

Sonja Radan

*Žena u
Znaku Žudnje*

Sonya Radan

*Woman in the Sign
of Yearning*



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Galerija

Novi Hram

*2 Jula –
18 Jula, 2012*

Galerija Novi Hram
Hamdije Kreševljakovića 59
Sarajevo 71000, BiH

Žena u Znak u Žudnje

Vrlo mi je začudno, i predivno, poslije dvadesetak godina ponovno biti u ozračju slika Sonje Radan.

Što je zapravo, tema, sustina njenoga slikarskog svijeta, kojim se ona bavi i koga naseljava intenzivno. Genealoško mjesto i funkcija Žene, pronalaženje i utvrđivanje ženskog identiteta, inicijacija u bitna životna razdoblja. Rezultati podižu fenomen na uzbudljivu razinu arhitipa što se nas itekako tiče.

Sonjino slikarstvo je uglavnom figurativno. Iz, u većini, tamnih pozadina izranjaju portreti, kompozicije, aktovi. Portreti gotovo uvijek, pa i u najmanjoj mjeri, sadrže po neku crtu, odblesak, asocijaciju, na autoportret Slikarice, sto jest imanentno genealoškom nizu Žena, kroz vrijeme i prostor. Ono što ih povezuje u ogromnu obitelj pretkinja, majki, kćeri, potomkinja, jest ŽUDNJA. Vječna i silna ženska žudnja, kao kreativni i aktivni princip i razlog bivanja.

Kako ih Sonja priziva u svoj svijet? Na više neuobičajenih načina: npr. preko porodičnih kukičanih rukotvorina, koji su izvučeni iz nekih porodičnih škrinja gdje su nadživjeli svoje pletačice, te ih ugradila u slike kao ZVIJEZDE VODILJE. Dakako, one su došle. Koliko je samo snova, žudnje, molitvi, uspomena, ostvareno pod spretnim prstima ovih pletačica?

Ili preko nakita, antičkih primjeraka, čiji se originali nalaze u zbirkama Zemaljskog muzeja Bosne i Hercegovine u Sarajevu. Taj nakit iz daleke povijesti je nasao mjesto u slikama, likovima žena, koje su ga nosile i pohranile s vlastitim zemnim ostacima, otišavši davno u neki drugi, moguće bolji svijet i postojanje.

U Riječniku simbola čitam: kako plemeniti metali, i nakit od njih napravljen, emaniraju ktoničku svjetlost i energiju, ali evocira također strast i nježnost, imaju nečeg majčinskog i zaštitničkog. A isto tako, srebro je u vezi s Mjesecom, u simboličkoj shemi: Mjesec -vodaženski princip. Izložba slika i crteža Sonje Radan, Sarajevo, juli 1991. naslovljena je: OPČINJENA MJESEČINOM, po istoimenom ciklusu.

Tu su, također slike iz ciklusa U IME LEONARDU. Leonarda kojeg ova Slikarica nosi i otkucava u svom bilu, koje ubrza kad osjeti taj strastven poticaj. Svog Leonarda, zdenca inspiracije i fascinacije. Zatim Majke i kćeri: OČI ŠIROM ZATVORENE. Kompleksni, često posve kontradiktorni i složeni odnosi ovih blisko-dalekih bića. Ali i Majke u simboličkom značaju. One koja povezuje more i zemlju, ambivalentnost u kojoj su život i smrt u nerazlučivom suodnosu. Duboko u sebe zagledane širom zatvorenih očiju, u

fantastično tajanstvo vlastitog postanja i postojanja. ZNAKOVI PORED PUTA zapravo su govor o moći gonetanja znakovlja koje je svud oko nas. Iščekivanje znakova, poruka, i odašiljanje istih. Dakako, tu je fascinacija pticama, koje su simbolička veza između neba i zemlje, viša stanja bića, one koje znaju i čiji smo govor nekoć davno razumijevali. Tu je i FENIKS, ta često prizivana mitska ptica-besmrtnica pa GLASNIK, čiji su puti i glasovi od božanskih nebesa. Zatim: GOVOR TIJELA, aktovi osobite ekspresivnosti, specifična govora, vjerojatno prvotnog u rodu nam ljudskom.

No vratimo se pejzažima ženskih lica i ŽUDNJI koja ih je stvarala i dozvala, darivala im ponovno život u slikarskom svijetu Sonje Radan.

Čudesni su ti pejzaži - lica. Izronili iz tmica zaborava, iz mračnih šuma, iz snova i snovida ta lica Žena u znaku žudnje. Valja se s njima suočiti, bez distance, do kraja. Što ako izazovu bol? Pa što, taj bol je u svojoj nakani, a i dejstvu, katarzičan. Izaziva olakšanje, liječi, suočava sa sobom samim.

Šta kazuju ta lica koja naseljavaju slikarske prostore Sonjina svijeta? Žudnju. U silnim, nebrojivim vidovima i intenzitetima. Od modrih čežnji, još neartikuliranih, titravih, u naznakama. Do onih potmulih, vrelih, u sebe okrenutih žudnji, nalik kukuljici buduće leptirice u čijoj se nutrini zbivaju tajnovite metamorfoze. Do onih plodnih, rascvalih, jarkih, još punih mogućnosti ispunjenja. Do onih utihlih, koje polako gasnu, naseljavajući tmice i zakutke. PROŠLA SAM I KROZ TO, sad vidim bolje, jasnije, prepoznajem znakovlje, bilježim, dozivam, sjećam se, stvaram svijet Žene i žudnje, zaustavljenih u liku i obliku ali i dalje djelotvornih, živih, otvorenih mogućnostima. Riječi. Pokreta. Zvuka. Glazbe. Nove preobrazbe.

I da završimo sa SANJAČIMA. Dva čudesno jasna lika, zagledana u daljine i u sebe same, ne snivaju one aktove od stvari nalik snovitaj. Tu je zapravo izvršena inverzija. Ta tijela snivaju, trebaju, žude dva jasna lika zagledana u daljine i sebe same. Sanjače koji su prošli i kroz to. I sad vide dalje, jasnije, širom zatvorenih ili otvorenih očiju...

Ljubica Ostojčić

Woman in the Sign of Yearning

It is very exciting and wonderful to be again surrounded, after twenty years, by Sonya Radan's paintings.

But what exactly is the subject matter of her artistic world, the one she intensely, vitally and consciously creates? That would be the position and function of Women through the generations, finding and confirming the female identity, being initiated into the important phases of life. The results raise the phenomenon to an exciting level of an archetype, which definitely concerns us.

Sonya's pictures are primarily figurative art. We see portraits, compositions and nudes emerge from dark backgrounds. Almost as a rule, even in the minutest proportions, the portraits contain the line of a character, a spark, an association, in the self-portrait of the artist, which is obvious in the procession of Women, through time and space. What binds them in their large family of ancestors, mothers and daughters is YEARNING – an eternal and powerful female yearning that serves as a creative and active principle of, and a reason for, being.

How does Sonya call them into her world? In many extraordinary ways: through samples of crochet, dug out from old family chests in which they outlived the women who made them, and built into her paintings to serve as GUIDING STARS. They have arrived, indeed. How many dreams, yearnings, prayers, reminiscences have been fulfilled under the skilful fingers of these women?

Sonya's paintings feature jewellery that has been based on artefacts held in the National Museum of Bosnia and Herzegovina, in Sarajevo. These pieces of jewellery, which were worn in the distant past, conjure up the women who wore them and who were buried with them.

In the dictionary of symbols, we can read: these worthy metals, and the jewellery made from them, emanate an earthly light, evoke passion and tenderness and possess something motherly and protective. In the same manner, silver is linked with the moon, in the symbolic sequence of the moon – water – female principle. From the exhibition of paintings and drawings by Sonya Radan, (Sarajevo, July 1991), ENCHANTED BY THE MOON, with a series of paintings by the same name.

Here are also paintings from the IN THE NAME OF LEONARDO series. Sonya feels and carries Leonardo within her own heart beat, which can quicken with passionate impulse; he is her well of inspiration and fascination. Then we have Mothers and Daughters from the series EYES WIDE OPEN where we find complex, often contradictory relationships between these close yet distant beings. With wide open eyes, their gazes are turned deeply inward, into the

extraordinary secret of their own becoming and being. The series of paintings, SIGNS BESIDE THE ROAD, talk about the power to decipher the signs that surround us – waiting for the signs and messages, and reflecting them. Of course, we find here a fascination with birds, which symbolise a link between earth and sky, a higher state of being. Here we also see a PHOENIX, a mythological and immortal bird, and there is the MESSENGER, who travels, bringing word from the heavens. Then: BODY TALK, with particularly expressive nudes, with a specific language, perhaps the primordial language of humankind.

But, let us return to the landscapes of female faces, and the YEARNING that created them, invoked them and gave them life.

These landscape-faces are wondrous. They have emerged from oblivion, out of dark forests, directly from dreams and visions; out of the consciousness and sub-consciousness of the artist. Strange are these faces of Women who are yearning. It is presumed that we must face them, without distance, to the very end. What if they should stir up pain? That pain, in its purpose and effect, is cathartic. It offers us relief, heals, forces us to face ourselves.

What is the message of those faces that inhabit the artistic extents of Sonya's world and are done with powerful, countless styles and intensities? From bluish yearnings, still unarticulated, flickering, in potential form; to those hidden and fervent, self-oriented cravings, which resemble the cocoon of a future butterfly, whose inner world abounds with a clandestine metamorphosis; to those fertile, colourful, ripe possibilities of fulfilment; to those silent withering, inhabiting dusks and lonely corners. I'VE BEEN THROUGH THAT: now I see better, clearer, I recognise signs, note down, invoke, remember, create the world of a Woman and YEARNING, frozen in both figure and form – yet still effective, alive, open to possibilities. Words. Movement. Sound. Music. A new metamorphosis.

And let us finish with DREAMERS. Two wondrously clear figures, gazing into the distance and into themselves; they do not dream of that which is made of a dreamlike substance. Here we have an inversion. These bodies dream, need, desire – two clear figures gazing into the distance and into their own selves. They are dreamers who have even passed through that. And now they can see further, more clearly, with eyes wide shut or wide open...

Ljubica Ostojić



Čežnja
Longing
Acrylic on canvas (60x50cm)



Čežnja
Craving
Acrylic on canvas (60x50cm)



Čežnja
Pining
Acrylic on canvas (60x50cm)



Prolamanje
Breaking Through
Acrylic on canvas (60x80cm)



Žudnja
Yearning
Acrylic on canvas (60x80cm)



Žudnja (Sjecanje)
Memories I
Acrylic on canvas (75x100cm)



Žudnja (Sjecanje)
Memories II
Acrylic on canvas (75x100cm)



Feniks
Phoenix
Oil on canvas (75x100cm)



Glasnik
Messenger
Oil on canvas (75x100cm)



Jutro s Tobom
Morning With You
Acrylic on canvas (50x100cm)



Oči širom zatvorene
Eyes Wide Shut
Acrylic on canvas (70x100cm)



Istok
East
Painting on silk (50x70cm)



Zapad
West
Painting on silk (50x70cm)



U Ime Leonardu III
In the Name of Leonardo III
Acrylic on canvas (60x80cm)



U Ime Leonardu IV
In the Name of Leonardo IV
Acrylic on canvas (60x80cm)



U Ime Leonardu I
In the Name of Leonardo I
Acrylic on canvas (75x100cm)



Zvijezde Vodilje
Guiding Stars
Mixed media (105x75cm)



Sanjari
Dreamers
Acrylic on canvas (120x100cm)



Zvijezda je Padala
A Star has been Falling
Mixed media (40x160cm)



Govor Tijela
Body Talk III
Acrylic on canvas (50x70cm)



Govor Tijela I
Body Talk I
Acrylic on canvas (120x80cm)



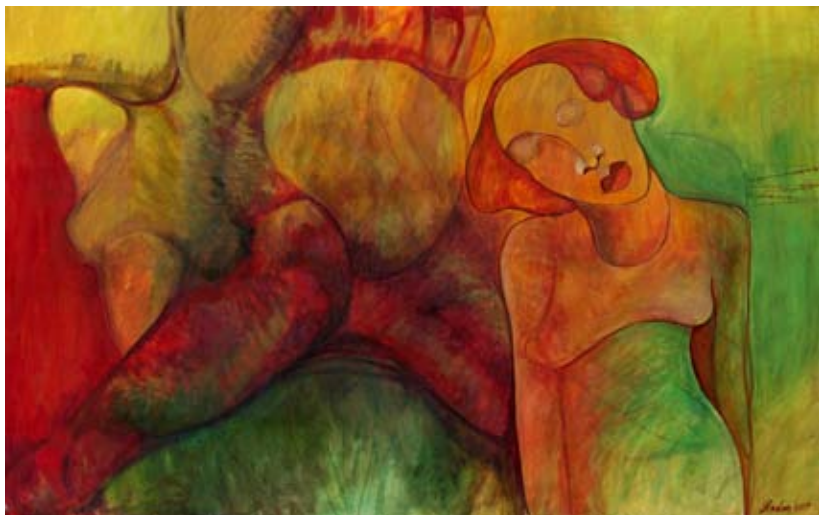
Govor Tijela II
Body Talk II
Acrylic on canvas (50x70cm)



Kocke XYZ
Cubes XYZ
Mixed media (25x20cm)



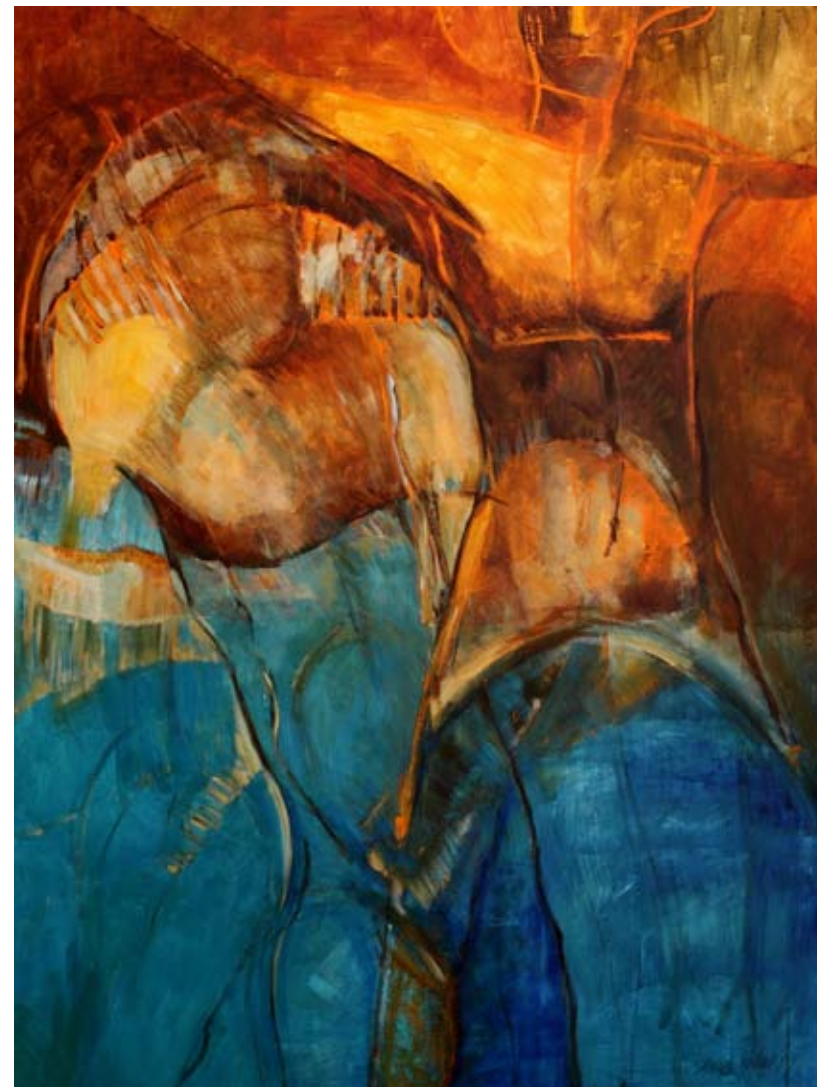
Zasićene
Sated
Oil on Canvas (80x108cm)



Znakovi Pored Puta I
Sign at the Roadside I
Acrylic on canvas (120x75cm)



Znakovi Pored Puta II
Sign at the Roadside II
Acrylic on canvas (120x90cm)



Znakovi Pored Puta III
Sign at the Roadside III
Acrylic on canvas (120x75cm)

O umjetnici

Sonja Radan, rođena je u Sarajevu 1960. godine. Diplomirala je na Akademiji likovnih umjetnosti 1984.god. u Sarajevu. Član je udruženja Likovnih Umjetnika Bosne i Hercegovine. Izlagala je širom Evrope i Velike Britanije, u kojoj živi i slika posljednjih dvadeset godina.

Njena umjetnost je figurativna, intimna, osebnog izraza; žene i ljudi, koje slika, dolaze iz njenog unutarnjeg svijeta, dio su njene prirode. Njene slike su nepredvidive, raznovrsne, složene i dovršene.

Ona bez bojazni eksperimentiše s raznim teksturama, ponekad je platno glatko kao pero, a ponekad se na njemu vide višeslojni nanosi kičice. Sonjina duša utkana je u dušu njenih likova, ona se krije iza njihovih zagonetnih osmijeha, lepršavih dodira i tajnovitih pogleda. Osim ulja i akrilika, Sonja slika na svili i staklu.

About the artist

Sarajevo-born artist Sonya Radan graduated at the city's University of Fine Art and is a member of the Fine Art Society of Bosnia & Herzegovina. She has exhibited throughout Europe and Britain, where she has been living and painting for twenty years.

Her art is figurative, intimate and modern in an expressive manner; she paints familiar subjects that are deeply personal and individual. Sonya's paintings are unpredictable; they change from rich to subdued.

She freely experiments with texture, sometimes to obtain a feather like smoothness and at other times to create thick impasto strokes. In her work, Sonya is obsessed with the souls of her subjects, locked away behind their puzzling smiles, fleeting touches and mysterious glances. She continues to experiment with a range of textures and media, including oils, silks and glass.

Hvala

Svima koji su donacijama pomogli i svima koji su svojim besplatnim radom omogućili ostvarenje izložbe Sonje Radan, *Žena u Znak*u *Žudnje*.

Srdačno se zahvaljujem:

Jevrejsko kulturno-prosvjetno i humanitarno društvo, La Benevolencija, Sarajevo
Zidovska Kulturna Scena 'Bejahad'

Sarajevo Art

Ministarstvo za Sport i Kulturu, kanton grada Sarajeva

Ljubica Ostojić, Profesor

Sanda Kolar, Filmski režiser

Miroslav Vuletić, Muzičar-pjevač

Saša Vidaković, Dizajner

Vanja Cerimagić, Fotograf

Bojan Aleksić, Prevodioc

Sofić, Zlatarska radionica

Aiša Telalović i Ministarstvo za ljudska prava i izbjeglice BiH

Udruženju umjetnika i ljubitelja umjetnosti 'Mlaz'

Nicholas Lipley, Urednik

Thanks

To everyone who through their donation and hard work has helped to realise Sonya Radan's exhibition, *Woman in the Sign of Yearning*.

The warmest thanks:

The Sarajevo Jewish Community and Jewish cultural, educational and humanitarian society, La Benevolencija, Sarajevo

Jewish Cultural Scene 'Bejahad'

Sarajevo Art

Ministry for Sport and Culture, Sarajevo

Ljubica Ostojić, Professor

Sanda Kolar, Film maker

Miroslav Vuletić, Musician and singer

Saša Vidaković, Designer

Vanja Cerimagić, Photographer

Bojan Aleksić, Translator

Sofić, Goldsmiths

Aiša Telalović and the Ministry for Human Rights and Refugees B&H

'Mlaz' Art Society

Nicholas Lipley, Catalogue editor



Kocka W
Cube W
Mixed media (25x20cm)

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