

Esej

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Mimetika metamorfoze

Bilješka o Nives Kavurić-Kurtović

Essay

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The Mimetics of Metamorphosis

Notes on Nives Kavurić-Kurtović

Prebrze dvadesetostoljetne pretpostavke o smrti slikarstva temeljile su se dobrim dijelom na odmjerenju s mimetičkim kapacitetima novih medija. Novi mediji, međutim, revidirali su svoju „objektivnost“, a slikarstvo se oslobodilo mimetizma. Stoljećima su se slike (mentalno) unosile u biće gledatelja; danas se biće gledatelja (tehnološki) unosi u sliku. Slikarstvo Nives Kavurić-Kurtović zaobišlo je sve te teze i antiteze. Njezino polje vida prethodi vidljivu svijetu. Ono se osvjetljuje iz početne tame i prostire se u magmi preobrazbe. Putujućom crtom, plutajućim prostorom, utišanom bojom, dramatičnim odnosom (moglo bi se reći: kolorizmom) crno-bijelog, važnošću (poetičnog) unosa verbalnog medija, Nives Kavurić-Kurtović vlastitom vivisekcijom oslikava patnju svijeta, ostvarujući opus bez usporedbe i u svjetskim relacijama.

Ključne riječi:

Nives Kavurić-Kurtović; slikarstvo; mimetika; metamorfoza; unutrašnji svijet

The premature, 20th century assumptions about the death of painting were largely founded on an estimation of the mimetic capacities of new forms of media. These new media, however, revised their “objectivity”, while painting freed itself of mimesis. For centuries, paintings (mentally) entered the beings of their viewers; today, the being of the viewer (technologically) incorporates itself into the painting. The work of Nives Kavurić-Kurtović avoids all of these theses and antitheses. Her field of vision precedes the visible world. It is lit from the initial darkness and spreads into the magma of conversion. Using a travelling line, a floating space, a hushed colour, the dramatic relationship (or even the colouring) of black and white, and the importance of the (poetic) introduction of verbal media, Nives Kavurić-Kurtović paints the suffering of the world by dissecting herself, creating an incomparable opus on an international scale.

Key words:

Nives Kavurić-Kurtović; painting; mimetics; metamorphosis; internal world

Suviše hitre dvadesetostoljetne pretpostavke o smrti slikarstva temeljile su se dobrim dijelom na odmjeravanju s mimetičkim kapacitetima novih medija. Najprije je to bila fotografija, koja u međuvremenu revidira svoju „objektivnost“ osvrćući se upravo na mogućnosti slikarstva; zatim sve savršeniji hologrami, pa interakcije gledaoca i gledanog, ulaz u prostore/vremena virtualnog života. Također, pokrića opstanka slikarstva nalazila su se u odbacivanju mimetizma, u oslobađanju od vidljivog svijeta apstrakcijom raznih vrsta. Još je uvijek, osim u virtualiziranom unosu u sliku, u tome trajala dvojnost gledaoca i gledanoga. Možda bi se moglo reći da su se stoljećima slike (mentalno) unosile u bića gledatelja; došlo je do obrata procesa, danas se (tehnološki) biće gledatelja unosi u sliku. Slikarstvo Nives Kavurić-Kurtović zaobišlo je, međutim, sve te teze, antiteze i procese. Njezino polje vida nije, naime, pripadalo i ne pripada vidljivu svijetu. Ono ga se ne odriče, nego mu prethodi. Tamo gdje se rađaju misli, nastaju snovi, forme se preobražavaju prema onoj krajnjoj koju će odrediti zapis – crta, boja – Nives Kavurić-Kurtović nalazila je svoje vidike. To mogu biti, ili jesu, i vidici za slijepo oko; to može biti i tama iz koje se izdvaja početna svjetlost svijeta. Može se primijetiti da su te plodne vode nevidljivog u dijalektičkom odnosu prema zgotovljenu izvanjskom svijetu: ali prethodno zgotovljeno za Nives Kavurić-Kurtović nikada nije gotovo, ono se vraća u magmu preobrazbe, putuje prema svom (izmićućem) izvoru. Slikarstvo Nives Kavurić-Kurtović nikada nije bilo ovisno ni o čemu osim o sebi samom/o njoj samoj. Nije dakle potpadalo pod krizu (medijskog) identiteta, ma koliko da se bavilo krizom identiteta (autoričina) stvaralačkog bića. Nives Kavurić-Kurtović nije morala osvajati ništa niti se odricati ičega: morala je ruku koordinirati sa silama ispod svoje opne, ispisivati, u beskrajnom i neprekinutom nastavljanju, unutrašnju rijeku vremena. Pa bez obzira bili to trenuci tame ili svjetlosti, smiješka ili krika, gorčine ili razblaženosti, sve što je Nives Kavurić-Kurtović naslikala i nacrtala

Premature 20th century assumptions on the death of painting were founded in great part on a comparison with the mimetic capacities of new media. First among these was photography, which has, in the meantime, revised its “objectiveness” by turning to none other than the possibilities of painting; followed by ever more perfect holograms, then the interaction between the viewer and the viewed, entry into the space/time of virtual life. Justifications for the survival of painting were also found in the rejection of mimesis, in liberation from the visible world through various kinds of abstraction. Except in the virtualised transfer into the painting, the duality of the viewer and the viewed still lasted. It could perhaps be said that paintings were (mentally) transferred into the beings of viewers for centuries; the process was reversed, and today the being of the viewer is (technologically) transferred into the painting. The work of Nives Kavurić-Kurtović has, however, evaded all of these theses, antitheses, and processes. Her field of vision did not and does not belong to the visible world. It does not reject it – it precedes it. Where thoughts are born, where dreams come into being, where forms are converted according to the extreme that determines the document – line, colour – that is where Nives Kavurić-Kurtović found her perspective. These might be, or are, viewpoints for a blind eye; they might also be the darkness out of which the initial light of the world is divided. It is apparent that these fertile waters of the invisible stand in a dialectic relationship towards the completed, outside world: but the *a priori* completed is never complete for Nives Kavurić-Kurtović, rather it returns to the magma of conversion, travels towards its own (retreating) source. The painting of Nives Kavurić-Kurtović has never been dependent on anything except itself/herself. It never suffered from a crisis of (media) identity, regardless of how much it may have dealt with the identity crisis of the (author’s) creative being. Nives Kavurić-Kurtović never had to conquer anything, nor did she have to give any-



Zbunjena Nives, tuš i tempera na kartonu,
9,8 x 7,8 cm, oko 1980.

Confused Nives, Indian ink and tempera on cardboard, 9.8 x
7.8 cm, cca 1980.

(ne zaboravljamo pritom da je i modelirala), dalo bi se spojiti u jedan dug, neprekinut niz: u odmatanje života.

Oblikovna svojstva njezina slikarstva proizlaze iz naravi crpilišta. Crta je nit, giba se krivuljom, hvata oblike i čudi im se; oblik je obao, ili rastvorena obrisa; onako kako biva s onim što pluta i teče. Kompozicija se većinom imaginarno nastavlja preko ruba slike, jer ona i jest isječak veće, to jest najveće cjeline. Prostor je prostor urona, a ispunjava ga češće tekućina, manje zrak, nikada zemlja. Sve je *in progress* (i *in regress*), figura ima jedno oko jer joj drugo možda još nije izraslo, udovi su pomiješani ili prekobrojni jer se još nisu odlučili o rodu, broju

thing up: she had to coordinate her hand with the forces beneath her own skin, write, in the endless and unbroken continuation, the internal river of time. Regardless of whether these were moments of darkness or light, a smirk or a shriek, bitterness or bliss, everything Nives Kavurić-Kurtović painted and drew (let us not forget that she also built models) could be joined into a long, unbroken series – into the unwrapping of life.

The design characteristics of her painting result from the nature of a well. The line is a thread, it moves along a curve, catches forms and wonders at them; the shape is rounded, or its edges are dissolved; as it is with everything that floats and flows. Her compositions mostly imaginarily continue across the edge of the painting, because they truly are an excerpt from a larger, in fact, the largest whole. Her space is a space of immersion, and it is most often filled by liquid, less frequently by air, and never by earth. Everything is *in progress* (and *in regress*), the figure has one eye because the second might not have grown in yet, limbs are mixed or too numerous because the gender, number, and case haven't been decided on yet. One can rarely find a motif that has not been derived from metamorphosis, one that is entirely halted (an example is the small «Flower», which has been reproduced along with this text). The dialogue of the internal and external world unfolds such that the internal reaches for the external and pulls it into its own domain: this is how we must view collaged objects (such as the painting «Živioo»), the painted field breaching the frame – conquering the frame with the painting, painted furniture, and finally those enormous painted rolls that become an architectural element in the transformation of space. It should be noticed that the colours used are not the colours of bright sunlight, but rather are mixed with white melancholy. It should also be noticed that in her newest works – a good share of which are drawings – thick black threads and the whiteness peeking through them carry strong coloristic value.



Male priče neminovnosti, tempera na drvu,
33 x 30 cm, 1969.

Little stories of necessity, tempera on wood,
33 x 30 cm, 1969.



Živio, kombinirana tehnika, lesonit, 121 x 126 cm, 1968.

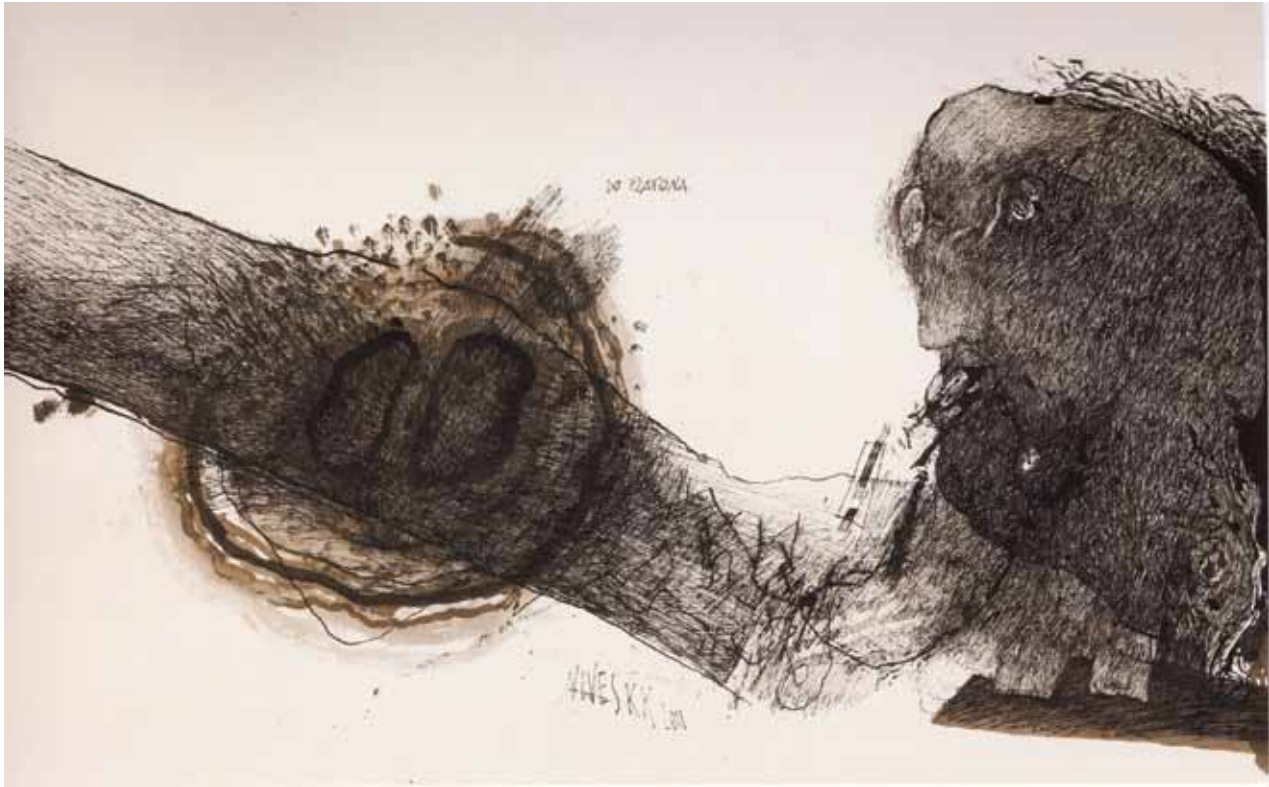
Viva, mixed media on particle board, 121 x 126 cm, 1968.

Crtež, kombinirana tehnika na papiru 37 x 55 cm, 1974.

Drawing, mixed media on paper, 37 x 55 cm, 1974.

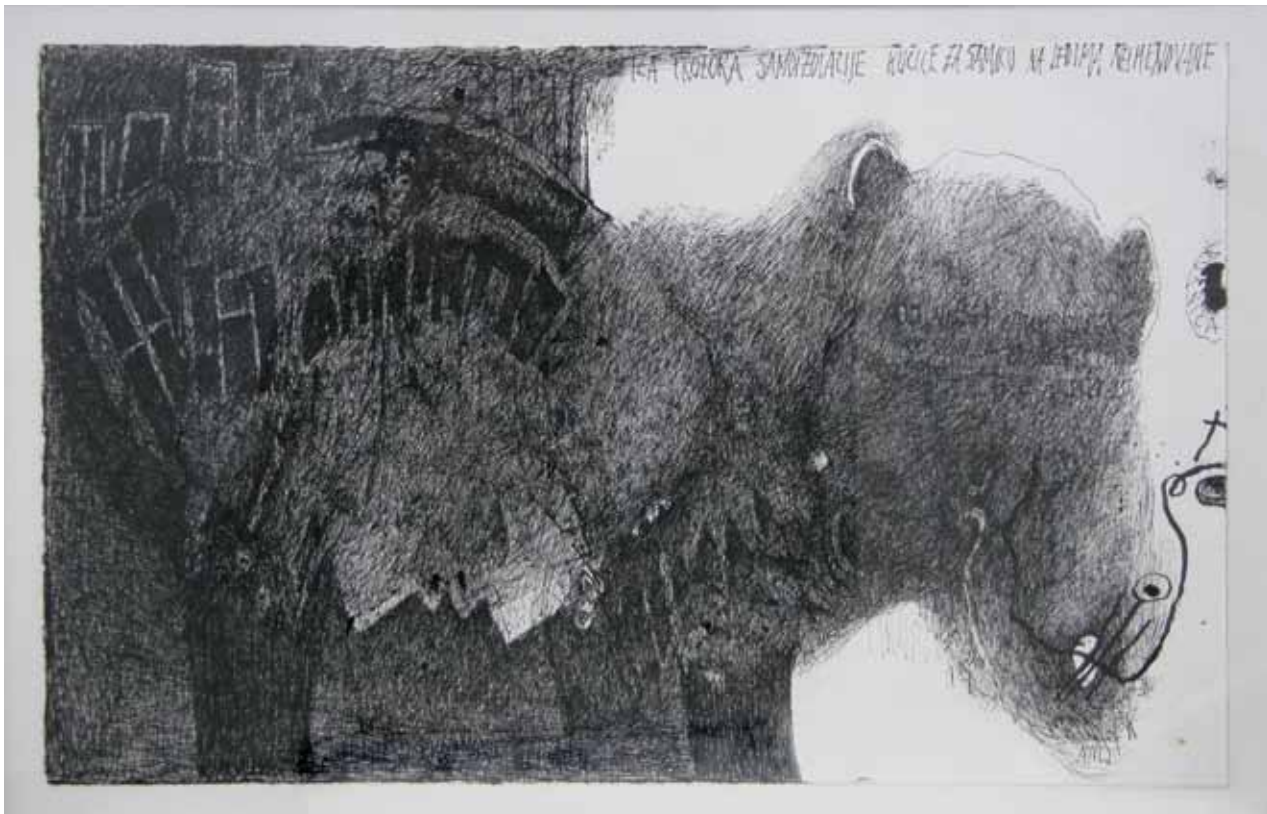






Gvalja, 2011.

Chaos, 2011.



Kućice za samicu, tuš/papir, 34,5 x 55 cm, 2011.

Houses for solitary confinement, Indian ink on paper, 34,5 x 55 cm, 2011.



Crtež, tuš/karton, 15 x 17 cm, 1973-74.

Drawing, Indian ink on cardboard, 15 x 17 cm, 1973-74.

Crna žurba, tuš/papir, 2013.
Black hurry, Indian ink on paper, 2013.





U potrazi gvalja, tuš/papir, 2012.
In search of chaos, Indian ink on paper, 2012.





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Jako ružno, tuš/papir, 50 x 70 cm, 2012.

Very ugly, Indian ink on paper, 50 x 70 cm, 2012.



Svlačenje misli, tuš/papir, 62,5 x 77,5 cm, 2012.

Denuding thoughts, Indian ink on paper, 62.5 x 77.5 cm, 2012.

i i padežu. Rijedak je motiv koji nije dovađen iz metamorfoze, koji je posve zaustavljen (primjer je malo „Cvijee“ koje je reproducirano uz ovaj tekst).

Through her own vivisection, Nives Kavurić-Kurtović has displayed all of the states and stages of the human being and of life in painting and in



Čestitamo (cvijeće) ulje na platnu 35 x 33,5 cm, 1976.

Congratulations (flowers), oil on canvas, 35 x 33.5 cm, 1976.

Dijalog unutrašnjeg i izvanjskog svijeta odigrava se tako da unutrašnji poseže za izvanjskim i uvlači ga u svoju sferu: tako treba vidjeti kolažirane predmete (npr. slika „Živio“), izlazak slikanog polja na okvir – osvajanje okvira slikom, oslikan namještaj, i napokon one goleme oslikane role koje postaju arhitektonski element pretvorbe prostora. Valja primijetiti da boje nisu boje jarkoga sunca, nego su miješane s bijelom melankolijom. Također valja primijetiti da u najnovijim radovima – a to je intenzivna dionica crteža – njihove guste crne niti i provirivanja bjeline imaju snažnu kolorističku vrijednost.

Sva je stanja i stadije ljudskog bića i života, na vlastitoj vivisekciji, Nives Kavurić-Kurtović iskazala slikom i riječju. Ali nikad jednoznačno; uvijek s više očista; sve je viđeno s razmakom i također pretvorbena; ljubav u udaljenost, blizina u nemogućnost razgovora, nježnost u strah, strah u grotesku; a kao na već davnim Sartreovim stranicama, slikama se prelijeva mučnina. S prolazanjem vremena crta se zaoštava i lomi, patnja prevladava među stanjima. Kao što je Kaethe Kollwitz vidjela muku svijeta oko sebe i iskazivala je snažnim znakovima u cijelom svome djelu, tako Nives Kavurić-Kurtović kazuje muku svijeta videći bespoštedno sebe kao uzorak.

U tom kazivanju slikovni medij prizvao je verbalni; na ovom drugom instrumentu slikarica proizvodi jednako dojmljivu glazbu, s naglašenom sklonošću prema paradoksu; a kad je već riječ o glazbi, verbalne konstrukcije Nives Kavurić-Kurtović, aforistično mudre i poetično neočekivane, posjeduju i svoju nemalu zvučnu izražajnost.

Nives Kavurić-Kurtović otisnula je svoj život kao što je onaj u Lascauxu otisnuo svoj dlan. Neki veliki mjehur, pećina s porukom, mjesta su radnje u oba slučaja. A radnja je ulaganje u beskonačnost razlike. Pojedinačno postaje mjera u kojoj se čuva smisao općeg. Odatle uloga Nives Kavurić-Kurtović važnošću nadilazi i samu vrhunsku likovnu vrijednost njezine umjetnosti.

words. But never unambiguously; always from multiple viewpoints; everything is seen with a distance and through conversion; love in distance, closeness in the impossibility of conversation, tenderness in fear, fear in the grotesque; and as on Sartre's already aged pages, nausea overflows these paintings. With the passing of time, the line becomes sharper and breaks, suffering prevails among the states. Just as Kaethe Kollwitz saw the suffering of the world around her and displayed it through strong signs throughout her opus, so Nives Kavurić-Kurtović displays the suffering of the world, ruthlessly seeing herself as an example.

In this display, the medium of painting has invoked the verbal medium; with this other instrument, the painter produces equally impressive music, with an accented tendency towards paradox; and as far as music is concerned, the verbal constructions of Nives Kavurić-Kurtović, aphoristically wise and poetically unexpected, also possess their own measure of sonic expressiveness.

Nives Kavurić-Kurtović has impressed her life into her own work just as the cave painter in Lascaux impressed his palm print onto the wall. Some great bubble, a cave with a message – these are the settings in both cases. And the plot is an investment into the endlessness of difference. The individual becomes the extent to which the sense of the general is maintained. That is where the importance of the role of Nives Kavurić-Kurtović overcomes even the exceptional artistic value of her art itself.