

Zgodovinski atrij

Osrednji atrij

Stekleni atrij

Desni atrij

Nuša Lapajne: Lab 1

Sled v materialu, bodisi poteza z risalom na podlagi ali pa odtis roke v glini, je primarna oblika človekovega izražanja. Ravno v tem dogodku, pri katerem risalo pušča za seboj vidno črto, je človek odkril fascinacijo, prepoznal utrip svojega telesa, odtis lastne energije ali pa le zapis nekega gibanja. Črta, ki ne opisuje slepo zunanjega vidnega sveta, ki ni zavezana nobenemu predmetu, se prepušča lastnemu toku življenja, zasleduje naključje, posnema dihanje in sledi impulzu roke.

Nuša Lapajne v seriji velikoformatnih risb raziskuje trenutek nastanka gestualne risbe, v katerem se umetničina roka prelevi v zapis telesa, v podaljšek njenega notranjega ritma, globine diha, napetosti mišic in hitrosti utripanja srca. Živa linija se rodi iz nenadzorovanega notranjega gibanja, ne iz zavesti, zato je vsak poteg barvne materije po črni podlagi sled trenutka, ki ga v njegovi krhkosti in nepopravljivosti ni mogoče ponoviti.

Umetnica Nuša Lapajne je tradicionalno slikovno polje spremenila v eksperimentalni laboratorij notranjih dialogov in psiholoških stanj. Linija postane iskrena izpoved dvoma ali poguma, včasih neznosne tišine in praznine, spet drugič bolečega hrupa. Nastala risba je prevajalec med vidnim in nevidnim, med zunanjim, otipljivim svetom in notranjim, intimnim doživljanjem. Vsaka črta je vzgib življenja in želja po gibanju, vsaka prekinitev pa je trenutek premišljevanja in vibracije, ki razkriva nekaj globoko človeškega – potrebo po izražanju, po stiku, po sledi.

Težnjo po ekspresivnem izrazu Nuša Lapajne vzporedno kaže v drugih materialih. V glini je odkrila srečanje med telesom in snovjo, med dotikom in odtisom. Vsak stik, intenziven pritisk prstov, močan zasuk dlani ali brazda nohta v površini postane osebni odmev geste, ujete v material. V mehki snovi se srečata nasprotni sili reda in kaosa. Umetničina roka poskuša vzpostaviti strukturo, definirati smer in oblike, medtem ko glina pokaže upor, svojo voljo, ritem in težo. Glina se izmika, seseda, določa svoje meje. V nenehnem iskanju tega ravnotežja med nadzorom in spontanostjo se rojeva neponovljiv ekspresivni izraz. Nastale keramične kose Nuša Lapajne sestavlja v objekte, ki s spreminjajočo se kompozicijsko formo zavzamejo vsakič drugačen galerijski prostor. Noben objekt ni enak prejšnjemu. Vsaka postavitev je bistvo avtoričinega ustvarjalnega procesa, ki v prvi plan postavlja odnos do prostora ter dialog med posamičnim in celoto.

Nuša Lapajne je vzpostavila delo umetnika kot odprti laboratorij idej in procesov. V takem mišljenju se nenehno odpirajo možnosti raziskovanja, preizkušanj, dvomov, tveganja, opažanja in beleženja odnosov med materiali, telesom, časom in prostorom. To je prostor, v katerem se napetost med nadzorom in svobodo spremeni v energijo, ki rodi nekaj novega – nekaj, kar ni bilo vnaprej znano niti umetnici sami. Pomemben rezultat umetniškega laboratorija je odprto umetniško delo, ki se spreminja, nima fiksnega in zaključenega objekta, temveč se vsi kosi reciklirajo, na novo sestavljajo v prostorske kompozicije in so pripravljeni na nove interpretacijske preizkušnje. Tudi gledalec ima v tem laboratoriju pomembno vlogo. Ni več pasiven, neviden stranski opazovalec, temveč interaktivno vstopa na prizorišče dogajanja. Vsako umetniško delo Nuše Lapajne je pravzaprav povabilo k novemu poskusu gledanja – k osebnemu razumevanju, občutenju in interpretaciji. Gledalec vstopi v eksperiment, v katerem so njegova čustva, spomini in izkušnje tisti materiali, ki dopolnijo umetničin proces. V tem smislu umetnost postane družbeni laboratorij, prostor izmenjave, prostor oblikovanja odnosov, v katerem skupnost preizkuša svoje predstave, vrednote in meje doživetja.

Vida Sladana Mitrović

Nuša Lapajne se je rodila 1970 v Ljubljani. Po opravljeni srednji šoli za oblikovanje je šolanje nadaljevala na Akademiji za likovno umetnost v Ljubljani, smer slikarstvo. Diplomirala je leta 1995 pri profesorju Janezu Berniku in hkrati vpisala specialistični študij slikarstva pri profesorju Andreju Jemcu ter ga z odliko zaključila leta 1998. Sodelovala je na različnih bienalnih razstavah na Hrvaškem, Japonskem, v Egiptu, Nemčiji in Italiji, kjer je prejela glavno nagrado za slikarstvo pavia 03 in odkup za zbirko v muzeju sodobnih umetnosti Casoria. Razstavljala je tudi na eminentnem trienalu sodobne slovenske umetnosti U3 po izboru Petra Weibla.

S keramičnimi sestavljenimi kompozicijami se ukvarja od leta 2015. Sodelovala je na različnih bienalnih razstavah na Hrvaškem, Danskem, Madžarskem, Japonskem, Nizozemskem, v Belgiji, Latviji, Romuniji, Egiptu, Nemčiji, Italiji in Franciji.

V slovenskem prostoru je razstavljala na večjih skupinskih razstavah, med katerimi so najpomembnejše Keramika v konceptu v Galeriji Božidar Jakac na Kostanjevici, Keramos tukaj in zdaj 2017 v Obalnih galerijah Piran ter Keramika v Sloveniji 2022 v Koroški galeriji likovnih umetnosti v Slovenj Gradcu.

Imela je tudi več samostojnih razstav, med katerimi so najpomembnejše predstavitev v Lamutovem salonu na Kostanjevici, Mestni galeriji Nova Gorica leta 2011, Peterokrakem stolpu Ljubljanskega gradu, Galeriji ZDSLU leta 2021 ter slovenski ambasadi v Celovcu leta 2022.

Prejela je več nagrad, prav tako so njena dela uvrščena v nekaj muzejskih zbirk (Casoria, Italija, Čangčun, Kitajska, Mark Rhotko Art Centre, Latvija).

Ima status svobodne umetnice in je članica ZDSLU.

Živi in dela v Ljubljani.

Nuša Lapajne: Lab 1

Whether it is a pencil stroke on a surface or a handprint in clay, a trace in the material is the most basic form of human expression. It was precisely in this act, when the drawing tool left a visible line behind, that man discovered a fascination; where they recognised the pulse of their own body, the imprint of their own energy, or simply the record of some movement. A line that does not blindly describe the visible external world, that is not bound to any object, that surrenders itself to its own flow of life, pursuing chance, imitating breathing and following the impulse of the hand.

In a series of large-format drawings, Nuša Lapajne explores the moment when a gestural drawing emerges, when the artist's hand becomes a record of her body, an extension of her inner rhythm, of the depth of her breath, of the tension of her muscles and the pace of her heartbeat. A living line is born from uncontrolled inner movement rather than consciousness, and each stroke of coloured matter on a black background is the trace of a moment that cannot be repeated in its fragility and irreversibility.

The artist Nuša Lapajne has transformed the traditional pictorial field into an experimental lab of inner dialogue and psychological states. The line becomes a sincere expression of doubt or courage; sometimes of unbearable silence and emptiness; at other times of painful noise. The resulting drawing acts as a translator between the visible and the invisible, between the external, tangible world and the inner, intimate experience. Each line is an impulse of life and a desire to move, while each break is a moment of reflection and vibration that reveals something deeply human: the need for expression, for contact, for a trace.

Nuša Lapajne also seeks to express herself through other materials. Working with clay has allowed her to discover the encounter between the body and matter, and between touch and impression. Every contact, whether an intense finger pressure, a strong twist of the hand or a groove made by a nail on the surface becomes a personal echo of a gesture captured in the material. The opposing forces of order and chaos converge in the soft matter. The artist's hand attempts to impose structure and define shapes and direction, but the clay resists, asserting its own will, rhythm and weight. The clay evades, collapses and defines its boundaries. This constant search for balance between control and spontaneity results in a unique expression. Nuša Lapajne assembles the resulting ceramic pieces into objects, each time occupying a different gallery space with a new compositional form. No object is the same as the previous one. Each installation embodies the essence of the artist's creative process, emphasising the relationship with space and the dialogue between the individual and the whole.

Nuša Lapajne has established her artistic practice as an open lab for ideas and processes. This way of thinking opens up endless possibilities for exploration, testing, doubt, risk, observation and the recording of relationships between materials, the body, time and space. It is a space where the tension between control and freedom transforms into the energy that gives birth to something new – something that was unknown even to the artist herself in advance. A key outcome of the art lab is an open artwork that evolves and that does not have a fixed and finished object. Rather, all the pieces are recycled, reassembled into spatial compositions and are ready for new interpretative challenges. Spectators also play an important role in this lab. They are no longer passive, invisible bystanders, but interactively enter the scene of the action itself. Each work of art by Nuša Lapajne is an invitation to view things differently; to develop a personal understanding, feeling and interpretation. Viewers enter an experiment in which their emotions, memories and experiences are the materials that complement the artist's creative process. In this sense, art becomes a social lab, a space for exchange, a space for forming relationships, where the community can test its ideas, values and limits of perception.

Vida Sladana Mitrović

Nuša Lapajne was born in Ljubljana in 1970. After graduating from the Secondary School of Design, she went on to study at the Academy of Fine Arts in Ljubljana, specialising in painting. She graduated in 1995, under the mentorship of Professor Janez Bernik, and then enrolled in postgraduate studies of painting with Professor Andrej Jemec, graduating with honours in 1998. She has participated in various biennial exhibitions in Croatia, Japan, Egypt, Germany, and Italy, where she received the Pavia 03 grand purchase prize for painting and a purchase prize the Casoria Contemporary Art Museum collection. She also exhibited at the renowned Triennial of Contemporary Slovenian Art-U3, having been selected by Peter Weibel.

Since 2015, she has been working with ceramic compositions. She has participated in various biennial exhibitions in Croatia, Belgium, Denmark, Hungary, Latvia, Romania, Japan, Egypt, Germany, Italy, the Netherlands, and France.

In Slovenia, she has exhibited in several major group exhibitions, the most notable of which were 'Ceramics in Concept' at the Božidar Jakac Gallery in Kostanjevica, 'Kéramos: Here and Now 2017' at the Piran Coastal Galleries, and 'Ceramics in Slovenia 2022' at the Museum of Modern and Contemporary Art Koroška in Slovenj Gradec.

She has also held several solo exhibitions, most notably at Lamut's Art Salon in Kostanjevica, the Nova Gorica City Art Gallery in 2011, the Pentagonal Tower of Ljubljana Castle, and the Garden of the ZDSLU Gallery in Ljubljana in 2021, as well as the Embassy of Slovenia in Klagenfurt in 2022.

She has received several awards, and her work is included in several museum collections (Casoria, Italy, Changchun, China, Mark Rhotko Art Centre, Latvia).

She is a freelance artist and a member of the Slovenian Association of Fine Art Societies.

She lives and works in Ljubljana.