

15. *LindArt*

International Young Artists' Fine Art Colony



Bangkok, Cairo, Dubai, Niš, Belgrade, Bratislava, Warsaw, Berlin, Edinburgh, Dublin, Chicago, Buenos Aires – are the cities the participants of this year's Fine Arts Colony LindArt, the 15th colony in Lendava live and create in. The mentioned cities on as many as four continents are urban landscapes and each of the participants brought a piece of them to the colony. We all know that people are not separate from the environment we live in or come from. Talking to the participants, I sensed that Lendava represents an oasis of peace for these young artists, as the town is imbued with Pannonian tranquillity, quite contrary to the bustle of big urban centres. In addition to the homely culture, the participants were also enthusiastic about the traces of two powerful European cultures, the Hungarian in the east and the Italian in the west. Namely, they also went to Piran, which is full of Venetian Renaissance architecture.

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As a rule, artists are more sensitive to the impressions from the surroundings. This can be seen in the works of art made at LindArt, where the authors included many local elements: from an ice cream shop in Lendava, a traffic sign to Lendava architecture. The motto of the colony »co-operate« seems suitable as the participants created in pairs, meaning together, and also actively participated with the surrounding and even with local youth, especially in the case of Dorota Pietraszkievicz from Poland, who was the only one without a pair, since the artist from Bulgaria had to cancel her participation. Nevertheless, she quickly found her way through to the young who visited her, making her approach interactive so that they too could add to some of her works.



A while ago, I had the opportunity to talk to a renowned local painter Ignac Meden, who paints in his studio in Šalovci. I wanted to find out to what extent the Prekmurian region influences his painting. He replied that motifs or concept of his works are not based on the local landscape since his iconographic world is much wider in this global world where information reaches everyone easily. Nevertheless, he acknowledged that a painter in, for example, Alpine environment will paint in a different colour scheme compared to a painter from the Mediterranean or Prekmurje. The yellow in Switzerland is not the same as the yellow here, he added.

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And it is this phenomenon that is clearly visible in the works at this year's Colony. Not only that the participants enthusiastically discussed peace and tranquillity here, both were also visible in their works, where it seems their colours became lighter. Looking at their earlier works, this is additionally confirmed. Therefore even nightmares, a regular in Miriam Sturdee's works, seem less horrible in her Lendava works and even have a humorous counterpoint in the work of Maurice Caplice from Ireland, who worked in tandem with her.

Nevertheless, it was not only the wider local environment that inspired the participants. Offering excellent working conditions through its pleasant coolness, Lendava castle stirred their imagination; this was especially true for the participants with a strong Gothic tradition. Although the participants created in tandems, the works feel very homogenous (e.g. the works of Juan Arata from Argentina and Nikola Velicki from Serbia and the works of the Slovak-Egyptian tandem: Kristina Mesarošova and Wael Darwish) or the separate contributions in the tandem supplement each other – this is true for the already mentioned Irish-English tandem (Miriam Sturdee and Maurice Caplice) and the pair that is perhaps the most different according to their cultural background: the participant from Thailand and the representative of the USA Maria Dimanshtein. The works created successfully display different artistic manners:

Realism, Abstraction, Symbolism, Pop art, Conceptualism, Action painting etc. The creative process in tandems is also worth mentioning: Some managed to create at the same time, others alternated.



LindArt is still here mainly because of good organization, interesting concept and attractive geographic position. In order to maintain quality, it is important to keep the contribution of the expert panel, which together with visitors selects two winning paintings. The sustainable development component and preservation of cultural heritage of LindArt lies also in the fact that the authors of the winning works are offered a solo exhibition and that all participants leave some of the created works to the organizers and sponsors while taking back home a selection of impressions, new friendships and perhaps even additional motivation for future work. This is what really counts and personally I believe that it is the biggest success of the high quality fine arts colonies and an assurance for a successful promotion of Slovenia as well as the participating countries.

review by Irma Brodnjak