

Sava Stepanov

Maja Erdeljanin belongs to the youngest generation of the Vojvodina art circle. A student of the Novi Sad Academy of Arts, she began her creative adventure in the middle of this decade. The peculiarity of her appearance on the art scene is dealing with the "big topics" of painting beyond any trendy calculations. Simply, Maja Erdeljanin painted nudes and landscapes in a distinctly coloristic and expressionistic way. The potentiated colored charge, the subjectivist attitude to form, the completely free gesture and the momentum on the canvas - characterize her early works.

In the latest series of landscape paintings created over the past and this year, Maja Erdeljanin develops her initial ideas harmoniously and logically. The landscape is an ideal environment for defining pictorial intentions. The chosen motif is reduced, it comes down to those pictorial situations in which the primary effect of the visual elements - colors and lines - is realized. The geography of the motif translates into a kind of image topology, into a harmonious whole with colors and lines. The artist manages to discipline her expressive sense of color and its visual, physical and psychological values and to create a unique coloristic atmosphere by finding complementary and harmonious relationships. In the pictorial whole, the line acts as an indigenous element - it defines the compositional arrangement, it has the importance of reinforcement in the painting but is also a sensitive note about the artist's most intimate feelings.

The landscapes of Maja Erdeljanin are landscapes from our surroundings. The artist captures them directly in nature, often photographing them to paint in the studio. Each time, however, the artist seeks to transform them, to "adjust" them to her own sense of the painting; landscape is an occasion to express a separate, completely personal visual sensibility, but also a specific sense of the world and the time in which we live. In fact, these are realms of the spirit, areas in which Maja Erdeljanin offers us many reasons and beliefs that in a creative and spiritual way it is possible to overcome the feeling of the epochal crisis that has so unceasingly been imposed on us during this last decade of the twentieth century.

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Maja Erdeljanin pripada najmlađoj generaciji vojvođanskog likovnog kruga. Đak novosadske Akademije umetnosti, ona je svoju stvaralačku avanturu započela sredinom ove decenije. Specifičnost njenog pojavljivanja na likovnoj sceni predstavlja bavljenje "velikim temama" slikarstva izvan bilo kakvih trendovskih kalkulacija. Jednostavno, Maja Erdeljanin je slikala akt i pejzaž na jedan izrazito koloristički i ekspresionistički način. Potencirani bojeni naboj, subjektivistički odnos prema formi, sasvim slobodan gest i zamah po platnu – odlikuje njene rane radove.

U najnovijoj seriji pejzažnih slika nastalih tokom protekle i ove godine, Maja Erdeljanin skladno i logično razvija svoje početne ideje. Pejzaž je idealno okruženje za definisanje pikturnalnih namera. Odabrani motiv se redukuje, svodi se na one pikturnalne situacije u kojoj se ostvaruje primarno dejstvo likovnih elemenata – boje i linije, pre svega. Geografija motiva se prevodi u svojevrsnu topologiju slike, u skladnu celinu uodnošenih boja i linija. Umetnica uspeva da svoje izrazito osećanje za boju i njene vizuelne, fizičke i psihološke vrednosti, disciplinuje te da iznalaženjem komplementarnih i skladnih odnosa, ostvari jedinstvenu kolorističku atmosferu. U pikturnalnoj celini i linija dejstvuje kao autohtoni element – njome se definiše kompozicioni raspored, ona ima značaj armature u slici ali je, istovremeno, i senzibilna beleška o najintimnijim osećanjima umetnice.

Pejzaži Maje Erdeljanin jesu pejzaži iz našeg okružja. Umetnica ih beleži direktno u prirodi, često puta ih fotografiše da bi ih u ateljeu slikala. Svaki put, međutim, umetnica nastoji da ih transformiše, da ih "prilagodi" sopstvenom osećanju slike; pejzaž je povod da se iskaže jedan zaseban, sasvim personalni likovni senzibilitet ali i specifično osećanje sveta i vremena u kome živimo. Zapravo, radi se o svojevrsnim predelima duha, o predelima u kojima nam Maja Erdeljanin nudi puno povoda i uverenja da je, na jedan stvaralački i duhovni način, moguće prevladati osećanje epohalne krize koja nam se tako neštedimice nametnula tokom ove poslednje decenije dvadesetog veka.