



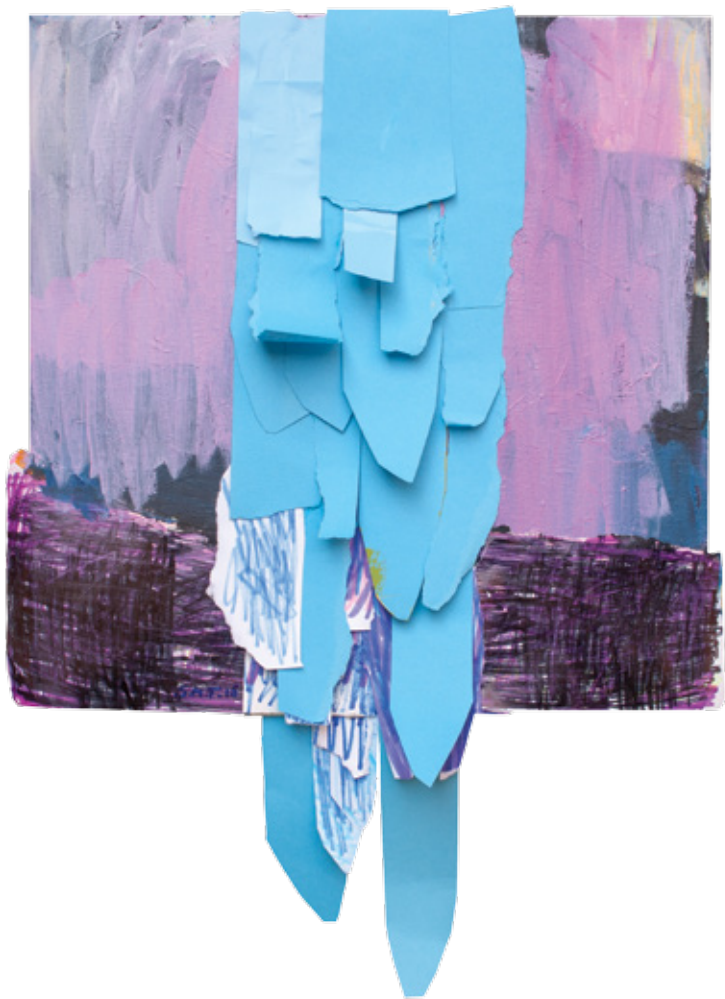
NEBO JOKA /  
THE SKY IS CRYING

SLAĐANA MATIĆ TRSTENJAK



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Modro  
kombinirana tehnika na platnu  
43 x 32 cm

Blue  
mix media on canvas  
43 x 32 cm

Strokovno izhodišče mag. Slađane Matić Trstenjak temelji v likovni akademiji v Širokem Brijegu, ki so jo ustanovili priznani hrvaški likovni ustvarjalci in pedagogi z namenom prežarčiti bogato tradicijo zagrebške ALU tudi na področje BiH, še posebej v kraje z večstoletno katoliško tradicijo (franciškani), pri čemer se je srditost minule bratomorne vojne na tem območju globoko zarezala tako v zavest kot podzavest mlade likovne ustvarjalke, ki na mariborski, pa tudi na širši slovenski likovni sceni, predvsem zaradi svojega izobrazbenega profila, neobičajnega osebnega sloga in etničnih korenin, predstavlja pravo redkost.

Zagotovo ji je prav zaradi posebnih okoliščin vojne v nekdanji skupni domovini iz nacionalnih in verskih povodov tematika holokavsta toliko bližja in jo tudi neposredno zaveda. Sistematično uničevanje soljudi bodisi zaradi drugačnega svetovnega nazora ali vere bodisi zaradi rasnega ali nacionalnega porekla je žal tudi v današnjem svetu grozljivo aktualno. Na slikah Slađane Matić Trstenjak se holokavst simbolno manifestira kot brezdušni golem, grozeče dvigujoč se kot ogromna temačna gora v ozadju brezskrbno učinkujočih pejzažnih upodobitev.

V umetničinem prepoznavnem likovnem izrazu se po eni strani presenetljivo zrcalijo odmevi nemškega ekspresionizma ob izraziti ploskovitosti, deformiranem oblikotvorju in krepko, pogosto črno konturo, po drugi strani pa gre za individualne variacije na temo geometrijsko stiliziranega, znakovno simbolnega upodabljanja krajinskih motivov s poudarkom na gozdovih ali posameznih drevesih ter izmenjujočih se poljih in hribih.

Četudi posreduje likovna celota izrazito dvodimenzionalen, mestoma celo grafično ploskoviti vtis, pa je zaradi prekrivanja likovnih objektov in tople hladne modulacije, h kateri bistveno prispevajo intenzivne črne partije, čutiti precejšnjo globinsko prostorsko iluzijo.

Kot posebnost nastopajo na slikovni površini kolažirani vložki v obliki iztrganih papirčkov, porisanih z abstraktno ogljeno ali grafitno akcijsko oscilirajočo risbo. Drevesa so praviloma upodobljena kot znaki s črno obrobo, kratkim deblom in krožno krošnjo, ki je lahko dopolnjena z na glavo obrnjenim vzorcem ribje kosti, pri čemer gre za skorajda edini neposredno prepoznavni detajlirani likovni objekt, saj so prevladujoča polja, gore in vode zasnovane skrajno asociativno abstraktno, kot nepravilni geometrijski liki v smislu neskončnega kompozicijskega

omrežja, nadaljujočega se z ene slikovne površine na drugo.

Umetnica tako očitno številnokrat upodablja izreze ene in iste domišljajske, malodane otroško retrospektirane pokrajine, ki jo lahko kot neskončno zgodbo spremljamo po stenah razstavnega prostora, pri čemer opazovalcem prepušča, ali bodo slikovno dogajanje neposredno doživljali na primarnem perceptivnem nivoju, kot abstraktno harmonijo likovnih elementov ali pa na višji ikonografski stopnji prepoznavali vsebino likovnega dela.

Umetnica se v novejšem ustvarjalnem obdobju rada odziva vabilom na sodelovanje pri različnih likovnih kolonijah, kjer se prilagaja drugačnim ustvarjalnim okoljem, tako je na primer na XV. Mednarodni likovni koloniji Lija Lent 2013 morda prvič v svojem opusu v kakšno krajinsko kompozicijo doslikala prepoznavni arhitekturni detajl, in sicer spominsko cerkvico na Kalvariji, ki jo je opazovala iz ateljeja v šestem nadstropju dijaškega doma, ali pa duhovito naslikani lik vragca na I. Mednarodni likovni koloniji v organizaciji Mladinskega kulturnega centra Maribor na temo Leto hudiča istega leta.

Precedenčno se je posvetila tudi zgodovinski tematiki sarajevskega atentata, na povabilo Štajerskega deželnega zavoda za kulturo iz Gradca, v organizaciji galerije Modri atelje (Blaués Atelier) je februarja lani, ob obletnici pričetka prve svetovne vojne, samostojno predstavila dela iz ciklusa Nebo nad Sarajevom (prvič z upodobitvijo neposredno prepoznavne figuralne kompozicije atentata), posvečenega vsem herojskim prebivalcem BiH, ki so skozi stoletja trpeli zaradi neprestanih vojskovanj, a nikoli izgubili poguma in volje za nadaljevanje življenja tudi v najbolj skrajnih pogojih. Ne nazadnje je treba omeniti tudi letošnje umetničino sodelovanje na likovni koloniji in skupinski razstavi v Istanbulu s tematiko obletnice bitke pri Gallipoliju (Çanakkale).

Mario Berdič



Mag. Slađana Matić Trstenjak's professional starting point is based in the Academy of Arts in Široki Brijeg which was founded by recognized Croatian artists and teachers with the intention to beam the rich tradition of the Zagreb Academy of Arts to the area of Bosnia and Herzegovina, especially to the places with centuries-long Christian tradition (the Franciscans), whereby the fierceness of the past fratricidal war in this area was deeply engraved both on the consciousness and subconsciousness of the young artist who especially due to her educational profile, unusual personal style and her ethnic origin represents a real rarity on the Maribor artistic scene, as well as on the wider Slovenian one.

Certainly just because of the special occasions of the war in the former common republic from national or religious reasons, the topic of holocaust is even closer to her and relates to her directly. Systematic destruction of people, either due to their different view of life and religion or due to their racial or national origin, is unfortunately still a dreadful topical issue in today's world. In Slađana Matić Trstenjak's paintings, holocaust is symbolically manifested like soulless golem, threateningly rising like an enormous gloomy mountain at the background of a landscape with a contrasting carefree effect.

On the one hand, in the artist's recognizable artistic expression, echoes of the German expressionism are surprisingly reflected next to explicit flatness, deformed morphology and bold, often black border, while on the other hand, there are individual variations on the topic of geometrically stylized symbolic representation of landscape motifs with the emphasis on forests or individual trees and alternating fields and hills.

Even though the artistic whole conveys an explicitly two-dimensional and partly even graphically flat effect, due to overlapping of artistic objects and warm-cold modulation, essentially characterized by intensive black portions, considerable deep spatial illusion can be experienced.

As a specialty, collaged pieces in the form of little torn-out papers appear, painted with abstract, charcoal or graphite, action oscillating drawing. As a rule, trees are represented as signs with black border, short trunks and circular crowns that can be complemented with a fish bone pattern turned upside down, whereby trees are almost the only directly recognisable detailed object,

since the predominating fields, mountains and waters are designed extremely associatively abstract, like irregular geometrical shapes in the sense of endless compositional network, continuing from one painting to another.

Obviously, the artist thus many times uses clips of one and the same imaginary, almost childishly retrospected landscape that can be followed as an endless story on the walls of the exhibition hall, whereby she lets the observers decide whether they will experience the happening in the painting directly on the primary perceptive level, as an abstract harmony of artistic elements or they will interpret the content of the artistic work on a higher iconographic level.

In her recent creative period, the artist likes to participate in different artistic colonies where she adapts to different creative environments, thus she for instance added a recognizable architectural detail into a landscape composition perhaps for the first time in her opus, namely the memorial church on Kalvarija which she observed from a studio on the sixth floor of the dormitory at the XV Lija Lent 2013 International Artistic Colony or a wittily painted little devil at the 1st International Artistic Colony in organization of the Youth Cultural Centre Maribor on the topic of the Year of the Devil in the same year.

Precedently, she devoted herself also to the historical topic of the Sarajevo attempt at the invitation of the Styrian Country Institute of Culture from Graz, in organization of the Blaues Atelier gallery where she last year in February, on the occasion of the anniversary of the beginning of the World War I, presented works from the Sky above Sarajevo cycle (first time with the representation of directly recognisable figural composition of the attempt), devoted to all heroic inhabitants of Bosnia and Herzegovina who due to ceaseless warfare suffered for centuries but never lost courage and will for continuation of life even in most extreme conditions. Lastly, one should mention the artist's participation in the artistic colony and group exhibition in Istanbul with the topic of the battle of Gallipoli (Çanakkale) this year.

Mario Berdič

Črno rožnato  
kombinirana tehnika na platnu  
68,5 x 40 cm

Black rosy  
mix media on canvas  
68.5 x 40 cm





Modra noč  
kombinirana tehnika na platnu  
49 x 40 cm

Blue night  
mix media on canvas  
49 x 40 cm



Oblak  
kombinirana tehnika na platnu  
46,5 x 40 cm

Cloud  
mix media on canvas  
46,5 x 40 cm





Sonce  
kombinirana tehnika na platnu  
38,5 x 30 cm

Sun  
mix media on canvas  
38,5 x 30 cm

Gozd  
kombinirana tehnika na platnu  
44,5 x 30 cm

Forest  
mix media on canvas  
44.5 x 30 cm





Slikala sem sonce  
kombinirana tehnika na platnu  
73 x 50 cm

I painted the sun  
mix media on canvas  
73 x 50 cm

Gozdovi  
akril na platnu  
70 x 50 cm

Forests  
acrylic on canvas  
70 x 50 cm







Modri oblaki  
akril na platnu  
40 x 40 cm

Blue clouds  
acrylic on canvas  
40 x 40 cm

En sivi oblak joka  
kombinirana tehnika na platnu  
30 x 30 cm

A grey cloud is crying  
mix media on canvas  
30 x 30 cm





Znotraj  
akril na platnu  
40 x 40 cm

Inside  
acrylic on canvas  
40 x 40 cm

# SLAĐANA MATIĆ TRSTENJAK

Sladana Matić Trstenjak je rojena 29. julija 1985 v Doboju v Bosni in Hercegovini. Srednjo šolo za uporabno umetnost v Sarajevu je končala leta 2004 na slikarskem oddelku profesorice Nevenke Giorgijević-Ilić. Akademijo likovnih umetnosti na Širokem Brijegu Univerze v Mostarju je končala leta 2010 in si pridobila strokovni naziv akademska slikarka, profesorica likovne umetnosti in akademski naziv magistra likovnih umetnosti na slikarskem oddelku profesorja Antuna Borisa Švaljeka. Je članica ULUBiH, DLUM, ZSDLU in HKDM. Do sedaj je imela okoli petdeset skupinskih in trinajst samostojnih razstav. Je mentorica slikarstva likovne sekcije Milene Lah Hrvaškega kulturnega društva v Mariboru. Živi in ustvarja v Mariboru.

## Nagrade:

- Prva nagrada Ismet Mujezinović za najboljši likovni izraz v kategoriji profesorja likovne kulture v Bosni in Hercegovini, Tuzla, Bosna in Hercegovina, 2010
- Nagrada 4. Ex tempora EKO DRAVA 2014, Maribor, Slovenija, 2014

Sladana Matić Trstenjak was born on 29 July 1985 in Doboj, Bosnia and Herzegovina. She graduated from the Secondary School for Applied Arts in Sarajevo in 2004 at the painting department taught by Professor Nevenka Giorgijević-Ilić. She completed the Academy of Fine Arts in Široki Brijeg of University of Mostar in 2010 and obtained the professional title academic painter, fine arts teacher and the academic title master of fine arts at the painting department taught by Professor Antun Boris Švaljek. She is a member of the Bosnia and Herzegovina Association of Visual Artists (ULUBiH), the Society of Fine Artists Maribor (DLUM), The Slovenian Association of Fine Arts Societies (ZSDLU) and the Croatian Cultural Union in Maribor (HKDM). So far, she has had approximately fifty group and thirteen solo exhibitions. She is a painting mentor to the Milena Lah visual arts section of the Croatian Cultural Union in Maribor. She lives and works in Maribor.

## Awards:

- 1st Award Ismet Mujezinović for the best artistic expression in the category of art teachers in Bosnia and Herzegovina, Tuzla, Bosnia and Herzegovina, 2010
- 4th Ex tempore EKO DRAVA 2014 Award, Maribor, Slovenia, 2014

## Kontakt / Contact:

Sladana Matić Trstenjak  
Besednjakova 1  
2000 Maribor  
+386 (0)51-419-152  
mail@sladana.com  
www.sladana.com

# NEBO JOKA / THE SKY IS CRYING

SLAĐANA MATIĆ TRSTENJAK

Center judovske kulturne dediščine  
Sinagoga Maribor  
2. 4. - 29. 5. 2015

Center of Jewish Cultural Heritage  
Synagogue Maribor  
2 April - 29 May 2015

Organizacija in izvedba projekta  
Center judovske kulturne dediščine  
Sinagoga Maribor,  
zanj Marjetka Bedrač, v. d. direktorice

Organization and realization of the project  
Center of Jewish Cultural Heritage  
Synagogue Maribor,  
on its behalf Marjetka Bedrač, acting director

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