



Breda Sturm: Obrni nov list



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slike
6.-27. 5. 2016

Bela platna Brede Sturm

Breda Sturm z najnovejšim abstraktnim ciklom belih slik v svojem slikarskem dnevniku obrača nov list, ki ga zapolnjujejo znamenja v beli praznini. Tako kot je nekdanj v njenem enako monokromnem črnem ciklu *Zvok, zapis, slika* dominirala temina iskanj v velemestu nočnih luči, je v teh slikah podobno dosledno izpostavila svetlobo, a ne žarenje neona, marveč belino kot čistino, ki naj bi pomenila še nepopisan list njene duše, v katerega vtiskuje svojo hermetično pisavo. Ta njen že iz dosedanjih slik znani enigmatični črkopis je kombinacija otipu namenjene taktilne braillove in v slišnost usmerjene morsejeve abecede. Od braillove pisave sprejeto reliefno plastičnost je haptično utelesila kot okroglo obliko in natrganost vodoravnih črt. Zazrta v izrazne možnosti beline se je oprijela reliefnega slikarstva z belo barvo na beli osnovi, ki ga za pogled oživilja le svetloba, reflektorsko usmerjena od zgoraj ali od strani, v kateri slikarkine monokromne slike zazvenijo celo v precizno izrisanih obrisih.

Ta reliefnost je uresničena v duhu nekdanjega informelskega slikarstva, ki je izhajalo iz slikarske materije, saj se reliefno otipljivi nosilni elementi njenih slik zgoščajo in razkrajajo v površinsko raznolikih strdkih. Vanje zajeti proces strjevanja slikarka dosega s prilagojenim tehnološkim postopkom in tako na izgubljeni beli podlagi uteleša belino snovi kot belo kiparstvo, ki slike oživilja s strukturo površin, spominjajočih na hlebce z razpokano skorjo, na razcvetene venčke ali presušeno belo zemljo, vse to pa se s svojo reliefno slikovitostjo spreminja v nenaseljena gnezda na planjavi, v bele sledove življenja. V tem duhu njeno slikarstvo spontano poudarja naravne procese, gnetenje, strjevanje in hkrati že razkrajanje, njeni geometrizirani paličasto sklenjeni ali pretrgani ponavljajoči se znaki pa z vpetostjo v pregledno urejenost izpričujejo, da je slikarka po osnovnem izhodišču arhitektka, in jo v svoji lapidarnosti nagovarjajo tudi kot grafično oblikovalko. Zamišljeni so kot v vrstice na-

ravnane črke, v nekaterih eksponatih tudi kot zasnove za hindijske črke, katerih oblike ustvarjalka zgošča v arhitektonski red, njihov tloris pa je včasih le ogrodje, na katero bi se lahko oprla katerakoli pismenka. A slikarka pri tem zavestno ničesar ne pripoveduje. »Vse se, skratka, dogaja hipotetično; pripovedi se izogibam,« nam govori z besedami avantgardnega pesnika Mallarméja, ki je v predgovoru k *Metu kock* med drugim zapisal, da njegova hermetična poezija predpostavlja »prostorsko branje« in da v njej prevzemajo pomembnost nase tudi beline papirja.

Četudi slikarkina zgoščena reliefnost temelji na slikovitosti barvne materije, je njen v urejanje znamenj naravnani oblikovni koncept gotovo usmerjen tudi v imaterialno sfero, v nerazberljivo idejo. Njena predanost urejanju in slikarski instinkt, ki poudarja proces in nenehno spreminjanje razjedjenih površin, se srečujeta v ritmu vodoravnih znakovnih vrst, te pa so ponekod strogo enakomerne in drugod, v medsebojnem približevanju in oddaljevanju ter razblinjavanju, bolj razredčene; povsod, tudi v največji zgoščenosti, pa njihovo geometrijsko togost rahlja slikovitejša strukturna sproščenost in ji snovne poudarke obliva prosojna zračnost. Ta je zajeta že v samih razmerjih med prvinami, predvsem pa v osnovni belini, ki na slikah odločilno dominira tudi tam, kjer skozi podslikave zaslutimo sinje in rdečke rdečkaste odtenke, s katerimi slikarka uravnava vrsto, obkroži ali podčrta skupino znamenj ali nakaže nosilni obris. Tudi te poteze so v njeni arhitektoniki rokopišno sproščene in slutenjsko lahkotne, a ujete v znakovni jezik, ki bolj kot s pomeni govori z utripanjem, z redčino in gostoto, predvsem pa s paralelizmi, tako da se zdi kot gibka, vodoravno ali navpično zaznavna konstrukcija, ki uravnava fragmente kroglasto zgoščenih utrinkov v začrtanost smeri. Te pa s svojo prosojnostjo redkeje aludirajo tudi na dejansko arhitekturo novodobnih stolpnic, oken na fasadah, lestev ali stolpastih knjižnih polic, spremenjeno v zastrt spomin, v

slikovitejših prebliskih pa tudi na slapove razkrojene svetlobe ali nalete snežink, ki se spreminjajo v prosojne zastore slikarkine čustveno skrajno zadržane intime. Bolj ali manj spomin pa so vse take podobe tudi same po sebi: spomin na življenjske poti, prebrane strani in zaznambe, ki jih slikarka zarisuje na bele liste svojih drobnih beležnic, v katere si z le nekaj znamenji, črkami ali obkrožitvami zaznamuje vsakršne zaznave ali napotke, a tudi načrte, ki intuitivno sprožajo njen dejavni ritem.

Čeprav so vse poteze na njenih slikah izrecno snovne, je njihov pravi smisel v vzpostavljanju amplitud, ki ustvarjalko navdihujejo kot notna znamenja, ki ostajajo na beli podlagi še neodigrana. Njihova belina je usmerjena v tišino, njihova tišina postaja belina, tudi najbolj sunkovite poteze so v bistvu nežne slutnje, navidezna odločnost in odločenost je krhka, slikarkina belina je čista kot nepopisan list. Zato med pregledovanjem teh podob že njihov skupni naslov *Obrni nov list* predpostavlja prelistavanje z očmi, v beležnici lista za listom, na razstavišču pa platna za platnom, znamenja za znamenjem. A iz vseh teh oblik zveni samo abecedni nastavek hermetičnih pisav oziroma nihajoč molk, v katerem se sramežljivo skriva prikrita, še neizrečena, a že iz izrazite naravnosti k estetski ubranosti razvidna likovna občutljivost. Vsa taka slikarkina platna se povezujejo in zaokrožajo v zrenju, ki je tiho in nežno, ki ne prihaja niti iz ekspresivno razkrite slikarkine psihe niti od zunanjih impulzov konkretizirane narave niti ne kot zavesten odvod prepoznavnih slikarskih vzorov, pa četudi nas reliefnost – če se ozremo le po izročilu moderne slovenske ustvarjalnosti – lahko spomni na Bernikov informel, krožni znaki na elemente Pogačnikove reliefne grafike ali dosledna belina z obrisi venčkov na belino Stupičevega slikarstva.

Slikarka nosi s seboj odtise vsega, kar je doslej videla in občutila, tudi ko potuje po belem svetu, in nam zarisuje

matrice spominov, še posebno izkušnje iz New Yorka, kjer so nastale tudi njene v formatu mnogo intimnejše bele slike, ki so videti brez podokvirov z reliefnimi okroglimi vzorčastimi poudarki, zgoščeni v prostranstvu zračnih kompozicij, kot obrobljeni prtči. Na pričujočih slikah pa je tako prvotno zamisel monumentalneje osmislila v znakovno bogatejši, a enako asketski cikel, zamišljen kot zbirka z neznanostjo popisanih strani ali kot bela enigma skrivne pisave, ki ji avtorica zavzeto prisluškuje in z njo v brezračni nedotaknjenosti popolne beline zida na materijo belega ničča misel na prosojno znakovno arhitekturo, ki jo je potrebno šele napolniti s konkretnimi pomeni, tako kot v tloris njenih reliefnih temeljev še vtisniti nedodelane skrivnostne črke.

Zazrta v taka znamenja slikarka na belo podlago naneseno belo snov subtilno uglašuje, da zazveni v beli tišini platen sama po sebi, harmonizirana v konstrukcijski red, ki ga napolnjujejo z razmreženim ritmom le vzorci forme. S takimi potezami se Breda Sturm vključuje v prenovljeno izročilo modernističnih, s komunikacijskimi znaki izpoljenih historičnih zapisov. Nosilno belino na svojih slikah med pisanjem znakov napolnjuje z lastno belino, in ko z vsako sliko obrne nov list – naslikanih je skupaj za dvoje tiskarskih pol –, vsi skupaj sestavljajo optično orkestrirano celoto. Ta pa v svojem molku čaka na zvoke sporočil, ki jih slikarka z neulovljivimi signali reliefno zarisuje v svoja bela platna kot na zračni omet.

Milček Komelj





Breda Sturm's White Canvases

The new series of Breda Sturm's abstract paintings is a new page in her creative diary and one filled by signs in white empty spaces. Similarly to her monochromatic black series *Sound, Note, Painting*, which was dominated by the gloom of wandering through a metropolis lit with lamps, in this series she thoroughly emphasized light, although instead of neon glow, she opted for whiteness as clear space, an unwritten page of her own soul inscribed with her own hermetic writing. Her mysterious script, which we learnt to know from her previous paintings, is a combination of tactile Braille and audible Morse code. She embodied the haptic plasticity of Braille in rounded shapes and pulled horizontal lines. Exploring the expressive possibilities of whiteness, she embraced relief painting with white paint on a white surface that only emerge with lighting from a source above or on one side of the painting, disclosing the precisely drawn outlines of her monochromatic paintings.

Her relief is made in the spirit of traditional 'Art Informel', which was based on the material used. The tangible embossed founding elements of her paintings are coalescing and degrading in a series of uneven chunks. The painter has come to the results of her clumping procedure by adapting some technical means and thus she is giving body to the white matter on a white ground as if it were creating sculptures that are further animated by the structure of the surface, which reminds of cracked bread crust, flourishing bouquets or coarse, cracked earth, reminiscent of empty nests in the mountains or white traces of life. Her artistic expression effortlessly brings natural processes to the fore, such as kneading, thickening and decomposing, while her geometrical, connected or interrupted stick signs come in some order and thus reveal that the painter is basically an architect. The lapidary nature of the signs also hints at her vocation as a graphic designer. Her writing is conceived as letters put in order and in some pieces they recall the Hindi

script, whose forms are set by the artist in an architectural order, while their ground plan often serves as a frame that could hold any kind of letter. The artist, however, refrains from consciously say anything. "Everything is only happening hypothetically. I try to avoid narration" is what she is telling us with the words of the avant-garde poet Mallarmé, who wrote, in the Preface to his *Roll of the Dice* that his hermetic poetry requires "reading the spacing of the text", where 'blanks' also take on importance.

Although the painter's dense relief might be based on the expressive force of the coloured matter, her formal approach to setting signs in order definitely points to the immaterial, to the indiscernible ideas. Her dedication to putting things in order and her artistic drive, emphasizing the procedures and continually changing the eroded surfaces meet in the rhythm of the horizontally set lines of signs, which may be strictly regular or, in some places, dispersed and scattered in their coming together and going apart. Even at the point of their maximum density, their geometrical stiffness is animated by a more telling structural lightness and the tangible accents are basking in translucent airiness. The airiness shows in the ratios between the basic elements, but most of all in the founding whiteness that dominates the paintings even where we sense the blue-, or less often, red-hued undertones, used by the painter to align a series, circle or underline a group of signs or hint at a bearing frame. Even these strokes are relaxed as handwriting and are maintaining their vague lightness, while they are constrained by the script, which does not speak with meaning, but through rarity and density, and parallels which make them seem a lean horizontal or vertical construction that directs the fragments of spheroid specks in the sense of a line. The intricate structures may allude to the architecture of modern apartment blocks, windows on a building front, ladders or towering bookshelves, transfigured into veiled reminiscences. In more

expressive moments, they might even remind of sheaves of disintegrating light, drifting snow that turns into transparent shrouds of the painter's strongly reserved emotional world. These images are also to some degree memories by their very nature: recollections of choices in life, pages read and notes jotted by the painter on the white paper of her tiny notebooks, using only a few signs, letters and circles to record all kinds of perceptions or notes to self, as well as plans that naturally drive the rhythm of her actions.

Although all the strokes on her paintings are patently material, their true sense is establishing amplitudes that inspire the artist as notes on white sheet music that have not been played yet. The whiteness brings about silence, the silence is becoming whiteness and so, even the most daring strokes are nothing but delicate intuition, whose seeming determination is actually brittle and the painter's whiteness is clean as a blank page. While perusing the pictures, the title of the series *Turn a New Page* implies leafing through the collection with one's eyes, page by page in a notebook, or canvas by canvas or sign by sign on the exhibition. The only thing that sounds through all the signs and shapes is the very foundation of the hermetic scripts or a vibrating silence, with an artistic sensibility that is shying away from public glance, as yet unspoken, but already clearly perceived. The painter's canvases are brought together by a contemplative, silent and tender mood that does not emanate from the painter's expressively disclosed psyche nor from the external stimuli of tangible nature. It does not show as a deliberate departure from recognisable artistic influences, although the plasticity of her work might lead us—if we only refer to modern Slovenian art—into drawing comparisons with Bernik's Art Informel, her circular signs point at elements of Pogačnik's relief prints and the persistent whiteness with crown outlines to the whiteness of Stupica's creations.

The painter is carrying imprints of everything she has ever seen and felt as she travelled the wide world. Thus she is drawing matrices of memories and, in particular, her experiences from New York, where her even more intimate white paintings on unstretched canvas with rounded relief accents, condensed in a space of aerial compositions like edged napkins. The paintings at this exhibition are a more monumental expression of a series richer in signs, albeit preserving its ascetic feel, that come across as a collection of barely filled pages or as a white mystery of a secret script that the author is carefully listening to and then using it for building with it upon the unspoiled airiness of perfect white, on top of the matter of white nothingness. She is adding thoughts to the translucent architecture of signs that are waiting to be filled with concrete meaning, in the same way as her relief foundations are waiting for the imprint of the incomplete mysterious letters.

While perusing the signs, the painter is fine-tuning the white matter set on a white surface until she begins to resonate in the white stillness of the canvases, set in a harmonious order only bearing sketched shapes with their branched rhythm. With her approach Breda Sturm has become part of the upgraded tradition of modernist, historical records that are revealed by communication signs. By inscribing signs, she is filling the underlying whiteness of her paintings with her own whiteness, and as she turns a new page with every painting—and there are enough to fill two octavos—all the works act as an optically orchestrated whole. The series only waits for the sounds of messages to be applied by the painter—who relies on fleeting signals—as relief to her white canvases as if on ethereal plaster.

Milček Komelj



















Breda Sturm je leta 2010 z odliko zaključila podiplomski študij na Akademiji za likovno umetnost in oblikovanje Univerze v Ljubljani in pridobila naziv magistrica umetnosti. Leta 2003 je diplomirala na Fakulteti za arhitekturo Univerze v Ljubljani. Je samozaposlena v kulturi in deluje na področju ilustracij, opreme in oblikovanja knjig, notranje opreme in arhitekture. Študijsko se je izpopolnjevala v Italiji, Španiji in na The Art Students League of New York v ZDA.

Leta 2007 je prejela štipendijo društva slovenskih likovnih ustvarjalcev za mlade perspektivne avtorje na področju ilustracije. Od leta 2010 je članica Društva likovnih umetnikov Ljubljana. Živi in dela v Ljubljani.

In 2010 Breda Sturm completed her Master's degree with distinction at the Academy of Fine Arts and Design at the University of Ljubljana after having graduated in 2003 from the Faculty of Architecture at the University of Ljubljana. She is a freelancer working in illustration, graphic book design, interior design and architecture. She was additionally trained in Italy, Spain, and at the Art Students League of New York, USA.

In 2007 she won a scholarship for promising young illustrators from the Slovenian Association of Fine Arts Societies. She has been a member of the Fine Artists Society of Ljubljana since 2010. She has had several solo and group exhibitions in Slovenia and abroad. She lives and works in Ljubljana, Slovenia.

www.bredasturm.com

Vse slike so iz serije **Obmi nov list**, 2016, 160 x 110 cm, mešana tehnika
All pictures are from cycle **Obmi nov list**, 2016, 160 x 110 cm, mixed technique



Razstave/Exhibitions

2016

- Mestna galerija Nova Gorica, Nova Gorica. Samostojna slikarska razstava.
- Layerjeva hiša, Kranj. Bela. Samostojna slikarska razstava.

2015

- Decembrski festival ZDSLU, Galerija ZDSLU, Ljubljana. Skupinska razstava članov.
- Prednovoletna razstava, Galerija DLUL, Ljubljana. Skupinska razstava članov.
- 48. Zlatno pero Beograda, mednarodni bienale ilustracij, Beograd, Srbija.
- Mestna galerija Piran, Slovenija. Ex-tempore 2015.
- Galerija Atrij Občine Tržič, Tržič. Samostojna slikarska razstava.
- Lokarjeva Galerija, Ajdovščina. Majski salon ZDSLU, Ljubljana. Skupinska razstava, ZDSLU.
- Gliptoteka HAZU, Zagreb, Hrvaška. Magija umetnosti: Protagonisti slovenske sodobne umetnosti 1968-2013 (Krajina kot tematska preokupacija v slovenskem slikarstvu in fotografiji).
- Künstlerhaus, Dunaj, Avstrija. Magija umetnosti: Protagonisti slovenske sodobne umetnosti 1968-2013 (Krajina kot tematska preokupacija v slovenskem slikarstvu in fotografiji).

2014

- Palača Armerija, Galerija Univerze na Primorskem, Koper.
- Decembrska prodajna razstava, Galerija ZDSLU, Ljubljana.
- Novoletna prodajna razstava, Galerija DLUL, Ljubljana. Skupinska razstava.
- Razstava "Kabinetna razprodaja", Galerija DLUL, Ljubljana. Skupinska razstava.
- Galerija Klovičevi dvori, Zagreb. Hrvaški bienale ilustracije.
- Slovenski znanstveni inštitut, Dunaj, Avstrija. Samostojna slikarska razstava.
- Villa Manin, Passariano-Codroipo, Italija. Magija umetnosti: Protagonisti slovenske sodobne umetnosti 1968-2013 (Krajina kot tematska preokupacija v slovenskem slikarstvu in fotografiji). Po izboru Aleksandra Bassina.

2013

- Manhattan Borough President's Office, New York, USA. 5th Annual Small Works Exhibition. Skupinska razstava.
- Paviljon Cvijeta Zuzorić, Beograd, Srbija. 47. Zlatno pero Beograda, mednarodni bienale ilustracij.
- BIBIANA, Bratislava, Slovaška. Mednarodni bienale ilustracij.
- Jakijeve hiša - Galerija Nazarje, Nazarje. Samostojna slikarska razstava.

2012

- Manhattan Borough President's Office, New York, USA. 4th Annual Small Works Exhibition. Skupinska razstava.
- Galerija Cankarjev Dom, Ljubljana. 10. Slovenski bienale ilustracije.
- Galerija Imago Sloveniae, Ljubljana. Samostojna slikarska razstava.
- Galerija Klovičevi dvori, Zagreb. Hrvaški bienale ilustracije.
- Majski salon ZDSLU, Ljubljana. Skupinska razstava, ZDSLU.
- Galerija Kranjske hiše, Kranj. Samostojna slikarska razstava.
- Kosova Graščina, Jesenice. POKRAJINA V UMETNOSTI - med piktorializmom in abstrakcijo. Skupinska razstava po izboru SDLK.

2011

- Galerija Krka, Ljubljana. Samostojna slikarska razstava.
- Kosova Graščina, Jesenice. Skupinska razstava LABIRNIT.
- Paviljon Cvijeta Zuzorić, Beograd, Srbija. 46. Zlatno pero Beograda, mednarodni bienale ilustracij.
- Galerija Velenje, Velenje. POKRAJINA V UMETNOSTI - med piktorializmom in abstrakcijo. Skupinska razstava po izboru SDLK.
- Galerija A. Kosič, Gorica, Italija. Samostojna slikarska razstava Zvok Zapis Slika.

2010

- Galerija Eqrna, Ljubljana. Razstava ob predstavitvi in zagovoru magistrske naloge.
- Atrij Mestne občine Ljubljana. Razstava natečajnih elaboratov za oblikovanje klopi na območju Mestne občine Ljubljana. Predlog za oblikovanje klopi je nastal v sodelovanju z akad. kiparko Meto Kastelic.





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