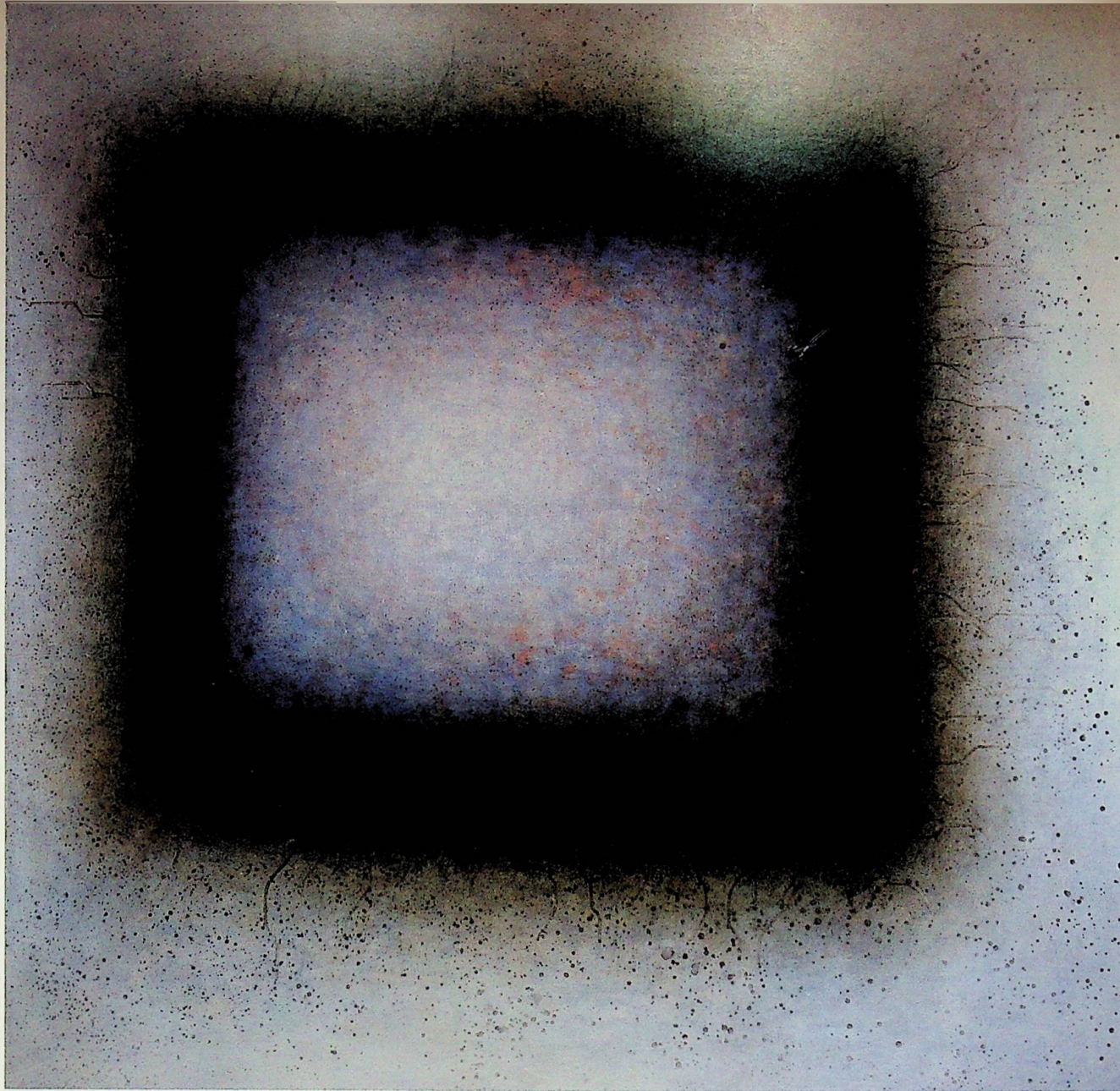




Janne M.
GREIBESLAND

12. 11. - 3. 12. 2008.



GALERIJA FORUM

RAZVOJNA SVIJEST

Slikar je gospodar svih stvari
koje bi čovjeku mogle pasti na pamet...
Ako želi vidjeti ljepote koje bi ga općinile,
on ih može stvoriti...
Ono što je svemiru esencijalno...
On to već ima u glavi
A zatim i u rukama koje su toliko izvrsne
Da istovremeno stvaraju proporcionalnu
harmoniju u jednom jedinom pogledu koji čini stvari.

Leonardo da Vinci (Traktat o slikarstvu)

Slikarska djela Janne Greibesland djeluju kao vizualni dojmovi jedne intuicije. Oblici neke arhaične svijesti, prvobitne i nesvjesne.

Istraživanje umjetnice preuzima oblik nesvakidašnje osjećajnosti koja istražuje dimenzije stvarnog; instinktivno je otvorena i usmjerena prema dubokom smislu postojanja. Upoznala sam Janne putem njenog slikarskog izraza te sam odmah prepoznala jedan kod. Jedan leksik koji se ne koristi simnologijom ili citatima nego prenosi osjećaj pripadnosti prirodnoj dimenziji koja prelazi i nadmašuje osjećanje mjesta kao identiteta, da bi se kasnije osuštila u percepciji drugih prostora u kojima se sve kontinuirano stvara i istovjetno je stvaratelj u jednoj pregnantnoj prapočetnoj, molekularnoj viziji ljudske biti. Slikarski nacrt tako isprepliće područja drevne i plodne kulture koja transversalno veže ljudski rod za ljudski rod, od Norveške do Sicilije, od keltske i normanske povijesti do naše današnje.

U dimenziji koja ruši prostorno-vremenske udaljenosti te ikakve predrasude ili nejasne težnje, Janne istraživačima umjetničkog prostora čudesno nudi zaustavljeno vrijeme ne bi li istražili osobni položaj u odnosu na egzistencijalno iskustvo, bez pravila koje su im nametnule škole ili tradicije, bez ograničenja misli ili stila koji bi mogli spriječiti slobodan protok emocija, otkrivajući nam paralelan svijet u kojem umjetnost dodiruje rubna područja svijesti i iz njih se hrani, od predaka naslijeđeni stvaralački dašak formirane materije koja lebdi među prvobitnim jekama.

Tvar koja poprima svoj oblik tijekom puta, prateći vodoravne putanje stvarnosti koja se može iskusiti te one okomite sveprisutnog vremena, svjedoka i božanskog čuvara ljudske povijesti.

Platno je mjesto susreta dviju dimenzija: Janne ne reproducira stvarnost niti zamišlja nadrealnost. Njezine slike predstavljaju međuprostor između ljudskog i beskonačnog,

onaj oprezni prostor koji odvaja i istovremeno veže Ja s ljudskom dimenzijom vječnog.

Slikarski izraz prožet dubokim smislom svetog, shvaćen ne u svjetlu osobite ritualnosti, već sfere i kvalitete ljudskog osjećaja, s predispozicijom za maksimalno uzdizanje duhovnosti usmjerene prema beskonačnosti: glavni put i smjernica za ustanovljavanje intimnog odnosa s najautentičnijim izrazom vlastitog unutarnjeg svijeta te projekcije Sebe u univerzalnom smislu, razgovarajući na toj razini s onim koji odluči podijeliti to iskustvo.

Ljudskoj duši se na pragu vječnosti prikaže svjetlost koja iz tamnih labirinata s *one strane* izranja, intenzivna i osvjetljujuća ne bi li obasjala oblike opipljive stvarnosti: otvara se prolaz za istraživački put među kubičnim i kuglastim oblicima koje nastanjuju slikarski prostor, zrcalna slika unutarnje dubine u svojoj višestoljetnoj slojevitosti. Ako jezik Greibesland ne namjerava saopćiti i prenijeti konceptualni ili tematski sadržaj, sigurno je da upotrijebljeni oblici izravno upućuju na vrijednost figura: kubus, preobražaj zemlje u opoziciji na nebo, također predstavlja, na drugom nivou, stvoreni svemir, izolirani trenutak između zemlje i neba, čija antidinamička struktura ukotvljena sa četiri strane, sadrži ideju učvršćenja i stabilnosti, iako je prožeta i prelijevajućim ograncima koje odaju unutarnje vibracije.

Alterum ove misli se uobličuje u kružnici, geometrijskoj formi u kojoj je nemoguće razlučiti incipit od svrhe, dakle princip od kojeg je sve poteklo i kojemu se sve vraća. Ne postoji prvobitni početak nego novi početak u kontinuiranom odvijanju prvobitnog. Dok kugla predstavlja tekuće kretanje s okruglim i kontinuiranim tijekom, zastoj i stabilnost pripadaju uglastim formama čvrstih linija te s izbočinama kiparske solidnosti.

Slikarski prostor, oživljen *čelijama* (malim sobama), postaje



SAN SEBASTIANO, 2000.



SOFTCORE, 2006.

EVOLUTIONARY CONSCIENCE

The painter is the master of all things
which can cross a man's mind...
If he wants to see the beauty that would enchant him,
he can create it...
What is essential to the universe...
first resides in his mind,
and then in his hands which are so superb
as to simultaneously create a proportional harmony
in only one look which things make.

Leonardo da Vinci (Treatise on Painting)

Janne Greibesland's paintings seem like visual impressions of an intuition. Forms of an archaic awareness, primordial and unconscious.

The artist's research takes the form of an extraordinary sensibility which explores the dimensions of the real and is instinctively open and directed towards the deep sense of existence.

I've met Janne through her paintings and immediately recognized a code. A language which does not use symbols or quotations but gives the feeling of belonging to a natural dimension, which surpasses and crosses the feeling of a place as an identity, in order to get its substance in the perception of other spaces in which everything is simultaneously being created and the creator itself, in a pregnant, primordial, molecular vision of the human essence. The sketch thus combines the areas of an ancient, fertile culture which transversely connects mankind to mankind, from Norway to Sicily, from the history of Celts and Normans to the history of modern men.

In the dimension which sweeps away spatial and temporal distances and every prejudice or vague pretensions, to the explorers of her artistic space Janne miraculously offers the suspended time so they could explore their personal position in relation to the existential experience, without the rules superimposed by schools or traditions, without limitations of thought or style which could prevent the free flow of emotions, revealing a parallel world in which art touches the border-areas of conscience and feeds on them, the inherited creative whiff of the formed matter which hovers among the primeval reverberations.

The matter takes on its form during a journey, following the horizontal orbits of the reality which can be

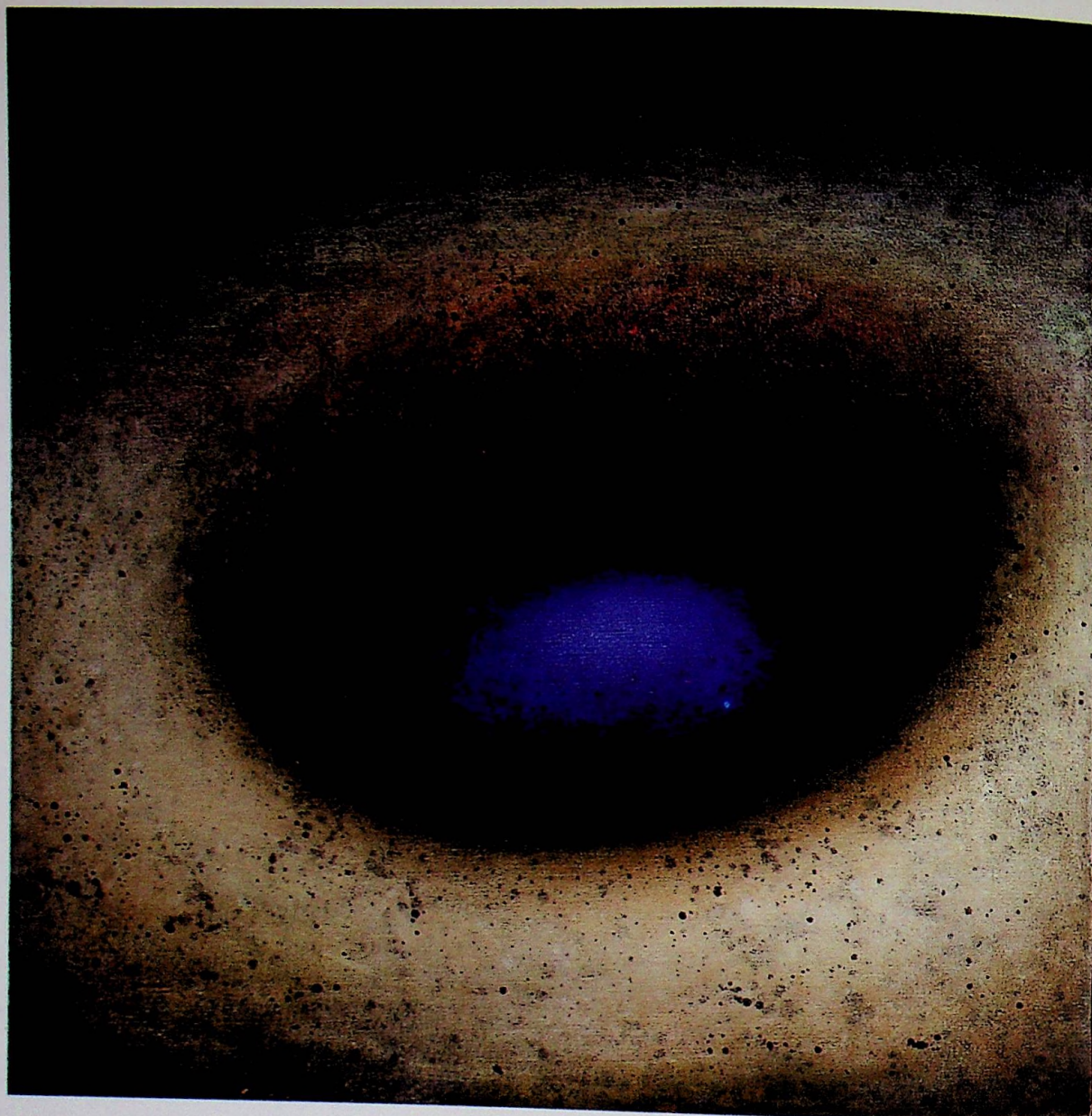
experienced and the vertical orbits of the omnipresent universe, the testimony and the divine keeper of human history.

Canvass is the meeting-place of the two dimensions: Janne does not reproduce reality, nor does she imagine the surreal. Her paintings represent the inter-space between the human and the endless, the cautious space which divides and at the same time connects the I with the human dimension of the eternal.

Her paintings are permeated with the profound sense of sacred, intended not in terms of a particular ritual, but of the range and quality of human emotions, with a predisposition for maximal upheaval of spirituality directed towards the infinite: the main path and the guideline for establishing of an intimate relationship with the most authentic expression of one's own inner world and the projection of Oneself in the universal sense, talking on that level with those who decide to share the experience.

At the threshold of eternity, human soul sees the light which surfaces from the dark labyrinths *on the other side*, intense and illuminating in order to shed the light onto the shapes of the palpable reality: a passage opens for investigation among the cubic and spherical forms which inhabit the space of the painting, mirror images of the inner depth in its centuries-old stratification.

If the language of Janne Greibesland does not intend to communicate a conceptual or thematic content, it is certain that the forms used refer directly to the value of figures: cube, the transformation of the earth in the opposition to the sky, also represents, on another level, the created universe, the isolated moment between the earth and the sky, whose anti-dynamic structure anchored on four sides implies the idea of solidifying



ORO BLU, 2007.

and stability, although it is imbued with the iridescent ramifications which betray inner vibrations. The alterum of this idea takes its form in the circle, the geometrical shape in which it is impossible to distinguish the incipit from the end, or the principle from which everything started and to which everything returns. There is no original beginning but the new beginning in the continuous uncoiling of the primordial. While the sphere represents the fluid movement with a round,

continuous flow, the stoppage and the stability belong to the angular forms with firm lines and protuberances of sculptural consistence. The space of the painting, enlivened by *cells* (small rooms), becomes the micro-world in which spaces, abandoned by the past forms of life, in concordance with biological mechanisms turn into cavities of the void in which the basis of a new becoming is created through the heredity of the pre-existent.

The void, the key element for passage through the internal labyrinths of the painting, remains the space around all elements, in which man builds his own paths for the ascent from the earth to the sky.

Ladder, which is often present in Greibesland's work, is the architectural evidence of the above mentioned: "*viditque in somnis scalam stantem super terram et cacumen illius tangens caelum*" ("*and behold a ladder set up on the earth, and the top of it reached to the heaven*" - Jacob, Genesis 28,12-13).

The door, the opening towards the invisible, also suggests the idea of the heavenly door, porta coeli.

The artist thus elaborates the universal linguistic system which reveals the sources of new suggestions, permeating the spaces which explore unexpected amplexity and width.

Frenetic dance of matter and colour floods the intact, immaculate canvasses in the studio of the artist: complex path which starts from the chaos towards the search for harmony, revelation, epiphany of the universe, in search for the balance within the universal system in which man searches for his truth.

Endless loneliness and eternal distances make the emotional frame of the complexity of the journey scanned by the feeling of being lost and limited, which can be felt in front of something magnificent and sublime, and the endless search for our own amplexity.

It is a complex dialectical process in which emotions surpass reason and are often expressed in a conflicting and penetrating way. The artist does not offer a world elevated from the restlessness, but a thought which results from the elaboration of the existing oppositions and is directed towards their progressive mediation.

Janne's way, the privileged door towards the infinite, is art; and the light is the soul of the throbbing matter.

This process is being completed by a continuous intervention of skimming the matter, pushing the colour on patrol towards the three dimensional surfaces hidden under the acrylic layers; the intrusion of technical instruments towards the light emerging from the depth of the surface in order to achieve a simplified representation, preserved in the contents of the canvass, a small nucleus which rounds the imaginary part of the ancestral micro-cosmos, capable to transform the spiritual inspiration, the pure desire for eternity, the deep sense of mysticism of the universe

and the expression of the infinite in a finite dimension into the expressive force of synthesized forms.

Such a procedure enables identification of the initial focal core, the light, the primordial magma with a pregnant, powerful entity which marks the energetic channels through which it flows from one dimension into another. Craters, whirls and vortexes are the passages which descend from the surface into the sunken depths, like rootedness of life in terrestrial dimension.

The structure of paintings is defined by the existent relations between colours, shades, voids and by a rigorous meditation which brings to the rational simplification of the composing parts reduced to their basic lines.

The perceptive path of specific parts begins with the splendour and brilliance of the whole: shapes, spaces, voids, movements, numerous dimensional, optical and perceptive variations of colours and harmonious combinations of shades conditioned by the light, which reveal a high painting quality of the technique.

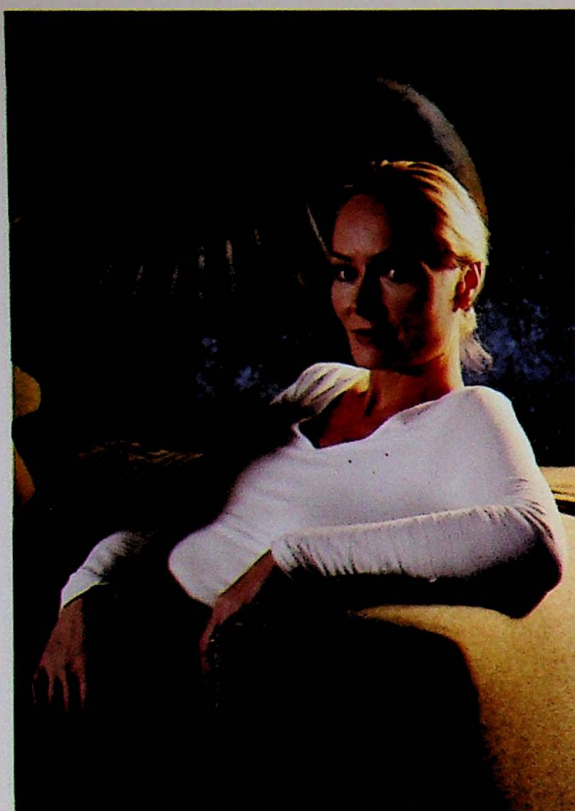
In these works each element - the incandescence of the light which attracts senses, the perspective balance and the purity of forms, the moderate rhythm of lines and the harmonious dialogue of the elements thanks to the extraordinary chromatic sensibility - is such as to elevate the sensory perception into poetry.

Thus emerges the great refinement which belongs to Janne's painting and which is closely connected to her *female universe*: a fully female empathy which connects painting with the very heart of the existential process, expressing spontaneously but exemplary the irreplaceable role of women in the creation of the natural process, essential to understanding of the life cycle.

The artistic language which inherits the Evolutionary Conscience embodied in the myth of Demeter, the godmother of the march of Another Sense along the paths of Akragas, in which the exhibition of this Norwegian artist coherently fits completely marking the magic red line between the history and the modernity, the journey which was born far away and is being narrated in painting.

Conscience is the primary reality. (Eugene Wigner, Nobel Prize winner in Physics.)

Serena dell'Aira



ŽIVOTOPIS

Janne M. Greibesland rođena je 1961. u Oslu, Norveška. Nakon završenog studija slikarstva na Umjetničkoj akademiji u Bergenu 1982., diplomirala je slikarstvo na Umjetničkoj akademiji u Oslu, 1984. 1985. godine dobiva stipendiju za stručno usavršavanje na Umjetničkoj akademiji u Firenzi.

BIOGRAPHY

Janne M. Greibesland was born in Oslo, Norway, in 1961. She graduated painting at the Art Academy in Bergen in 1982 and at the Art Academy in Oslo in 1984. In 1985 she received the scholarship for the Art Academy in Florence.

SAMOSTALNE IZLOŽBE (IZBOR) ONE-MAN EXHIBITIONS (SELECTION)

Studio C. Berlin, Berlin, Njemačka/Germany, 1983.
Gallery 1814 Eidsvoll Oslo, Norveška/Norway, 1987.
Treves gallery, Milano, Italija/Italy, 1990.
Space I gallery, New York, SAD/USA, 1995.
R. Lozzi gallery Los Angeles, SAD/USA, 1995.
De Bilzan gallery, Laguna Beach, SAD/USA, 1995.
Chaib contemporary gallery, Los Angeles, SAD/USA, 1995.
Carthew Thompson gallery, Los Angeles, SAD/USA, 1994. i 1996.
Museo di st. Apollonia - bienale di Venezia, Italija/Italy, 1999.
Ex-Canopifico Partenopeo Napoli, Italija/Italy, 2000.
Galleri Cimarray, Pariz, Francuska/France, 2000.
Giorgi gallery London, Engleska/England, 2000.
Fondazione Mudima Milano, Italija/Italy, 2001.
Pushkin theatre Vladivosdtock, Rusija/Russia, 2004.
Edieuropa, Rim, Italija/Italy, 2006.
Fabbriche Chiaramontane Agrigento, Italija, 2008.
American University Paris, permanent collection, Francuska

Djela se nalaze u stalnom postavu Američkog sveučilišnog muzeja u Parizu.
Her works are permanently displayed at the American University Museum in Paris.

NAGRADE / AWARDS

Međunarodna nagrada Agape, 2007. / International Agape Award, 2007

Boravila je i radila u New Yorku, Los Angelesu, Londonu, Parizu i Milanu, a sada živi i radi u Rimu.
She lived and worked in New York, Los Angeles, London, Paris and Milan, and now she lives and works in Rome.

POPIS ODABRANIH DJELA:

1. TEMPO PERFORATO, 2008.
200x200cm.
2. MEMORIA DI UN FUTURO, 2008.
200x200cm.
3. WHERE YOU SLEPT, 2008.
170x170 cm
4. SOFTCORE, 2006.
150x150cm.
5. DOVE RINASCE, 2007.
150x150cm.
6. MIMESI, 2000.
152x152cm.
7. OUTLOOK, 2006.
112 X 112 cm
8. OMNIPRESENTE, 2001.
90x90cm
9. ORO BLU, 2007.
50x50cm
10. CAMPI FLEGREI 5 2006.
61x61cm
11. SAN SEBASTIANO, 2000.
200x200cm
12. CAMPI FLEGREI 8, 2006.
100 X 100 cm
13. NOTANDO, 2008.
50x50cm

Svi radovi su nastali u tehnici akrila na platnu.
All works are made with acrylic on canvas.



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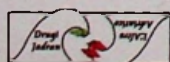
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