

Ira Niero Marušič

Lido

9. 5.–28. 6. 2014

KiBela, prostor za umetnost
MMC KIBLA

Slike Ire Niero Marušič so v svojem bistvu izrazito biografske. Ne črpajo iz hipotetičnega, temveč upodabljajo drobne trenutke, mimobežne epizode iz slikarkinega življenja, ki so jo, največkrat v pozitivni luči, zaznamovale, presenetile ali/in navdušile. Ne glede na biografsko noto pa dela niso narativna, so fragmenti, drobni, pogosto humorni, citati, ki gledalcu pretanjeno namigujejo na osebne trenutke, ki stojijo za njimi. Zavestno ostajajo na ravni namiga in se ne predajo jasnemu pripovedovanju – tako ustvarjajo poseben privlak ter izzovejo željo po odkrivanju zgodb za njimi. Slike od gledalca zahtevajo opazovanje, razmislek in nekaj domišljije, ki ji puščajo prosto pot in ustvarjanje mnogih, vedno subjektivnih, interpretacij.

Svetovi, ki jih avtorica ustvarja na platnih, so brezčasni, brezprostorni in zamrznjeni v stanju ravnovesja. So podolgovata polja drznih, živih, migetajočih barv, ki dajo občutek širjenja in prelivanja v vse smeri – tudi onkraj slike. Drobne, včasih skoraj neopazne figure naseljujejo brezprostorje in vanj vnašajo akcijo. Imajo svojo voljo: kljub majhnosti (ali prav zaradi nje) ter zaradi vtisa neomejenosti dominirajo v razsežnih barvnih pokrajinah. Njihova moč je včasih glasna, poudarjena z dinamično, skoraj teatralno in ritualno gesto (*Biska, Africa in pioggia*), spet drugič je figura komaj opazna – na daleč le lisa barve, ki stopa iz ozadja, a se ob bližjem pogledu razvije in razkrije ter prevzame pogled s svojo nenavadno mitsko prezenco (*Istrska Provansa*). Na *Prsteni luni*, pravzaprav podobi plesnive limone, je prisotna skoraj animistična konotacija – predmet seva iz temnega ozadja, ki je hkrati zemlja in nočno nebo. Čeprav je ta podoba pravzaprav povsem statična, daje s spretnim poigravanjem vtis razgibanosti.

Skozi vse avtoričine slike se vije rdeča nit izjemno ekonomičnega, jasnega, celo lucidnega likovnega izraza, paralelnega vsebinski jedrnatosti. In čeprav so slike na prvi pogled igrive in pogosto humorne, jih nikakor ne gre jemati zlahka. Suverena linija in preiščljeno potez, napetost med brezčasjem in vibrirajočo energijo figur ter reminiscenčna narava razdrobljene »naracije« pričajo o izjemno občutljivi in prodorni slikarki. Njene slike so čista ljubezen do življenja in slikarskega procesa, so brezsravno optimistični vitalizem – nekaj, česar je v sodobni umetnosti odločno premalo.

(Žiga Dobnikar)

Ira Niero Marušič je bila rojena 13. aprila 1989 v Kopru. Od leta 2004 do 2008 se je šolala na Gimnaziji Gian Rinaldo Carli v Kopru. Oktobra 2012 je diplomirala na Accademii di Belle Arti v Benetkah pri prof. Carlu Di Racu in prof. Eleni Ribero s tezo "Il cuore nell'arte e nella medicina" – "Srce v umetnosti in medicini". Nadaljuje podiplomski študij na Accademii di Belle Arti v Benetkah pri prof. Carlu Di Racu in prof. Martinu Scavazzonu. Sodelovala je na številnih samostojnih in skupinskih razstavah doma in v tujini.

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9 May – 28 June 2014
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In their essence, the paintings of Ira Niero Marušič are highly biographical. They do not draw on the hypothetical, but rather depict the little moments, the fleeting episodes from the author's life, which have, mostly positively, marked her, surprised her, and/or delighted her. However, despite this biographical note the works are not narrative in nature, but appear as fragments; as tiny, often humorous quotations that subtly point to the viewer the personal moments behind them. They consciously remain at the level of allusion, without giving in to a clear narrative – in this way they create a particular attraction and stimulate the desire to discover the stories behind them. The paintings require the viewer to observe, reflect and use a touch of imagination, which can run freely and create multiple, but always subjective interpretations. The author's worlds on canvas are timeless, spaceless and frozen in a state of equilibrium. They are elongated fields of daring, living, flickering colors that create a sense of expansion and spilling into every direction – even beyond the painting. Minuscule, at times almost indiscernible figures occupy the spacelessness and fill it with action. They have a mind of their own: despite their smallness (or perhaps because of it) and because of the appearance of limitlessness, they are the ones to dominate the extensive color-filled landscapes. At times their power is loud, stressed by a dynamic, almost theatrical and ritual gesture (*Biska*), at others the figure is barely noticeable – from a distance just a speck of color emerging from the background, but revealed and unveiled at a closer look, capturing the eye with its curious mythical presence (*Istrian Provence*). The *Earthmoon*, which is in fact the image of a moldy lemon, carries an almost animistic connotation – an object radiating from a dusky background, which is earth and night sky at the same time. While the image itself is actually entirely static, a skillful play of the brush gives it a sense of dynamics. All of the author's paintings share a common thread of an extremely economic, clear, even lucid painting expression, parallel to their pithy contents. And even if at the first sight they may appear playful and are often humorous, they should be taken lightly by no means. The confident lines and calculated strokes of the brush; the tension between timelessness and the vibrating energy of the figures, as well as the reminiscent nature of a fragmented “narration” point to a highly susceptible piercing artist. Her paintings are pure joie de vivre; they reflect a great love for the painting process and radiate a shamelessly optimistic vitality — something one rarely finds in contemporary art.

(Žiga Dobnikar)

Ira Niero Marušič was born on 13 April 1989 in Koper. She attended the Gian Rinaldo Carli grammar school in Koper between 2004 and 2008. She graduated in October 2012 from the *Accademia di Belle Arti di Venezia* under Prof. Carlo Di Raco and Prof. Elena Ribero with the thesis entitled “*Il cuore nell' arte e nella medicina*” (The Heart in Art and Medicine). She is currently continuing her postgraduate studies at the *Accademia di Belle Arti di Venezia* with Prof. Carlo di Raco and Prof. Martino Scavezzon. Her works have been shown on numerous solo and group exhibitions home and abroad.

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