

galerija
ARS SACRA



ZMAGO JERAJ
V ARS SACRA

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Zmago Jeraj

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Neprestano raziskujoča ustvarjalna osebnost akad. slikarja Zmaga Jeraja, prejemnika Prešernove nagrade za življenjsko delo, tako na področju slikarstva, risbe in grafike kot tudi scenografije in fotografije, se nikoli ni podrejala tej ali oni trenutno aktualni slogovni usmeritvi, marveč je iz vidika outsiderja sama odredila principe vedno drugačne, a zmeraj prepoznavne ekspresivne figuralike, dosegač uspehe na zahtevni mednarodni likovni sceni.

Za novejšo ustvarjalno obdobje Zmaga Jeraja značilno kombinirana razstava slikarskih in fotografskih del, ki jo je tokrat posebej pripravil za predstavitev v mariborski galeriji Ars sacra, sestoji iz treh prvič prikazanih, med seboj sicer vsebinsko razlikujočih se, vendar simbolno tesno povezanih tematskih sklopov, med katerimi sodita dva h klasični motiviki mestnih vedut, tretji pa obravnava različne variacije na tradicionalni motiv križa. Trije sklopi tako na realističen način predstavljajo bajeslovne sfere človeške eksistence: infernalno, terestrialno in celestialno, sestojijo pa iz posameznih izstopajočih del v tehniki olja na platnu, podkrepjenih z digitalno interveniranimi foto-grafikami, s subtilno izraženo, nevsiljivo versko simboliko, ki jo umetnik, kot ateist, odkriva v neposrednem okolju.

Umetniško izrazni področji slikarstva in fotografije sta že od samih začetkov Jerajeve likovne ustvarjalnosti neločljivo povezani, pri čemer lahko obdobje od druge polovice devetdesetih let prejšnjega stoletja pa vse do danes smatramo za neke vrste "renesan-so" fotografije, s poudarkom na součinkovanju s sočasnim slikarskim opusom, ob dejstvu, da gre za enega redkih likovnih ustvarjalcev na domači umetniški sceni, ki si upa razstavljati svoje fotografije ob boku slikarskih del z enotnim konceptom. Sicer pa doživlja Zmago Jeraj fotografijo izključno kot eno od tehnik likovnega izražanja, s pomočjo katere lahko zabeleži podobe vsakdana, bodisi z dokumentarnim ali izpovednim značajem, velikokrat pa tudi v smislu pripravljanih skic za slikarske upodobitve. Umetnikovi priljubljeni motiviki krajina in veduta se pojavljata tako v fotografijah kot tudi likovnih delih v klasičnih tehnikah, pri čemer se urbanizirana okolja pogosto prepletajo z naravo, še posebej v intimnih izrezih dvorišč z vrtovi, parkih s klopcami, mestnih drevoredih ipd. Četudi je Jeraj večino novejšega fotografskega opusa posnel v domačem Mariboru, še posebej na Piramidi, mestnih ulicah in dvoriščih, celo neposredno iz lastnega stanovanja, si je prizadeval ohraniti anonimnost ali bolje univerzalnost prizorišč, v skladu s sve-

tovljanskim pogledom na svet. Kot redkost na sodobni domači likovni sceni lahko omenimo Jerajevo zanimanje za tehnične pridobitve civilizacije, kot so vlaki, avtomobili (tudi kolesa), letala, žerjavi ipd, predstavljajoč nepogrešljive sestavine urbaniziranega okolja, s katerimi človek sooblikuje, a tudi uničuje naravo. Posledice urbanizacije rad dokumentira v serijah posnetkov rastočih stavbnih kompleksov z aluzijo na razvijajoč se živ organizem, saj so hiše pravzaprav personifikacije njihovih lastnikov. Pridobitve moderne tehnike v smislu digitalnih medijev pa Jeraj slednjič uvršča tudi med svoja likovna orodja, saj mu računalnik omogoča preoblikovanje, dodelavo ali montažo fotografskih upodobitev v še izrazitejšo likovno podobo foto-grafik, kjer se poigrava tudi s koloritom, osvetlitvijo, sfumaturami, konturami, z risarskim, ploskovitim ali slikovitim izrazom ipd.

Na urbano in suburbano okolje motivsko navezuje tudi tokratna tematska razstava, kjer Zmago Jeraj nepretenciozno nakazuje na mistično religiozne aluzije našega vsakdanjega, včasih celo banalno kontrastno učinkujočega ambienta. Tako predstavlja "peklenško" sfero motiv izkopavanja podzemnih garaž na mestu nekdanje Samopostrežne restavracije na Prešernovi ulici v Mariboru, ki ga je umetnik redno opazoval skozi okno svojega ateljeja in po lastnih besedah ovekovečil tudi kot hommage gradbenim delavcem, saj so se neprestano izpostavljali raznim nevarnostim. Zemeljsko sfero simbolizirajo motivi križev iz avtorjeve domače zbirke (smrt/vstajenje/prostorska orientacija), bodisi kot detajli nagrobnikov bodisi kot grobišča v celostnem pogledu, pogosto zajemajoč tudi bližnje cerkve. Za najvišjo, nebeško sfero pa je umetnik uporabil veduto srebrnega nebotičnika Zavarovalnice Maribor na Cankarjevi ulici, kjer je skozi okno lastnega stanovanja ujel detajl ekvilibrističnega čistilca oken na zunaji strani fasade, asociirajoč na kakšnega angela, še posebej, če hkrati upoštevamo vrhove oddaljenih zvonikov Frančiškanske cerkve s križema.

Tukaj je treba opozoriti na dramatično učinkovanje dnevnih ali nočnih prizorov s skrivnostnim, mističnim žarjenjem, kjer Zmago Jeraj uvaja nadrealistično, malodane sanjsko atmosfero z zanj prepoznavnim, ekspresivno učinkujočim koloritom, posredujoč likovni celoti značaj sakralnega v vsakdanjiku.

Zmago Jeraj

VARS SACRA

The constantly exploring creative personality of the academically educated painter Zmago Jeraj, a Prešeren awardee for life's work in the field of painting, drawing and graphics, as well as in scenography and photography, has never complied with any momentarily fashionable style course but has from the point of view of an outsider, established principles of always different but recognizable expressive figuration on his own, being successful also in the demanding international art scene.

The Zmago Jeraj's recent creative period is characterized by a combined exhibition of painting and photographic works which he this time prepared especially for the Ars Sacra Gallery in Maribor and consists of three sets of topics shown for the first time that differ according to their contents but are closely connected on the symbolic level; two of them belong among the classical motifs of town vedutas, while the third one addresses different variations of the traditional motif of the cross. Therefore the three sets of topics in a realistic way represent mythical spheres of human existence: the infernal, the terrestrial and the celestial ones and consist of individual salient works in the oil on canvas technique, substantiated by the digitally processed photo-graphics with subtly expressed, unobtrusive religious symbolism the artist as an atheist spots in the direct environment.

The two fields of artistic expression, the painting and photography, have been inextricably connected since the beginning of Jeraj's art creativity, the period from the second half of the nineties of the previous century till today considering a kind of "renaissance" of photography, with an emphasis on the co-effect with the contemporary painting opus, with regard to the fact that he is one of the rare art creators in the Slovenian art scene who dares to exhibit his photographs side to side with his paintings with a single concept. However, Zmago Jeraj experiences the photography exclusively as a technique of art expression by means of which he can register the images of everyday, either with a documentary or declarative character, many times also in the form of preparation sketches for artistic depictions. The artist's much liked motifs, the landscape and the veduta, appear in photographs as in artistic works in classical techniques, the urbanized environment intertwining with the nature, especially in the intimate cut-outs with gardens, parks with benches, town tree-lined avenues, etc. Even though Jeraj took the majority of the recent photographic opus in the home town Maribor, especially on the Piramida hill, in the town streets and courtyards, even from his own flat, he strived to preserve anonymity or rather the universality of the scenes in line with the cosmopolitan worldview. As a rarity in

the contemporary Slovenian art scene, one can mention Jeraj's interest in the technical achievements of the civilization, e. g. trains, cars (bicycles as well), planes, derricks, presenting indispensable components of the urbanized environment which men use to co-shape but also destroy the nature. He likes to document the effects of urbanization in photograph series of growing building complexes with an allusion to a live developing organism, since the houses are rather personifications of their owners. Jeraj uses the achievements of the contemporary technology in regards to digital media as his art tools, since the computer enables him to re-form, complete, and assemble photographic depiction into an even more prominent art image of photo-graphics where he plays with coloration, lighting, sfumaturas, contours and with the drawing, two-dimensional and painting expressions, as well.

This topical exhibition with its motifs relates to the urban and suburban environment as well; Zmago Jeraj unpretentiously indicates mystical religious allusions to our everyday surroundings that sometimes have even a banally contrasting effect. Thus the "infernal" sphere is represented by the motif of digging out the underground garage on the site of the former self-service restaurant in the Prešernova Street in Maribor, which the artist regularly observed through the window of his studio and according to his own words, eternalized as an homage to the construction workers, since they were continuously exposed to different dangers. The terrestrial sphere is symbolized by the motifs of the cross from the author's home collection (death/the Resurrection/space orientation), either as details of tombstones or graveyards in the comprehensive view, often including the nearby churches, as well. For the highest, celestial sphere, the artist used the veduta of the Zavarovalnica Maribor silver skyscraper in the Cankarjeva Street, where he through the window of his own flat, caught the detail of equilibristic window cleaner on the outer side of the facade, which calls to mind an angel, especially if we take into consideration the tops of the Franciscan church bell towers with the crosses at the same time.

The attention must be drawn to the dramatic effect of day and night scenes with mysterious, mystic glowing where Zmago Jeraj introduces a surrealist, almost dreamlike atmosphere with a coloration that is characteristic for him, has an expressive effect and to the artistic whole, conveys a character of the sacral in everyday.

Zmago Jeraj



GRADNJA
olja
100 x120 cm
2012

CONSTRUCTION (oil), 2012

Zmago Jeraj



From the BUILDERS portfolio
(photo-graphics and ink-jet print), 2011

Iz grafične mape ZIDARJI
fotografika in brizgalni tisk
365 x 458 (300x450) mm
2011

Zmago Jeraj



ZVONIKA
olje
100x120 cm
2011

BELL TOWERS (oil), 2011

Zmago Jeraj



From the BELL TOWERS portfolio
(photo-graphics and ink-jet print), 2011

Iz grafične mape ZVONIKA
fotografika in brizgalni tisk
365x458 (300x450) mm
2011

Zmago Jeraj

BIOGRAFIJA



Zmago Jeraj se je rodil 9. novembra 1937 v Ljubljani. Študiral je na Akademijah za likovno umetnost v Ljubljani in Beogradu, kjer je diplomiral na oddelku za slikarstvo 1960 leta pri prof. Zori Petrović. Slikarstvo za specialko je zaključil pri prof. Gabrijelu Stupici na ljubljanski akademiji leta 1967. Kot štipendist Britanskega sveta se je izpopolnjeval na grafičnem oddelku Hornsey Collegea v Londonu, štipendija iz sklada Moše Pijadeja pa mu je omogočila študijsko bivanje v nekdanji Sovjetski zvezi. Poučeval je na osno-

vni šoli v Črnomlju in na osnovni šoli Bojana Iliča ter 3.gimnaziji v Mariboru, upokojil pa se je kot profesor za risanje in slikanje na Akademiji za likovno umetnost in oblikovanje v Ljubljani. Samostojno razstavlja od leta 1960, sodeloval pa je tudi na številnih skupinskih razstavah doma in v tujini. Sodeloval je na slikarskih delavnicah kot Mednarodni slikarski tedni v Retzhofu v Avstriji, Umetnost v steklu v Muranu v Italiji, Grafičnem ateljeju v Narodnem muzeju v Beogradu, Umetniški koloniji Počitelj v Bosni in Hercegovini, Slovenija – odprta za umetnost na Sinjem vrhu, Ars Sacra v Mariboru. Njegova dela se nahajajo v različnih muzejskih in zasebnih zbirkah doma in na tujem – v Sloveniji naprimer v Moderni galeriji Ljubljana, Obalnih galerijah v Piranu, Umetnostni galeriji Maribor, Umetniški zbirki Nove Ljubljanske banke in umetniški zbirki Mercator. Prejel je priznanja kakor Zlata medalja za slikarstvo INTART v Celovcu, Zlata ptica za slikarstvo, Kajuhova nagrada za knjižno opremo, Zlato pero za ilustracijo v Beogradu, Jakopičevo nagrado, Prix d' excellence »Authentic Arts«, Meung sur Loire v Franciji, Glazerjeva listina in Glazerjeva nagrada za življensko delo, nagrada Zveze društev slovenskih likovnih umetnikov, nagrada Prešernovega sklada in Prešernova nagrada za življensko delo. Živi in deluje v Mariboru.

Zmago Jeraj

BIOGRAPHY

Zmago Jeraj was born on 9th November 1937 in Ljubljana. He studied at the Academy of Fine Arts in Ljubljana and Beograd where he graduated at the Painting department in 1960 with Professor Zora Petrović. He completed his specialist studies in painting at the Ljubljana Academy in 1967 with Professor Gabrijel Stupica. As the British Council grantee, he attended a professional training at the Graphics department of the Hornsey College in London, while the grant by the Moša Pijade Fund enabled him to



study in the former Soviet Union. He taught at Črnomelj Primary School, at Bojan Ilich Primary School and at the Third Grammar School in Maribor; he retired as a drawing and painting professor at the Academy of Fine Arts and Design in Ljubljana. He has exhibited independently since 1960 and has taken part in many group exhibitions in Slovenia and abroad. He participated in many painting workshops, e. g. International Painting Weeks in Retzhof, Austria, Art on Glass, Murano, Italy, Graphic Studio in the Beograd National Museum, the Počitelj Artist Colony in Bosnia and Herzegovina, Slovenia Open for Art in Sinji Vrh, the Ars Sacra Gallery in Maribor. His works can be found in different museum and private collections in Slovenia, e. g. in Moderna galerija Ljubljana, Obalne galerije in Piran, Umetnostna galerija Maribor, Nova Ljubljanska Banka Art Collection, Mercator Art Collection, and abroad. He received several awards, e. g. the Gold medal for painting INTART in Klagenfurt, the Zlata ptica award for painting, the Kajuh Award for book design, the Zlato pero award for illustration in Beograd, the Jakopič Award, Prix d'excellence »Authentic Arts«, Meung sur Loire in France, the Glazer Charter for life's work, the Association of Slovenian Fine Arts Societies award, and the award of the Prešeren Fund for life's work. He lives and works in Maribor.

Zmago Jeraj



Iz grafične mape KRIŽ
fotografika in brizgalni tisk
365 x 458 (300 x 400) mm, 2011

From the GROSS portfolio
(photo-graphics and ink-jet print), 2011

Slika na prvi strani: KRIŽ, akril, olje in lak, 70 x 90 cm, 1999

Front cover: GROSS (acrylic, oil, lacquer), 1999

Izdala in založila: Galerija ARS SACRA - Maribor
Prevedla: Valerija Trojar
Odgovarja: Milena Munda
Tisk: GRAFITI STUDIO - Maribor




ZAVOD ANTONA MARTINA SLOVSKA