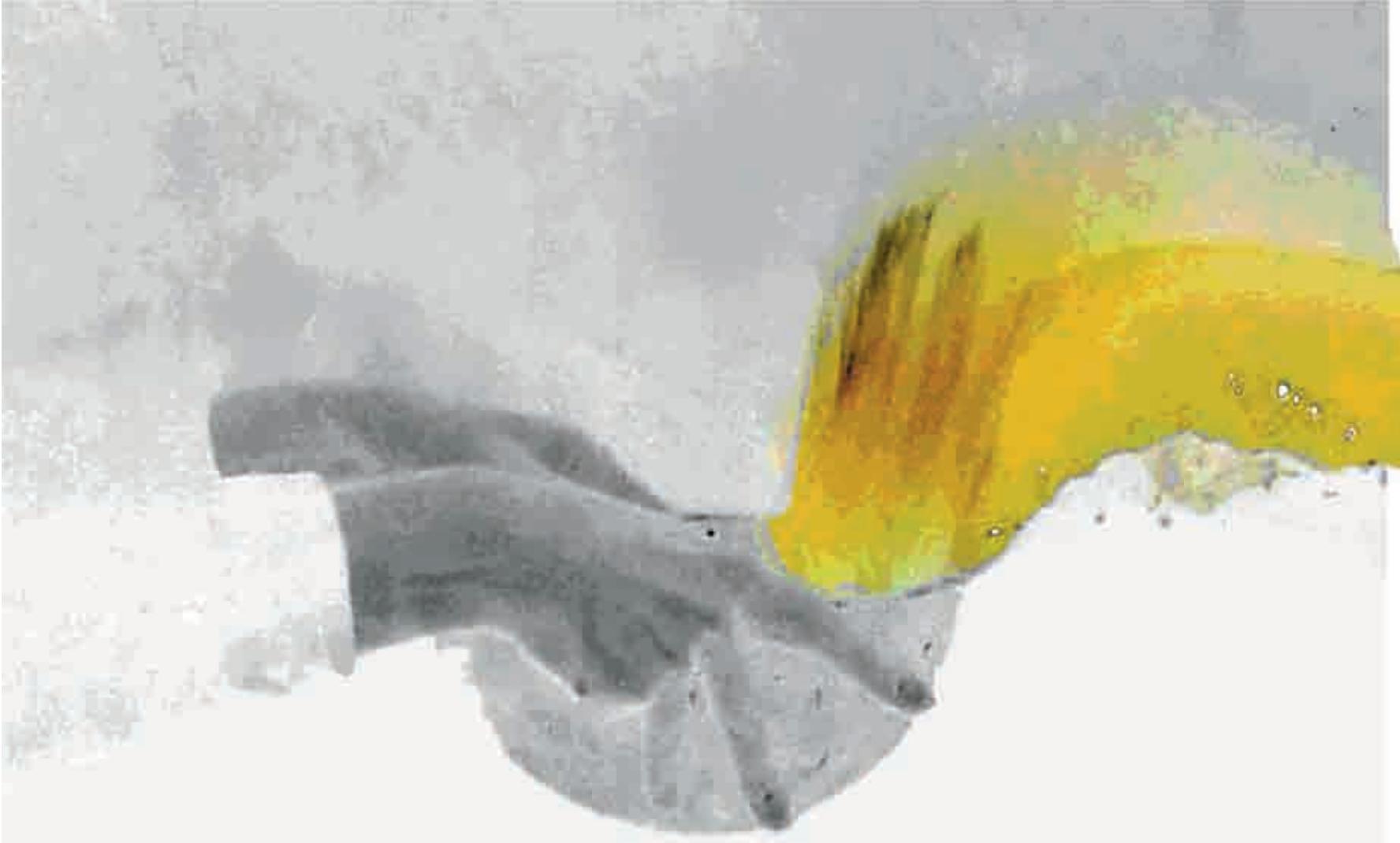
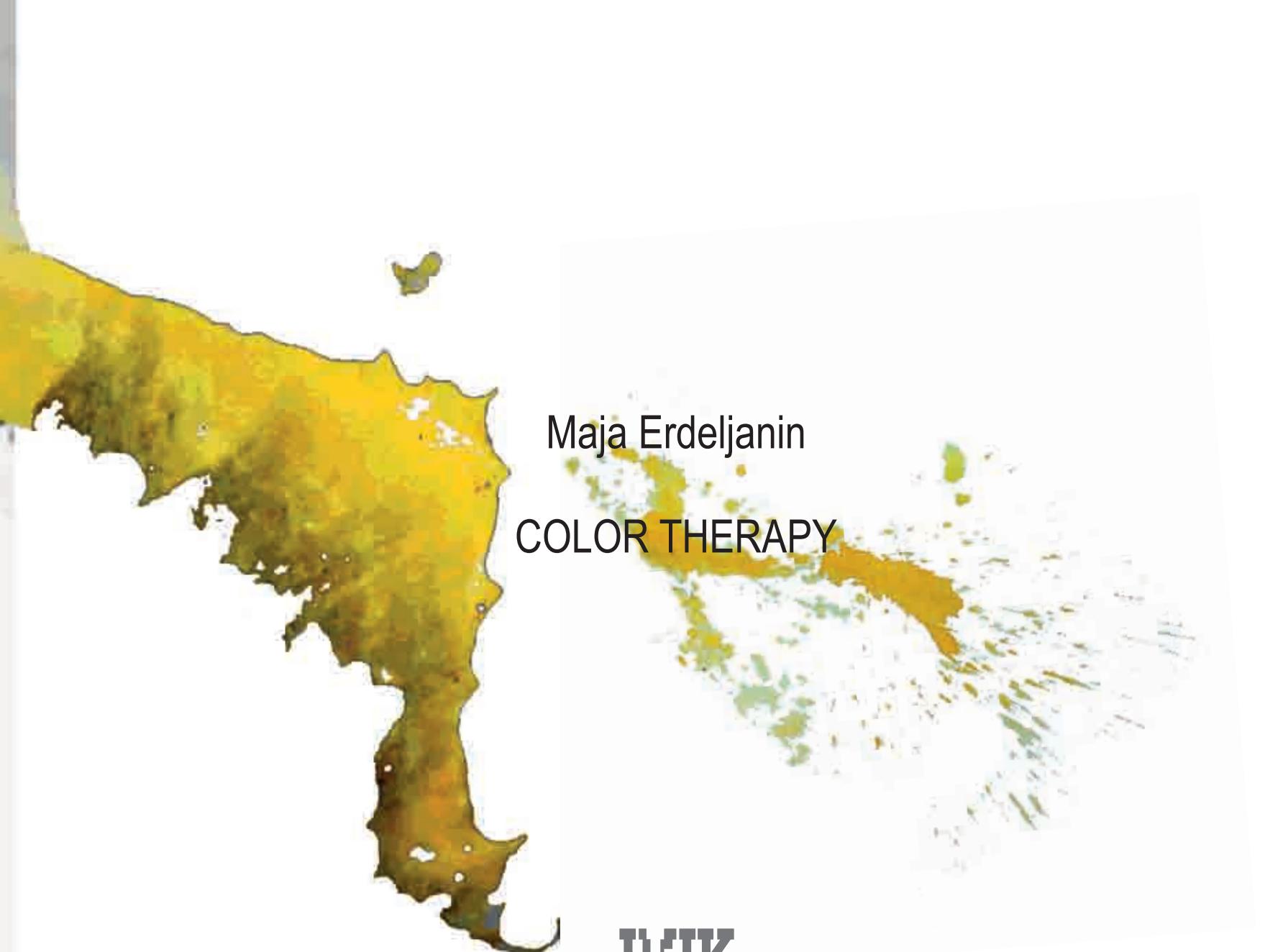


COLOR THERAPY

Maja Erdeljanin







Maja Erdeljanin

COLOR THERAPY





Svoju stvaralačku avanturu Maja Erdeljanin je započela početkom devedesetih godina proteklog veka – kada još kao studentkinja Akademije umetnosti u Novom Sadu (diplomirala 1995) u klasi profesora Dušana Todorovića, izlaze na samostalnim i grupnim izložbama. Iako se ta rana aktivnost dešavala u okružju specifične postmodernističke ali već i racionalističke umetnosti devedesetih, Maja Erdeljanin se nije „usaglasila“ sa tada aktuelnim tendencijama nego je tiho i postupno gradila vlastiti iskaz. Ona se sredinom devedesetih pojavila specifinim „razlivenim“ kolorističkim ekspresionizmom (portreti, aktovi), čija je potentnost pojačana naglašavanjem linije i gesta u seriji potonjih pejzažnih slika. Držeći se realnosti i prirode slikarka je dospevala – do prirode slike. U njenom slikarskom postupku odabrani motivi predstavljaju inicijativu za ustanovljenje autentične pikturalnosti. Slike Maje Erdeljanin su većito bile uspostavljene kao zbir funkcionalnih sinkretičkih odnosa jasno vidljivih likovnih elemenata. Pejzažna geografija se pretače u topologiju slike, a umetnica uspeva da svoje izrazito osećanje za boju i njene vizuelne, fizičke i psihološke naznake, objedini u koherentnu celinu komplementarnih i skladnih odnosa, da ostvari jedinstvenu likovnu atmosferu unutar slike, da tom atmosferom izrazi sopstveni likovni potencijal, vlastitu osećajnost i poetsko shvatanje sveta.

U novu deceniju Maja Erdeljanin ulazi zanimljivim izložbenim projektom *Istorija severnog neba* (Planetarijum na Petrovaradinskoj tvrđavi, 2001) u kojem se, kako to konstatuje Andrej Tišma „kosmos ne predstavlja na uobičajen način kao beskonačan i mračan prostor, već kao poprište najlepših svetlosti i kolorističkih zbivanja“. Taj ciklus predstavlja prekretnicu – prvi put Maja Erdeljanin dospeva u predele apstrakcije. Tokom 2004. godine ova umetnica je ostvarila seriju kolaža naslovljenih *Rejciklaži* – „slika nastaje kopiranjem kolaža,

PERSONALIZOVANI SLIKARSKI KONCEPT I STAV

Sava Stepanov



Akt/ Nude,
ulje na platnu/
oil on canvas,
70 x 90 cm, 1997.



Pejzaž/ Landscape,
ulje na platnu/
oil on canvas,
50 x 70 cm, 1999.



Istorija severnog neba/
History of the northern sky,
ulje na platnu/
oil on canvas,
50 x 70 cm, 2001.

Drvo i list/ Tree and the leaf:
Sunce i pomorandža/ Sun and the orange,
ulje na platnu/ oil on canvas,
50 x 70 cm, 1998.



Boje reklame iz časopisa/
Colors of advertising in the magazines



zapravo transponovanjem u tehniku ulja, što dovodi do razbijanja strogih granica oblika i ujednačenosti površina“ (J.Jovanov). Zapravo, prema predlošcima odabranih novinskih reklama, Maja Erdeljanin komponuje svoju sliku. Iako se ne radi o interpretiranju pomenutog predloška već o svojevrsnom preuzimanju njegovih vizuelno–likovnih principa, uloga reklame je suštinski značajna. Upravo tim postupkom je celokupni dotadašnji poklonički odnos prema prirodi, Maja Erdeljanin zamenila specifičnim infiltriranjem sopstvenog slikarskog izraza u svet ukupne „ikonosfere“ (M. Porempski). Svojevrsnom apropijacijom vidljivih manifestacija globalnog komunikacijskog sistema, bilbordskog-ekranskog advertajzinga, dizajna, reklama - ova umetnica je ustanovila autentično umetničko delo. Tada se u pikturnalnim ostvarenjima Maje Erdeljanin javlja svojevrsni letrizam (reči, tekstovi) koji nisu ništa drugo do – formalni i sadržinski - elementi plastičkog tkiva slike... U tim pikturnalnim ostvarenjima izrazitog kolorističkog

dejstva – tekstovi poput COLOR TREND collection, *Red is a colour of life and joy. Enjoy life!, Yellow in harmony of diagonal composition, Orange & Blue – opposites attracts*, te konačno *majaerdeljanin.com*, nikako nisu tek natpisi kojima se objašnjava ili potpisuje slika, nego su deo jedne specifične filozofije u kojoj umetnica savremene advertajzing „proizvode“ prihvata kao ovovremensku životnu činjenicu, kao impuls svakodnevlja, kao bitnu osobenost jednog univerzalnog komunikacijskog sistema potpuno infiltriranog u iskustvo čoveka naše civilizacije.

Ovakav pikturalni koncept je sasvim specifičan: a) umetnica uspeva da u svojoj slici sačuva autentičnu likovnost, da iskaže vlastiti senzibilitet i da iznudri osobenu ekspresiju i poetičnost; te da b) bude izrazito kritički raspoložena (čak angažovana) prema društvu u kome živi i stvara, prema društvu globalističkog karaktera u kojem se nameće psihologija kontrolisanog informatičkog društvenog ponašanja... Osim toga, svojim slikarstvom Maja Erdeljanin je umetnica koja, usred snažne tranzicije kojom se unutar umetnosti sve više inklinira ka mašinskim i elektronskim nerukotvorenim slikama, čuva humanističko poreklo svoje slike jer vlastiti doživljaj sveta realizuje direktnom manuelnom akcijom, te sopstvenom sveštu i osećajnošću.

Na kraju valja konstatovati da u aktuelnom trenutku slikarka Maja Erdeljanin u svojim slikama ispoljava dostignutu stvaralačku zrelost. Njeno likovno sočno slikarstvo poseduje odista slojevite likovno-plastičke, sadržinske, filozofske i poetske zaključke. Maja Erdeljanin je uspela da formira jedan osoben i jasno personalizovan slikarski koncept kojim se, na jedan autentično slikarski način, delotvorno ispoljava sugestivni kritički stav prema svetu i vremenu u kome živi i stvara. A to ovu slikarku uvrštava među umetnike kojima treba verovati i čiju umetnosti treba istinski poštovati.



Rejciklaž/ Recyclescape,
kolaž/ collage,
16 x 14 cm, 2004.



Rejciklaž/ Recyclescape.
Sunce i oblak/ Sun and the cloud,
akril na platnu/ acrylic on canvas,
100 x 70 cm, 2004.



PERSONALIZED ARTISTIC CONCEPT AND ATTITUDE

Sava Stepanov

Maja Erdeljanin began her creative adventure in the early nineties of the last century - when even as a student of the Academy of Arts in Novi Sad (BA 1995) in the class of Professor Dušan Todorovic, she started to exhibit in solo and group exhibitions. Although this early activity occurred in the setting of specific postmodern but even rationalistic art of the nineties, Maja Erdeljanin has not "agreed" with the then-current trends, instead she has quietly and gradually built her own statements. She appeared in the middle of the nineties - with specific "spread over" colorful expressionism (portraits, nudes), whose potency has increased emphasis on line and gesture in a series of subsequent landscape paintings. Holding onto reality and nature this painter has achieved - the nature of the painting. Selected motives, in her painting procedure, represent an initiative for establishing an authentic pictorial. Paintings of Maja Erdeljanin were always revealed as the sum of functional sincretic relations of the clearly visible art elements. Landscape geography is transformed into a topology of the painting, the artist succeeds in its very sense of color and its visual, physical and psychological signs, to merge into a coherent whole and harmonious



COLORTRENDcollection:
RED IS A COLOR OF LIFE AND JOY,
ulje i kolaž na platnu/
oil and collage on canvas,
100 x 120 cm, 2008.

complementary relations, to realize the unique artistic atmosphere within the painting, and with the atmosphere to express their own artistic potential, her own poetic sensibility and understanding of the world.

In the new decade Maja Erdeljanin enters with interesting exhibition project *History of the Northern Sky* (Planetarium at Petrovaradin Fortress, 2001) in which, as stated by Andrej Tišma: "Universe is not presented in the usual way as an infinite and dark space, but as the scene of the most beautiful serenity and color events". This series is a turning point – for the first time Maja Erdeljanin enters into a landscape abstractions. During 2004 this artist has made a series of collages entitled *Recyclescape* - a painting is created by copying a collage, actually transpositioning the technique of oil, which leads to breaking up the rigid boundaries of form and surface uniformity" (J. Jovanov). In fact, based on models of selected newspaper ads, Maja Erdeljanin composes her painting. Although it is not an interpretation of above mentioned template but a sort of taking its visual-art principles, the role of advertising is fundamentally important. This is exactly process that has Maja Erdeljanin used to replace the entire former pilgrimages relationship to the nature, by planting their own specific artistic expression to the world of total "iconsphere" (M. Porempski). Applying the special kind of appropriation of the visible manifestations of global systems of communication, huge billboard advertising display, design, advertising - this artist has found an authentic work of art. Then in the pictorial achievements of the Maja Erdeljanin occurs a sort of lettrism (words, texts) that are nothing more than - formal and content - the elements of plastic tissue of the paintings... In these pictorial works of distinctive coloristic effects - texts like *COLORTREND*collection, *Red is the color of life and joy. Enjoy life!*, *Yellow in harmony of diagonal composition*,



The way to get through,
ulicna akcija sa grupom
Urban District 16_11/
street action with the group
Urban District 16_11,
Novi Sad, 2008.

Orange & Blue - opposites attracts, and finally *majaerdeljanin.com*, are not just labels that are explaining or signing the painting, but are part of a specific philosophy in which this artist accepts the contemporary advertising “products” as a modern-day fact of life, as an impulse of everyday life, as an essential feature of a universal communication system completely infiltrated into the experience of our human civilization.

This pictorial concept is quite specific: a) the artist manages to retain within hers paintings its authentic visual qualities, to express their own sensibility and to produce a peculiar expression and poetry; and that she b) is highly critical (and even engaged) of the society in which she lives and works, according to the society in which the character of globalization is being imposed by psychology of social behavior of the controlled information... Further more, together with her paintings Maja Erdeljanin is the artist who, in the midst of a strong transition which is within the art more and more inclined towards mechanical and electronic image made without hands, protects humanistic background of hers paintings, because her own direct experience of the world is realized by manual action, and her own conscience and sensibility.

At the end it should be noted that at the actual moment artist Maja Erdeljanin in her paintings manifest creative attained maturity. Her visual art consists of really juicy layered visual-plastic, fully informative, philosophical and poetic conclusions. Maja Erdeljanin has succeeded to create a distinctive and clearly personalized artistic concept that, in an authentic artistic way, effectively demonstrate suggestive critical attitude towards the world and time in which she lives and works. And that is what this artist incorporates among the artists that we should believe in and whose art should be truly appreciated.

Desno/ Right:
U ateljeu/ In the studio,
Novi Sad, 2011.





The background of the image is a close-up, abstract view of a wall or surface covered in thick, textured paint. On the left side, there are large, vertical streaks of bright red paint, some of which have dripped down and mixed with other colors. To the right, the red paint gives way to a solid, vibrant orange-red color. The overall texture is rough and layered, with visible brushstrokes and paint build-up.

COLOR THERAPY

Determined RED

Pioneering spirit RED

Confident RED Leading RED

Strong willed RED

Courageous RED

Spontaneous RED

Energetic RED

Confident RED,
ulje i tkanina na platnu/
oil and fabric on canvas,
100 x 120 cm, 2010.



Enthusiastic ORANGE

Constructive ORANGE

Joyous ORANGE
Creative ORANGE

Sociable ORANGE

Self-confident ORANGE

Independent ORANGE

Enthusiastic ORANGE,
ulje i tkanina na platnu/
oil and fabric on canvas,
100 x 120 cm, 2010.



Broad minded YELLOW

Logical YELLOW

Intellectual YELLOW

Good humored YELLOW

Confident YELLOW

Positive and good humored YELLOW

Wise YELLOW

Wise YELLOW,
ulje i tkanina na platnu/
oil and fabric on canvas,
100 x 120 cm, 2010.



Practical GREEN

Sympathetic GREEN

Adaptable GREEN

Compassionate GREEN

Generous GREEN

Understanding GREEN

Harmonious GREEN

Understanding GREEN,
ulje i tkanina na platnu/
oil and fabric on canvas,
100 x 120 cm, 2011.



Peaceful BLUE
Loyal BLUE

Trustworthy BLUE

Tactful BLUE

Peaceful BLUE,
ulje i tkanina na platnu/
oil and fabric on canvas,
100 x 120 cm, 2010.



Highly intuitive INDIGO

Responsible INDIGO

Practically idealistic INDIGO

Faithful INDIGO

Unifying INDIGO

Articulated INDIGO

Fearless INDIGO,
ulje i tkanina na platnu/
oil and fabric on canvas,
100 x 120 cm, 2011.



FREIES

Humanitarian VIOLET

Self sacrificing VIOLET

Reverence for all life VIOLET

Mentaly powerfull VIOLET

Pure idealistic VIOLET

Kind and just VIOLET

Outstanding in their chosen job VIOLET

Idealistic VIOLET,
ulje i tkanina na platnu/
oil and fabric on canvas,
100 x 120 cm, 2011.



www.violet.com

TERAPIJA BOJAMA

Sanja Kojić Mladenov



Polazeći od velike moći manipulacije koju ima savremeni advertaizing, Maja Erdeljanin u svom ciklusu radova *COLOR THERAPY* istražuje mehanizme njegovog uticaja na emocije i svakodnevni život čoveka. Ona uočava zloupotrebu likovnih elemenata, pojma lepote i ljudske težnje za harmonijom sa prirodom od strane marketinga i sredstava javnog oglašavanja, naročito njihove strategije izazivanja prijatnog iskustva i stvaranja idealizovane slike uspeha i sreće koju konzument navodno ostvaruje kupovinom ponuđenog proizvoda.

Autorka razvija kritičku umetničku praksu upotrebom komunikacionih sredstava savremenog oglašavanja, strategije prezentacije i promocije proizvoda kao polaznog, formalnog okvira kojima daje nova značenja i ulogu situiranjem u drugi kontekst. Dizajn i kolorit reklama kozmetičkih proizvoda i ženskih aksesoara, fotografije nasmejanih, idealizovanih ljudi, idilične prizore pejzaža, poruke i sloganе, Maja Erdeljanin direkno inkorporira u svoje radove, prvo u pejzaže inspirisane koloritom štampanih reklama (*Drvo i list*, 1998-2001), zatim u crteže i kolaže (*SOS - San o sreći*, 2006), a zatim cikluse slika, akvarela i grafika (*COLORTRENDcollection*, 2007-9) i najzad *COLOR THERAPY* (2010-11).

Tako nastaju svojevrsni asamblaži u kojima autorka kombinuje različite materijale i medije (dizajnirani tekstil, slikarsko platno, papir, fotografija, kompjuterski štampani tekst, crtež, isečak iz novina, šablonski naneta slova, natpis, slogan, poruka, naziv rada, web adresa i sl). Upotrebljavajući različite, ne-tradicionalno umetničke materijale ona postiže inovativnost i ispituje povezanost između umetničkih predmeta i svakodnevnih objekata u duhu neo dadaizma.

"U jazu između umetnosti i života" (Robert Rauschenberg), realizuje ciklus *COLOR THERAPY* kao svojevrsni, ironični recept za postizanje psihofizičke harmonije i akumuliranje energije. Svaka slika predstavlja samostalni prostor, posvećen jednoj dominantnoj boji koja u relaciji sa tekstuallom porukom zaokružuje autorkin osnovni koncept. Radovima kao što su: *Courageous RED, Understanding GREEN, Loyal BLUE, Wise YELLOW ili Enthusiastic ORANGE* Maja Erdeljanin ispituje harmoničnost boja i njihovu psihološku upotrebu, ali i ukazuje na svoju zainteresovanost za jezičke komponente rada. Parola ili reč su izvučene iz jednog konteksta i stavljene u drugi, rekонтекстуализоване, iznete tamo gde se gotovo nikad ne koriste i gde dobijaju nova značenja. Njeni umetnički radovi korespondiraju sa njenim književnim ostvarenjima (roman *Naglas*), a njen vizuelni ili konceptualni predložak, tek u jedinstvu sa tekstuallom formulisanim stavovima daje celinu autorkine orientacije umetničkog delovanja. Pitanja kao što su: šta je lepota, šta je umetnost, koji je odnos privatnog i javnog, slike i stvarnosti i kako se određuje vrednost umetničkog dela, neka su od onih koja čine istraživački korpus Maje Erdeljanin.

Artikulacija bojama, kombinacija materijala i medija čine prednji plan ciklusa slika *COLOR THERAPY* Maje Erdeljanin, koji omogućava uočavanje kritičkog stava autorke ka savremenoj marketinškoj manipulaciji, i ukazuju na uticaj svakodnevnog života i stvarnosti na umetnički koncept, odnosno na kontekstualnost njene umetničke prakse.



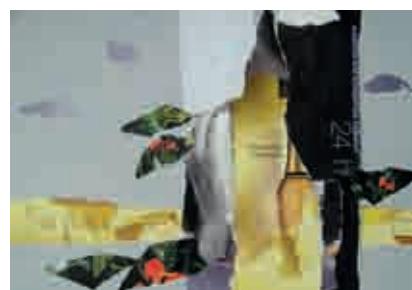
COLOR THERAPY

Sanja Kojić Mladenov



SOS - San o sreći/ The dream of happiness:
Očekujte neočekivano/ Expect the unexpected,
kolaž/ collage, 35 x 50 cm, 2006.

SOS - San o sreći/ The dream of happiness:
Pravi luksuz/ Real luxury,
kolaž/ collage, 35 x 50 cm, 2006.



Starting from the great power of manipulation that has a contemporary advertising, Maja Erdeljanin in hers cycle of works **COLOR THERAPY** is investigating mechanisms of its effect on emotions and daily life of man. She sees an abuse of artistic elements, the concept of beauty and human desire for harmony with nature by marketing and media advertising, primarily their strategy of provoking a pleasant experience and creation of an idealized image of success and happiness that a consumer allegedly has by realization of purchasing the offered products.

The author develops a critical art practice of using communications of advertising, strategies of presentations and promotion products as a fundamental and formal framework which gives new meaning and role by situating it in another context. The design and color of cosmetic products and advertising women accessories, photographs of smiling, idealized people, idyllic landscape scenes, messages and slogans, Maja Erdeljanin directly incorporates into hers work, firstly in landscapes inspired with colors print ads (*Three and leaf*, 1998-2001), then in drawings and collages (*SOS - The dream of happiness*, 2006), and thereafter in a series of paintings, watercolors and prints (*COLORTREND collection*, 2007-9) and finally in **COLOR THERAPY** (2010-11).

This results in a kind of assemblages in which the author combines different materials and media (designed textiles, canvas, paper, photography, computer-printed text, drawings, newspaper clipping, template caused letters, the inscription, slogan, message, title, website address, etc.). Using different, non-traditional art materials she achieves innovation and

examines the relationship between art objects and everyday objects in the spirit of neo Dada.

“The gap between art and life” (Robert Rauschenberg), produces a cycle *COLOR THERAPY* as a unique, ironic recipe for achieving psycho-physical harmony and energy storage. Each painting presents a separate space dedicated to a single dominant color, which in relation to a text message completes the author’s basic concept. Works such as: *Courageous RED, GREEN Understanding, Loyal BLUE, YELLOW or Wise Enthusiastic ORANGE* Maja Erdeljanin examines harmony of colors and their psychological use, but also indicates its interest in the linguistic components of work. Slogan or word is taken out of one context and put into another, misplaced, presented where it is almost never used and where they can obtain new meanings. Her art works correspond with hers literary creations (the novel *Out Loud*), and her visual and conceptual template, together with the text formulated positions gives the author’s whole orientation of artistic activity. Questions such as: what is beauty, what is art, which is the ratio of private and public, image and reality and how to determine the value of art, are among those that make a research corpus of Maja Erdeljanin.

The articulation of colors, combinations of materials and media are foreground of the cycle *COLOR THERAPY* of Maja Erdeljanin, which allows identification of critical attitude towards contemporary marketing manipulation of the author, and show the impact of everyday life and reality to the artistic concept and the contextuality of hers artistic practice.





Good Humor
Yellow

Logical YELLOW
ulje i tkanina na platnu/
oil and fabric on canvas,
60 x 80 cm, 2011.



Good Humored YELLOW,
ulje i tkanina na platnu/
oil and fabric on canvas,
60 x 80 cm, 2010.



Generous GREEN,
ulje i tkanina na platnu/
oil and fabric on canvas,
60 x 80 cm, 2010.



Broad minded YELLOW,
ulje i tkanina na platnu/
oil and fabric on canvas,
60 x 80 cm, 2010.



Courageous RED,
ulje i tkanina na platnu/
oil and fabric on canvas,
60 x 80 cm, 2011.



Confident RED,
ulje i tkanina na platnu/
oil and fabric on canvas,
60 x 80 cm, 2011.



Hooloovoo BLUE,
ulje i tkanina na platnu/
oil and fabric on canvas,
60 x 80 cm, 2010.

Courageous RED
ulje i tkanina na platnu/
oil and fabric on canvas,
60 x 80 cm, 2010.



carblue

www.carblue.com

PASTELI

**De/Kodiranje
umetnikovog bića – bojom**
Vesna Todorović

„Svaka boja ima boju ili boje sa kojima se voli i one sa kojima se ne voli. Na tebi je da izabereš kombinaciju i osećanje koje ti se svida.“

Maja Erdeljanin, iz romana Naglas

Razuđeni univerzum Maje Erdeljanin ispunjen je uporednim stvaralačkim procesima unutar korišćenja vizuelnih i verbalnih oblika izražavanja - ona uspešno i slika i piše dobro raspoređenim snagama svoje jedinstvene darovitosti i izoštrenog senzibiliteta. Bogatstvo opservacija i promišljanja upliće u blistava prediva slika i reči, obeležena zvonkim zvucima širokog koloritskog dijapazona. Struktura njenog kreativnog angažmana ukazuje na semantiku iz područja duhovno-emotivnog doživljaja okolnog sveta, i na kriptovani dijaloški splet postavljenih pitanja i datih odgovora o suštinama svih vrsta na relaciji Čovek-Univerzum. Mnoga od tih pitanja lako prepoznajemo i kao vlastita i kao ona koja ljudski rod večno iznova postavlja.

Novija slikarska ostvarenja su ishod složenih koncepata sa očitom socio-psihološkom konotacijom. Direktnu a dobronamernu poruku, ova rasna intelektualika i slikarka sprovodi ofanzivnim kolorizmom i poetikom gestualne ekspresivnosti, ostvarujući utisak neposrednosti izvođenja. Uz lakoću korišćenja jezika apstraktne orientacije, kome kontrapunkt grade aplikacije verbalnih uputnica ka psihološkoj svrsi naznačenih boja u pravcu izazivanja dobrog raspoloženja - prepoznaćemo najnoviji ciklus Maje Erdeljanin Color Therapy! Crteži-kolaži, izvedeni na pastel papiru, likovnim izrazom i značenjem deriviraju iz istoimenog slikarskog opusa. Uz značajnu razliku: nose obeležje lokalne istorije nastanka ove ideje, apliciranu početnu skicu na običnom papiru iz beležnice, koja figurira kao bitan elemenat značenja i likovnosti. Dezenirani ili prebojeni tekstil, fotografije proizvoda poznatog fabrikanta slikarskog materijala, zajedno sa nanesenim koloritom, uspešno zaokružuju iskaz izloženog opusa.

Maja Erdeljanin jagged universe is filled with parallel processes within the creative use of visual and verbal forms of expression - she successfully and paints and writes with a well-distributed forces of hers own unique talents and sharp sensibility. The wealth of observations and reflections interfere with bright yarn pictures and words, marked by loud sounds of a wide color range diapason. The structure of hers creative engagement points on semantics in the field of spiritual and emotional experience of the world around, and the encrypted combination of dialog asked questions and answers given on the merits of all kinds between Man-Universe. Many of these issues we can easily recognize as our own and as that which the human race ever again sets.

Recent artistic achievements are the outcome of complex concepts with the obvious social and psychological connotations. This exquisite intellectual painter conduct with offensive colorism and the poetics of gesture expressivity a direct and well-intentioned message, creating the impression of immediacy of performance. With the ease of use of abstract language orientation, which counterpoint to build applications verbal referral to psychological purpose specified color in the direction of causing a good mood - will recognize the newest Maja Erdeljanin Color Therapy! Drawing-collages that were executed in pastel paper, derive artistic expression and meaning from the paintings of the same name. Still, there is a significant difference: the works are carrying the imprint of local history of the forming of this idea, applied the initial sketch on plain paper from the notebook, which figures as an essential element of meaning and art. Pattern or colored textiles, photographs of famous manufacturer, art supplies, along with the primer colors, successfully complete statement of the above works.

PASTEL

De/Coding
the artist's being - by color
Vesna Todorović

"Each color has a color or colors that it likes or not. It is up to you to choose the combination and the feeling that you prefer."

Maja Erdeljanin, from the novel *Out Loud*





Peaceful BLUE,
pastel i kolaž na papiru/
pastel and collage on paper,
35 x 50 cm, 2011.



majaerdeljan.com

Enthusiastic ORANGE,
pastel i kolaž na papiru/
pastel and collage on paper,
35 x 50 cm, 2011.



Generous GREEN,
pastel i kolaž na papiru/
pastel and collage on paper,
35 x 50 cm, 2011.



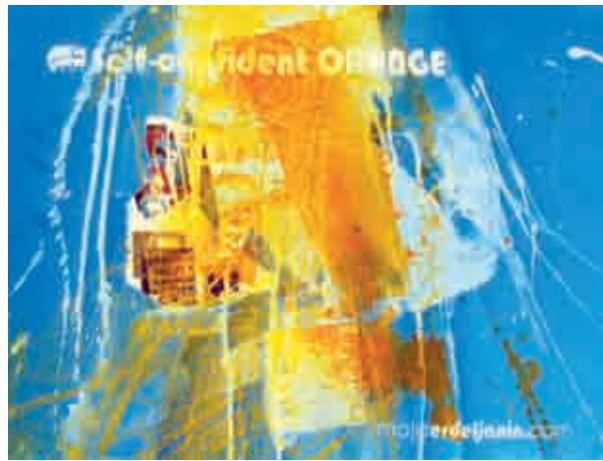
Tactful BLUE,
pastel i kolaž na papiru/
pastel and collage on paper,
35 x 50 cm, 2011.



Practical GREEN,
pastel i kolaž na papiru/
pastel and collage on paper,
35 x 50 cm, 2011.



Confident RED,
pastel i kolaž na papiru/
pastel and collage on paper,
35 x 50 cm, 2011.



Self-confident ORANGE,
pastel i kolaž na papiru/
pastel and collage on paper,
35 x 50 cm, 2011.



Understanding GREEN,
pastel i kolaž na papiru/
pastel and collage on paper,
35 x 50 cm, 2011.



U okviru najnovijeg problemskog pikturalnog ciklusa *COLOR THERAPY* u kojem se na jedan, odista zaseban način, slikarka Maja Erdeljanin bavi problemima uznapredovalog globalnog informacijskog komuniciranja, umetnica je ostvarila i izuzetno zanimljivu seriju akvarelističkih slika. I ovde se koncepcijom apstrakcijske slike, insistira na ekspresivnom ali lirskom, poetskom naboju. Pri tome umetnica insistira na samostalnom dejstvu likovnih elemenata – boje, gesta, razigranih formalističkih sklopova... Istovremeno, u ovim akvarelima postoje i određene neslikarske aplikacije – pre svega vidljive u štampanim slovnim i tekstualnim napomenama. Rezultat takvog postupka su nekonvencionalni ali ipak sasvim „čisti“ akvareli; ostvarenja u kojima umetnica naglašava vlastiti stvaralački dignitet dosledno se brinući o čistoti akvarelističkog govorenja, ali i o njegovom „inoviranju“ određenim postupcima – bez ugrožavanja medijskog integriteta tih njenih akvarelističkih tvorevina...

Iako ovi akvareli pripadaju apstrakcijski koncipiranim slikarstvu, povodom njih je moguće govoriti o određenim sadržinskim naznakama. Jer, Maja Erdeljanin se bavi temom i problemima globalnog informacijskog sistema. Ona zbog toga u svoja dela unosi tekstove i letičke znake pripadajuće oblasti advertajzinga i reklamnih poruka – kojima bi svetski kapital da se nametne, da obujmi i sebi prilagodi čitavo društvo. Prema toj pojavi umetnica se odnosi ekspresionistički, gestualno, čak strasno izražavajući svoju individualnost kao najočitiji i najubedljiviji stav. Jer, ovim se ostvarenjima potvrđuje umetničina stvaralačka svest, njen smisao za demijurško prevladavanje svakog osećanja krize i ugroženosti.

Ono što svakako treba naglasiti da je sve te i takve svoje namere Maja Erdeljanin izrekla na autentično slikarsko-akvarelistički način:

AKVARELI

Sava Stepanov



Good Humored YELLOW,
akvarel/ aquarelle,
70 x 100 cm, 2011.

ona se prevashodno izražava bojom. Kako se radi o akvarelima treba napomenuti da je taj kolorizam svež, proziran i voden a da je slikarka uspela da na čudesan način dosegne pun koloristički intenzitet. Prisutnost tekstualnih aplikacija ovde je sasvim funkcionalna: svi tekstovi označavaju boju, njen kvalitet, čak karakter. Konceptualna opravdanost tog prisustva je očigledna i funkcionalna jer, istovremeno, pojačava značenje i kvalitet poruke, a konačno i kritike pomenutih pojava u savremenom društvu o kojem poljski filozof Mječislav Porempski s pravom govori kao o svojevrsnoj „ikonosferi“, o društvu potpuno određenom globalnim sistemom vizuelnih informacija. Tom sistemu Maja Erdeljanin se slikarski efektno „suprotstavlja“ svojim ekspresivnim, senzibilnim, poetskim i lirskim akvarelima.

AQUARELLE

Sava Stepanov

In the most recent round of problems in the pictorial cycle *COLOR THERAPY* where artist Maja Erdeljanin addresses the problems of advanced global information communication in one, indeed a specific way, the artist has made an extremely interesting series of aquarelle paintings. Here, also she insists through the concept of abstract painting on the expressive but lyrical, poetic charge. There by the artist insists on independent effects of visual elements - colors, gestures, playful formalistic assemblies... At the same time, these aquarelles have a certain non-painting applications - especially visible in the printed letter and text notes. The result of such a procedure are unconventional but completely "pure" aquarelle; achievements in which the artist emphasizes the dignity of her own creativity, consistently worrying about the purity of aquarelle speaking, but also of "innovating" it with certain actions

- without compromising the integrity of media of hers watercolors creations...

Although these aquarelles belong to the abstraction conceived paintings, regarding them is possible to talk about some substantive remarks. For, Maja Erdeljanin deals with the topic and the problems of the global information system. She therefore brings to her works texts and related lettristic signs of advertising and promotional messages - which the world capital is to impose, to embrace and adapt the whole of society to itself. According to this phenomenon the artist refers by expressionist action, gestural, even passionately expressing hers individuality as the most obvious and most convincing attitude. Because, with these achievements is artists creative mind confirmed, her sense of demiurgeous overcoming any feeling of crisis and vulnerability.

What we must emphasize is that all these and such intentions of Maja Erdeljanin has pronounced using the authentic painting-aquarellistic way: she is primarily expressing herself by color. As we speak about the aquarelles, it should be noted that this colorism is fresh, clear and watery and that the artist has managed to miraculously reach full intensity of color. The presence of text application here is quite functional: all text indicate the color, it's quality, even it's character. Conceptual justification for the present is obvious and functional because, at the same time, reinforces the importance and quality of messages, and finally the criticism of such phenomena in a modern society that Polish philosopher Mjecislav Porempski has rightly spoken of a kind of „iconosphere“, on a global society full of visual system information. That system Maja Erdeljanin effectively „confronts“ with the paintings and with hers expressive, sensitive, poetic and lyrical aquarell.

Enthusiastic ORANGE,
akvarel/ aquarelle,
70 x 100 cm, 2011.





feelgood

galerie

maiordejanin.com

Fearless INDIGO,
akvarel/ aquarelle,
70 x 100 cm, 2011.

Enjoy the COLOR,
akvarel/ aquarelle,
70 x 100 cm, 2011.



Energetic RED,
akvarel/ aquarelle,
70 x 100 cm, 2011.



Generous GREEN,
akvarel/ aquarelle,
70 x 100 cm, 2011.





Energetic RED



Google M.E.,
akvarel/ aquarelle,
30 x 40 cm, 2010.



GREEN,
akvarel/ aquarelle,
30 x 40 cm, 2010.



ENJOY THE COLOR,
akvarel/ aquarelle,
30 x 40 cm, 2010.

Google M.E.,
akvarel/ aquarelle,
30 x 40 cm, 2010.



majaerdeljanin.com



Biografija/ Biography



MAJA ERDELJANIN

1971. Rođena u Novom Sadu.
- Obrazovanje**
1995. Diplomirala na odseku za slikarstvo na Akademiji umetnosti u Novom Sadu u klasi profesora Dušana Todorovića
2008. Master studije slikarstva završila kod istog profesora
- Izložbe i studijska putovanja**
Od 1992. Učestovala na preko 160 kolektivnih izložbi i u radu preko 60 likovnih kolonija i simpozijuma (Srbija, Crna Gora, Bosna, Hrvatska, Grčka, Norveška, Italija, Holandija, Nemačka, Austrija)
Od 1993. Samostalno izlagala na 46 izložbi (Srbija, Crna Gora, Grčka, Norveška, Makedonija, Nemačka)

2003. Studijski boravak u Cité Internationale des Arts u Parizu, Francuska
2005. Međunarodni simpozijum u X-huset u Kristijansandu, Norveška
2008. Međunarodni simpozijum u Gabelhofenu, Austrija
2011. Međunarodni simpozijum u Fuerstenfeldbruku, Nemačka

Profesionalno angažovanje

- Od 1995. Član „Likovnog kruga“
Od 1996. Član SULUV
Od 1997. Član ULUS
Od 1997. Član udruženja likovnih umetnika „DA“
Od 2001. Član astronomskog društva „ADNOS“
2001-2005. Predsednik umetničkog saveta SULUV
2002-2005. Likovni urednik galerije „Podrum“
Od 2005. Urednik likovnog programa Kulturnog centra Novog Sada
2007-2008. Član „Urban District 16_11“

Objavljenе knjige

2005. „Naglas“, roman
2005. „Skice kuvarice“, katalog slika - kuvar
2006. „La razglednica“, putopis
2009. „Slika grada – Novi Sad u likovnim umetnostima 18-21. veka“ (koautori tekstova: Vladimir Mitrović i Sava Stepanov), monografija

Kontakt/ Contact

Turgenjeva 11, 21000 Novi Sad, Serbia
+381 21 530 197; +381 64 132 55 07
majaerd@eunet.rs
www.majaerdeljanin.com

MAJA ERDELJANIN			
1971	Born in Novi Sad, Jugoslavija (Serbia)	Since 1996	Member of SULUV (Federation of Art Associations of Vojvodina)
1995	Education Graduated from the Department of Painting at the Academy of Arts in Novi Sad, under Professor Dušan Todorović	Since 1997	Member of ULUS (Association of Artists of Serbia)
2008	Master studies of Painting with the same Professor	2001-2005 Since 2001	Chair of the Artistic Council of SULUV Member of Astronomical Society "ADNOS"
Since 1992	Exhibitions and study trips Participated in over 160 collective exhibitions and more than 60 art colonies and symposiums in our country and abroad (Serbia, Montenegro, Bosnia, Croatia, Greece, Norway, Italy, Holland, Germany, Austria)	2002-2005 Since 2005	Curator of the "Podrum" Gallery Curator of the Visual Art programme of the Cultural Centre of Novi Sad
Since 1993	Exhibited solo in 46 shows (Serbia, Montenegro, Greece, Norway, Macedonia, Germany)	2007-2008	Member of "Urban District 16_11"
2003	Resident at the Cité Internationale des Arts in Paris	2005	Published books
2005	International symposium at X-huset in Kristijansand, Norway	2005	"Out loud", novel
2008	International symposium at Gabelhofen, Austria	2006	"Sketch-Cook-Book", painting catalogue – cookery book
2011	International symposium at Fuerstendelbruck, Germany	2009	"La Postcard", travel journal
Since 1995	Professional engagement Member of "Likovni krug" ("Art circle")		"Cityscape – Novi Sad in visual arts 18th-21st centuries" (with Vladimir Mitrović and Sava Stepanov)



COLOR THERAPY

Maja Erdeljanin

Izdavač/ Publisher:

SULUV, Savez udruženja likovnih umetnika Vojvodine/

Federation of Art Associations of Vojvodina

Za izdavača/ For the publisher: Biljana Stepanov

Tekstovi/ Texts: Sava Stepanov, Sanja Kojić Mladenov, Vesna Todorović

Prevod/ Translation: Ivana Cvijanović

Prelom/ Paging: Dušan Mandić

Fotografija/ Photography: Miroslav Vajdle

Štampa/ Print: Futura, Petrovaradin

Tiraž/ Printing: 300



CIP - Katalogizacija u publikaciji
Biblioteka Matice srpske, Novi Sad

75.071.1:929 Erdeljanin M. (083.824)

ERDELJANIN, Maja, 1971 -
Maja Erdeljanin: Color therapy: SULUV, 2011. / [prevod:
Ivana Cvijanović; fotografija Miroslav Vajdle]. - Novi Sad:
Savez udruženja likovnih umetnika Vojvodine, 2011
(Petrovaradin: Futura). - [60] str. : ilustr. ; 20 x 23 cm

Uporedno srp. tekst i engl. prevod. - Tiraž 500.

- Biografski podaci o umetnicu: Str. 60. - Str. 2-4:

Personalizovani slikarski koncept i stav / Sava Stepanov.

ISBN 978-86-88319-12-6

a) Erdeljanin, Maja (1971-) - Slikarstvo - Izložbeni katalozi
COBISS.SR-ID 264276743



UJV

