

Svetlana Mladenov

CHROMOTHERAPY AS AN ARTISTIC CONCEPT

Is it possible to speak today about the existence of optimism in art? How is it possible, in this moment of history when many theories suggest or announce the end of art, to look for a spark of hope for the Arts, a hint of a different and brighter existence which is not burdened by thoughts of its end, disappearance and dark future, but it deals with actuality, acting now and here?

It may be possible to find it in the artistic concept of Maja Erdeljanin that resists black presentiments, believing in the internal power of art and in its ability to transform new and changed life. This vitalistic concept respects the present moment and act on it, bringing to it the necessary positive energy, offering an optimistic atmosphere. That does not mean that she doesn't warn or criticize or not indicate a problem, but proposes her own, unique solutions, encourages positive change, offering hope.

Painter by training, Maja Erdeljanin is not sufficient with just classic framed canvas or aquarelle paper. She is revealing new possibilities in freedom of expression and the challenge of virtual images. Technological innovations of modern times have allowed her to expand her basic media (painting) and its different interpretations, through transparent installation, digital images, video clips, articulated assembly, etc.

Continuing in the expanded field of art, confidently, without fear of experimentation and new challenges, with a conceptually clear idea, she leads her research in the direction of harmonic coherence of emotional and rational, sentient and thoughtful. At first glance, deliberately creating an atmosphere of lyrical poetic charge, she draws us into her attractive world where she offers us a different reality than the real, but which requires to be active, to understand the message she sent to us, by comparing the two realities, discreetly, unobtrusively, but very firmly. This is especially true in her latest works created between 2011/2012. called Color Therapy, which includes digital photos, videos, mixed media and transparent installations.

Relying on chromatology, believing in the power and the strength of color, in its therapeutic effect on humans, society, urban environment, realizing its magic in the marketing and advertising space, she is building her artistic discourse which criticizes the advertising world, announcing, business, and its perfidious and the manipulative use of color.

Maja Erdeljanin is a contemporary artist with a sense of belonging to the global family of artists and with a nomadic need for movement and exploring new areas, cities and people. Her curiosity, pointed toward the city where she lives and to other towns through which she is passing in her travels, are expressed through artistic practice. Offering a town bathed in color, in her work Gallery Novi Sad she has dealt with the visual problems of urban areas. Intervening in the free city space, re-composing city images and paintings and moving them to the facades and billboards, she is building a new virtual city's image of the bright sunny colors, and freed of commercial messages.

Thanks to computer technology, artist was able to skillfully bypass the strict and complicated regulations and without the necessary licenses, to leave her artistic mark on the city's architecture, and to make the streets and squares of the city more attractive and different. Through her artistic concept, developing the original idea, she is creating a distinctive "new image" virtual intervention in free space, with which she is trying to change the look and meaning of the selected area. Working on the "spot" in the imaginary and different reality, the artist chooses a color and sets the strokes, considering the characteristics of a given area, or architectural surface on which the intervention is performed, or position of the object within the urban area, its social or visual significance, its location in relation to the vision of passers etc. City for the artist becomes a personal gallery place, with a virtual, conceptually very thoughtful setting of color artifacts.

In the cycle of video works *Color Therapy* (2011-2012), in which the city also has a major role, the artist treats this subject as a painting surface, the background of a kind aquarelle completed by the sound. Through a series of short video works, it is as she keeps a personal, visual journal entries and notes on a town whose appearance and atmosphere can be changed by the meteorological changes (sun, rain, snow...) itself. Observing the details that are invisible and seamless to the ordinary passers-by, but which can be static (part of the building, billboard, road sign, etc..) or induced by movement (people, cars, buses, raindrops falling, flying pigeons...), and looking at them from different angles, she is segregating them into separate moving image, indicating the important visual communication of a city.

Maja Erdeljanin is not bringing the painting into a space, in the way the postmodern painters did in the eighties when they were creating painting as an object or a space installation, but in the spirit of art of the new millennium, she is embracing the challenges of new technologies. Interactively and through an virtual reality she is composing distinctive, "new painting" of very attractive color.

Therefore, building such a specific artistic order, she has also offered a new, more aesthetical reality, in which *Color Therapy* occupies a prominent place.

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Hromoterapija kao umetnički koncept

Da li se danas može govoriti o postojanju optimizma u umetnosti? Kako je moguće, u trenutku istorije u kojem se nalazimo, a u kojem mnoge teorije nagoveštavaju ili objavljuju kraj umetnosti, tražiti iskru nade za umetnost, nagoveštaj drugačijeg i svetlijeg postojanja koje nije opterećeno mislima o njenom kraju, nestanku i crnoj budućnosti, već se bavi aktuelnošću, delujući sada i odmah?

Možda je moguće naći je u umetničkom konceptu Maje Erdeljanin koji se opire crnim slutnjama, verujući u unutrašnju snagu umetnosti, u njenu mogućnost transformacije i novog promenjenog života. Ovaj vitalistički koncept poštuje sadašnji trenutak i deluje u njemu, unoseći u njega potrebnu pozitivnu energiju, nudeći optimističku atmosferu. To ne znači da ne opominje, da ne kritikuje i ne ukazuje na probleme, već da predlaže svoja, osobena rešenja, podstiče pozitivne promene, nudi nadu.

Po obrazovanju slikarka Maja Erdeljanin, ne zadovoljavajući se samo klasičnim uokvirenim slikarskim platnom ili akvarel hartijom, otkriva nove mogućnosti izražavanja u slobodi i izazovu virtuelne slike. Tehnološke inovacije savremenog doba omogućile su joj proširivanja njenog osnovnog medija (slikarstva) i njegovog drugačijeg tumačenja, preko transparentnih instalacija, digitalnih slika, video sekvenci, artikulisanih montaža i sl.

Krećući se u proširenom polju umetnosti, samouvereno, bez straha od eksperimentisanja i novih izazova, sa koncepcijski jasnom idejom, vodi svoja istraživanja u pravcu harmonijskog sklada emocionalnog i racionalnog, osećajnog i misaonog. Na prvi pogled, stvarajući svesno lirsku atmosferu poetskog naboja, ona nas uvlači u svoj privlačni svet u kojem nam nudi drugačiju stvarnost od realne, ali u kojoj zahteva da budemo aktivni, da poređenjem dve stvarnosti shvatimo poruku koju nam šalje, diskretno, nenametljivo, ali veoma odlučno. To je posebno naglašeno u njenim najnovijim radovima nastalim u periodu 2011/2012. nazvanim *Color therapy*, koji podrazumevaju digitalne fotografije, video radove, kombinovane tehnike i transparentne instalacije.

Oslanjajući se na hromatologiju, verujući u snagu i moć boje, u njeno terapijsko dejstvo na čoveka, društvo, urbanu sredinu, shvatajući njenu magiju u okviru marketinškog i advertajzing

prostora, gradi svoj umetnički diskurs kojim kritikuje svet reklame, oglašavanja, biznisa kao i njegovo perfidno i manipulativno korišćenje boje.

Maja Erdeljanin je savremena umetnica sa osećanjem pripadnosti svetskoj porodici umetnika i nomadskom potrebom kretanja i upoznavanja novih sredina, gradova i ljudi. Radoznalost, usmerenu ka gradu u kojem živi kao i ka drugim gradovima kroz koje je, na svojim putovanjima, prolazila, iskazuje kroz umetničku praksu. Nudeći grad okupan bojama, u svom radu Gallery Novi Sad pozabavila se vizuelnim problemima urbane sredine. Intervenirajući u slobodnom gradskom prostoru, prekomponujući slike i premeštajući ih na fasade i bilborde, gradi novu virtuelnu sliku grada osunčanog vedrim bojama, a oslobođenog komercijalnih poruka.

Zahvaljujući kompjuterskoj tehnici umetnica je vešto mogla da zaobiđe stroge i zamršene propise i bez potrebnih dozvola ostavi svoj umetnički trag na gradskoj arhitekturi, te ulice i trgove grada načini privlačnijim i drugačijim. Kroz svoj umetnički koncept, razvijajući prvobitnu ideju, stvara osobene, "nove slike", virtuelne intervencije u slobodnom prostoru, kojima pokušava da promeni izgled i značenje odabranog prostora. Delujući na "licu mesta" u okviru zamišljene i drugačije stvarnosti, umetnica bira boju i određuje potez, vodeći računa o osobinama određenog prostora, tj. arhitekturalnoj površini na kojoj vrši intervenciju, uzimajući u obzir poziciju objekta u okviru urbane celine, njegov društveni ili vizuelni značaj, njegov položaj u odnosu na vizuru prolaznika i sl. Grad za umetnicu postaje lični galerijski prostor, u kojem se odvija virtuelna, konceptijska vrlo promišljena postavka kolorističkih eksponata.

U ciklusu video-radova COLOR THERAPY (2011–2012), u kojem takođe glavnu ulogu ima grad, umetnica ovu temu tretira kao slikarsku površinu, podlogu za svojevrsni akvarel upotpunjen zvukom. Kroz niz kratkih video-radova, kao da vodi lični, vizuelni dnevnik zapisa i zabeležaka o jednom gradu čiji se izgled i atmosfera mogu menjati i samim meteorološkim promenama (sunce, kiša, sneg...). Zapažajući detalje koji su običnom užurbanom prolazniku nevidljivi i neprimetni, a koji mogu biti statični (deo zgrade, reklamni pano, saobraćajni znak i sl.) ili izazvani kretanjem (ljudi, automobili, autobusi, kapi kiše u padu, let goluba...), i posmatrajući ih iz različitih uglova, izdvaja ih u zasebnu pokretnu sliku, označavajući je kao važnu vizuelnu komunikaciju jednog grada.

Maja Erdeljanin, ne izlazeći slikom u prostor na način kako su to činili slikari-postmodernisti osamdesetih godina prošlog veka stvarajući sliku-objekat ili prostornu instalaciju, već u duhu umetnosti novog milenijuma, prihvatajući izazove novih tehnologija, interaktivno i kroz virtuelnu stvarnost komponuje osobene, "nove slike", koloristički veoma privlačne.

Gradeći tako jedan specifični umetnički poredak, ponudila je i novu estetizovaniju realnost, u kojoj istaknuto mesto zauzima color therapy.