

Nataša Sedej - POROČNE OBLEKE / WEDDING DRESSES

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Nataša Sedej je v svojem delu izrazito graditeljska, njene Poročne obleke so skulpturalne in hkrati poleg izbranega motiva prinaša v galerijski postavitvi sodobno pripoved o glini kot aktualnem umetniškem mediju. Prazen prostor znotraj in zunaj žičnatega tkiva ima naboj v tradicionalno pojmovanem kiparskem izrazu potrebnega negativnega prostora, vanj vpenja hkrati pripoved o mreži vidnih in nevidnih povezav, ki nas preklaplja v metafizične in duhovne prostore misli, občutkov, nezavednega in fantazem. Motiv poročnih oblek avtorica imenuje za označevalke duhovnih teles, nesmrtnih teles mitoloških junakinj. Gre torej za neke vrste anti-kip, žičnati ustroji teles so ukrojeni za nevidne neveste, ki so prisotne v našem notranjem imaginariju ženskega telesa, v tem delu nosilca globljih vsebinskih preizpraševanj.

Likovno gledano so skulpturalno zasnovane obleke blizu tudi izrazilom risbe, osnovnim kvalitetam črtnih sistemov. Mreža je nosilka in v dialogu z nanjo vkomponirano glino, ki je lahko interpretirana kot točka, kot poudarek. Delo označuje smisel za celovitost v povezovanju raznorodnih elementov. Ustvarjen je vznemirljiv odnos med dvema materialoma, žico in glino. Končno koloristično občutenje dela ustvarja razpoložensko sliko. Vendarle gre za ustroje poročnih oblek, kar prinaša čustveni naboj v branje postavitve. Da gre za konkretne ženske, in da bi lahko razbrali usode nevest, si lahko pomagamo z naslovi del, ki nastopajo kot označevalec, kot je nekoč atribut podobno označeval upodobljenko. Od obleke do obleke značilno tudi čistim likovnim elementom (v kvadrate, pravokotnike, dosledno paličasto ali spiralno oblikovane gline, akcenti v glazuri) lahko pripišemo vlogo atributa. Poimenovanje oblek nam je odzivni prostor za natančnejše lociranje zgodbe. Julija, Medeja, Nora, Penelopa, Psiha, Afrodita, Flora, Lepa Vida. Mitološke, zgodovinske in literarne junakinje so kot nevidni steber vsake konstrukcije, njihova navidezna prisotnost lahko v nas odmeva fizično in eterično.



Ali si lahko postavimo vprašanje o feminizmu kot umetniškem gibanju, ki je v umetnosti aktualiziralo položaj in vlogo ženskega telesa v splošno sprejetih lepotnih razmerjih, o konstruiranju in privzemanju pogleda na žensko telo in posledično s

tem določenih vlog žensk v družbi? Zagotovo z ikonografijo poročne obleke Nataša Sedej znova aktualizira temo ženskega telesa, ki pripada širši skupnosti in arhetipskim razsežnostim v izbranem inicijacijskem trenutku poročnega obreda. Preko tradicionalnega branja usod izbranih nevest avtorica ustvarja za nas nov trenutek identifikacije, ozaveščanje novih vsebin. Hkrati gre za izrazito osebni svet in avtorica ne ponuja točno določenega načina branja nastalega dela, poimenovanja so zgolj točke vstopa za naše poglobljanja in razkrivanja nevidnih plasti.

V celoti gre za neke vrste minimalizem, tehnično občutenje je spojeno s specifičnimi znanji, potrebnimi za delo z glino. V razvoju odnosa človeštva do keramike so značilne tri stopnje, povezane s spremembami. Te so se zgodile ob iznajdbi lončarskega vretena, ob rabi glazur, in ob zavrnitvi funkcionalnosti keramike. Zato je ta postavitev izraz globokega zadovoljstva ob delu z glino in ognjem, je izraz iskanja umetniških izrazov in estetskih kvalitet v tem mediju. Avtorica govori o finih nevidnih tkivih, ki jim pripadamo, smo del njih in so del nas. Moč umetnosti, prehajanja iz prostora naravnega v umetnostni prostor galerijskega konteksta, iz osebnih meditativnih uvidov v materijo in estetiko gline.

Ina Širca

Nataša Sedej is distinctly architectural in her work, her wedding dresses are sculptural, and at the same time, in addition to the selected motif, she brings a modern narrative about clay as a current artistic medium in the gallery setting. The space inside and outside the wire tissue has a charge in the traditionally conceived sculptural expression of the necessary negative space, and at the same time, a narrative about a network of visible and invisible connections is attached to it, which switches us into metaphysical and spiritual spaces of thoughts, feelings, the unconscious and phantasms. The author calls the motif of wedding dresses a signifier of spiritual bodies, the immortal bodies of mythological heroines. It is therefore a kind of anti-sculpture, the wire structures of the bodies are tailored for invisible brides who are present in our internal imagination of the female body, in this part the bearer of deeper content questions.

From an artistic point of view, sculpturally designed dresses are also close to the expressions of drawings, the basic qualities of line systems. The grid is the support and in dialogue with the clay incorporated on it, which can be interpreted as a point, as an emphasis. The work indicates a sense of integrity in connecting disparate elements. An exciting relationship is created between two materials, wire and clay. The final colouristic feel of the work creates a mood picture. However, it is about wedding dresses, which brings an emotional charge to the reading of the layout. That these are specific women, and that we could understand the fates of the brides, we can help ourselves with the titles of the works, which act as a signifier, as once the attribute similarly marked the depicted. From dress to dress, typical even purely artistic elements (in squares, rectangles, consistently stick-shaped or spirally shaped clay, accents in the glaze) can be assigned the role of an attribute. The naming of the clothes is a starting point for us to locate the story more precisely. Juliet, Medea, Madness, Penelope, Psyche, Aphrodite, Flora, Beautiful Vida. Mythological, historical and literary heroines are like an invisible pillar of any construction, their apparent presence can resonate in us physically and ethereally.

Can we ask ourselves a question about feminism as an artistic movement that actualized in art the position and role of the female body in generally accepted beauty relationships, about the construction and adoption of a view of the female body and, as a result, the roles of women in society? Certainly, with the iconography of the wedding dress, Nataša Sedej once again actualizes the theme of the female body, which belongs to the wider community and archetypal dimensions in the selected initiation moment of the wedding ceremony. Through the traditional reading of the fates of the chosen brides, the author creates for us a new moment of identification and awareness

of new content. At the same time, it is a distinctly personal world and the author does not offer a specific way of reading the resulting work, the names are merely entry points for our deepening and revealing of invisible layers.

All in all, it is a kind of minimalism, a technical feeling combined with the specific skills required for working with clay. In the development of humanity's relationship to ceramics, three stages associated with changes are characteristic. These happened with the invention of the potter's spindle, with the use of glazes, and with the rejection of the functionality of ceramics. The author talks about fine invisible tissues to which we belong, we are a part of them and they are a part of us. The power of art, the transition from the natural space to the artistic space of the gallery context, from personal meditative insights into the matter and aesthetics of clay.

Ina Širca