

**Mira Narobe**

**Tihožitja / *Still Lives***



## Tihožitja

S pomensko polno in blagovzveno besedo *tihožitje*, slovensko ustreznico angleški *still life* ali denimo italijanski *la natura morta*, imenujemo slikarsko podobo negibnih stvari, upodobljenih v nenaključnem, praviloma kompozicijski logiki podrejenem redu. Košara s sadjem, sončnice v vazi, kitara in harmonika, steklenica, kozarec, odrt vol... Motiv ima v zgodovini umetnosti dolgo tradicijo in prav posebno mesto. Zaradi jasnosti in neposrednosti izraza nosi močan potencial usmerjene sporočilnosti. Spričo esencialne predmetnosti je nezgrešljiv simbol minljivosti vsega zemeljskega tudi takrat, ko to ni njegov osnovni namen. Tradicija namreč pozna t. i. Vanitas tihožitja, ki z izbranimi predmeti moralistično opozarjajo na ničnost zemeljske eksistence. Kot že rečeno, pa se zdi, da so tovrstna občutja vgrajena v motiv sam. Temeljna človeška občutja namreč povsem nezavedno povezujemo s predmeti, s katerimi se obdajamo. Prazna steklenica in kozarec na mizi nehote priključeta občutek osamljenosti, ob podobi dveh kozarcev nam je topleje pri srcu. Zrelo sadje doživljamo drugače kot denimo uvelo cvetje, itd. Tihožitje namreč dosledno izpričuje prisotnost človekove eksistence in njegove dejavnosti. Jabolka, ki razmetana ležijo v travi pod jablano, kamor so zrela popadala zaradi nujnosti, v tradicionalnem pojmovanju ne morejo biti tihožitje. Šele ko jih bo gospodinja pobrala s tal, jih nabrala v pleteno košaro in postavila na pult v kuhinji, bodo zbudila zanimanje slikarja, ki ga bo želel naslikati.

Na pričujoči razstavi je slikarka Mira Narobe s sliko *Limone* (2004) zanimivo razširila tovrstno pojmovanje tihožitja, saj so jo k slikanju pritegnili sadeži na drevesu. S postopkom, v katerem je formacijo limon prepustila naključnosti, a je temu primerno prilagodila dimenzije slike, je prav tako prišla do kompozicijske rešitve, ki jo je zadovoljila. Tudi sicer je slikarkino zanimanje znotraj tega motiva zavezano modernističnim izhodiščem, katerim tihožitje predstavlja poligon za raziskovanje telesnosti, preizkušanje prostorskih, svetlobnih, barvnih, in v njenem primeru zlasti kompozicijskih razmerij. In Mira Narobe je

## Still Lives

*The Slovene word "tihožitje", meaningful and mellow, corresponds to the English expression "still life" and the Italian "la natura morta". All these expressions refer to an artistic image of inanimate objects arranged on a flat surface according to a logical composition pattern: a basketful of fruits, sunflowers in a vase, a guitar and an accordion, a bottle, a glass, a skinned ox... This motif has had a long tradition and has been taking a very special place throughout the history of art. Due to its clarity and direct expression, it bears a powerful potential of its expressiveness. As its character is essentially material, it is a comprehensive symbol of the transitory nature of everything that exists on earth also when this is not its basic purpose. The so-called "Vanitas" still-life paintings are traditionally known to point moralistically at the vanity of earthly existence by means of selected objects. Be that as it may, sensations of this kind seem to be built within the motif itself. Namely, one tends subconsciously to associate basic human sensations with objects we surround ourselves with. An empty bottle and a glass on the table spontaneously produce a feeling of loneliness, while we tend to feel more warmth at the sight of two glasses. We tend to experience ripe fruit in a different way than we do dry flowers, etc. A still life consistently bears evidence of human presence and activity. Apples, lying under an apple tree in random order, wherever they happen to fall, cannot be considered as a still life in a traditional sense of the word. It is only after the mistress of the house has picked them up into a basket and laid them on the kitchen counter that they will catch the attention of a painter who will want to paint them.*

*With the painting "Lemons" (2004), displayed at the present exhibition, Mira Narobe manages to extend this understanding of a still life in an interesting way, as a result of her attraction to the fruits on the tree. Applying a procedure by which she leaves the forma-*



mojstrica ubrane kompozicije. Prirojen občutek za uravnoteženost likovnih elementov je ne le tu, temveč v njenem celotnem slikarskem opusu trden temelj, na katerem s suvereno slikarsko potezo izgrajuje čvrst in kompakten likovni izraz.

Na razstavi je moč razločiti tri faze v raziskovanju motiva. V zgodnejšem obdobju je šla v smer razgradnje telesnosti in zanikanja prostorskih razmerij, kar jo je privedlo tudi do spogledovanja z abstrakcijo. To obdobje zaznamujejo tudi izraziti svetlobni kontrasti in poudarjene črne konture. V nadaljevanju posebej izstopajo nekatera tihožitja iz leta 2003, ki nagovarjajo v izčiščenem likovnem jeziku. Skoraj monokromne svetle podobe so ob skorajšnjem zanikanju prostora postavile v ospredje izbrane predmete in jim s tem odvzele banalnost njihove eksistence. Zadnja leta pa na platnih Mire Narobe ponovno kraljujejo svetlobni kontrasti, mestoma je zaznati celo več zanimanja za barve, čeprav v splošnem ostaja zavezana senčni strani. Vendar nikoli v senci.

*tion of lemons to mere coincidence, adjusting only the painting size, she gets at the composition solutions which she is satisfied with. Generally speaking, Mira Narobe's interest in this motif is true to modernistic guidelines, which present a still life as the area of researching material existence, as the test of composition relations concerning space, light and colour. Mira Narobe is a master of harmonious compositions. She has a natural sense of balance between artistic elements, which gives to the bulk of his work, not only to that presented at this exhibition, a sound basis on which she builds up a firm and compact artistic expression.*

*Three phases can be detected in Mira Narobe's research of the still life motif at this exhibition. In her earlier period she is into the decomposition of material existence and the denial of spatial relations, which leads her towards abstraction. This period is also marked by distinctive light contrasts and accentuated black contours. Later on, in 2003, she produces some outstanding still lifes which address the viewer in a purified artistic language. The idea of space is almost in denial, while light, practically monochrome images bring forward selected objects, thus removing the banality of their existence. And finally, Mira Narobe's canvases of the past years are again dominated by the contrasts of light. At times, she expresses a greater interest in colour, although she mainly remains true to the darker side, but never in the shade.*

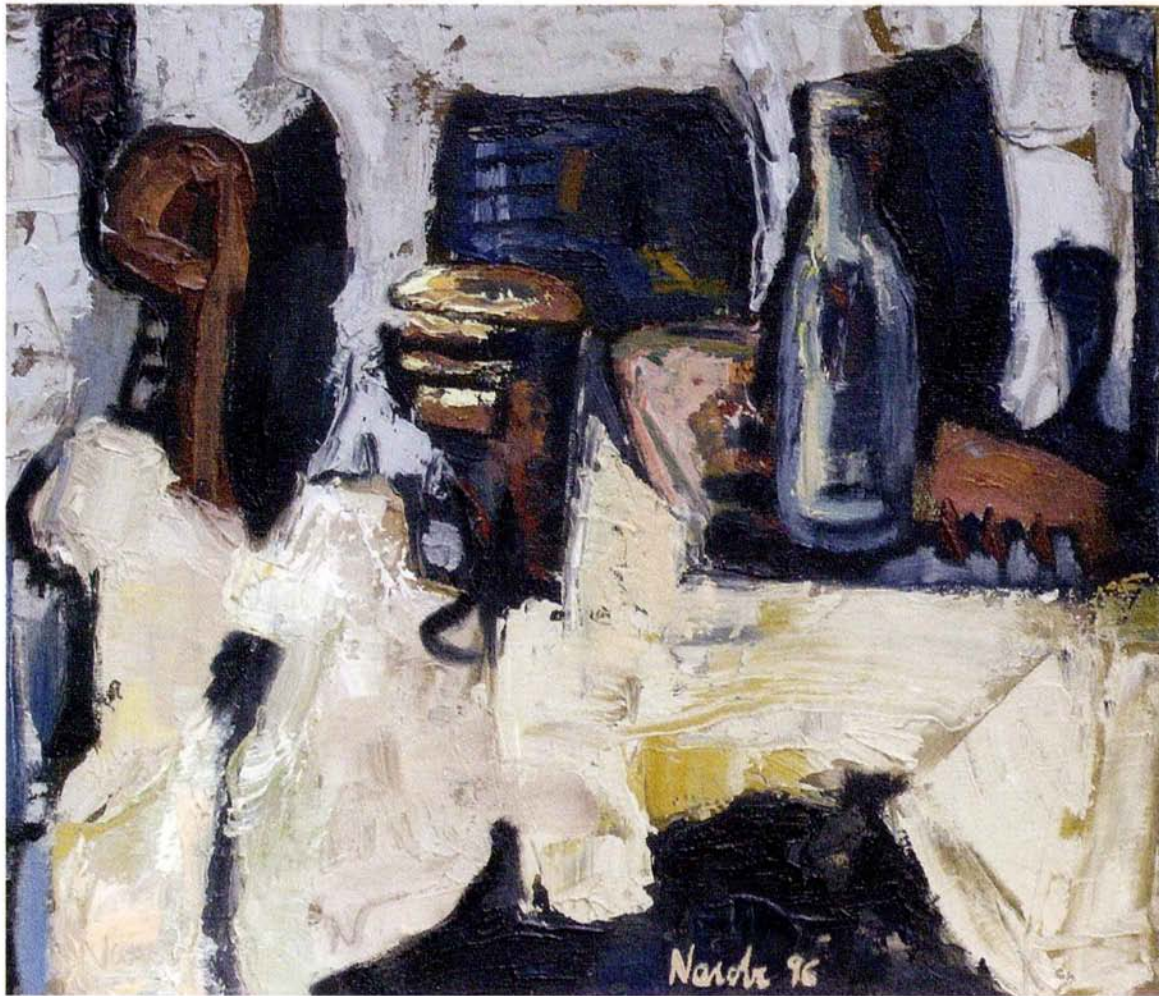


Limone / *Lemons*  
Olje, platno / *Oil, Canvas*  
25 x 100 cm  
2003





Tihožitje / *Still Life*  
Olje, platno / *Oil, Canvas*  
40 x 50 cm  
1996



Tihožitje / *Still Life*  
Olje, platno / *Oil, Canvas*  
30 x 35 cm  
1996





Tihon Žitje / *Still Life*  
Olje, platno / *Oil, Canvas*  
50 x 65 cm  
1997



Buče / Marrows  
Olje, platno / Oil, Canvas  
30 x 40 cm  
2003





Tihožitje / *Still Life*  
Olje, platno / *Oil, Canvas*  
60 x 60 cm  
2002



Tihozitje z ribicami / *Still Life With Goldfishes*  
Olje, platno / *Oil, Canvas*  
35 x 35 cm  
2002



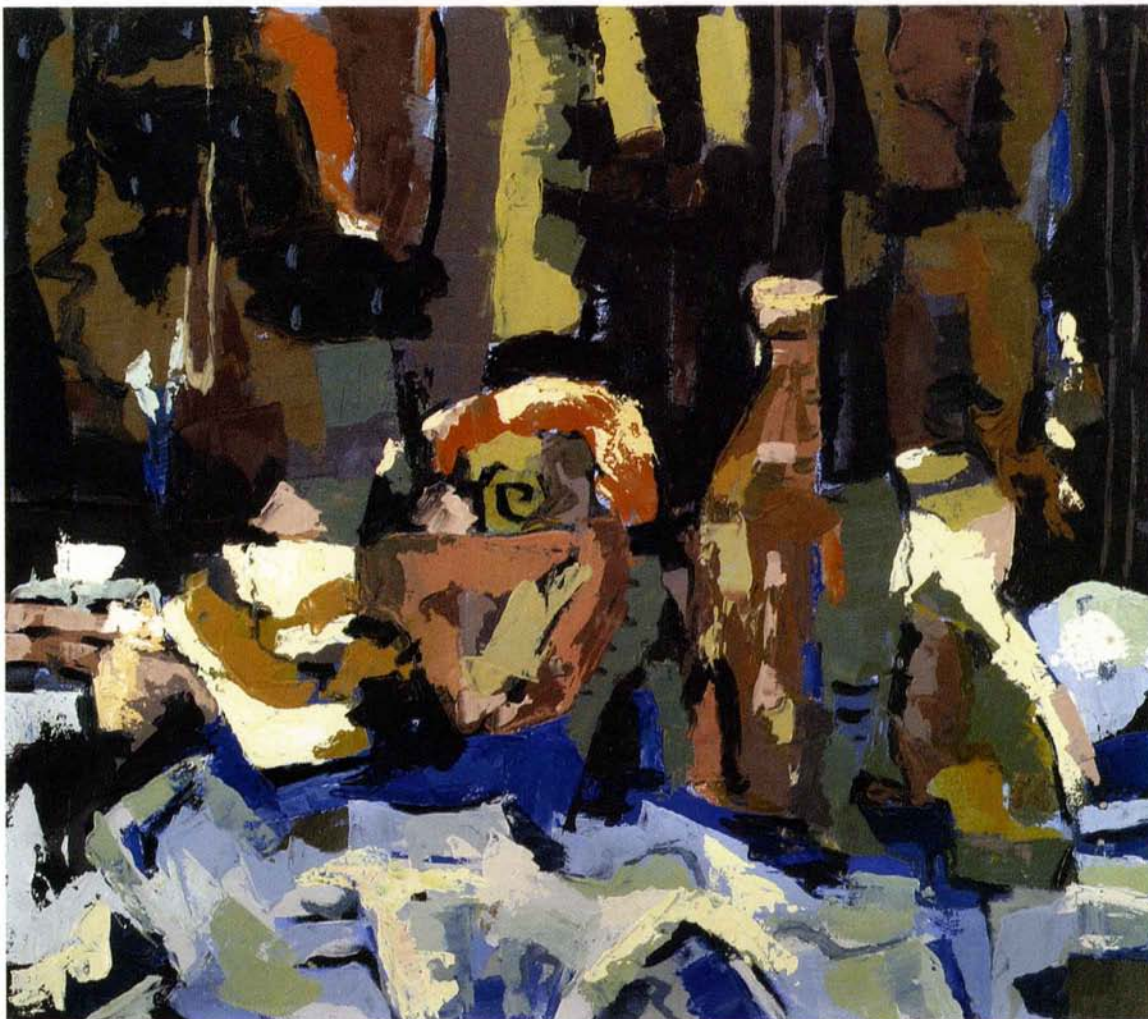


Tihžitje / *Still Life*  
Olje, platno / *Oil, Canvas*  
60 x 70 cm  
2003



Tihozitje / *Still Life*  
Olje, platno / *Oil, Canvas*  
70 x 70 cm  
2003





Tihožitje / *Still Life*  
Olje, platno / *Oil, Canvas*  
35 x 40 cm  
2005

Tihožitje / *Still Life*  
Olje, platno / *Oil, Canvas*  
30 x 90 cm  
2005



Tihožitje / *Still Life*  
Olje, platno / *Oil, Canvas*  
25 x 100 cm  
2004





Tihožitje / *Still Life*  
Olje, platno / *Oil, Canvas*  
35 x 65 cm  
2003



Tihožitje / *Still Life*  
Olje, platno / *Oil, Canvas*  
65 x 80 cm  
2003





Trave / Meadow  
Olje, platno / Oil, Canvas  
30 x 90 cm  
2005



Pomlad (detail) / *Spring (detail)*  
Olje, platno / *Oil, Canvas*  
25 x 40 cm  
2004



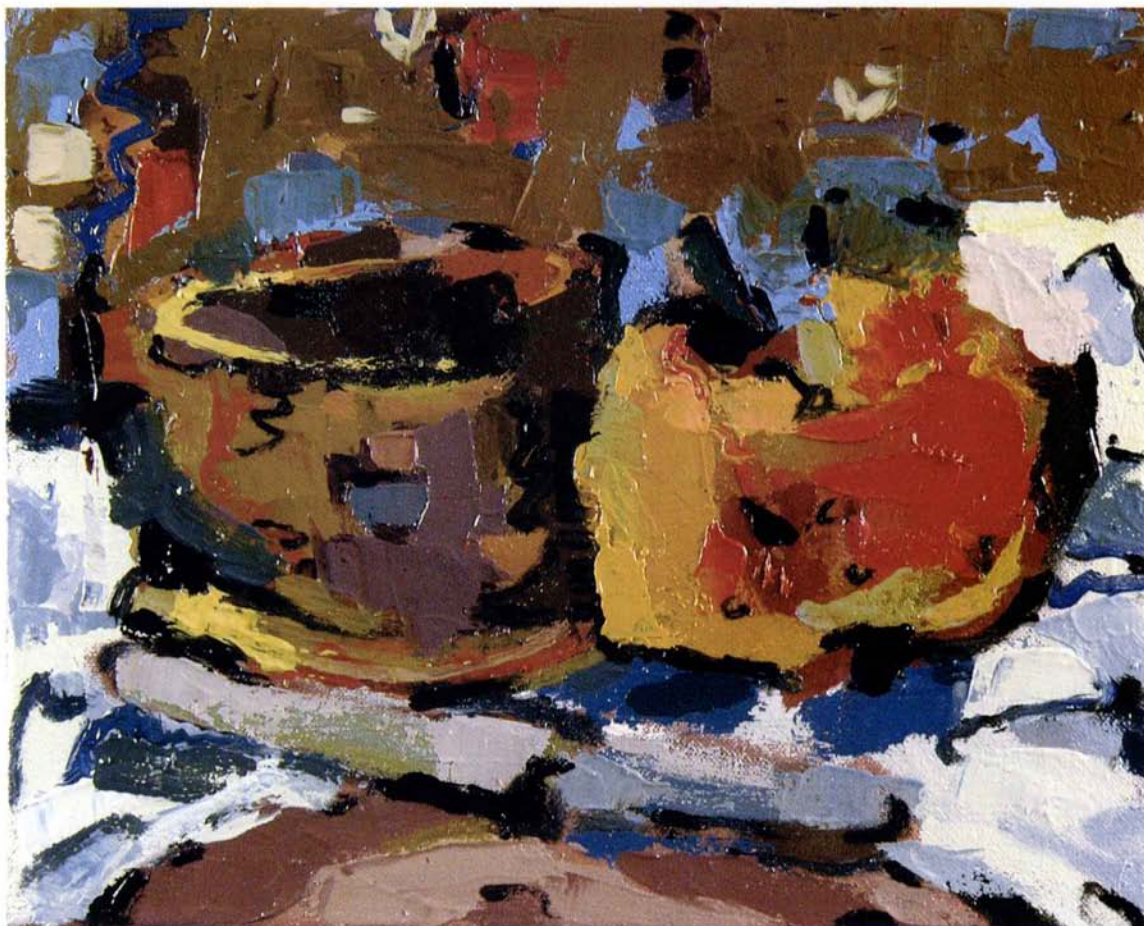


Tihozitje / *Still Life*  
Olje, platno / *Oil, Canvas*  
40 x 35 cm  
2002



Tihožitje / *Still Life*  
Olje, platno / *Oil, Canvas*  
40 x 35 cm  
2005



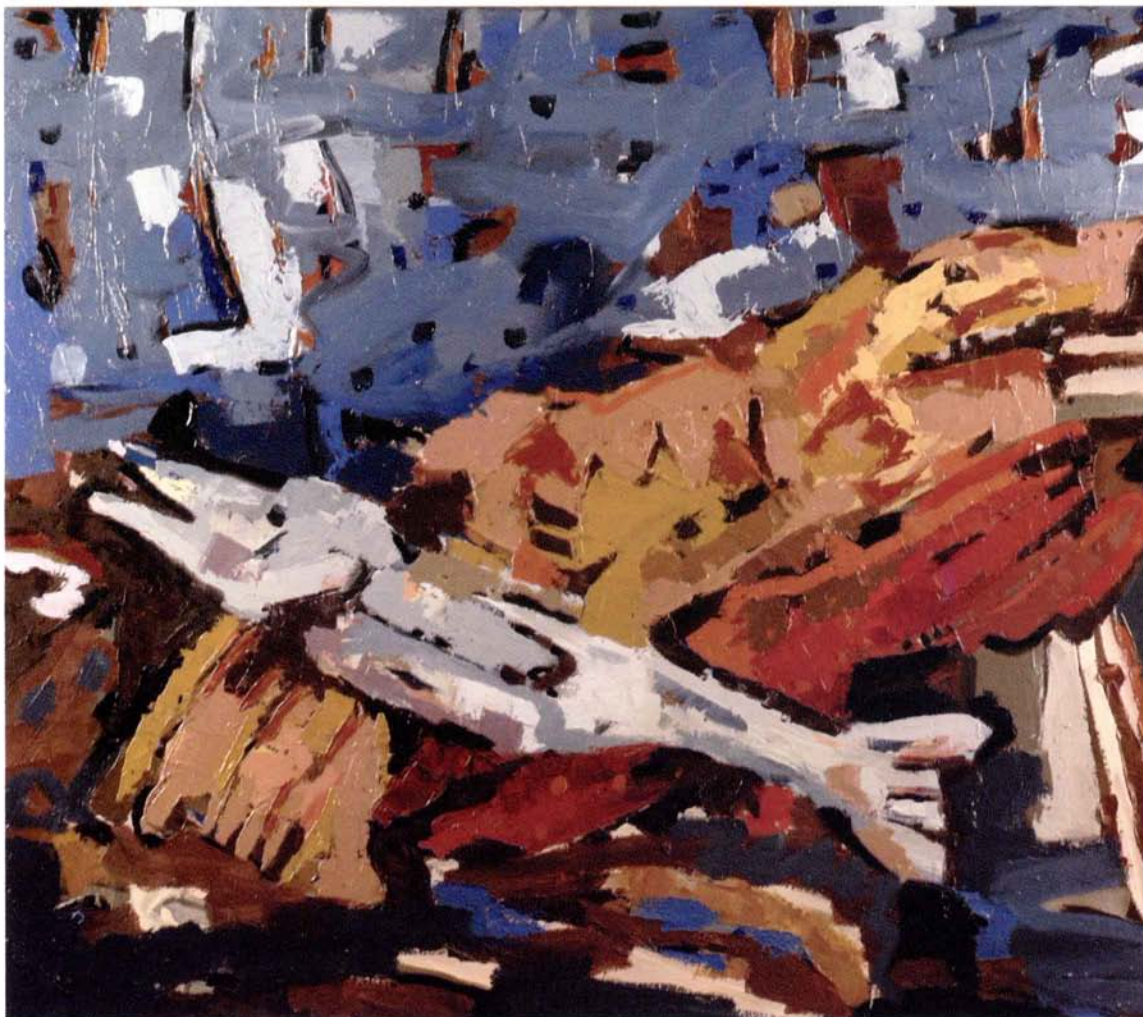


Tihožitje / *Still Life*  
Olje, platno / *Oil, Canvas*  
20 x 25 cm  
2005

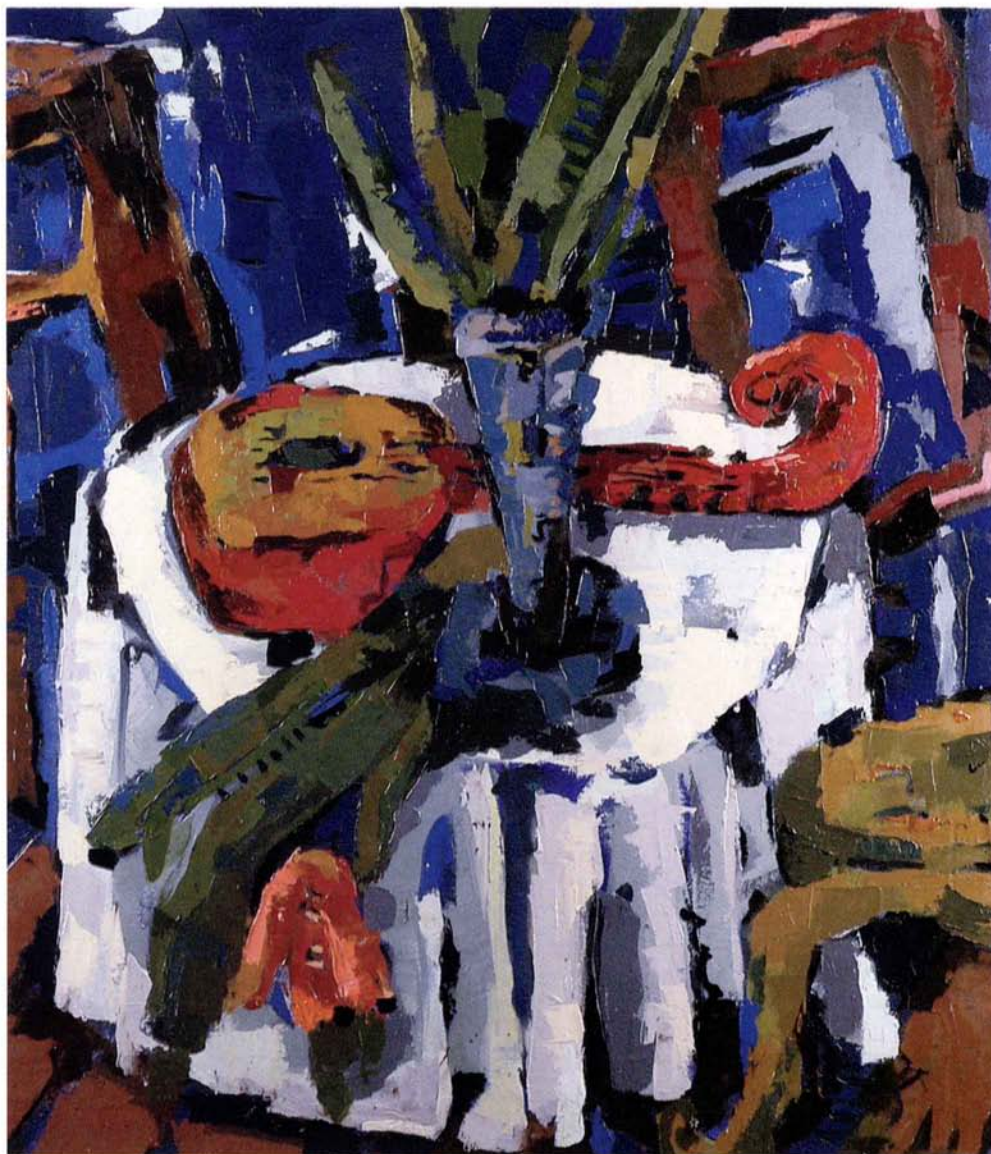


Hruške / Pears  
Olje, platno / Oil, Canvas  
20 x 85 cm  
2005





Tihožitje z ribami / *Still Life*  
Olje, platno / *Oil, Canvas*  
70 x 80 cm  
2005



Tihožitje / *Still Life*  
Olje, platno / *Oil, Canvas*  
80 x 70 cm  
2005



## Mira Narobe

Rojena je bila leta 1967 v Sydneyu.

Končala je Srednjo šolo za oblikovanje in fotografijo v Ljubljani. Leta 1993 je diplomirala iz slikarstva na oddelku za likovno umetnost na Pedagoški fakulteti v Ljubljani (pri prof. H. Gvardjančiču).

Od leta 1993 članica ZDSLU.

### Samostojne razstave

- 1992 Galerija Fara, Škofja Loka  
Mala Galerija Kranj
- 1993 Galerija Alga, Izola
- 1995 Mala Galerija, Kranj
- 1996 Galerija Pungart, Kranj  
KUD France Prešeren, Ljubljana
- 1998 Cité Internationale des Arts, Paris  
Galerija Ivana Groharja, Škofja Loka  
Iskrateling, Kranj
- 1999 Galerija DIC, Ljubljana
- 2000 Galerija ZDSLU, Ljubljana  
Galerija Insula, Izola
- 2003 Galerija DLUM, Maribor
- 2004 Galerija Ante Trstenjak, Ljutomer  
Galerija v Prešernovi hiši, Kranj

### Skupinske razstave /izbor/

- 1992 Ex- tempore Kranj  
Stara toplarna v Ljubljani- Mreža za Metelkovo  
Ex- tempore Piran
- 1993 Mestna galerija, Ljubljana  
Galerija Kompas, Ljubljana  
Bienale mesta Kranja
- 1994 Majski salon, Jakopičeva galerija, Ljubljana  
Galerija DLUM, Maribor
- 1995 Majski salon, Jakopičeva galerija, Ljubljana  
Ex- tempore Piran  
Galerija Ante Trstenjak, Ljutomer
- 1996 Ex- tempore Piran  
TR 3, Ljubljana
- 1997 Bienale mesta Kranja
- 1998 Likovna kolonija Črna na Koroškem
- 1999 Majski salon, Jakopičeva galerija Ljubljana  
Likovna kolonija Zadar
- 2000 Bienale mesta Kranja, Mestna hiša Kranj  
INTART, Udine
- 2001 Mesec slovenske kulture, Konigsbrunn
- 2002 Bienale mesta Kranja  
Majski salon, Jakopičeva galerija  
Slovenija odprta za umetnost, Galerija Srečka Kosovela Sežana
- 2003 Castello di Fienga, Salerno, Italija  
Galerija Zala, Ljubljana  
Majski salon, Jakopičeva galerija Ljubljana
- 2004 Bienale mesta Kranja
- 2005 Muzej sodobne umetnosti, Casoria, Italija

### Nagrade

- 1992 Ex-tempore Kranj, odkupna nagrada
- 1995 Ex-tempore Ljutomer, Odkupna nagrada
- 1997 Bienale mesta Kranja, Nagrada za gorenjskega avtorja
- 1999 Majski salon, Velika nagrada

## Mira Narobe

She was born in Sydney, Australia, in 1967. She completed the Secondary school of Design in Ljubljana in 1987 and in 1993 she graduated in painting from the Faculty of Education in Ljubljana, Department of Fine Arts, under the mentorship of professor H. Gvardjančič. In 1998 she went on a study visit to Paris. She has been a member of the Union of Slovenian Fine Arts Associations since 1993.

### Solo exhibitions /selection/

- 1996 Gallery KUD France Prešeren, Ljubljana
- 1998 Cité Internationale des Arts, Paris  
Gallery Ivana Groharja, Škofja Loka  
Iskrateling, Kranj
- 1999 Gallery DIC, Ljubljana
- 2000 Gallery of the Union of the Slovene Fine Artists Associations,  
Ljubljana  
Gallery Insula, Izola
- 2003 Gallery of the Fine Artists Association, Maribor
- 2004 Gallery Ante Trstenjak, Ljutomer  
Gallery Prešeren's House, Kranj

### Group exhibitions /selection/

- 1997 Kranj Biennial, Gallery in the City Hall, Kranj, Slovenia
- 1998 Art symposium, Črna na Koroškem, Slovenia
- 1999 May Salon, annual exhibition of the Union of the Slovene Fine Artists Associations, Gallery Rihard Jakopic, Ljubljana, Slovenia  
Art symposium Zadar, Zadar, Croatia
- 2000 Kranj Biennial, Gallery in the City Hall, Kranj, Slovenia  
INTART, Udine, Italia
- 2001 Mounth of the Slovenian Culture, Konigsbrunn, Germany
- 2002 Kranj Biennial, Kranj, Slovenia  
May Salon, annual exhibition of the Union of the Slovene Fine Artists Associations, Gallery Rihard Jakopic, Ljubljana, Slovenia  
Slovenija Opened to the Art, Gallery Srečko Kosovel, Sežana, Slovenia
- 2003 Castello di Fienga, Salerno, Italy  
Gallery Zala, Ljubljana, Slovenia  
May Salon, Gallery Rihard Jakopic, Ljubljana, Slovenia
- 2004 Kranj Biennial, Gallery in the City Hall, Kranj, Slovenia
- 2005 Museum of Contemporary Art, Casoria, Italy

### Prizes and awards

- 1992 Ex-tempore Kranj, purchase prize
- 1995 Ex-tempore Ljutomer, purchase prize
- 1997 Biennial exhibition of Kranj City Council, special award for young artist
- 1999 May Salon, annual exhibition of the Union of the Slovene Fine Artists Associations, Ljubljana, grand- prix

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GALERIJA ZALA  
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