

Esej

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### **Kristalne ploče vedrine:**

LJERKA NJERŠ

Akadska slikarica

Essay

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### **Crystal Facets of Serenity:**

LJERKA NJERŠ

Academic Painter

Autorica je diplomirala (1960.) u klasi senzibilnog kolorista Marina Tartaglie na Akademiji likovnih umjetnosti u Zagrebu. Slikarski *metier* izrazila je na tradicionalan način slikanjem na platnu i papiru, no glavninu opusa ostvarila je oslikavanjem keramike, porculana, emajla ili stakla da bi svoj stvaralački identitet afirmirala slikajući keramikom, porculanom i staklom. Forme autoričinih umjetnina često imaju utilitarne karakteristike (pladnjevi, vaze, zdjele) te ih povijesnoumjetnička kritika svrstava u primijenjenu umjetnost. Ipak, u suštini autoričine morfologije to su samo plohe slobodnih formi čiji plasticitet doprinosi biti njezina umjetničkog izričaja.

Ključne riječi: Ljerka Njerš; ulje; litografija; majolica; kamenina; raku; porculan; staklo

The author graduated (1960) from the Academy of Fine Arts in Zagreb in the class of sensitive colourist Marino Tartaglia. She expressed her painter's *métier* in a traditional way through painting on canvas and paper, however she affirmed her creative identity in the painting of ceramics, porcelain, enamel and glass. The author's works of art often have utilitarian characteristics (platters, vases, bowls), and so historical-art criticism places them within the applied arts. However, in the core of the author's morphology, these are only planes of free forms whose plasticity contributes to the core of her artistic form of expression.

Keywords: Ljerka Njerš; oil; lithograph; majolica; stoneware; raku; porcelain; glass



Ljerka Njerš svestrana je umjetnica. Slika, radi bakropise i litografije, a iznad svega je poznata po djelima u keramici, porculanu, emajlu i staklu. Lakoća kojom govori toliko umjetničkih jezika čini njen sad već golem opus uistinu posebnim. Danas, u doba kada je svijet pretvoren u mirijadu nepovezanih slika – (podsjećajući nas na neko divovsko smrskano ogledalo čije se krhotine svake sekunde takmiče za djelić naše pažnje) čovjek tek s ponešto truda uspijeva stvoriti unutarnju potrebu da zastane u koncentraciji pred nekim djelom tzv. primijenjene umjetnosti, u koju povijesnumjetnička kritika u pravilu svrstava djela poput zdjela, plad-

Ljerka Njerš is a versatile artist. She paints, makes etchings and lithographs, and above all she is known for her works in ceramic, porcelain, enamel and glass. The ease with which she speaks so many artistic languages makes her already enormous opus truly special. Today, in a time when the world has been turned into a myriad of disconnected pictures — recalling to us a giant, smashed mirror whose shards are competing at every second for the smallest piece of our attention — man only with some effort succeeds in creating the internal need to stop in concentration before a work of so-called applied art, in which historical-art criticism

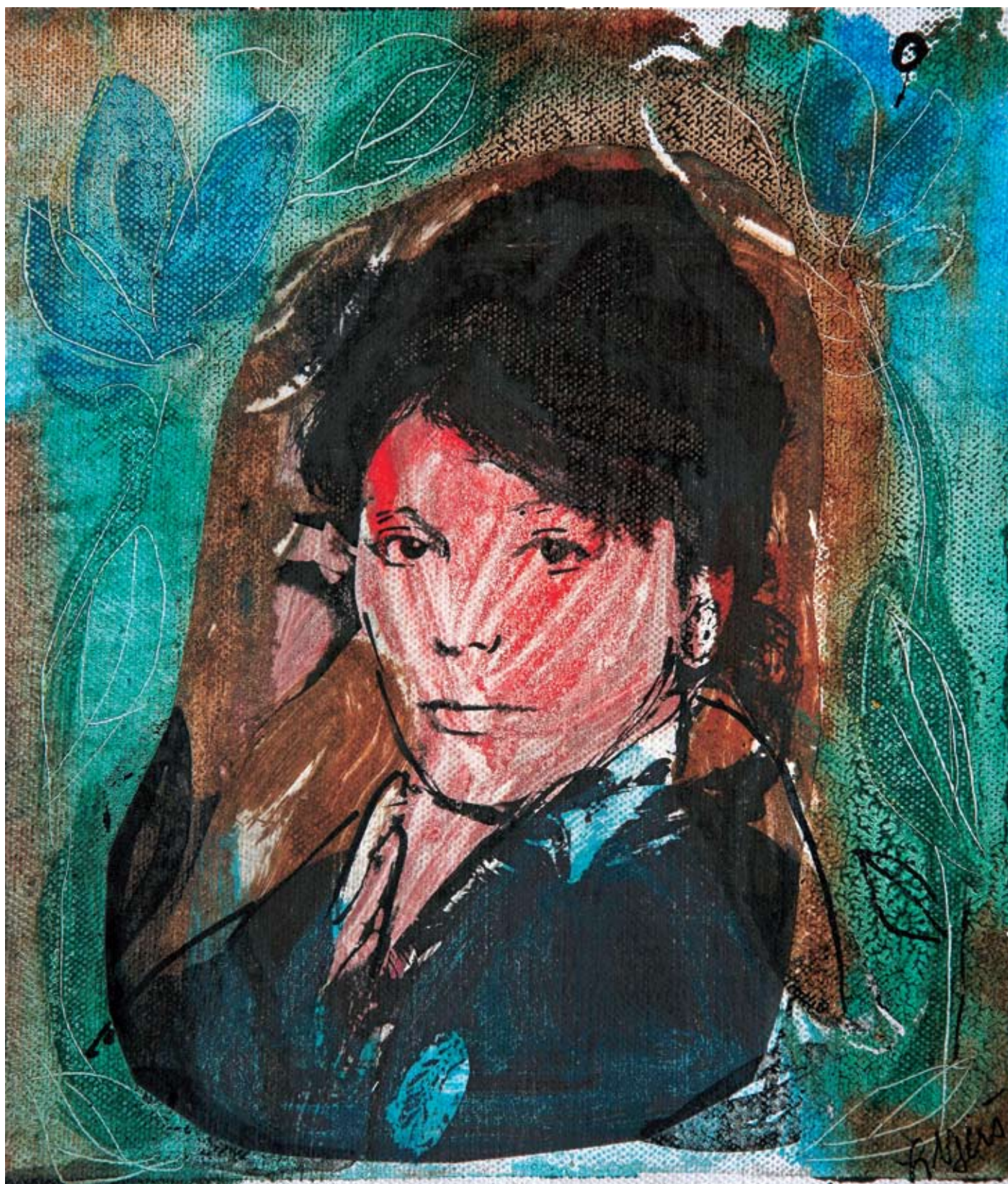
Akt s plavim cvijetom, staklo, 2006.

Nude with a blue flower, glass, 2006.



Autoportret, ulje, kolaž na platnu, 1990.

Self-portrait, oil, collage on canvas, 1990.



Josko Belanarić: Kristalne ploče vedrine: Ljerka Njerš / Crystal Facets of Serenity: Ljerka Njerš

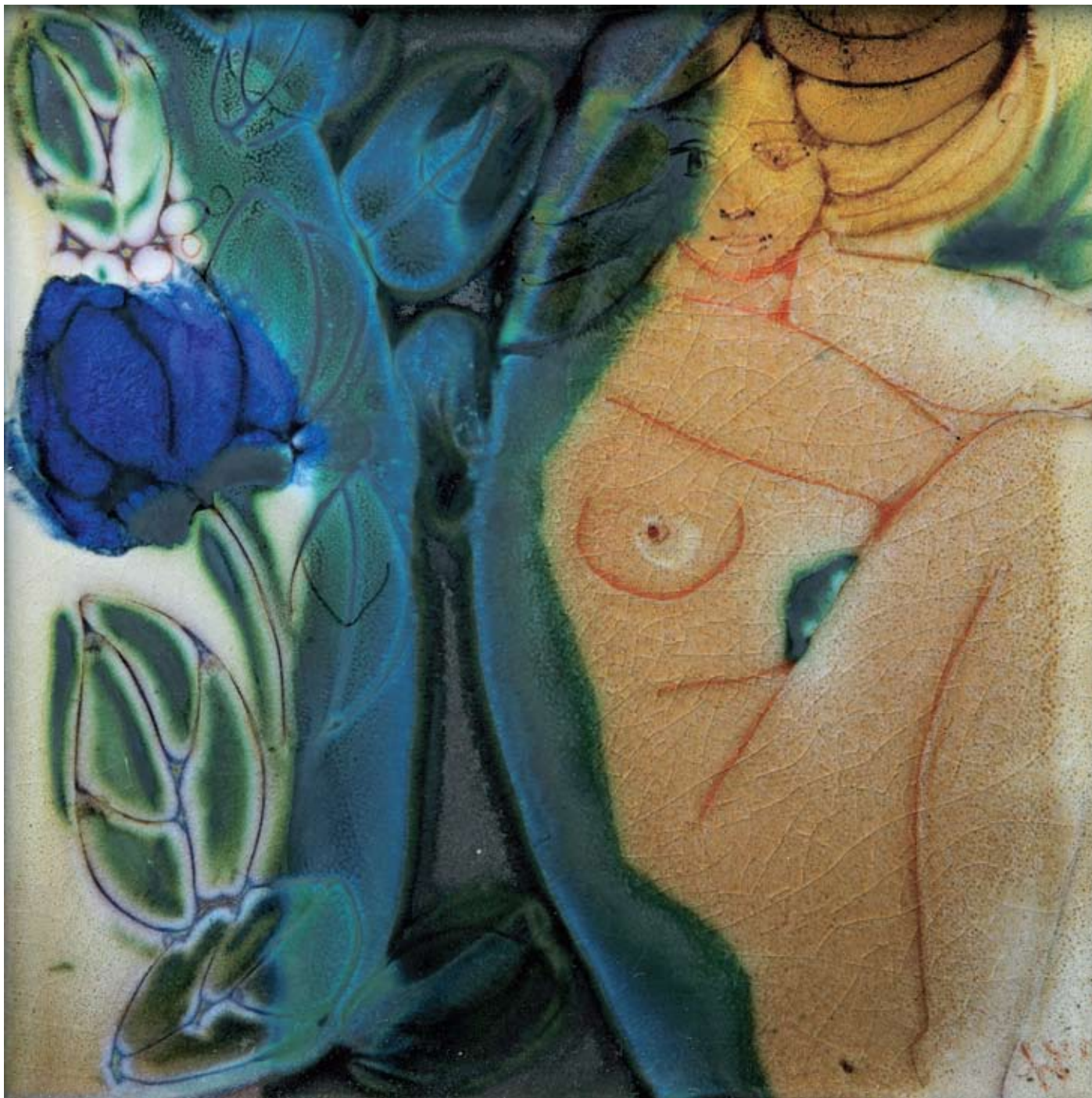
Plavo cvijeće, litografija, 1988.

Blue flowers, lithograph, 1988.



Zaklonjena cvijećem, majolika, 1980.

Hidden by flowers, majolica, 1980.





Sirena, staklo, 2009.

Mermaid, glass, 2009.

njeva, tanjura, staklenih ploča Ljerke Njerš. Taj bude nagrađen doživljajem autentične ljepote koju emitiraju ovi predmeti, nastali na tragu najprvotnije funkcije umjetnosti – da budu na užitak oku, terapija duhu, da zrače vedrinom, da uravnotežuju, da nas zovu na dodir rukom, usnama.

U golemu iskustvu kultivirana oka i tankočutnih ruku Ljerke Njerš spojili su se duboko slaganje s prirodom, dani i dani promatranja egipatske fajanse i kineskog porculana, Matisseovih slika i, ne manje važno, djela hrvatske tradicijske baštine. Nikad se nije prestala usavršavati, proučavajući finese “raku” tehnike u Engleskoj, porculana u Portugalu... Ali, vjerojatno je osobito važne pobude dobila u klasi Marina Tartaglie na zagrebačkom ALU, noseći, naravno, s nje uspomene i na tolike druge korifeje moderne hrvatske umjetnosti, jednako kao i, još ranije, iz Škole primijenjenih umjetnosti, gdje su joj predavali Blanka Dužanec, Stela Skopal, Antun Motika i Ivan Švertasek.

Netko je rekao: u umjetnosti bismo trebali misliti s umjetnicima. Trebali bismo znati nešto o tehnologiji kojom su nastale ove umjetnine. U tehnikama na kojima su nastale deponirala se dugačka

generally places works such as the bowls, platters, plates and glass panes of Ljerka Njerš. He who does so is rewarded with an experience of authentic beauty emitted by these objects, created after the most initial function of art — to be a joy to the eye, therapy for the soul, to radiate happiness, to balance, to call out to us to touch them with our hands and lips.

The enormous experience of the cultivated eyes and sensitive hands of Ljerka Njerš combine a deep harmony with nature, days upon days of observing Egyptian faiences and Chinese porcelain, Matisse’s paintings, and, no less important, works of Croatian traditional heritage. She has never ceased honing her skills, studying the finesses of “raku” techniques in England, porcelain in Portugal... However, she likely also received vital stimulus in the class of Marino Tartaglia at the Zagreb Academy of Fine Arts, carrying with her memories of so many of the leaders of Croatian modern art, or, even earlier, from the School of Applied Arts, where she heard lectures by Blanka Dužanec, Stela Skopal, Antun Motika and Ivan Švertasek.

Someone once said: in the arts, we should think with the artists. We should know something about the technology used to create these works of art. Within the techniques used to create them lies a long history of exceptionally refined culture (to call it ‘handicraft’ is an understatement), in which chemistry and alchemy join some of the holiest secrets of nature into a palpable unity. Few kinds of art are dependent on material and on an entire cycle of various technological processes to such an extent. When an exhibit of glass works of art by Ljerka Njerš opened recently in Zadar’s Museum of Ancient Glass, Suetonius’ words on the (immediately disregarded) invention of glass that did not break, which could be hammered like silver came to mind. The artifacts displayed in this unique museum, where the works of Ljerka Njerš found an (unfortunately temporary) asylum, say much about the superiority of Roman glass brought about by

Tanjur, porculan, 1988.

Plate, porcelain, 1988.



povijest izuzetno rafinirane (malo je reći – zanatske) kulture, u kojoj kemija i alkemija spajaju u opipljivo jedinstvo neke od najsvetijih tajni prirode. Malo je koja umjetnost u tolikoj mjeri ovisna o građi i čitavom krugu raznovrsnih tehnoloških operacija. Kada je nedavno u zadarskom Muzeju antičkog stakla otvorena izložba umjetnina u staklu Ljerke Njerš, na pamet su mi došle Svetonijeve rečenice o (odmah odbačenom) izumu stakla koje ne puca, o staklu koje se iskucava čekićem poput srebra. O superiornosti rimskog stakla koje je izazivalo zakone prirode (dovoljno je zamisliti kako se ono

the laws of nature — it is enough to imagine how it was blown to a layer the thickness of the nail of the little finger. Through years of experimenting in complicated technological processes in the shaping of porcelain, clay printing, and raku (where the paint is fired, creating dark tones), the artist also succeeded in perfecting her own method of making fused layered glass, a process involving the multiple heating (at 830° c) of differently painted layers of glass, similar only upon first glance to stained glass. These works came about through an oxymoronic, stylistic and technological procedure, similar to

Plava torbica, kamenina 1983.

Blue bag, stoneware, 1983.





puhalo – do stijenki debljine nokta malog prsta) mnogo govore artefakti izloženi u tom jedinstvenom muzeju, u kojemu su djela Ljerke Njerš našla (nažalost, samo privremeni) azil. Godinama eksperimentirajući s kompliciranim tehnološkim postupcima oblikovanja porculana, glinotiska, rakua (gdje se boje pale oblikujući tamne tonove), umjetnica je uspjela usavršiti i svoj način fuzijskog slojevanja stakla, postupak višestruke toplinske obrade (na 830° C) različito oslikanih i doslikavanih slojeva stakla, samo na prvi pogled nalik vitraju. Djela su to nastala kao po nekoj oksimoronskoj stilsko-tehno-

setting ice on fire... In our hands, we hold a bowl with delicate, wavering edges, like a piece of floating ice in which a flower, which started to bloom on some exceptional spring morning, has been frozen forever. Before these, there were works in ceramic, brought about through the goodness of nature, which allows mere clay to be transformed into the most luxurious plate of shining, multicoloured enamel.

Ivana Reberski has noticed “an especially inventive way of reinterpreting the spirit of art-deco emblematics” in some of her works, characterised

Zdjela s valovitim rubom, porculan, 1981.

Bowl with wavy rim, porcelain, 1981.



loškoj proceduri, slična ledu koji gori... U rukama držimo zdjele nježnih drhtavih rubova, nalik na komade plutajućeg leda u kojima se zauvijek smrzlo cvijeće, propupalo nekog osobito svečanog proljetnog jutra. Prije su to bila djela od keramike, nastala dobrotom prirode koja dopušta da se prosta glina preobrazi u najluksuzniji tanjur blistave prošarane pocakline.

Ivanka Reberski uočila je u nekim od njenih djela “osobito inventivan način reinterpetacije duha art-decoovske amblematike”, koju karakterizira “poetska muzikalnost forme i linije koja je u svojoj senzualnosti u isti mah i nenametljiva i silno po-

by a “poetic musicality of form and line that, in its sensuality, is both unintrusive and powerfully arousing”. Like in geology: the more attention we pay and the further we enter into the structure of a precious stone, the greater the satisfaction, the more we understand. Behind the motifs drawn and painted in a wavy, calligraphic hand with what appears at first glance to be random gestures, when we magnify the details we see the previously invisible exactness of the whole structure. These are compositions stirred by a searing fire in an oven that reproduces the conditions of primordial creation. Behind these motifs drawn and painted

Ptica i grožđe, 1976.

Bird and grapes, 1976.

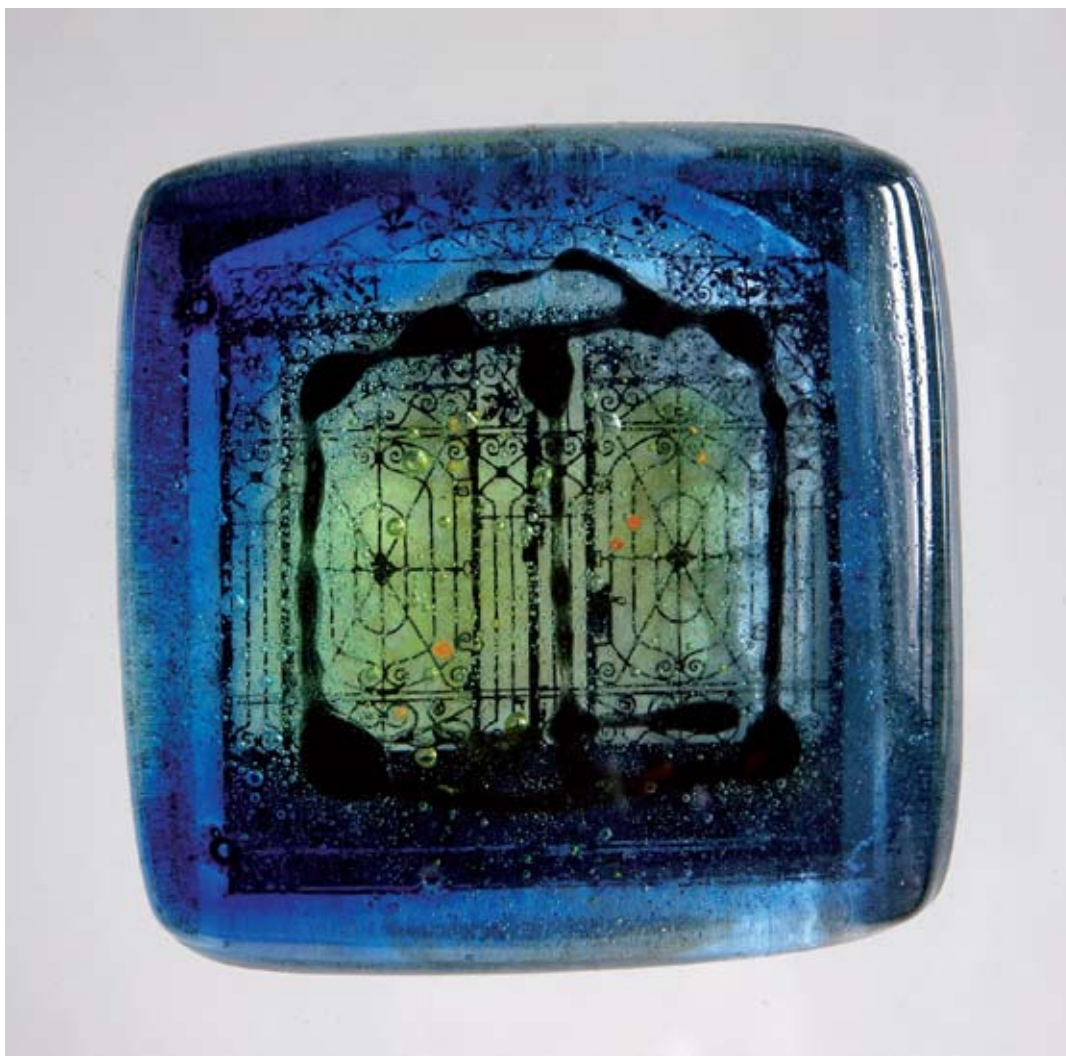


buđujuća”. Kao u geologiji: što smo pozorniji i što dublje ulazimo u strukturu dragog kamena, satisfakcija je veća, razumijemo više. Iza tih motiva iscrtanih i naslikanih vrludavom kaligrafskom rukom na prvi pogled proizvoljne gestualnosti, uočavamo, kad povećamo detalje, dotad nevidljivu točnost čitave strukture. To su kompozicije potresene visokom vatrom, u peći koja reproducira uvjete primordijalnog stvaranja. Neobično je koliko nježnosti nose te forme kad pomislimo u kakvim su, naizgled neprijateljskim, procesima nastale, kroz kakve su sve igre sila prošle; u ludilu vatre. Držimo te predmete na dlanu, ohlađene, kao što se drži

in a wavy calligraphic hand with seemingly random gesticulations, when we magnify the details, the previously invisible exactness of the entire structure becomes visible. These forms carry an unusual amount of delicacy when we think of the apparently unfriendly processes in which they were created, and through what games of force they passed; in the madness of fire. We hold these objects in our palm, cooled, like one might hold a level he would use to determine the perfect balance in a space, to establish the coordinates that define us within it. We stand, amazed, above the photomorphic shapes that have imbued these

Pladanj, staklo, 2009.

Platter, glass, 2009.



Zaljubljeni, raku reljef, 2000.

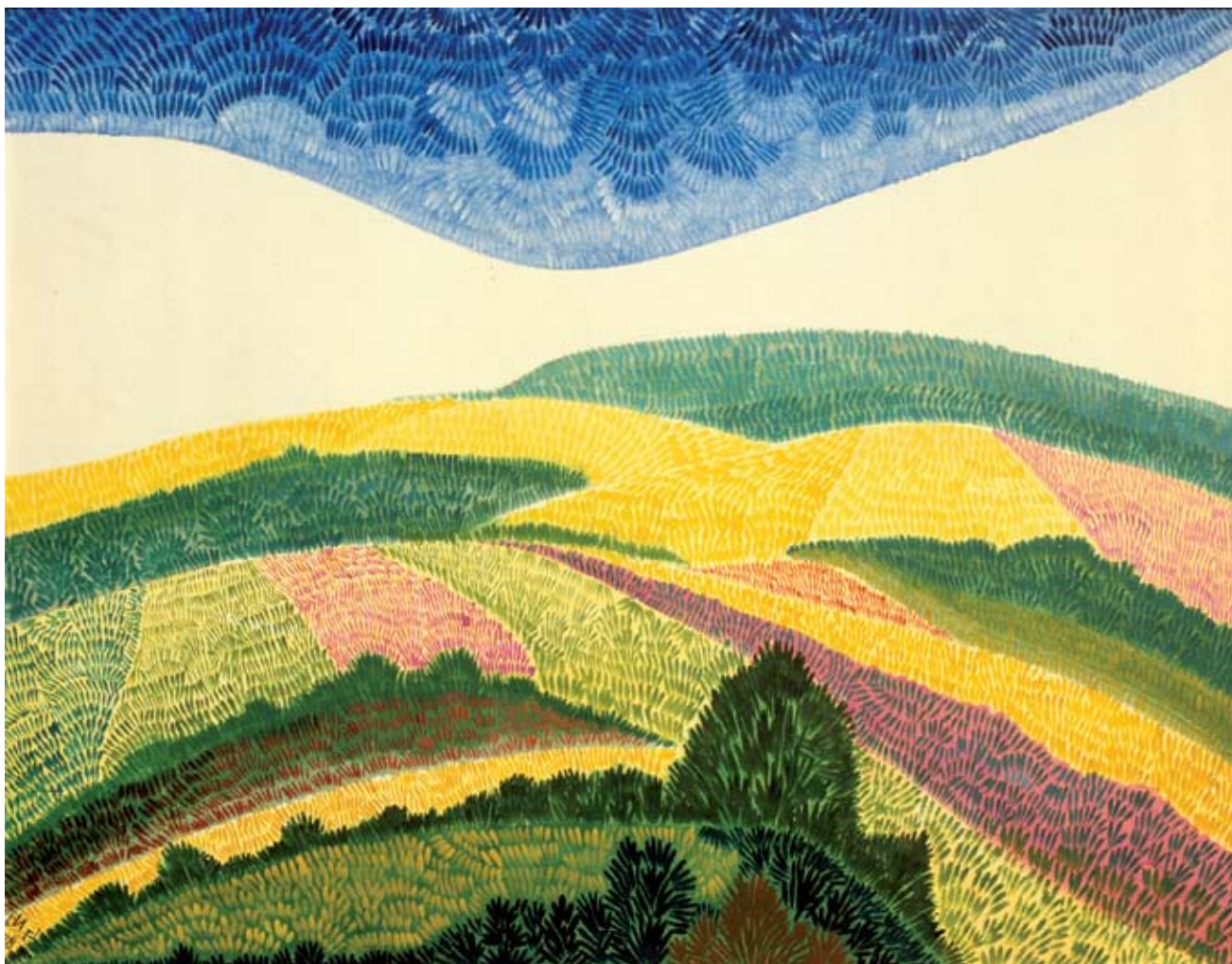
In love, raku relief, 2000.



Europa na biku, raku reljef, 2000.

Europa on a bull, raku relief, 2000.





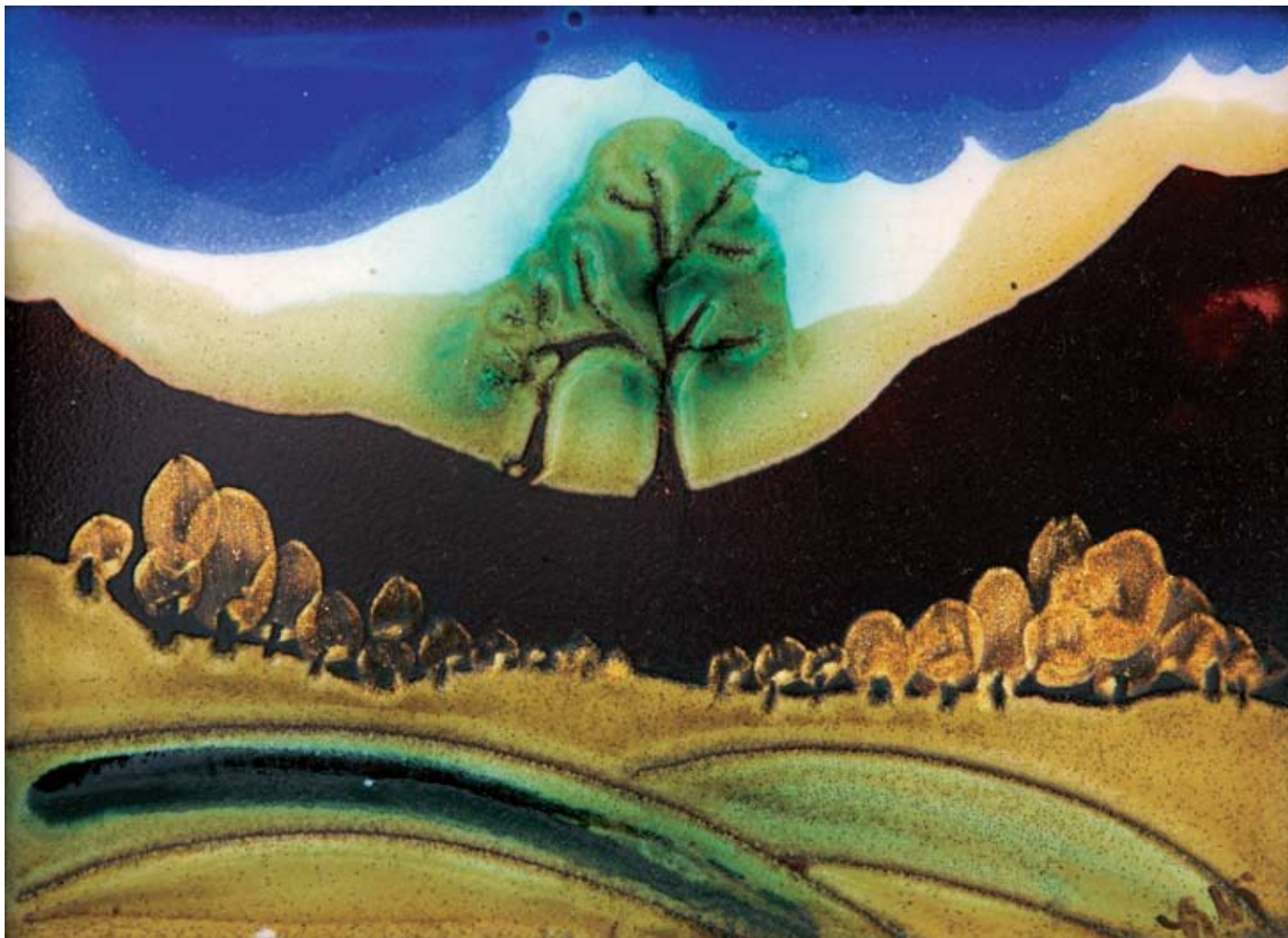
Yorkshirski krajolik s oblakom, II., ulje na platnu, 1984.

Yorkshire landscape with a cloud, II, oil on canvas, 1984.

libela kojom možemo odrediti savršenu ravnotežu ravnina u prostoru, postaviti koordinate koje nas u njemu određuju. Stojimo začuđeni nad fitomorfnim oblicima koji su proželi te ženske aktove. Ti oblici ovise pak o najčišćim zakonima fotomorfoze, dakle o djelovanju svjetlosti, dakako – obojene svjetlosti. S druge strane, neki od tih aktova ocrtni su kolajnama prosutog sjemenja. Osvojeni smo gamom boja nedokučive prozirnosti – kao u nekim vrstama dragog kamenja. Ovdje lepeza zelenih i plavih tirkiza, akvamarina, ahata, nijanse ciklame i gloga; ili najfinijih tkanina rastopljenih na dnu slanog mora; tamo metamorfoze bakrenih patina ...

female nudes. These shapes are dependent on the purest laws of photomorphosis, on the behaviour of light — indeed, they are painted by light. On the other hand, some of these nudes are traced with necklaces of spilled seeds. We are won over by a gamma of colour of indiscernible clearness — as in some kinds of precious stone. Here there are fans of greens and blues, turquoise, aquamarine, agate, nuances of cyclamen and hawthorn, or of the finest fabric melted at the bottom of a salty sea; there, a metamorphosis of copper patina...

These are works based on a strategy of removing weight, the unpredictability of the flow



Jesenski krajolik, majolika, 1982.

Autumn landscape, majolica, 1982.

To su djela temeljena na strategiji oduzimanja težine, nepredvidljivosti protoka i prostiranja linija, na virtuoznoj ornamentaciji. U temelju je njezina djela iskustvo skriveno pod *sprezzaturom*, prividnim nehajem koji skriva svaki napor i dugotrajno razmišljanje koje prethodi stvaranju. Većina postupaka koje je Ljerka Njerš usvojila i onda sama usavršila nosi u sebi pretpostavku – i baš nužnost – da se djelo dovrši u dahu ili, kako sama umjetnica kaže: da ga stvori “u jednom švungu”. To bez sumnje najbolje odgovara njezinu instinktu i temperamentu.

and spread of a line, virtuosic ornamentation. In the foundation of her work lies experience hidden under *sprezzaturo*, apparent carelessness that hides every effort and the lengthy thought process that precedes creation. The majority of the processes Ljerka Njerš has adopted and then mastered on her own carry within themselves the prerequisite – and even the need – for a work to be completed in one breath, or, as the artist herself says, to create it “in one stroke”. This doubtlessly best suits her instinct and her temperament.