

Tina Dobrajc

**How Soon is Now?  
KAKO KMALU JE ZDAJ?**

Galerija Krško, 14. maj–20. julij 2024



## *Kaj pa bomo z gozdom ...*

Klaudija Cigole

Tina Dobrajc že več kot desetletje odločno sooblikuje slovensko likovno umetnost in se pri svojem ustvarjanju pogosto posveča problematiki okoljevarstva, geopolitičnih vprašanj, problematiki identitet in družbenega etiketiranja z vidika položaja ženske v sodobni družbi. Na njen likovni izraz vplivajo impulzi iz popularne kulture, medijev in filmske produkcije, ki jih združuje z emblemi tradicionalnosti, namigi na spolne stereotype in družbene strukture. Tudi naslove svojih del pogosto črpa iz teh pojmovnih polj, ki skupaj z ikonografijo del omogočajo bodisi temačno, ironično, s črnim humorjem prežeto dojemanje bodisi sanjavo in misteriozno interpretiranje del. Starejšim delom in tudi novejši produkciji je skupno upodabljanje imaginarnih gozdnih kulis, ki aludirajo na podobe predalpskega hribovja in škofjeloške okolice, od koder umetnica prihaja. Upodablja večinoma ženske figure, ki vstopajo v gozdni prostor. Pri starejših delih so se protagonistke pogosto pojavljale v prednjem planu slike in z izstopajočimi elementi iz slovenskega folklornega izročila, kot so narodna noša, avbe, vezenine in čipke. Obdane so bile s cvetlični motivi, stiliziranimi križi ter postavljene med gorske vrhove in živali. Nekatere figure so bile deloma razgaljene odrasle ženske, druge otroške ali najstniške, vse upodobljene v eklektični maniri in skrivnostni zamaknjenosti, ki gledalcu dopušča različne razlage.

V zadnjih letih v njenem slikarskem zanimanju prednjačijo otroške in najstniške figure z avbami, pustnimi maskami, harmonikami, ki pa se umikajo vse bolj v ozadje slikarskega platna ter ospredje prepuščajo pokrajini. Gozdnata pokrajina je pojmovana pozitivno, kot kraj, ki daje zavetje, zatočišče. Za človeka je lahko idilično okolje, kjer si umiri misli, nabere novega navdiha in moči. Vendar upodobljeni gozd ni enoznačen, je skrivnostno prizorišče in gledalec ga interpretira na podlagi lastnih čustev in izkušenj, ki se lahko manifestirajo tudi kot strahovi in zle slutnje.

Človekovo dojemanje narave in njegov odnos do nje sta se v zadnjih desetletjih zelo spremenila. Človek s svojimi posegi v okolje vse bolj spreminja in pogosto tudi nepovratno škoduje naravi. Podnebne spremembe so eden od odgovorov okolja na njegova dejanja. S povečanjem globalnega ozaveščanja o podnebnih spremembah in s spremenjenim bivanjskim okoljem pa se v ljudeh velikokrat pojavljajo tudi različne duševne stiske. V povezavi s tem je v rabi izraz solastalgija<sup>1</sup>, ki so ga avtorice prispevka na portalu Nacionalnega inštituta za javno zdravje opisale kot obliko čustvene ali bivanjske stiske, nastalo zaradi spremembe okolja, ki ni več podobno okolju, kakršno so prebivalci poznali in imeli radi. Ljudje hrepenijo po tem, da bi bilo domače okolje takšno, kot je bilo prej, da bi v njem lahko našli uteho. »Solastalgija se nanaša tako na preživeto izkušnjo kot na strah, kaj se bo zgodilo v prihodnosti – tudi na strah pred podnebnimi spremembami, ki bodo vplivale na življenje nas samih ter naših otrok in vnukov. V zvezi s tem nastajajo še drugi pojmi, npr. ekološka žalost in ekološka tesnoba – ekoanksioznost«.<sup>2</sup>

---

1 Beseda solastalgija je sestavljena iz latinske besede *sōlācium* (tolažba, preneseno: blažilo, zatočišče) in grškega korena *-algia* (bolečina, trpljenje, žalost) (Hojs, A., Perčič, S., Bitenc, K., Pohar, M., Lampič, V. (23. 05. 2023). Podnebne spremembe vplivajo tudi na duševno zdravje. *Nacionalni Inštitut za javno zdravje RS*. Pridobljeno na <https://nijz.si/zivljenjski-slog/podnebne-spremembe-vplivajo-tudi-na-dusevno-zdravje/>).

2 Hojs et al., 2023.



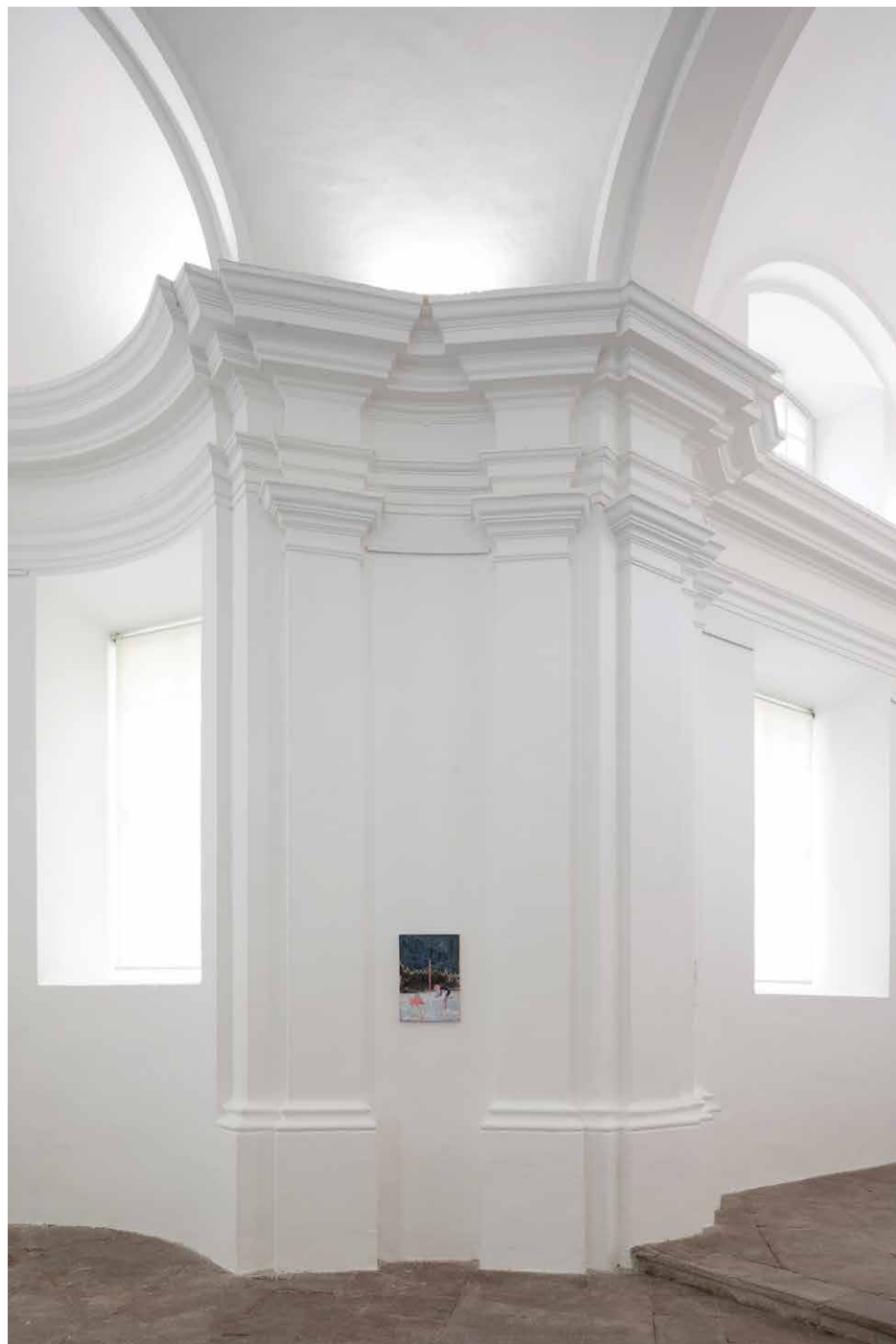
Tina Dobrajc z razstavljenimi deli na subtilen način tematizira občutke tesnobe, ki jih v posamezniku sprožajo velike okoljske spremembe tako na globalni ravni, kjer naš planet vse hitreje potiskamo k točki preloma<sup>3</sup>, kot na mikro ravni, kjer zaznavamo spremembe v neposrednem domačem okolju. Odzivi posameznikov so različni, od brezbržnosti, zanikanja do vpeljave trajnostnega načina življenja in aktivne udeležbe v akcijah, ki težijo k spremembam okoljskih politik in njihovemu uresničevanju.

Drug fenomen, ki ga lahko ob delih raziskujemo, je človekovo izgubljanje stika z naravo. V primerjavi s prejšnjimi generacijami danes otroci vse manj odraščajo ob raziskovanju gozdov, zapuščenih barak, njihovih popoldnevi so zmes skrbno načrtovanih prstočasnih aktivnosti, tečajev, športnih treningov in sedenja pred zasloni pametnih naprav. Gibanje v naravi, prosta igra in krepitev domišljije ob preganjanju dolgočasia so dandanes redkost in privilegij, ki ni več dan vsem otrokom. Richard Louv, ameriški novinar in pisec, je v svoji knjižni uspešnici *The Last Child in the Woods (Zadnji otrok v gozdu)* predstavil besedno zvezo »nature-deficit disorder«, ki bi jo lahko prevedli kot motnjo pomanjkanja narave ter jo opisuje kot »ceno človeške odtujenosti od narave«, ki se med drugim kaže »z zmanjšano uporabo čutov, težavami s pozornostjo ter višjo stopnjo telesnih in čustvenih bolezni«<sup>4</sup>. Pogosto razlog tiči v odraslih, ki smo otrokom zgled in v vsakodnevnem tempu ob vseh obveznostih pozabljamo na dobrobiti gibanja in uživanja v naravi. Hkrati se zavedamo raznih nevarnosti, ki prežijo v družbi, in želimo imeti svoje potomce vedno pod nadzorom, jih obvarovati in usmerjati. S tem pa jim odvzemamo možnost raziskovanja in pridobivanja lastnih izkušenj. V delih Tine Dobrajc še opazujemo otroke, najstnike med raziskovanjem okolja, prostora, a so pri tem pogosto osamljeni in odtujeni. Pomanjkljivo oblečene in obdane z živalmi v skrivnostnem okolju nam te nedolžne figure očitajo vse groteskne spremembe narave.

---

3 Po mnenju znanstvenikov je točka preloma mejnik v podnebnem sistemu (npr. pri segrevanju), na katerem del podnebnega sistema (npr. ledeniki, morski tokovi) brez dodatnih zunanjih dejavnikov samodejno pade v novo ravnovesno stanje (npr. ledenik se stali, morski tok izklopi). Takšna sprememba enega od sistemov privede do učinka domin, saj se začnejo dogajati padci drugih sistemov. Ratej, M. (13. 7. 2022). *Vroči mikrofon. Točka preloma ali točka brez povratka?* [Audio posnetek]. RTV 365. Pridobljeno na <https://365.rtvsllo.si/arhiv/vroci-mikrofon/174886447>

4 Louv, R. (2010). *Last Child in the Woods: Saving Our Children From Nature-Deficit Disorder*. London: Atlantic Books.



Človekove posege v naravo zasledimo tudi na slikah, kjer so upodobljeni motivi tobogana, trampolina, prikolice. Avtorica je napeto in negotovo ozračje stopnjevala z vnosom intenzivnih fluorescentnih barv, ki ponazarjajo toksičnost in dodajajo delom neko nedoločljivo slutnjo. Motiv trampolina je že lahko metafora nekega preteklega časa, časa, ko je bil trampoline kot predmet redkost in so ga otroci spoznali in uporabljali na obmorskih počitnicah, ob obiskih tematskih ali zabaviščnih parkov, prinašal je zadovoljstvo, srečo in pristen otroški smeh. Danes trampolini žalostno samevajo na mnogih slovenskih dvoriščih, kadar so v uporabi, pa se le redko na njih družijo otroci iz več gospodinjstev. Podobno je s tobogani, ki so postali žalostni osamelci. Motiv počitniške prikolice sredi gozda je kot krik človekove stiske, da se osvobodi družbenih pričakovanj, pritiskov in se po notranji mir odmakne v srčiko gozda. Je opomnik, da človek potrebuje odklop in da je narava tista, ki lahko ponudi ravnovesje in umiritev.

---

Literatura:

Hojs, A., Perčič, S., Bitenc, K., Pohar, M., Lampič, V. (23. 05. 2023). Podnebne spremembe vplivajo tudi na duševno zdravje. *Nacionalni Inštitut za javno zdravje RS*. Pridobljeno na <https://nizj.si/zivljenjski-slog/podnebne-spremembe-vplivajo-tudi-na-dusevno-zdravje/>

Louv, R. (2010). *Last Child in the Woods: Saving Our Children From Nature-Deficit Disorder*. London: Atlantic Books.

Ratej, M. (13. 7. 2022). *Vročni mikrofoni. Točka preloma ali točka brez povratka?* [Audio posnetek]. RTV 365. Pridobljeno na <https://365.rtvsl.si/arhiv/vroci-mikrofon/174886447>









## *And what will we do with the forest ...*

Klaudija Cigole

Tina Dobrajc has been making an important contribution to Slovenian visual art for more than a decade, often dealing in her work with issues of environmental protection, geopolitical themes, identity problems and social labelling from the perspective of the position of women in contemporary society. Her painterly expression is influenced by impulses from popular culture, the media and film production, which she combines with emblems of tradition, allusions to gender stereotypes and social structures. The titles of her works also often originate from these conceptual areas, which, together with the iconography of the works, enable either a dark, ironic perception imbued with black humour, or a dreamlike and mysterious interpretation of the works. Common to both earlier works and her more recent production is the depiction of imaginary forest backdrops that allude to images of the Alpine foothills and the surroundings of Škofja Loka, where the artist comes from. She mostly depicts female figures entering the forest. In her earlier works, the protagonists are often in the foreground of the painting, with elements from the Slovenian folklore tradition such as folk costumes, the avba traditional ornamented bonnet, embroidery and lace standing out. They are surrounded by floral motifs and stylised crosses, placed between mountain peaks and animals. Some of the figures are partially nude adult women, others are children or adolescents, all depicted in an eclectic manner and with a mysterious slant that leaves various interpretations open to the viewer.

In recent years, her interest in painting has been dominated by figures of children and young people with avba bonnets, carnival masks and accorions, who increasingly recede into the background of the canvas, leaving the foreground to the landscape. The wooded landscape is seen in a positive light, as a place that offers protection, a refuge. It can be an idyllic place where a person can calm their thoughts and gather new inspiration and strength. However, the forest depicted is not unique, it is a mysterious scene and the viewer interprets it on the basis of their own emotions and experiences, which can also manifest as fears and evil premonitions.

People's perception of nature and their relationship with it have changed dramatically in the past decades. Human encroachment in the environment is increasingly changing nature, often causing irrevocable damage. Climate change is one of the responses of the environment to this encroachment. However, with the increase in global awareness of climate change and the altered living environment, people often suffer from various psychological problems. In this context, the term "solastalgia"<sup>1</sup> is used, which the authors of the paper on the National Institute of Public Health portal describe as a form of emotional or existential distress caused by changes in the environment that no longer resembles the environment that people used to know and love. People long for their home environment to be as it was before so that they can find solace in it. "Solastalgia" refers both to lived experience and to the fear of what will happen in the future – including the fear of climate change, which will affect our own lives and those of our children and grandchildren. Other terms are emerging in this context, such as ecological sadness and ecological anxiety – eco-anxiety".<sup>2</sup>

---

<sup>1</sup> The word solastalgia is composed of the Latin word *sōlācium* (consolation, figuratively: solace, refuge) and the Greek root *-algia* (pain, suffering, sorrow) (Hojs, A., Perčič, S., Bitenc, K., Pohar, M., Lampič, V. (23 May 2023). Climate change also affects mental health. *National Institute of Public Health of the Republic of Slovenia*. Retrieved from <https://nijz.si/zivljenjski-slog/podnebne-spremembe-vplivajo-tudi-na-dusevno-zdravje/>).

<sup>2</sup> Hojs et al., 2023.

The exhibited works of Tina Dobrajc subtly address the feelings of anxiety that are triggered in people by major environmental changes, both on a global level, where we are pushing our planet faster and faster towards a tipping point,<sup>3</sup> and on a micro level, where we perceive changes in our immediate home environment. People's reactions range from indifference and denial to the adoption of a sustainable lifestyle and active participation in actions to change environmental policies and their implementation.

Another phenomenon that can be explored through the works is the loss of human contact with nature. Compared to previous generations, children today are much less involved in exploring forests or abandoned shacks as they grow up. Their afternoons are a mixture of carefully planned leisure activities, courses, sports training and sitting in front of their smart devices. Exercise in nature, free play and imaginative activities that dispel boredom are a rarity these days and a privilege that is no longer afforded to all children. In his bestseller, *The Last Child in the Woods*, the American journalist and author Richard Louv coined the term "nature-deficit disorder", which he describes as "the human costs of alienation from nature" manifested in "diminished use of the senses, attention difficulties, and higher rates of physical and emotional illnesses", among others. The reason for this often lies with adults, who are role models for children. In our everyday pace, with all our commitments, we forget the benefits of exercise and enjoying nature. At the same time, we are aware of the various dangers that lurk within society and want to keep our offspring under control, protect and guide them at all times. In doing so, we are depriving them of the opportunity to explore and gain their own experience. In the works of Tina Dobrajc, we see children and teenagers, exploring their surroundings and spaces, but they are often lonely and alienated. Inappropriately dressed and surrounded by animals in a mysterious environment, these innocent figures accuse us of all the grotesque changes in nature.

---

<sup>3</sup> According to scientists, a tipping point is a threshold in a climate system (e.g. warming) at which a part of the climate system (e.g. glaciers, ocean currents) automatically falls into a new state of equilibrium (e.g. a glacier melts, an ocean current shuts off) without being subject to any additional external force. Such a change in one of the systems leads to a domino effect, as other systems also begin to fall. Ratej, M. (13 July 2022). *Hot Microphone. Tipping Point or Point of No Return?* [Audio recording]. RTV 365. Retrieved from <https://365.rtvsl.si/arhiv/vroci-mikrofon/174886447>

<sup>4</sup> Louv, R. (2010). *Last Child in the Woods: Saving Our Children from Nature-Deficit Disorder*. London: Atlantic Books.







Human intervention in nature can also be seen in the paintings of a slide, a trampoline and a caravan. The artist has heightened the tense and uncertain atmosphere by introducing intense fluorescent colours that illustrate a sense of toxicity and lend the works an indefinable sense of foreboding. The motif of the trampoline may already be a metaphor for a bygone era, a time when the trampoline as an object was a rarity and children got to know and use it on holidays by the seaside, when visiting theme or amusement parks, bringing them joy, happiness and genuine children's laughter. Today, trampolines stand sadly unused in many Slovenian backyards, and when they are in use, they are rarely used by children from several households. The same applies to the slides, which have become sad loners. The motif of the caravan in the middle of the forest is like a shriek of the human need to break away from social expectations and constraints, and retreat into the heart of the forest to find inner peace. It is a reminder that human beings need to disconnect and that it is nature that can offer balance and tranquillity.

---

Bibliography:

Hojs, A., Perčič, S., Bitenc, K., Pohar, M., Lampič, V. (23 May 2023). Climate change also affects mental health. *National Institute of Public Health of the Republic of Slovenia*. Retrieved from <https://nijz.si/zivljenjski-slog/podnebne-spremembe-vplivajo-tudi-na-dusevno-zdravje/>

Louv, R. (2010). *Last Child in the Woods: Saving Our Children from Nature-Deficit Disorder*. London: Atlantic Books.

Ratej, M. (13 July 2022). *Hot Microphone. Tipping Point or Point of No Return?* [Audio recording]. RTV 365. Retrieved from <https://365.rtvlo.si/arhiv/vroci-mikrofon/174886447>





## Biografija

**Tina Dobrajc** (1984, Kranj, Slovenija) je leta 2007 diplomirala iz slikarstva na Akademiji za likovno umetnost in oblikovanje v Ljubljani. Leta 2011 je končala magistrski študij na oddelku za slikarstvo, Akademija za likovno umetnost in oblikovanje, Ljubljana.

Leta 2015 je prejela priznanje Riharda Jakopiča za mlade umetnike. Leta 2016 je bila prejemnica plakete Hinka Smrekarja.

Njena likovna dela so med drugim del stalnih zbirk javnih galerij in muzejev, med drugim Loški muzej Škofja Loka, Mestna galerija Nova Gorica, Muzej in galerije mesta Ljubljane, Galerija Miklova hiša, Galerija Velenje, Koroška Galerija likovnih umetnosti.

Umetnico zastopa Y Gallery, Ljubljana, Slovenija.

Trenutno živi in dela v Škofji Loki.

V Galeriji Krško se avtorica predstavlja z najnovejšo slikarsko produkcijo, ki je nastala v letih 2022, 2023 in 2024. Nekatera dela so prvič predstavljena javnosti.

## Biography

**Tina Dobrajc** (born 1984, Kranj, Slovenia) graduated (2007) in painting (BFA) at the Academy of Fine Arts and Design in Ljubljana, Slovenia. In 2011 she graduated from Master programme degree in painting (MFA) at the Academy of Fine Arts and Design in Ljubljana, Slovenia. Tina Dobrajc is the recipient of Rihard Jakopič Award recognition for young artist (2015) and Hinko Smrekar award (2016).

The artist's works are part of some public collections, including the Škofja Loka Museum, City Gallery Nova Gorica, Museum and Galleries of Ljubljana, Miklova hiša Gallery, Velenje Gallery, Museum of Modern and Contemporary Art Koroška.

Since 2018 Tina Dobrajc has been represented by Y Gallery, Ljubljana, Slovenia. Currently living and working in Škofja Loka, Slovenia.

At Krško Gallery, the artist presents her latest paintings, produced in 2022, 2023 and 2024, some of which are shown to the public for the first time.



## **SEZNAM RAZSTAVLJENIH DEL /** **List of works**

***The Flood / Poplava***, 2023,  
akril na platno / acrylic on canvas, 25 x 30 cm

***Slide / Tobogan***, 2023,  
akril na platno / acrylic on canvas, 45 x 35 cm

***I've Seen the Future, Sister / Videla sem prihodnost***, 2024,  
akril na platno / acrylic on canvas, 114 x 87 cm

***Legoland II***, 2022,  
akril na platno / acrylic on canvas, 50 x 35 cm

***Trampoline II / Trampolin II***, 2023,  
akril na platno / acrylic on canvas, 30 x 20 cm

***Balkan Promises (Border Control) / Balkanske obljube (Varuh meje)***, 2022,  
akril na platno / acrylic on canvas, 210 x 166 cm

***Trampoline III / Trampolin III***, 2023,  
akril na platno / acrylic on canvas, 30 x 20 cm

***The Green Tree / Zeleno drevo***, 2024,  
akril na platno / acrylic on canvas, 45 x 30 cm

***His Happy Place Wasn't Always Happy / Njegov srečni kraj ni bil vedno srečen***, 2023,  
akril na platno / acrylic on canvas, 90 x 120 cm

***The Wind / Veter***, 2024,  
akril na platno / acrylic on canvas, 55 x 35 cm

***The Light in July / Svetloba v juliju***, 2022,  
akril na platno / acrylic on canvas, 25 x 30 cm

**Tina Dobrajc**

**How Soon is Now? / KAKO KMALU JE ZDAJ?**

**Galerija Krško / Krško Gallery**

**14. maj 2024–20. julij 2024**

Izdajatelj / Publisher **Kulturni dom Krško, enota Galerija Krško**

Zanj / Represented by **Darja Planinc**, direktorica / Director

Avtor razstave / Author **Tina Dobrajc**

Besedilo / Text **Klaudija Cigole**

Kustosinja razstave / Curator **Klaudija Cigole**

Postavitev razstave / Exhibition Setup **Tina Dobrajc, Mito Gegič, Klaudija Cigole**

Prevod / Slovene-to-English translation **Arven Šakti Kralj**

Reprodukcije del, fotografije / Reproduction of the artworks, photographs **Mito Gegič**

Ambientalne fotografije / Ambiental Photographs **Boštjan Pucelj**

Oblikovanje / Design **Špela Abram**

Jezikovni pregled / Proofreading in Slovene **Simona Škul**

Tehnična izvedba / Technical assistance **Mitja Krajnc**

Tisk / Print **Forma Brežice**

Naklada / Edition **150**

Krško, maj / May 2024



**KULTURNI  
D O M  
K R Š K O**



**galerija  
krško**



**MESTNA  
OBČINA KRŠKO**



