

RAZSTAVA
INDIJA



RAZSTAVLJAJO
JASNA KOŽAR,
ANKA KRAŠNA,
STANISLAVA SLUGA PÚDOBSKA.

Kuratorica in avtorica strokovnega besedila:
Tatjana Pregl Kobe

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YESTERDAY

Tatjana Pregl Kobe

»Včeraj je zgodovina, jutri je skrivnost, danes pa je darilo - zato se imenuje sedanost.« Ta pomenljiv citat, ki ga pogosto pripisujejo Eleanor Roosevelt, nekateri viri Billu Keanu, in ki ga je slavno ponovil mojster Oogway v Kung Fu Panda, je pisan na kožo treh slikark, ki so v mladosti odšle v Indijo, danes pa se po petdesetih letih ozirajo nanjo. Pred tremi leti je bila Stanislava Sluga Púdobska ob svoji sedemdeseti razstavi, ki je bila v gradu Snežnik posvečena predvsem njenemu indijskemu ciklu, pobudnica spominske razstave na njihovo skupno potovanje v Indijo. Prav tako, kot je bila pred pol stoletja, ko so tja skupaj odšle za tri mesece. V želji po potovanju je že leta 1972, v prvem letniku Akademije za likovno umetnost v Ljubljani, ob branju revije Ognjišče naletela na naslov slovenske misijonarke s. Marije Sreš, ki je delovala in študirala v Indiji. Po triletнем dopisovanju sta se srečali in dozorela je odločitev za obisk Indije. Kot absolventka je leta 1975 s seboj na pot povabila še študijski kolegici, prav tako spoznavanju sveta predani slikarki, Jasno Kozar in Anko Krašna. Tako so vse tri prvič prišle tja v še intenzivnem času valov hipijevskega gibanja, ki je v Indijo iz vsega sveta pripeljal številne mladostnike. A so jih vodili drugi vzgibi.

Mladi ljudje z dolgimi lasmi in bradami, v tesno oprijetih kavbojkah na zvon in živobarvnih srajcrah, nekakšni uporniki proti ustaljenemu načinu življenja, so se od konca šestdesetih let prejšnjega stoletja zgrinjali v deželo indijske modrosti in hkrati v deželo svetih krav in slonov, kjer lahko še opice svobodno skačejo vsepovsod. V Indijo so potovali tudi Beatli, ki so pošiljali sporočila o čarobni Indiji Koromandiji, in vplivom nove glasbe, ki si je dovolila veliko več svobode, je sledila množica hipijev, otrok cvetja, ki so se zavzemali za enakopraven, pravičen in preprost način življenja. *Yesterday* in druge pesmi so bile nedeklarirane himne, ki so marsikoga privabile na pot v New Delhi in po svileni cesti čez gorske prelaze Hindukuša, Karakoruma in Himalaje. V takem ozračju so živeli tudi slovenski študenti v nekdanji Jugoslaviji. Spokojno budistično okolje, v katerem je bilo čutiti neverjeten mir in neskončno sveto

Indija

praznino, je bilo za mnoge precej odrešujoče. Nauk – *Ljubi tudi svojega sovražnika, saj ga potrebuješ, ker te lahko uči sočutja* – je bil za marsikoga neprecenljiv. Še danes se zdi neverjetno, kako je Dalaj Lama učil s sovražniki sobivati svoje privržence!

Ta mnogovrstnost je pritegnila tudi množico študentskih subkultur. Najbolj je pritegoval občutek starosti civilizacije, nekakšna brezčasnost, vrtoglava globina, nebeška višina, ne samo barvitost, ampak tudi vonji, zvoki. In najrazličnejše vrste duhovnosti, da lahko ljudje častijo skoraj toliko bogov, kot je Indijcev samih. Seveda se je marsikdo že v New Delhiju kmalu po prihodu spraševal zakaj je sploh prišel sem? V kloaki med razpadajočimi hišami na koncu zasmetene ulice, obkoljene z berači, ki so stegovali roke za tujci in moledovali za bakšiš. A prevladalo je mišljenje, da se da le tu doživeti ekstazo, neverjeten zanos in popolno osvoboditev. Le tu občutiti povezave z vesoljem! Kjer te zajame val radosti in sreče, ki mu ne veš vzroka, in bi v Indiji ostal za zmeraj.

Slike in risbe Jasne Kozar, Anke Krašna in Stanislave Sluga Púdobske na tej razstavi kažejo njihove dolgoletne življenjske izkušnje, povezane z Indijo.

Na slikarski specialki je **Jasna Kozar** narisala indijsko lepoticu, nad katero profesor Gabriel Stupica ni bil navdušen. Kljub temu je študirala vzhodnjaške umetniške stile in jih v diplomski nalogi z naslovom »Primerjava med umetnostjo vzhoda in zahoda« tudi razložila. Po tem, ko je bila leta 1975 skupaj s študijskima kolegicama z akademije v Indiji in Nepal, je leta 1979 sama ponovno odšla v Indijo, tokrat na podiplomski študij. Tam je ostala do leta 1983 in ves čas srkala indijsko kulturo ter slikala akvarele. Po zaključenem magistratu se je v Indiji poročila z Indijcem Janakom Hutheesingom, privzela njegov priimek, in nekaj let ostala tam, kasneje pa sta oba prišla v Slovenijo. Otrok nista imela. Nekaj časa sta živela v Mariboru pri njeni mami, potem pa v Ljubljani

v Švicariji, kjer je obdržala atelje. Po ločitvi se je preselila nazaj v Maribor, čez nekaj let je mož umrl, slikarki pa je ostal portret, ki ga je davno nazaj realistično asketsko, a tudi naklonjeno čutno narisala s svinčnikom na papir (*Janak Hutheesing*, 1986). Čeprav je bila že med študijem priznana dobra risarka, pa jo je v Indiji očaralo in zasvojilo obilje barv, ki jih je ponujalo novo okolje (*Pavi*, 1986). Ekspresivna barvna simbolika, ki jo je posvojila v svoji osemletni indijski izkušnji, ima v njenih delih močan pomen. Vehementne poteze nakazujejo proces slikanja, eruptivna moč pa je v skoraj podzavestnih gestah nanašanja živih barv v osrčje same podobe, ki je impulzivna in močno spodbujena z erotično nasladnostjo (*Indian Eksperiance*, 1989). Čutnost v krajinskih in figuralnih podobah pogosto provokativno izziva gledalčev pogled, kar je kljub drugačni tehniki z akrilom in s sprejem vnesla v dosti kasneje nastalo sliko *Egotrip* (2009). Ves čas dolgoletnega ustvarjanja Jasne Kozar se v njene ekspresivne podobe tihotapijo njena mnoga fizična in duhovna potovanja (*Ulica v Bombaju*, 2005). Seveda se je slikarkina govorica spreminjala, razgrajevala in dopolnjevala. V duhu občasnih sprememb njene vizualne govorice je pred desetletjem nastala tudi slika *Hippy* (2016). Ko je bila odstranjena aluzija predmetnosti, je lahkost in zračnost slikovne površine lahko delovala kot nostalgična aluzija na njeno prvo indijsko obdobje. Čista ljubezen so edina nebesa, ki so nam že tukaj na Zemlji dosegljiva, če se le najdetta dva, ki se prav čutita. Lepše izkušnje v človeškem bivanju ni. To je takrat v Indiji dobro razumela tudi Jasna Kozar.

Ne glede na različnost tehnike, ki jo nedvomno dodobra obvlada, poglobljanje v umetniške trende v svetu in nenehno izpopolnjevanje svojega slikarskega znanja, vselej upodablja to, o čemer trenutno razmišlja in kar se ji v določenem življenjskem obdobju dogaja (*LA-LA Land*, 2023). Na tej osnovi so nastale nove slike, v katerih ima še vedno vidno vlogo hinduizem, ki ga je privzela v Indiji. Močne in neukročene barve, med katerimi se je izgubila evropska kultiviranost, osvojena med akademskim študijem, so še vedno navzoče (*Bombay-Mumbai*, 2025). Čistim, osnovnim barvam in sproščenim zamahom s čopičem, pospremljenim z radostnim užitek ustvarjanja, je vnesena nova razsežnost, močna mitološka poanta (*Kača Vasuki*, 2025). Na drgetajočih gubah neba vznikajo drugačni svetovi iz temnih globin in brezmejnih črnin

vsemirja. Kače ozvezdij, ki iz večnosti stopajo na svetlečo mlečno cesto, se lesketajo v luskah navideznih zrcal na potovanju v druge plasti bivanja, v magične, mitološke. Vasuki, kralj nagov, je v hindujski ikonografiji običajno upodobljen, kako se ovija okoli vratu Šive, ki naj bi ga blagoslovil in nosil kot okras. Spremenjen je tudi način upodabljanja figure, ki seveda ni realistična (*Merkaba*, 2025). Merkaba je starodavni simbol za svetlobno telo, ki omogoča prehod iz ene v drugo dimenzijo. Sestavljajo jo trije kompleti zvezdastega tetraedra: en komplet je moški in se vrtil v levo, drugi je ženski in se vrtil v desno, tretji je nevtralen in stoji na mestu: in ko igra na sliki močno vlogo simbolika, je tudi slutena figura predstavljena z enako govorico. Zapeljiv šarm preživih barv na sliki *Hazarški avtoportret* (2025) lovi pogled, temno ozadje razkriva magičnost iluzije, s katero slikarka raziskuje vprašanja o svojem obstoju, o bistvu lastne identitete. Smo na koncu to, kar ljubimo, to, čemur smo predani? Očiščeni trpljenja, grehov, ki jih nosimo? Zakopanih skrivnosti? Naslov slike ni naključen. Ime Hazarov izvira iz perzijske besede hazard, ki pomeni tisoč, izvorno turško pa pomeni biti mobilen, potovali ali tavati. Poleg tega je hazarska oblast dopuščala široko paleto verstev. Tudi v tem kontekstu je ta podoba slikarkina avtobiografija, popoln prikaz zadnjih petih desetletij življenja. V njenem vzdihu in izdihu je nekaj neopisljivega, kot bi se zgodil most med takrat in zdaj, kot bi čas sprhnel v nič. Vse je in ni isto.

Leta 1975 se je **Anka Krašna** s svojima študijskima kolegicama tri mesece spoznavala s tako zelo drugačno in neizmerno bogato kulturo Indije ter sosednjega Nepala. Tam ni veliko risala. Nastala je tu in tam kakšna risba s svinčnikom (*Speča Indijka*, 1975), tudi kasneje, ko se je vrnila domov k študiju, ni posegala po indijski tematiki, indijskem koloritu. Intenzivna doživljanja in spoznavanja so gradila njeno bit in ker pri ustvarjanju vedno izhaja iz sebe, iz svojega čustvovanja, razmišljanja in doživljanja, je njeno bivanje v Indiji in Nepalju še kako vplivalo na vse njeno kasnejše ustvarjanje. Še vedno rada potuje in se udeležuje umetniških kolonij in ex-temporov. Je prejemnica mnogih javnih priznanj in nagrad, med njimi nagrade Zveze društev slovenskih likovnih umetnikov za življenjsko delo (2017) in Glazerjeve nagrade za življenjsko delo v Mariboru (2025). Refleksija vrhunske

umetnice se kaže v globokih sledeh, ki jih pušča za seboj, ko se z ustvarjalno mladostno svežino in radovednostjo izogiba kalupom, v katere so ujeti prevladujoči trendi na področju vizualne umetnosti, ko z izjemnim poznavanjem likovnega jezika, njegovih pravil in zahtev na področju slikarske umetnosti in likovne pedagogike ruši tabuje in ko z lastno ikonografsko likovno govorico in z neizprosним družbeno kritičnim pogledom ter brez strahu kaže na krivice. Angažirana dela Anke Krašna se dotikajo večplastnih družbenih pojavov, vendar se slikarka pri predstavljanju teh tem izogiba spektakularnim vizualnim pristopom in poenostavitvam političnega diskurza. Teme prikazuje večplastno in kompleksno. Večinoma nagovarja z izbranimi simboli, ki jih zgolj z nekaj potezami uspe prenesti v jedro zgodbe. Pogosto slike niza v cikle, nekateri se izrazito navezujejo na probleme žensk v svetu. Med njimi je Dnevnik gospodične Blondy (2004) in obsežnejši cikel Brez besed (2018), ki predstavlja večinoma v belo oblečene celopostavne neveste in je nadgradnja cikla iz leta 2017, v katerem so bile upodobljene v črno odete in zakrite ženske v burkah. Njena v to smer angažirana dela so bila tudi na skupinski razstavi Vedno na voljo: Feministične pozicije v vizualni umetnosti v Sloveniji (Moderna galerija, Ljubljana, 2023), ki je sporočala, da je učinek podreditve lahko zgolj nasilje. Feministične misli sežejo na različna polja družbenega in osebnega, avtorice so skušale ponazoriti svoj pogled na to, kaj vse še danes bremeni ženske v svetu. Čeprav z omamo spomina izginjajo prividi, Anki Krašna zaradi let, ki so se nabrala, še ni ugasnil žar v očeh. Še vedno drži svinčnik v roki, s čopiči nanaša barve ali sestavlja pomenljivo zamišljene objekte. Velika slika *Spomin na Nepal* (2025) prikazuje še vedno živ pogled na vasi, kjer so po dvoriščih in cestah sušili papriko. Tudi druga njena razstavljenega dela so nastala lani in letos, navezujejo pa se na njeno nekajletno tematiko problematike položaja žensk v različnih družbenih okoljih. Mnogokrat je v njenih delih obravnavana osebna bolečina, izražena skozi abstrakcijo, simboliko ali instalacijo. Pri tem je bil izbor barv izrazito pomemben ne glede na tehniko ustvarjenega dela. Z introspekcijo skozi barve je vedno znala na svoj način vplesti tudi gledalca v razmišljanje o izpovedni moči vsake podobe. V njenih novih razstavljenih delih boleče prevladujeta bela in rdeča barva. Obe sliki *Vdova I.* in *Vdova II.* (2023), na katerih v mešani tehniki na platnu dominira po ena z

belo obleko zakrita ženska celopostavna figura, gledalca soočata s spoznanjem kako v različnih družbah ženski, ki ji je umrl mož, vsilijo povsem drugačno, novo identiteto izobčenke, nebodijetreba, mučenice. Ženske ponekod še danes v Indiji doživljajo okrutnosti. A vsaj indijske oblasti hočejo povsem izkoreniniti star običaj, ko se vdove žive zažgejo na grmadi svojega pokojnega moža. Sati, kot se imenuje ta hindujski običaj, je že dve stoletji prepovedan, vendar se kljub prepovedi to na podeželju še vedno dogaja. Zdaj naj bi bile vdove namesto kot prestopnice, ki so nameravale storiti zločin, obravnavane kot žrtve. Zgodnje poroke s soglasjem dekleta ali brez njega so prav tako oblika nasilja, saj spodkopavajo neodvisnost milijonov deklet (*Ženin v dar*, 2025). Hinduizem ženske tretira kot sužnje in bitja brez vsakršnih pravic. Za dostojanstveno se šteje le rojstvo moškega potomca. Od ženske se pričakuje, da bo skrbela za gospodinjstvo in ugajala svojemu možu, kadar koli on to zahteva, da bo rodila toliko otrok, kot si jih njen mož želi ter da bo spoštovala skupnost, da bo glavo držala sklonjeno in se ne zaljubila (*Nevesta I.* in *Nevesta II.*, 2025). Anka Krašna s svojimi novimi deli, na katerih prav rdeča obleka simbolizira vso ne na glas izrečeno, a pekočo bolečino, kaže na to, da je položaj žensk v svetu še vesolja daleč od osnovnih pravic zanje in se zdi še marsikje povsem brezizhoden.

Nostalgija, obuditev spomina na lastno rodbinsko preteklost, na okolje minulega otroštva in na kraje okoli snežniškega gradu, se v vsem slikarstvu **Stanislave Sluga Púdobske** prepleta tudi s potovanjem po Indiji in Nepal. Domači kraj z ostrnicami in barvitimi njivami, ki ga obdajajo, je zanj neizčrpen vir slikanja. Umetniško ime Púdobska si je nadela prav po svoji rojstni vasi Pudob v Loški dolini, kjer se je kot tretji otrok rodila materi Mariji in očetu Francu, ki je v ženino vas prišel iz Hrenovic pri Postojni. Njeno otroštvo, ki ga je preživljala z dvema bratoma in s sestro, je poleg matere zaznamovala stara mama, ki jo je s svojo razgledanostjo podpirala pri šolanju. Na svojih likovnih delih je slikarka menjala različne umetniške podpise kot spoštovanje do rodne vasi in kjer še danes živi, dokler se leta 1984 ni dokončno odločila za vzdevek Púdobska. Zaradi nenadne bolezni v otroštvu je bila prisiljena daljše obdobje ležati in mirovati. Tako je že kot petletna deklica poslušala pripovedi stare

mame o Rembrandtu, Kobilci in o Lojzetu Perku, slikarju, ki je prav tako ustvarjal v deželi ob Cerkniškem jezeru. Osnovno šolo je obiskovala v Iga vasi in kasneje v Starem trgu pri Ložu. Neskončno rada je brala knjige, spoznavala ilustracije in tudi sama začela zgodaj in intenzivno risati. Še danes ve, kakšen vpliv so nanjo imele arhaične pravljice tedaj zelo priljubljene češke pisateljice Božene Nemcove s sanjami o ljubezni, ki premaga vse ovire in predsodke, vero v človeško zvestobo, pogum in bratstvo, s hrepenenjem po socialni pravičnosti. Domala vraščen je vanjo tudi spomin na poslikano pločevinasto škatlo, ki jo je med 2. svetovno vojno njena teta zasegla nekemu vojaku. Kot otrok jo je ob pustih dneh lahko odprla in se igrala z njeno vsebino: v njej so bile na trdih karticah številne reklame, ki nekatere še danes hrani, a tudi razglednice iz vseh velikih krajev na svetu, tudi iz Kalkute, s katere se podobe slona še danes spominja. Tudi kasneje v življenju je vse počela zelo intenzivno. Po diplomu na Akademiji za likovno umetnost je skupaj s slikarko Anko Krašna restavriralala freske v gradu Zemono pri Vipavi in v cerkvi v Drežnici pod Krnom. V Starem trgu pri Ložu pa je kasneje sama restavriralala slike na velikih lesenih ploščah Božjega groba, freske v cerkvi na Babnem polju in pet velikih kopij Fortunata Berganta v cerkvi na Križni gori. Različne smeri sodobne umetnosti so jo zanimale, iskala je svojo pot in ustvarila samosvojo poetiko, navezujočo se na nenehno navzoč génius lóci, čeprav je hlepela po potovanjih in spoznavanjih drugih kultur.

Izkušnja Indije je bila za slikarko Stanislavo Sluga Púdobsko silovita, posebno na likovnem področju. Vsi tisti svetopisemski prizori z meglicami, preprostim vaškim življenjem domačinov ob soju oljenk ali lune, je globoko vplivalo nanjo. Povsod je skicirala in risala. Na vlaku (*Speči na vlaku*, Goa, 1975) ali ob občudovanju belih jader v vetru (*Jadrnica*, Elephanta cave, 1975). Na ponovnem bivanju v Indiji, ko je tam ostala pol leta, je bilo več priložnosti, a zelo različnih: včasih je morala risbo končati skoraj v hipu (*Obisk medicinske sestre Karmen*, Kantalu; *Večerna šola za deklice*, Sarkilimbi, 1978), drugič je motiv lahko natančneje ujela (*Daliben in Portret s turbanom*, Kagramahura; *Namakanje I.*, Vakatimba, 1978), včasih pa so ji domačini sceno celo pripravili, tako je nastala v Nana Kantharii drobna risba *Kameli* (1978) s svinčnikom na oker papirju, kjer si je za barvitost podobe pomagala

kar s slino. Predajala se je linijam na različnih papirjih, ritmično spevnim nizanjem povezujočih črt, ponavljajočih se in pripovednih kot verzi in kitice v pesmih. Tako je hlastno odpirala meje svojega horizonta: še naprej v spominih živeti drugje, zbežati iz svojega ozkega sveta v druge dežele, na drug kontinent, med druge kulture, drugačne odnose. Poleg njenih risb in akvarelov s poti je doma, med letoma 1975 in 2001, na temo Indije naslikala sedemindvajset slik v oljni tehniki. Vsekakor so na večjih ali manjših slikah atraktivni Indijci s turbani, ki pred nedoločljivimi ozadji v zamišljenih, vase poglobljenih pozah dominirajo sredi vsake podobe. Najmanjša je oljna slika na pozlačenem lesu (*Indijec*, 1976), ki v objemu ozadja aludira na bogastvo, kar nosi kasnejša podoba moškega s turbanom že v naslovu *Bogastvo in lepota* (1980). Vsebina ni enaka na vseh estetsko atraktivnih podobah, na katerih v imaginarni pokrajini dominira rdeča barva (*Kamelar z rdečim turbanom*, 1979). Leta 1978 se je v Indiji začela intenzivna industrializacija podeželja, kar je sprožalo proteste in odprt upor. Štirje postavni moški na sliki *Tihi upor* (1980) v tradicionalnih belih oblačilih gredo naravnost proti gledalcu, iz ospredja slike zrejo vanj kot modreci. Čeprav v prelepah barvah oblačila, ženska na sliki *Žena z vrčem* (1980) nima na čelu zaščitnega znaka bindi. Njen pogled je dramatičen, sklonjen k tlom. Slika *O. B. L. 11. september 2001* (2001) je nedokončana. Za moškim z rdečim turbanom sta Loško polje in Snežnik, temni oblaki se trgajo, skozi je zasijejo pojemajoči se sončni žarki. Seznanjena s tragedijo, ob kateri je onemel ves svet, se je ni več dotaknila. S tem je bil končan tudi njen indijski cikel.

Indijo idealiziramo in si jo predstavljamo kakor državo, ki je zelo poduhovljena. A ta sveta država ima tudi svoje temne plati. Stališča, ki so se razvila okoli patriarhalnih razlag verskega prepričanja, so definirala ter oblikovala družbene in kulturne kontekste indijskih žensk, kar je privedlo do njihovega drugorazrednega statusa, o čemer nas seznanjajo tudi slike indijskih nevest in vdov Anke Krašna. Kljub temu, da se v Indiji že dolgo trudijo zajeziiti nasilje nad ženskami, se zdi, da le to strmo narašča. Počasi, a vendar pa se marsikaj spreminja. Ko je OZN leta 2011 razglasila 23. junij za mednarodni dan vdov,

je bilo uradno pojasnilo kaj žalostno: da so vdove v številnih kulturah zelo ranljiva populacija, tradicionalno izpostavljena zlorabam in revščini, tako da je že samo vdovstvo treba obravnavati kot izgubo človekovih pravic. V Vrindavan južno od New Delhija prihajajo vdove iz vse Indije, zlasti iz zvezne države Zahodna Bengalija, kjer so zelo vdani Krišni. Včasih pridejo v spremstvu guruja, ki mu zaupajo. Včasih jih pripeljejo svojci, odložijo jih v ašramu ali na uličnem vogalu in se odpeljejo. Toda celo sorodniki, ki vdove ne odpeljejo od doma, ji lahko vsak dan nedvoumno kažejo, da med njimi nima več nobene vloge. Vdovo v Indiji za vekomaj bremeni nesreča, da je preživela moža. Telesno žive, a družabno mrtve se tudi same za topel obrok in osmišljeno življenje zgrinjajo vanj z avtobusi ali vlaki. Kot že toliko rodov. Tam niso v stiku z družino. Zdaj so tam med sabo družina.

Epilog. Po petdesetih letih se je hipijevski duh izgubil. Zdi se, kot da ne Evropa ne ves svet danes ne znata odgovoriti na nič, naša humanost je odpovedala. Vsak hip se svet lahko za vselej uniči. Ali so vse to zares naredile zvezde? Je to res *kali yuga*? Je za sedanjo dobo, polno konfliktov in greha, res kriv Šiva? Nekaj, kar je takrat – pred petdesetimi leti – ponujal čas, je dokončno izgubljeno. Tudi evropski stik z Indijo. Je nastopil čas za povratak k njej in njenim temeljem? Nedvomno. Indija je kljub zaostrovanju odnosov s Pakistanom, rožljanju z atomskim orožjem in pobijanju muslimanov še naprej zibelka raziskovanja človeške energije in duha. Tako Indijo bi si želeli nazaj, četudi ni prava Indija Koromandija. Hvala vsem trem slikarkam, Jasni Kozar, Anki Krašna in Stanislavi Sluga Púdovski, ker so nas spomnile nanjo.

YESTERDAY

Tatjana Pregl Kobe

“Yesterday is history. Tomorrow is a mystery. Today is a gift, that’s why it’s called the present.” This meaningful quote which is often attributed to Eleanor Roosevelt or, by some sources, to Bill Kean, and which was famously repeated by Master Oogway in Kung Fu Panda, is tailor-made for three painters who travelled to India in their youth and are now, fifty years later, looking back on their experience. Three years ago, Stanislava Sluga Púdobska initiated a commemorative exhibition of their joint trip to India, on the occasion of her 70th exhibition at Snežnik Castle, which was mainly dedicated to her Indian cycle. Showing India just as it was half a century ago, when they went there together for three months. In 1972, in her first year at the Academy of Fine Arts in Ljubljana, while reading the magazine Ognjišče, she came across the address of Slovenian missionary Sister Marija Sreš, who worked and studied in India. After three years of correspondence, they met and so the decision to visit India was made. As a graduate, in 1975 she invited her fellow students, Jasna Kozar and Anka Krašna, both painters who were also keen to explore the world, to join her on the trip. All three arrived there for the first time during the intense period of the hippie movement, which had brought many young people from all over the world to India. But they were driven by other motives. Young people with long hair and beards, wearing tight bell-bottoms and brightly colored shirts, representing a kind of rebellion against the established way of life, flocked to the land of Indian wisdom and, at the same time, to the land of sacred cows and elephants, where even monkeys can still jump around freely. The Beatles also travelled to India, sending messages about the magical country and the influence of new music, which allowed for much more freedom and was followed by a crowd of hippies, flower children who advocated for an equal, just, and simple way of life. Yesterday and other songs were an unofficial anthem that attracted many to travel to New Delhi and along the Silk Road through the mountain passes of the Hindu Kush, Karakoram, and

Himalayas. Slovenian students in the former Yugoslavia lived in this atmosphere as well. The peaceful Buddhist environment, in which one could feel incredible peace and infinite sacred emptiness, was quite redeeming for many. The teaching “love even your enemy, because you need him, because he can teach you compassion” was invaluable to many. Even today, it seems incredible how the Dalai Lama taught his followers to coexist with their enemies! This diversity also attracted a multitude of student subcultures. What attracted them most was the sense of the long history of civilization, a kind of timelessness, dizzying depth, heavenly heights, not only colorfulness, but also smells and sounds. And the most diverse types of spirituality, so that people can worship almost as many gods as there are Indians themselves.

Of course, many people wondered why they had come here at all soon after arriving in New Delhi. In the slums among the dilapidated houses at the end of a littered street, surrounded by beggars stretching out their hands to foreigners and begging for baksheesh. Still the prevailing opinion was that only here could one experience ecstasy, incredible enthusiasm, and complete liberation. Only here could one feel connected to the universe! Where you are overcome by a wave of joy and happiness for no apparent reason, and you would suddenly like to stay in India forever. The paintings and drawings by Jasna Kozar, Anka Krašna, and Stanislava Sluga Púdobska presented in this exhibition show their many years of life experiences in connection to India.

In her university painting class, **Jasna Kozar** drew an Indian beauty, which her professor Gabriel Stupica was not impressed with. Nevertheless, she studied Eastern art styles and analysed them in her thesis entitled A Comparison between Eastern and Western Art. After visiting India and Nepal in 1975 with her two classmates

from the academy, she returned to India alone in 1979, this time for postgraduate studies. She remained there until 1983, immersing herself in Indian culture and painting with watercolors. After completing her master's degree, she married an Indian man, Janak Hutheesing, took his surname, and stayed there for a few years, before they moved to Slovenia together. They never had children. For a while, they lived in Maribor with her mother, then in Ljubljana in Švicarija, where she kept her studio. After their divorce, she moved back to Maribor, and a few years later her ex husband died, leaving the painter with a portrait that she had drawn long ago in a realistic, ascetic, but also affectionate and sensual style with pencil on paper (*Janak Hutheesing*, 1986). Although she was already recognized as being good at drawing during her studies, she was enchanted and captivated by the abundance of colors offered by her new environment in India (*Peacocks*, 1986). The expressive color symbolism she adopted during her eight-year experience in India has a powerful meaning in her works. Vehement strokes emphasize the process of painting, while the eruptive power is evident in the almost subconscious gestures of applying vivid colors to the heart of the image itself, which is impulsive and strongly stimulated by erotic delight (*Indian Experience*, 1989). The sensuality shown in the landscape and figural images often provocatively challenges the viewer's gaze, which, despite the different technique with acrylic and spray paint, she brought into the much later painting *Egotrip* (2009). Throughout Jasna Kozar's long creative career, her many physical and spiritual journeys have found their way into her expressive images (*Street in Bombay*, 2005). Of course, the painter's visual language has changed, broken down, and been supplemented. In the spirit of occasional changes in her visual language, the painting *Hippy* (2016) was also created a decade ago. With the allusion to objectivity removed, the lightness and airiness of the pictorial surface could act as a nostalgic allusion to her first Indian period. Pure love is the only heaven that is already accessible to us here on Earth, if only two people who truly feel each other can find each other. There is none more beautiful experience in human existence. Jasna Kozar also understood this well in India at the time.

Regardless of the diversity of techniques, which she undoubtedly mastered and her immersion in global

artistic trends and constant refinement of her painting skills, she always depicts what she is currently thinking about and what is happening to her at a particular stage in her life (*LA-LA Land*, 2023). On this basis, new paintings have been created in which Hinduism, which she adopted in India, still plays a prominent role. The strong and untamed colors, among which the European sophistication acquired during her academic studies has been lost, are still present (*Bombay-Mumbai*, 2025). Pure, basic colors and relaxed brushstrokes, accompanied by the joyful pleasure of creation, are given a new dimension, a powerful mythological point (*Vasuki Snake*, 2025). Different worlds emerge from the dark depths and boundless blackness of the universe on the trembling folds of the sky. The snakes of the constellations, stepping out of eternity onto the shining Milky Way, glisten in the scales of apparent mirrors on their journey to other layers of existence, magical and mythological. Vasuki, the king of snakes, is usually depicted in Hindu iconography as wrapping himself around Shiva's neck, who is supposed to bless him and wear him as an ornament.

The way the figure is depicted has also changed, and is of course not realistic (*Merkaba*, 2025). Merkaba is an ancient symbol for a body of light that enables transition from one dimension to another. It consists of three sets of star-shaped tetrahedrons: one set is male and rotates to the left, the other is female and rotates to the right, and the third is neutral and remains stationary. Since symbolism plays a strong role in the painting, the implied figure is also represented using the same language. The seductive charm of the vivid colors in the painting *Khazarian Self-Portrait* (2025) catches the eye, while the dark background reveals the magic of the illusion with which the painter explores questions about her existence, about the essence of her own identity. Are we ultimately what we love, what we are devoted to? Cleansed of suffering, of the sins we carry? Of buried secrets? The title of the painting is not accidental. The name Khazar comes from the Persian word khazar, which means a thousand, and originally, in the Turkish language, meant to be mobile, to travel or to wander. In addition, the Khazar region allowed for a wide range of religions. In this context, too, this image is the painter's autobiography, a complete representation of the last five decades of her life. There is something indescribable in

her inhale and exhale as if a bridge had been built between then and now, as if time had crumbled into nothingness. Everything is and is not the same.

In 1975, **Anka Krašna** and her fellow students spent three months getting to know the very different and immensely rich culture of India and neighbouring Nepal. She did not draw much there. She made a few pencil drawings here and there (*Sleeping Indian Woman*, 1975), but even later, when she returned home to continue her studies, she did not return to Indian themes or Indian colors. Intense experiences and discoveries shaped her being, and since her creativity always stems from herself, her emotions, thoughts, and experiences, her stay in India and Nepal greatly influenced all her later work. She still enjoys traveling and participating in art colonies and ex-tempore events. She has received numerous public recognitions and awards, including the Lifetime Achievement Award from the Association of Slovenian Fine Artists (2017) and the Glazer Lifetime Achievement Award in Maribor (2025). The reflection of this outstanding artist is evident in the deep traces she leaves behind as she avoids the molds in which the prevailing trends in the field of visual arts are trapped, and she does so with her creative youthful freshness and curiosity, as she breaks down taboos with her exceptional knowledge of visual language, its rules and requirements in the field of painting and art education, she breaks taboos, and with her own iconographic visual language and uncompromising socially critical view, she fearlessly points out injustices.

Anka Krašna's socially engaged works touch on multifaceted social phenomena, but in presenting these themes, the painter avoids spectacular visual approaches and simplifications of political discourse. She presents her subjects in a multifaceted and complex manner. She mostly addresses them with selected symbols, with which she manages to convey to the core of the story with just a few strokes. She often arranges her paintings in conceptual cycles, some of which are strongly related to women's issues in the world. These include *Miss Blondy's Diary* (2004) and the more extensive cycle *Without Words* (2018), which depicts mostly white-clad full-length brides and is a continuation of the 2017 cycle, which depicted women dressed in black and covered in burqas. Her works on this

topic were also featured in the group exhibition *For Your Pleasure: Feminist Positions in Visual Art in Slovenia* (Modern Gallery, Ljubljana, 2023), which conveyed the message that violence can be the only consequence of subjugation. Feminist thoughts extend to various fields of social and personal life, and the authors have attempted to illustrate their view of what still burdens women in the world today.

Although the haze of memory causes illusions to fade, Anka Krašna's eyes still shine brightly despite the passing years. She still holds a pencil in her hand, applies paint with brushes or assembles meaningful, imaginative objects. The large painting *Memory of Nepal* (2025) depicts a still vivid view of villages where peppers were dried in courtyards and on roads. Her other exhibited works were also created this and last year, and are related to her several-year-long creative exploration of the situation of women in different social environments. Her works often deal with personal pain, expressed through abstraction, symbolism, or installation. The choice of colors was always particularly important, regardless of the technique used to create the work. With introspection realized through colors, she has always been able to engage the viewer in her own way, reflecting on the expressive power of each image. In her new exhibited works, the colors white and red are painfully predominant. Both *Widow I* and *Widow II* (2023), in which a full-length female figure covered in white clothing dominates the canvas in a mixed technique, confront the viewer with the realization of how, in different societies, a woman whose husband has died is forced to take on a completely different, new identity as an outcast, a burden, a martyr.

Women in some parts of India still experience cruelty today. But at least the Indian authorities want to completely eradicate the ancient custom of widows being burned alive on their deceased husbands' funeral pyres. Sati, as this Hindu custom is called, has been banned for two centuries, but despite the ban, it still occurs in rural areas. Now, instead of being treated as criminals who intended to commit a crime, widows are to be treated as victims. Early marriages, with or without the girl's consent, are also a form of violence, as they undermine the independence of millions of girls (*A Gift to the Groom*, 2025). Hinduism treats women as slaves and beings without any rights.

Only the birth of a male offspring is considered dignified. Women are expected to take care of the household and please their husbands whenever they demand it, to bear as many children as their husbands desire, and to respect the community, keep their heads bowed, and not fall in love (*Bride I* and *Bride II*, 2025). Anka Krašna, with her new works in which a red dress symbolizes all that is unspoken but burning with pain, shows that the position of women in the world is still far removed from their basic rights and often seems completely hopeless.

Nostalgia, the revival of memories of her own family history, the environment of her childhood, and the places around Snežnik Castle, are intertwined with travels through India and Nepal in **Stanislava Sluga Púdobska's** paintings. Her hometown, with its sharp edges and colorful fields surrounding it, is an inexhaustible source of inspiration for her painting practice. She took the artistic name Púdobska from her native village of Pudob in the Loška Valley, where she was born as the third child to her mother Marija and father Franc, who came to his wife's village from Hrenovice near Postojna. Her childhood, which she spent with two brothers and a sister, was marked not only by her mother but also by her grandmother, who supported her education with her broad-mindedness. In her artworks, the painter used various signatures as a sign of respect for her native village, where she still lives today, until she finally decided on the pseudonym Púdobska in 1984. Due to a sudden illness in her childhood, she was forced to lie down and rest for a long period of time. Thus, as a five-year-old girl, she listened to her grandmother's stories about Rembrandt, Kobilica, and Lojze Perko, a painter who also worked in the region around Lake Cerknica.

She attended elementary school in Iga village and later in Stari trg by Lož. She loved reading books, studying illustrations, and began drawing intensively at an early age. Even today, she remembers the influence that the archaic fairy tales of the then very popular Czech writer Božena Němcová had on her, with their dreams of love that overcomes all obstacles and prejudices, their belief in human loyalty, courage, and brotherhood, and their longing for social justice. She also has a vivid memory of a painted tin box that her aunt confiscated from a soldier during World War II. As a child, she would open

it on boring days and play with its contents: it contained numerous advertisements on stiff cardboard, some of which she still keeps today, as well as postcards from all the major cities in the world, including Calcutta, whose images of elephants she still remembers today. Later in life, she continued to do everything very intensely. After graduating from the Academy of Fine Arts, she and the painter Anka Krašna restored the frescoes in Zemono Castle near Vipava and the paintings on large wooden panels of the Holy Sepulchre in the church in Držnica under Krn.

In Stari trg by Lož, she painted the backdrop of the Holy Sepulchre in the church, frescoes in the church of Babno Polje, and five large copies of Fortunat Bergant's work in the church on Križna mountain. She was interested in various genres of contemporary art, sought her own path, and created her own poetics, referring to the ever-present genius loci, even though she longed to travel and learn about other cultures. The experience of India was powerful for the painter Stanislava Sluga Púdobska, especially in the field of art. All those misty biblical scenes, the simple village life of the locals by the light of oil lamps or the moon, had a profound effect on her. She sketched and drew everywhere. On the train (*The Sleeping on the Train*, Goa, 1975) or while admiring the white sails in the wind (*Sailboat*, Elephanta Cave, 1975).

During her second stay in India, when she remained there for half a year, there were several opportunities, but they were very different: sometimes she had to finish a drawing almost instantly (*Visit of Nurse Karmen*, Kantalu; *Evening School for Girls*, Sarkilimbi, 1978), while at other times she was able to capture the motif more precisely (*Daliben* and *Portrait with Turban*, Kagramahura; *Irrigation I.*, Vakatimba, 1978), and sometimes the locals even prepared the scene for her, which is how the small drawing *Camels* (1978) was created in Nana Kantharii with a pencil on ochre paper, where she used her saliva to add color to the image. She surrendered to the lines on different types of paper, to the rhythmically melodious sequences of connecting lines, repetitive and narrative, like verses and stanzas in poems. This is how she eagerly opened up the boundaries of her horizon: continuing to live elsewhere in her memories, escaping from her narrow world to other countries, to another continent, to other cultures,

to different relationships. In addition to her drawings and watercolors from her travels, she painted twenty-seven oil paintings on the theme of India at home between 1975 and 2001.

Indians wearing turbans, who dominate the center of each image with their pensive, introspective poses against indeterminate backgrounds, are undoubtedly attractive in either larger or smaller paintings. The smallest is an oil painting on gilded wood (*Indian*, 1976), which, embraced by the background, alludes to wealth, as does the later image of a man with a turban in the title *Wealth and Beauty* (1980). The content is not the same in all aesthetically attractive images, in which the color red dominates the imaginary landscape (*Camel Rider with Red Turban*, 1979). In 1978, intensive industrialisation of the countryside began in India, triggering protests and open rebellion. The four stately men in the painting *Silent Rebellion* (1980), dressed in traditional white clothing, walk straight towards the viewer, gazing at them from the foreground of the painting like wise men. Although dressed in beautiful colors, the woman in the painting *Woman with a Pitcher* (1980) does not have the protective bindi mark on her forehead. Her gaze is dramatic, lowered to the ground. The painting *O. B. L. September the 11th, 2001* (2001) is unfinished. Behind the man with the red turban are the Loško polje and Snežnik mountains, dark clouds are breaking, and the fading rays of the sun shine through them. Aware of the tragedy that has silenced the whole world, she has not touched it again. This also marked the end of her Indian cycle.

We idealize India and imagine it as a very spiritual country. But this holy country also has its dark sides. Views that have developed around patriarchal interpretations of religious beliefs have defined and shaped the social and cultural contexts of Indian women, leading to their second-class status, as illustrated by Anka Krašna's paintings of Indian brides and widows. Despite long-standing efforts in India to curb violence against women, it seems to be on the rise. Slowly but surely, however, things are changing. When the UN declared June 23rd as International Widows' Day in 2011, the official explanation was sad: widows are a very vulnerable population in many cultures, traditionally

exposed to abuse and poverty, so that widowhood itself must be considered a loss of human rights. In Vrindavan, south of New Delhi, widows come from all over India, especially from the state of West Bengal, where they are very devoted to Krishna. Sometimes they come accompanied by a guru they trust. Sometimes they are brought by relatives, who drop them off at an ashram or on a street corner and drive away. But even relatives who do not take widows away from their home can show them every day that they no longer have a role among them. In India, widows are forever burdened by the misfortune of having outlived their husbands. Physically alive but socially dead, they flock to Vrindavan by bus or train for a warm meal and a meaningful life. As did many generations before them. There, they have no contact with their families. Now they are family to each other.

Epilogue. After fifty years, the hippie spirit has been lost. It seems as if neither Europe nor the rest of the world today knows how to respond to anything; our humanity has failed. At any moment, the world could be destroyed forever. Did the stars really cause all this? Is this really *kali yuga*? Is Shiva really to blame for the current era, full of conflict and sin? Something that time offered back then – fifty years ago – has been lost forever. This includes Europe's contact with India. Has the time come to return to it and its foundations? Undoubtedly. Despite the escalation of tensions with Pakistan, the rattling of nuclear weapons, and the killing of Muslims, India remains the cradle of exploration of human energy and spirit. We would like to see India return to its previous allure, even if it is not really a magical country. Thank you to all three painters, Jasna Kozar, Anka Krašna, and Stanislava Sluga Púdobska, for reminding us of India.

JASNA KOZAR

Rodila se je 7. marca 1952 v Murski soboti. Na Akademiji za likovno umetnost Univerze v Ljubljani je na smeri slikarstvo pri profesorjih Gabrielu Stupici in Jožetu Brumnu diplomirala leta 1975 in leta 1977 končala specialko pri profesorjih Gabrielu Stupici in Jožetu Ciuhi s teoretično magistrsko nalogo »Primerjava med umetnostmi vzhoda in zahoda«. Študij je leta 1979 nadaljevala na National Institute of Design v Ahmedabadu v Indiji leta 1979 ter se kasneje študijsko izpopolnjevala tudi v Cite des Arts v Parizu. Študijsko je veliko potovala. Imela je mnogo samostojnih razstav ter sodelovala na domačih in mednarodnih skupinskih razstavah. Bila je večkrat nagrajena. V Mariboru je vodila svojo Galerijo TriX (2010–2020). Danes je upokojena kot samozaposlena v kulturi. Je članica ZDSLU in DLUM. Živi in ustvarja v Mariboru.

She was born on March the 7th, 1952, in Murska Sobota. She graduated from the Academy of Fine Arts at the University of Ljubljana in 1975, where she studied painting under professors Gabriel Stupica and Jože Brumen, and in 1977 she completed her specialization under professors Gabriel Stupica and Jože Ciuha with a theoretical master's thesis entitled "A Comparison between Eastern and Western Arts." She continued her studies in 1979 at the National Institute of Design in Ahmedabad, India, and later also studied at the Cité des Arts in Paris. She travelled extensively during her studies. She has had many solo exhibitions and participated in group exhibitions in Slovenia and abroad. She has received numerous awards. In Maribor, she ran her own gallery, Galerija TriX (2010–2020). Today, she is retired as a self-employed cultural worker. She is a member of ZDSLU and DLUM. She lives and works in Maribor.

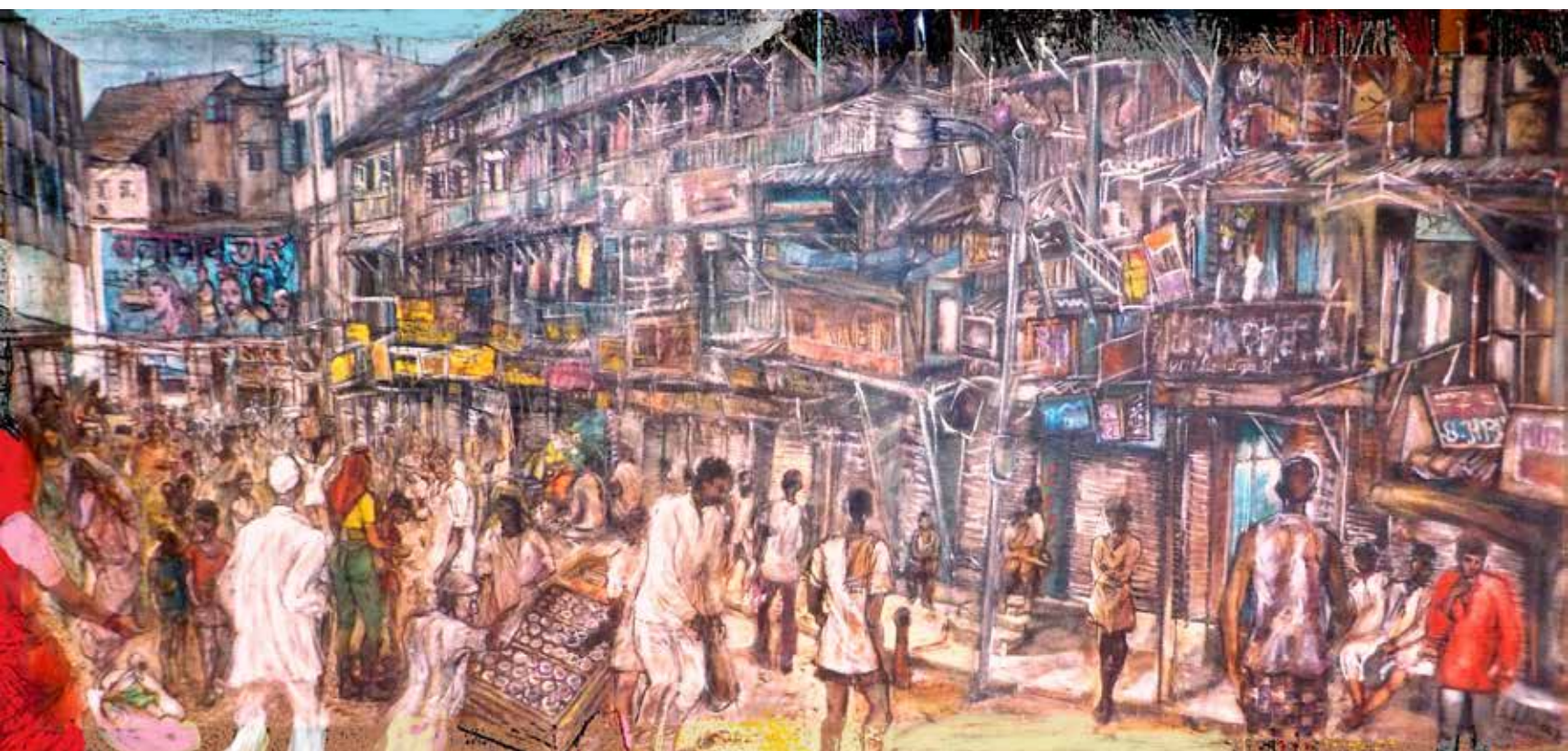
»Kaj nas je gnalo v Indijo? Na Akademiji za likovno umetnost smo vsak dan risali mali akt, od petih do osmih zvečer, potem pa smo šli v Šumi, kjer se je zbirala vsa hipijevska smetana. Kar naprej so potovali v Indijo in se vračali z zanimivimi zgodbami in pisanimi oblačili. Tisto poletje sem brala knjižico Kim, Rudyarda Kiplinga, o angleškem dečku na indijski ulici. Ko me je Stana vprašala, če grem z njo v Indijo, sem rekla ja, saj drugače te ulice ne bi doživela. 'Mladostna' Indija me je močno prevzela, poročila sem se z Indijcem in sprejela hindujsko vero. Moje 'indijsko' obdobje je bilo doma lepo sprejeto predvsem zaradi močnih barv.«



Kontakt:

Naslov: Betnavska 16, 2000 Maribor
Mobilni telefon: +++386 (0)31 611 911
E-naslov: jasnaklara895@gmail.com

»What drove us to India? At the Academy of Fine Arts, we drew small nudes every day from five to eight in the evening, then we went to Šumi, where all the hippie cream gathered. They kept traveling to India and coming back with interesting stories and colorful clothes. That summer, I read Rudyard Kipling's book Kim, about an English boy on the streets of India. When Stana asked me if I would go to India with her, I said yes, because otherwise I would never experience those streets. 'Youthful' India captivated me, I married an Indian man and converted to Hinduism. My 'Indian' period was well received at home, mainly because of the strong colors.«



Ulica v Bombaju, 2025, olje, platno, 140 cm × 65 cm
Bombay Street, 2025, oil, canvas, 140 cm × 65 cm



Hippy, 2016, akril, platno,
100 cm × 70 cm
Hippy, 2016, acrylic paint,
canvas, 100 cm × 70 cm



Bombay–Mumbai, 2025, olje, platno, 110 cm × 120 cm
Bombay–Mumbai, 2025, oil, canvas, 110 cm × 120 cm



Kača Vasuki, 2025, olje, platno,
100 cm × 70 cm
Vasuki Snake, 2025, oil, canvas,
100 cm × 70 cm



Hazarski avtoportret, 2025,
olje, platno, 70 cm x 60 cm
Khazar self-portrait, 2025,
oil, canvas, 70 cm x 60 cm

ANKA KRAŠNA

Rodila se je 30. aprila 1950 v Miklavžu na Dravskem polju. Najprej je študirala likovno pedagogiko na Univerzi v Mariboru, nato pa se je vpisala na Akademijo za likovno umetnost Univerze v Ljubljani, kjer je leta 1976 diplomirala na Oddelku za slikarstvo pri profesorju Francu Kokalju, specialko pa je končala leta 1979 pri profesorjih Gabrielu Stupici in Jožetu Ciuhi. Njen študijski čas so zaznamovala številna potovanja. Imela je več kot sto samostojnih razstav doma in v tujini. Od leta 1974 je sodelovala na številnih domačih in mednarodnih skupinskih razstavah, se udeležila mnogih likovnih kolonij in rezidenc ter bila za svoja dela večkrat nagrajena. Od leta 2001 je bila redna profesorica za risarsko in slikarsko oblikovanje na Pedagoški fakulteti v Mariboru, dokler se leta 2020 ni upokojila. Živi in ustvarja v Miklavžu na Dravskem polju pri Mariboru.

She was born on April 30, 1950, in Miklavž na Dravskem polju. She first studied art education at the University of Maribor, then enrolled at the Academy of Fine Arts at the University of Ljubljana, where she graduated in 1976 from the Department of Painting under Professor Franc Kokalj, and completed her specialization in 1979 under Professors Gabriel Stupica and Jože Ciuha. Her studies were marked by numerous travels. She has had more than a hundred solo exhibitions at home and abroad. Since 1974, she has participated in numerous domestic and international group exhibitions, attended many art colonies and residencies, and received several awards for her work. From 2001, she was a full professor of drawing and painting at the Faculty of Education in Maribor until her retirement in 2020. She lives and works in Miklavž na Dravskem polju.



Kontakt

Naslov: Ul. Zofke Kukovič 27,
2204 Miklavž na Dravskem polju
Mobilni telefon: +++386 (0)41 545 818
E-naslov: krasna.anka@gmail.com

»Spomnim se, da sta v ateljeju na akademiji stali Stana in Jasna in ko sem pristopila, mi je Stana povedala, da gresta v Indijo. 'A lahko grem z vama', je bila moja prošnja, izrečena v sekundi brez premisleka. Za pot v neznano nisem nikoli potrebovala premisleka. Res je bila Indija zame popolna neznanka. Tam se mi je odprl nov svet, popolnoma drugačen od vsega, kar sem do takrat poznala, nič se ni dalo primerjati z do tedaj vidnim in doživetim. Tudi me smo vzbujale začudenje pri domačinih, ker nismo bile ne turistke in ne hipijke. Preprosto, bila smo tri mlada dekleta, ki so se 'zlila' z Indijo in jo 'vsrkavala' s vsemi čutili.«

»I remember Stana and Jasna standing in the studio at the academy, and when I approached them, Stana told me they were going to India. 'Can I come with you?' was my request, uttered in a second without hesitation. I never needed to think twice about a journey into the unknown. India was indeed completely unknown to me. A new world opened up there, completely different from anything I had known before, nothing comparable to what I had seen and experienced until then. We also aroused the curiosity of the locals because we were neither tourists nor hippies. We were simply three young girls who 'merged' with India and 'absorbed' it with all our senses.«



Ženinu v dar, 2025, mešana tehnika (platno,
prosojni papir, plastika, oglje, kreda, akrilne in
oljne barve), 193 cm × 105 cm
A Gift to the Groom, 2025, mixed media (canvas,
transparent paper, plastic, charcoal, chalk, acrylic
and oil paint), 193 cm × 105 cm



Nevesta I., 2025, mešana tehnika - kolaž (platno, papir, oglje, krede, akrilne barve), 193 cm × 80 cm

Bride I., 2025, mixed media - collage (canvas, paper, charcoal, chalk, acrylic paint), 193 cm × 80 cm



Nevesta II., 2025, mešana tehnika - kolaž (platno, papir, oglje,
krede, akrilne barve), 193 cm × 80 cm
Bride II., 2025, mixed media - collage (canvas, paper, charcoal,
chalk, acrylic paint), 193 cm × 80 cm



Vdova I, 2024, mešana tehnika - kolaž (papier, oglje, pasteli, akrilne barve),
190 cm × 80 cm
Widow I, 2024, mixed media - collage (paper, charcoal, pastels, acrylic
paint), 190 cm × 80 cm



Vdova II., 2024, mešana tehnika - kolaž (papier, oglje, krede, akrilne barve), 190 cm × 80 cm
Widow II., 2024, mixed media - collage (paper, charcoal, chalk, acrylic paint), 190 cm × 80 cm

STANISLAVA SLUGA PÚDOBSKA

Rodila se je 9. aprila 1952 v vasi Pudob, Stari trg pri Ložu. Na ljubljanski Šoli za oblikovanje je leta 1971 maturirala na oddelku za industrijsko oblikovanje, 1976 pa diplomirala iz slikarstva pri prof. Gabrijelu Stupici in prof. Špelci Čopič na Akademiji za likovno umetnost Univerze v Ljubljani. Svoje slikarsko znanje je izpopolnjevala v slikarskih kolonijah in v tujini. Eno leto je živela v Nemčiji, študijska potovanja so jo zanesla v mnoge kraje po Evropi ter v Nepal, Indijo, ki jo je prevzela s svojimi živimi barvami. Od leta 1977, ko je postala članica Zveze društev slovenskih likovnih umetnikov, je delovala kot samostojna umetnica vse do upokojitve 2012. Ukvarja se tudi z ilustracijo, oblikovanjem in portretiranjem. Pripravila je sedemdeset samostojnih in sodelovala na številnih skupinskih razstavah. Živi in ustvarja v Pudobu.

She was born on April 9, 1952, in the village of Pudob, Stari trg by Lož. In 1971, she graduated from the Department of Industrial Design at the Ljubljana School of Design, and in 1976, she graduated in painting under Prof. Gabrijel Stupica and Prof. Špelca Čopič at the Academy of Fine Arts, University of Ljubljana. She perfected her painting skills in painting colonies and abroad. She lived in Germany for a year, and her study trips took her to many places in Europe, as well as Nepal and India, which captivated her with their vivid colors. Since 1977, when she became a member of the Association of Slovenian Fine Artists (ZDSLU), she worked as an independent artist until her retirement in 2012. She also works in illustration, design, and portraiture. She has prepared seventy solo exhibitions and participated in numerous group exhibitions. She lives and works in Pudob.

»V želji po potovanju sem že v prvem letniku Akademije za likovno umetnost (ALU) leta 1972, ob branju revije Ognjišče, slučajno naletela na naslov slovenske misijonarke s. Marije Sreš, ki je delovala in študirala v Indiji. Po triletnem dopisovanju sva se srečali in dozorela je odločitev za obisk Indije. Kot absolventka ALU leta 1975 sem povabila na pot še kolegici Anko Krašna in Jasno Kozar. Pri organizaciji trimesečnega potovanja nam je zelo pomagal Branko Perko. Leta 1978 sva z Lojzetom Staničem na povabilo s. Marije Sreš pot ponovila s polletnim bivanjem v misijonu Nana Kantharia v državi Gujarat. Poslej je bila vsa moja likovna dejavnost pod vplivom te izkušnje.«



Kontakt

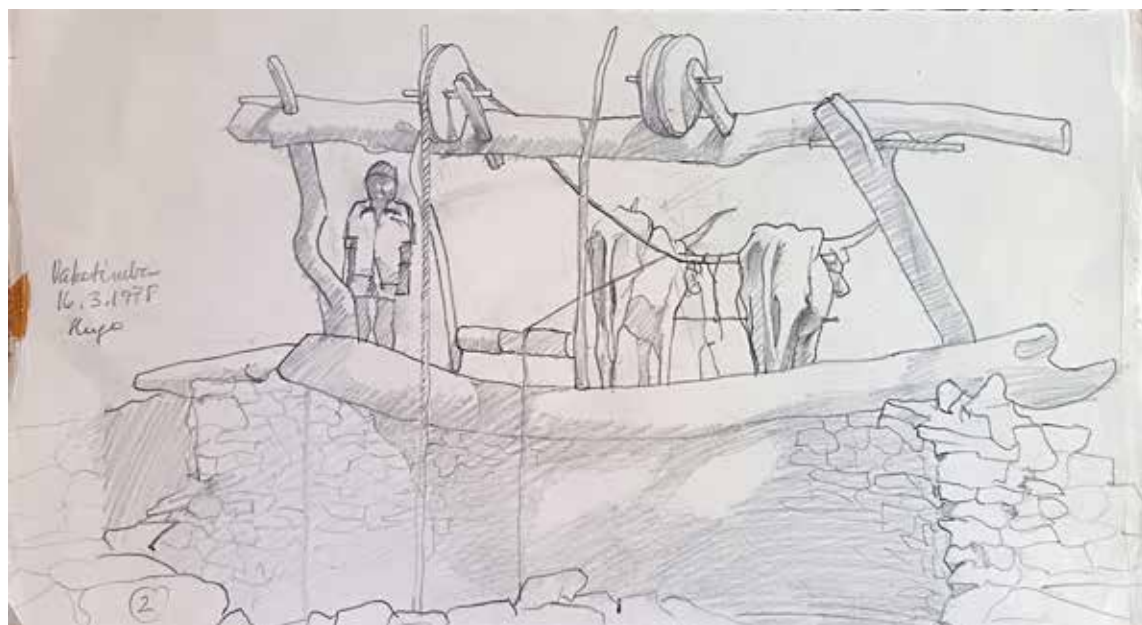
Naslov: Pudob 17, 1386 Stari trg pri Ložu

Mobilni telefon: +++386 (0)31 618 894

E-naslov: pudobska@gmail.com

»In my desire to travel, I happened to come across the address of Slovenian missionary Sister Marija Sreš, who worked and studied in India, while reading Ognjišče magazine in my first year at the Academy of Fine Arts (ALU) in 1972. After three years of correspondence, we met and I decided to visit India. As a graduate of the ALU in 1975, I invited my colleagues Anka Krašna and Jasna Kozar to join me on the trip. Branko Perko was very helpful in organizing the three-month trip. In 1978, Lojze Stanič and I repeated the trip at the invitation of Sister Marija Sreš, with a six-month stay at the Nana Kantharia mission in the state of Gujarat. From then on, all my artistic activity was influenced by this experience.«

Namakanje, 1978, Vakatinba,
 svinčnik, oker papir - debel, gladek,
 18,5 cm × 34 cm
 Irrigation, 1978, Vakatinba - pencil,
 ocher paper - thick, smooth,
 18,5 cm × 34 cm



Kameli, 1978, Nana Kantharia,
 svinčnik, slina - oker papir – debel,
 gladek, 19 cm × 27,8 cm
 Camels, 1978, Nana Kantharia,
 pencil, saliva – ochre paper – thick,
 smooth, 19 cm × 27,8 cm





Kamelar z rdečim
turbanom, 1979, olje,
lan, 30 cm × 24 cm
Camel Rider with
Red Turban, 1979, oil,
linen, 30 cm × 24 cm



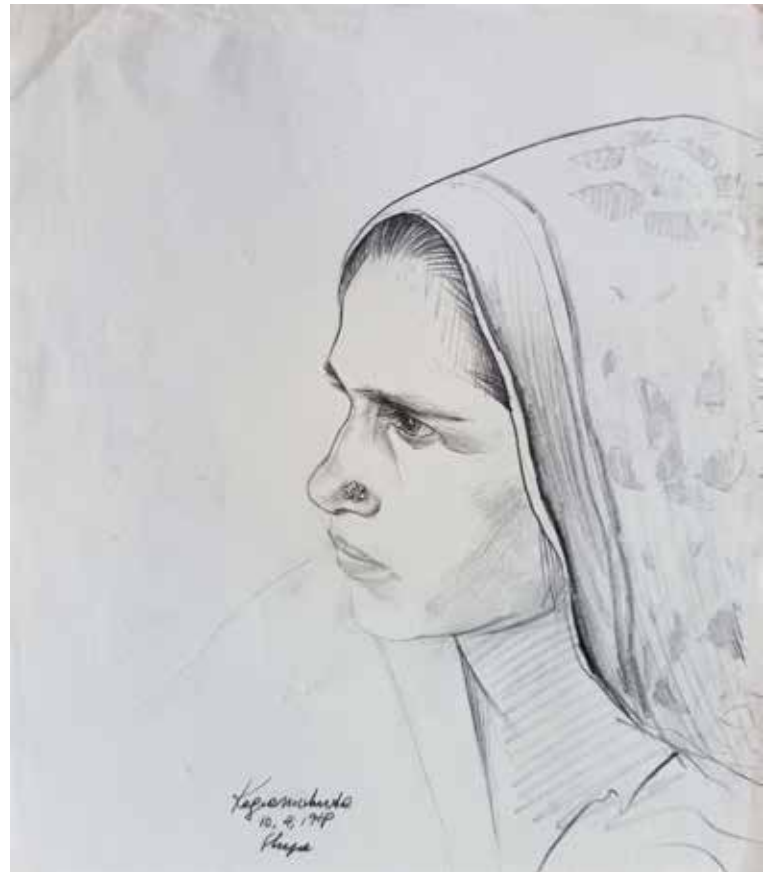
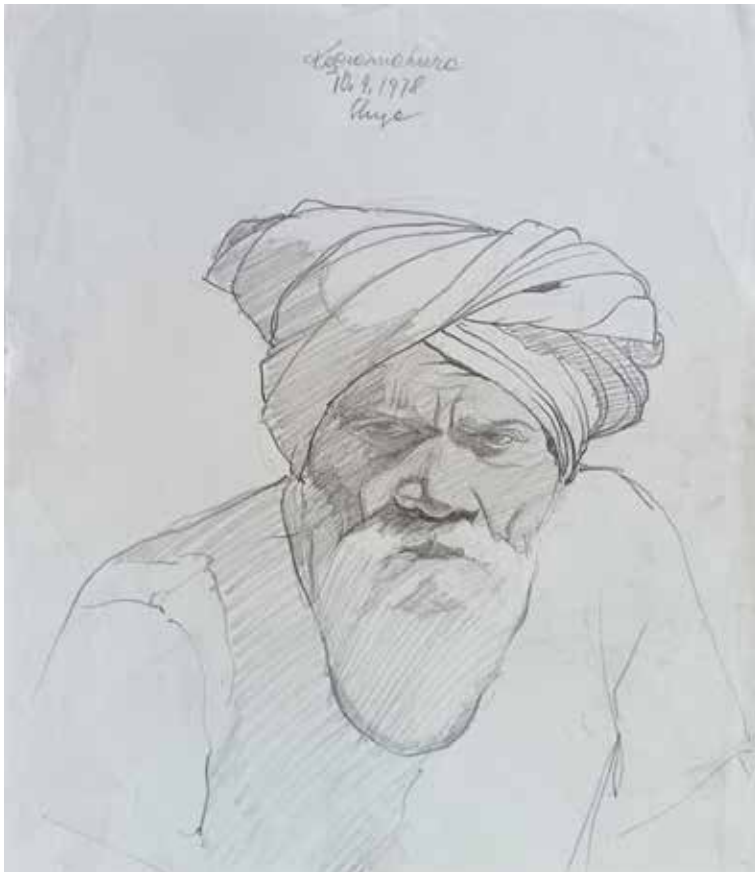
Tihi upor, 1980, olje, bombaž, 115 cm × 135 cm
Quiet Rebellion, 1980, oil, cotton, 115 cm × 135 cm



Žena z vrčem, 1980,
olje, bombaž,
135 cm × 115 cm
Woman with a
Pitcher, 1980, oil,
cotton,
135 cm × 115 cm



11. september 2001, O.B.L., 2001, olje, lan, 70 cm × 95 cm
September the 11th 2001, O.B.L., 2001, oil, linen, 70 cm × 95 cm



Portret s turbanom, 1978, Kagamahura,
svinčnik, oker papir – tanek, 26,2 cm × 22,2 cm
Portrait with a Turban, 1978, Kagamahura,
pencil, ochre paper – thin, 26,2 cm × 22,2 cm

Daliben, 1978, Kagamahura, svinčnik,
oker papir – tanek, 26,2 cm × 22,2 cm
Daliben, 1978, Kagamahura, pencil,
ochre paper – thin, 26,2 cm × 22,2 cm

Kolofon

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Na naslovni strani / On the Cover:

Jasna Kozar: Merkaba, 2025, akril, platno, 150 cm × 100 cm
Jasna Kozar: Merkaba, 2025, acrylic on canvas, 150 cm × 100 cm
Anka Krašna: Spomin na Nepal, 2025, mešana tehnika (risba, oglje, olje, akril, platno), 213 cm x 265 cm (detajl)
Anka Krašna: Memory of Nepal, 2025, mixed media (drawing, charcoal, oil, acrylic on canvas), 213 cm × 265 cm (detail)
Stanislava Sluga Púdobska: Večerna šola za deklice, 1978, Sarkibilimbi, svinčnik, oker papir - tanek – gladek, 29 cm × 19,5 cm
Stanislava Sluga Púdobska: Evening School for Girls, 1978, Sarkibilimbi, pencil, ochre paper – thin – smooth, 29 cm × 19.5 cm

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JASNA **KOZAR,**
ANKA **KRAŠNA,**
STANISLAVA **SLUGA PÚDOBSKA.**