Je ob meni od nekdaj, je moj strup.

Natalija Šeruga

I wander through four wonderful cities.

*Life is my master, love alone can save me from its clutches,
I fall with every breath and have always tried to escape.*

Materials

The even journey of the brush around the palette. The tender contact between the brush and the canvas.
Then, the overwhelming pouring of colour, rubbing, scratching and stabbing with the brush.
Dirty hands, rags and floor.
A splodge of green arsenic.

Ornament

Ornament is a demon who shapes.
The weaving of carpet is the meeting between the horizontal and the vertical thread.
The meeting of exterior with interior, man and woman, the meeting opposites.
I plunge with my head, my hands and my heart, into him.

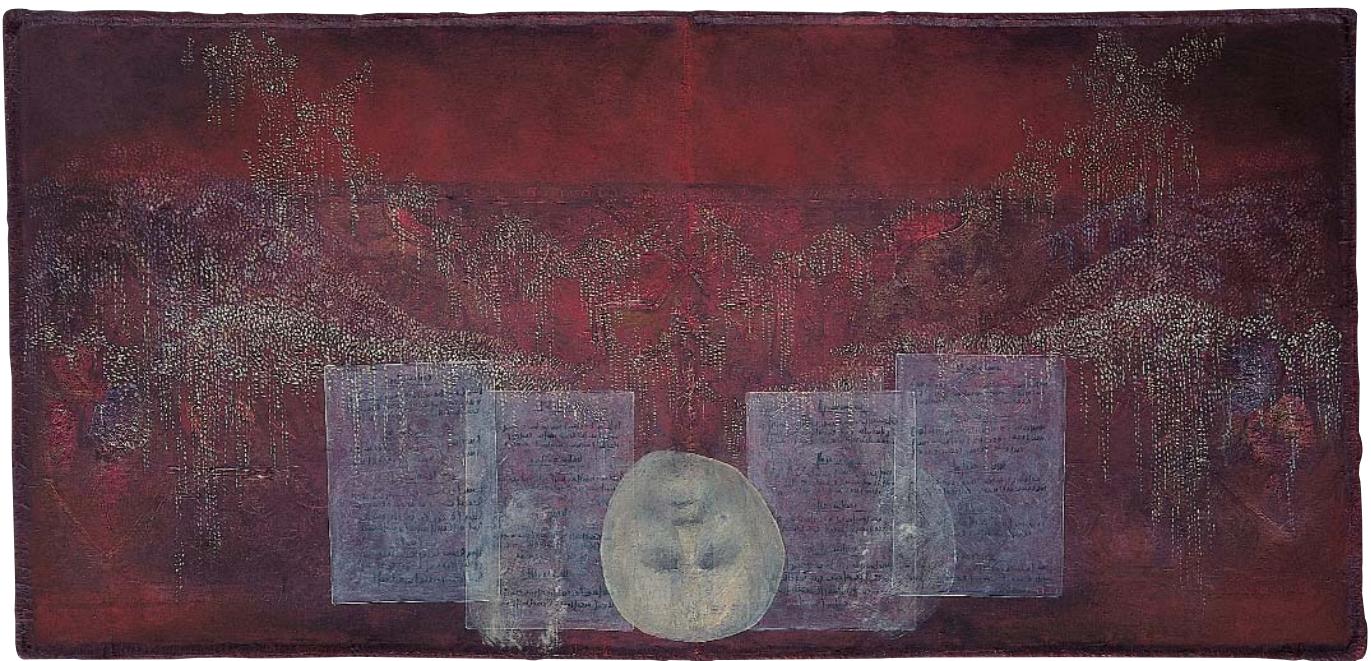
Death

At every breath, it gives way and slides.
It is the fountain of madness and courage. It never stops giving.
It contains all of the charm of life. I smell it everywhere.
Falling and the indomitable refuge, the notes.

Needle

The stabbing of the needle through the canvas. To run away.
Passage through the door.
Stitches, faithful as a dog, making room for the elusive.
The needle is my tool.
It has always stayed close to me, it is my poison.

Natalija Šeruga



Natalija Šeruga

Z grozo čudeža te tvoje jedke sline/*With horror at the miracle of your bitter saliva*, 2005



Natalija Šeruga

Giljotina, ki šepeče: " Kako je, kako? "/Guillotine whispering: "And how are we then?", 2005



Natalija Šeruga

Ni zadnje postaje, samo kovčki so/*There is no such thing as the last stop, only suitcases*, 2005

Biografije / Biographies

Majda Gregorič

1960 rojena v Kopru, Slovenija

1979-1986 študirala na Medicinski fakulteti v Ljubljani

1987-1990 raziskovanje in pridobivanje neformalnega likovnega znanja

1992-1993 izpopolnjevanje na Šoli za keramiko v Kogoshimi, Japonska

1960 born in Koper, Slovenia

1979-1986 studied medicine at the University of Ljubljana

*1987-1990 research and gathering of informal knowledge of art
1992-1993 courses at the School for Ceramics, Kogoshima,
Japan*

Naslov / Address

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Samostojne razstave/Solo exhibitions

1993

Gravitation at Morningside, Galerija Nikanbashi,

Kagoshima

1996

Looking for Harmony, Galerija Nikanbashi, Kagoshima

1998

25 keramičnih objektov in 5 nadomestkov, Galerija KUD France Prešeren, Ljubljana

2000

Razkritje Galerija Ivan Grohar, Škofja Loka

2001

Popek, Galerija Atelje, Ljubljana

2003

Prisebnost v samoti, postavitev s performansom, Moderna galerija Ljubljana; Likovni salon, Celje; Studio Tommaseo, Trst

2005

"Postelja št. 2", Ljubljanski grad, Peterokotni stolp, Ljubljana

"Enter", Pretorska palača, Koper

Seznam del/List of works

1. Postelja št. 2/ Bed No 2, 2005

želeso, platno, lateks, keramika/iron, canvas, latex, ceramics, 290 x 130 x 10 cm

2. Postelja št. 3/ Bed No 3, 2006

aluminij, vosek, medenina/ aluminium, vax, brass

3. Postelja št. 4/Bed No 4, 2006

želeso, platno, porcelan/iron, canvas, porcelain

4. Postelja št. 5/Bed No 5, 2006

prostorsko zvočna postavitev/installation with sound environment

(zvočno okolje/sound environment Uroš Potočnik)

5. Pogrinjek št. 1/Cover No 1, 2006

postavitev s performansom/installation with performance (obleka Jelena Leskovar-Cliche/costume by Jelena Leskovar-Cliche)

6. Pogrinjek št. 2/Cover No 2, 2006

postavitev/installation

Nataša Ribič

1963 rojena v Ljubljani, Slovenija

1988 diplomirala na Akademiji za likovno umetnost v Ljubljani v razredu prof. Janeza Bernika

1991 končala podiplomski študij slikarstva pri prof. Gustavu Gnamušu

1991-1993 obiskovala grafično sppecialko pri prof. Branku Suhyu

1963 born in Ljubljana, Slovenia

1988 graduated at the Academy of Fine Arts in Ljubljana, specialising in painting under Prof. Janez Bernik

1991 finished post-graduate studies in painting under

Prof. Gustav Gnamuš

1991-1993 specialised in graphic work under Prof. Branko Suhy

Naslov / Address

Langusova 23

SI-1000 Ljubljana

2003

Strti svetovi, Likovno razstavišče Domžale; slike

Shizofreno lebdenje, Galerija Equrna, Ljubljana; slike

2005

Aprilski vzorci, Galerija Hest; slike

Izbrane samostojne razstave/Selected solo exhibitions

1985

K4, Ljubljana; risbe

1986

Galerija ŠKUC; risbe, slike

1987

Petkova galerija, Ribnica; slike

Galerija psihiatrične klinike Polje, Ljubljana; risbe

1989

Centre d'Estudis Recursos Culturals, Barcelona, Španija;
risbe

1990

Neimenljivo, Galerija ŠKUC, Ljubljana; slike

1991

Demistifikacija angela, Galerija Krka, Ljubljana; slike
1992

Galerija Media Nox, Maribor; slike, grafike

Blue Moon, Galerija ŠKUC, Ljubljana; slike; Ljubljanski
grad, Ljubljana

Galerija DIF, Ljubljana; slike

1993

War and distance - Wall and distance, Galerija KUD

France Prešeren, Ljubljana; slike

1994

Water, Galerija DSLU, Ljubljana; slike

1995

Likovno razstavišče Domžale; risbe, gvaši

April - Pariz, Galerija Zala, Ljubljana; slike, gvaši

Club Cankarjevega doma, Ljubljana; risbe

1997

Misteriji, Galerija Equrna, Ljubljana; slike

1999

Obrazi iz polmraka, Galerija Ars, Ljubljana; slike

Izbrane skupinske razstave/Selected group exhibitions

1986

D'Art Room 86, European Festival of New Sites of The
Arts, Bologna, Italija

II. Biennale of Young Artists of Mediterranean European
Countries, Thessaloniki, Grčija

1989

Moonlight Backery, International Art Group, Eichstatt, ZR
Nemčija

Majski salon ZDSLU, Ljubljana

1990

Kunst, Eichstatt, ZR Nemčija

1991

Galerija Klavnica, sejem AAF, Ljubljana

Majski salon ZDSLU, Ljubljana

1992

II. bienale slovenske grafike, Novo mesto

1993

Mlada slovenska grafika, MGLC, Ljubljana

Majski salon ZDSLU, Ljubljana

20. mednarodni grafični bienale, Ljubljana

Mala galerija, Kranj

Bienale grafike, Seul, Koreja

I. mednarodna razstava male grafike, Maribor

Minibennal 93, Olofstrom, Švedska

1994

III. bienale slovenske grafike, Novo mesto

1996

Razstava likovne kolonije Krka, Galerija Krka, Novo mesto

Majski salon ZDSLU, Ljubljana

Razstava originalnih del na papirju, Mestna galerija

Ljubljana, Ljubljana

Razstava in dobrodelna dražba UNICEF-a za Bosno,

Galerija TR 3, Ljubljana

1999

Slika, Majski salon, Galerija Rihard Jakopič, Ljubljana
2001

Različnost pristopov, Majski salon, Galerija Rihard Jakopič,
Ljubljana

2002

1st International Forum of Contemporary Miniature Art,
Thessaloniki, Grčija

2003

The Iwano Project IV, Galerija Matice srbske, Novi Sad,
ZR Jugoslavija

2004

Razstava slik in kipov stalne zbirke Galerije Domžale,
Galerija Domžale

Majski salon 2004, Jakopičeva galerija, Ljubljana

The Iwano Project IV, Muzej 25. maj, Beograd, Srbija in
Črna gora

2005

Predstavitev slovenske ženske likovne ustvarjalnosti,
Festival Femina, Galerija Castra, Haifa, Izrael

Nagrade/Awards

1992

Odkupna nagrada Mednarodnega slikarskega extempora,
Piran

Zbirke/Collections (izbor/selection)

1992

Zbirka galerije Albertina, Dunaj, Avstrija

1996

Stalna zbirka originalnih del na papirju Mestne galerije,
Ljubljana

Seznam del/List of works

1. Umetnik kot kuratorjev klon/Artist, the curator's clone,
2005

akril, sintetični žamet/acrylic, synthetic velvet, 160 x 200
cm

2. The Ballad of Lucy Jordan, 2005

akril, platno/acrylic, canvas, 100 x 150 cm

3. Vrtnice za Elfriede Jelinek/Roses for Elfriede Jelinek,

2005

akril, platno/acrylic, canvas, 150 x 100 cm

4. Ikarus/Icarus, 2005

akril, platno/ acrylic, canvas, 150 x 120 cm

5. Močvirnica/The Bog Flower, 2005

akril, platno/acrylic, canvas, 100 x 150 cm

6. Venerina smrt /The Death of Venus, 2005

akril, platno/acrylic, canvas, 220 x 180 cm

7. Sneguljčica/Snow White, 2005

akril, platno/acrylic, canvas, 150 x 100 cm

8. Čustva /Emotions, 2005

akril, platno/acrylic, canvas, 160 x 130 cm

9. Strast/Passion, 2006

akril, platno/acrylic, canvas, 150 x 100 cm

Natalija Šeruga

1971 rojena v Mariboru, Slovenija.

Včasih zlezem čisto noter. Takrat sem zelo stara in veliko
lahko kukam skozi levo oko.

1994-1998 Akademija za likovno umetnost v Ljubljani.

1997 študentska Prešernova nagrada ALU. Obdobje
varnosti.

1998 znova vdahnem, bolečina.

1999 diploma - ponovitve, atomizacija, drobljenje na
slikovni ploskvi in užitek ornamentiranja.

2000 beg v Radence. Lažno zavetje velikih dreves. Drevesa
dobijo rdeče pike. Varnost je past. Spodaj rokavi Mure.

Oroke so strašili z utopljeno žensko v rokavu. Pes me sune
z brevi v gosto vodo prav tega rokava.

2003 magisterij - lepota je strahotnega ravno še znosni
začetek. Notri bobni: "Klati se!" Ker nikjer ni obstanka.

1971 born in Maribor, Slovenia.

There are times when I creep right inside. Then, I am very old
and can only peep out with my left eye.

1994-1998 Academy of Fine Arts in Ljubljana.

1997 the ALU Student Prize. Time of security.

1998 take another breath, pain.

1999 degree- repetitions, fragmentation, breaking up of the picture plane and the pleasure of ornamentation.

2000 take refuge at Radence. The false haven of the big trees. The trees develop red spots. Safety is a trap. Down below, branches of the river Mura. They frighten the children with the tales of the woman drowned in one of the branches. The dog pushes me from the footbridge into the very same branch of the river.

2003 master's degree- Beauty is only but the bearable beginning of horror. Inside me, loud enough to wake the dead: "Get lost!" For there is no peace.

Naslov / Address

Natalija Šeruga

Cankarjeva 8

SI-9252 Radenci

Samostojne razstave/Solo exhibitions

1999

Slike, Likovni salon Celje, Celje

2000

Spomniti se. Loviti sebe, Razstavni salon Tehniških fakultet, Maribor (v sodelovanju z Umetnostno galerijo Maribor) 2002

Bolest in strast sta v isti krožni črti, Razstavni salon Rotovž, Umetnostna galerija Maribor, Maribor

2003

Z vsemi očmi zre bivajoče ven, v odprto, Galerija Murska Sobota, Murska Sobota

Slike, Galerija Equrna, Ljubljana

2004

Slike, Galerija Muzeja Radenske, Radenci

Slike, Šentjurska knjižnica, Šentjur

Slike, Internetna baza Media Nox, MKC, Maribor

2005

Plastenje podob, Mojca Zlokarnik, Natalija Šeruga, Ksenija Čerče, Galerija HIT Nova Gorica, Nova Gorica

Skupinske razstave/Group exhibitions

2000

Umetniške študije. Cultural Studies, Umetnostna galerija

Maribor, Razstavni salon Rotovž, Maribor

Kompilacija, Umetnostna galerija Maribor, Razstavni salon Rotovž, Maribor

Razstava slik likovne kolonije Talum, Miheličeva galerija, Ptuj

Slika 2000, Equrna, Ljubljana

Razstava 2.s, Galerija Miklova hiša, Ribnica

Razstava slik Likovne kolonije Talum, Miheličeva galerija, Ptuj

2002

Eye-Try-2, Multimedijiški center Kibla, Maribor

Moška in ženska ročna dela, Mestna galerija Nova Gorica, Nova Gorica

2003

Slovenska umetnost po izboru komisarja Gunterja

Verheugna, Evropska komisija, Bruselj, Belgija

2005

Eye-Try, Cork: Evropska kulturna prestolnica 2005, Cork, Irkska

11. razstava umetniške kolonije na Dunaju, Slovenski kulturni center Korotan, Dunaj

Razstava mariborskih likovnih umetnikov, Galerija Roman Petrović, Sarajevo

Nagrade/Awards

1997

Študentska Prešernova nagrada ALU

Zbirke/Collections

Umetniška zbirka Nove Ljubljanske banke, Ljubljana

Zbirka Talum, Kidričeve

Zbirka slovenskega kulturnega centra Korotan, Dunaj

Zbirka Galerije Murska Sobota, Murska Sobota

Seznam del/List of works

1. Rdeča kri sem/I am red blood, 2004

olje, platno/oil, canvas, 73 x 174 cm

2. Kjer vsakdo pleni in je plenjen/The place of rob or be robbed, 2004

olje, platno/oil, canvas, 73 x 174 cm

3. In zmeraj mlada kri ponavlja večni tek/And so young

- blood forever pursues the eternal flow, 2004
 olje, platno/oil, canvas, 116 x 143 cm
4. In zmeraj mlada kri ponavlja večni tek/And so young blood forever pursues the eternal flow, 2004
 olje, platno/oil, canvas, 116 x 143 cm
5. Kraj zatohlega slovesa/The place of musty reputation, 2004
 olje, platno oil on canvas, 123 x 98 cm
6. Kraj zatohlega slovesa/The place of musty reputation, 2004
 olje, platno/oil, canvas, 123 x 98 cm
7. V dvoje bistvo trojega strnite/Make two from the essence of three, 2004
 olje, platno/oil on canvas, 130 x 84 cm
8. V dvoje bistvo trojega strnite/Make two from the essence of three, 2004
 olje, platno/oil, canvas, 130 x 84 cm
9. Z zgornjim, kar je spodaj, zaslužiti/To deserve the upper with what is below, 2004
 olje, platno/oil, canvas, 130 x 84 cm
10. S tem lišpom pravljičnim lovi svoj plen/Hunt your quarry with the fairy-tale rouge, 2005
 olje, platno/oil on canvas, 123 x 98 cm
11. Tiho, ljubi gost pred vrati! /Be quiet, my darling guest before the door, 2005,
 olje, platno/oil, canvas, 116 x 143 cm
12. Giljotina, ki šepeče: " Kako je, kako? "/Guillotine whispering: "And how are we then?", 2005
 olje, platno/oil, canvas, 106 x 164 cm
13. Pozdravljam te, posoda čudovita/Hail, you magnificent dish), 2005
 oil on canvas, 106 x 164 cm
14. Ni zadnje postaje, samo kovčki so/There is no such thing as the last stop, only suitcases, 2005
 olje, platno/oil, canvas, 164 x 106 cm
15. Ni zadnje postaje, samo kovčki so/There is no such thing as the last stop, only suitcases, 2005
 olje, platno/oil, canvas, 164 x 106 cm
16. Ob vsakem vdihu vdira in polzi/At every breath, it gives way and slides, 2005
 olje, platno/oil, canvas, 82 x 174 cm
17. Ob vsakem vdihu vdira in polzi/At every breath, it gives way and slides, 2005
 olje, platno/oil, canvas, 82 x 174 cm
18. Z grozo čudeža te tvoje jedke sline/With horror at the miracle of your bitter saliva, 2005
 olje, platno/oil, canvas, 81 x 171 cm
19. Leze po zidu navzdol/It seeps down the wall, 2005
 olje, platno/oil, canvas, 142 x 160 cm
20. Leze po zidu navzdol/It seeps down the wall, 2005
 olje, platno/oil, canvas, 142 x 160 cm

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GREGORIČ, Majda

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(Household objects - Fairytales - Night) : Mestna galerija
Ljubljana, 6.-27. 3. 2006 / Majda Gregorič, Nataša Ribič, Natalija
Šeruga ; [tekst Mateja Podlesnik ; angleški prevod Nina Levick ;
fotografija Bojan Salaj, Goran Bertok, Boris Gaberščik]. -
Ljubljana : Mestna galerija, 2006

1. Ribič, Nataša 2. Šeruga, Natalija
225216512



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Majda Gregorič, Nataša Ribič, Natalija Šeruga

Triptih / Triptych ("Hišni predmeti" – "Pravljice" – Noč) / ("Household objects" – "Fairytales" – Night)

Mestna galerija Ljubljana, 6. - 27. 3. 2006

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