

Zoran M. Mandić (Nedeljni Dnevnik, 2000)

AUTHENTIC DICTIONARY OF COLOR (Biography of the landscape of Maja Erdeljanin)

Tree and leaf is the name of a series of paintings by Maja Erdeljanin (1971, Novi Sad), created during 1998 and 1999, made in oil on canvas and combined technique on paper, measuring 70 x 50 cm. In the same cycle, for which inspiration is sought in the story by J. R. R. Tolkien, Maja Erdeljanin imagines a completely intimate vision of a landscape that has been leaked through the developmental apparatus of a typically expressionistic experience of nature and its universe.

This experience could be characterized as a deep enjoyment of the phenomenology of the "house of nature" and the origin of its pigments, from which Maja Erdeljanin exudes an extraordinary combinatorial richness of color tones and nuances. That is why such paintings, from the realm of fascination with derealized visible landscape architecture, resemble sumptuous lyrical places of different expression and more suggestive rhythms of gesture and composition of composition. Full of that expressionistic tension, and the knowledge of the differences they share in comparison to photo-impressionism and photo-realism, Maja Erdeljanin painted nature an authentic dictionary of colors that in her paintings shines with the inner glare of said intimate experience of nature, all without insistence on the constant destructive "text" and meaning in the evocation of nature, both through the essence of its autochthony and through the kind of artistic narrative that adds and multiplies reality through important expressionist mirrors.

This "vocabulary" contains a lot of information about the connections between the selves and the erotic charges of different materials and languages of nature, with lonely scenes and landscapes, without people, in the midst of which the painter holds the position of a silent observer, but deeply satisfied with herself looking at nature filled with small gifts of childhood memories that bring a much-needed balance to ones life. The color dictionary of Maja Erdeljanin is not burdened by the present or manneristic sketches of life subordinated to the radical aggression of displacement of aesthetic and postmodern composing of non-complementary meanings. In a sense, such a painterly approach belongs to that family of creative approaches, and inclinations, which favor the rule of harmony in nature and the interconnections of its substances.

She rejoices in that harmony, but not only because that joy lends a cheerful mood to her landscape scenes, than to be able to paint what surrounds her without the rule of everyday life in that environment and without her negative charge. Landscape is the fate of Maja Erdeljanin and she selflessly prints her intimate biography.

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AUTENTIČNI REČNIK BOJA (Biografija pejzaža Maje Erdeljanin)

Drvo i list je naziv ciklusa slika Maje Erdeljanin (1971, Novi Sad) nastalih tokom 1998. i 1999. godine, rađenih u tehnici ulja na platnu i kombinovanoj tehnici na papiru, dimenzija 70 x 50 cm. U istom ciklusu, za koji je inspiracija potražena u pripovetci «Mazalov list» Dž. R. R. Tolkina, Maja Erdeljanin imaginira potpuno intimnu viziju pejzaža propuštenig kroz razvijačku aparaturu tipično ekspresionističkog doživljaja prirode i njenog univerzuma.

Taj doživljaj mogao bi se okarakterisati kao duboko uživljavanje u fenomenologiju «kuće prirode» i

porekla njenih pigmenata iz kojih Maja Erdeljanin istiskuje neobično kombinatoričko bogatstvo koloritnih tonova i nijansi. Zato takve slike, iz domena fascinacijom derealizovane vidljive pejzažne arhitekture, liče na raskošna lirska mesta drugačijeg izraza i sugestibilnijih ritmova poteza i strukture kompozicije. Puna tog ekspresionističnog napona, i znanja o razlikama koje isti dele u odnosnom poređenju sa foto-impresionizmom i foto-realizmom, Maja Erdeljanin je slikajući prirodu naslikala jedan autentični rečnik boja koje na njenim slikama sjaje unutrašnjim bleskom pomenutog intimnog doživljaja prirode, a sve to bez insistiranja na stalnoj destrukcijilikovnog «teksta» i smisla u dočaravanju prirode, kako kroz biće njene autohtonosti, tako i kroz onu vrstu likovne naracije koja dograđuje i umnožava stvarnost preko važnih ekspresionističkih ogledala. U tom «rečniku» sabrane su mnoge informacije o vezama među jastvima i erotskim nabojima različitih materijala i jezika prirode, sa usamljenim prizorima i pejzažima, bez ljudi, usred koga se slikarka drži pozicije ćutljivog posmatrača, ali duboko zadovoljnog u sebi što u prirodu gleda svojim pogledom, onako kako želi da izgleda, ispunjenim malim darovima sećanja na detinjstvo, koji unose u njegov život tako potrebnu ravnotežu. Rečnik boja Maje Erdeljanin nije opterećen sadašnjošću niti manirističkim skicama života podređenog radikalnoj agresiji izmeštanja estetskog i postmodernog komponovanja nekomplementarnih smislova. U izvesnom smislu takav slikarski pristup pripada onoj porodici stvaralačkih pristupa, i sklonosti, koji favorizuju vladavinu harmonije u prirodi i međusobnim vezama njenih materija.

Ona se raduje toj harmoniji, ali ne samo zato što ta radost podaruje vedro raspoloženje njenim pejzažnim prizorima, negoli što može da slika ono što je okružuje bez vladavine svakodnevnice u tom okruženju i bez njenih negativnih naboja. Pejzaž je slikarska sudbina Maje Erdeljanin i ona nesebično ispisuje njegovu intimnu biografiju.