

slika i relacije koje uspostavlja

image and the relations it establishes

▼ Kako interpretirati slike koje se referiraju na druga područja vizualnog, koriste se postupcima karakterističnim za druge medije ili teoretsko promišljanje o slici čine sastavnim dijelom same slike? Imajući na umu takva i slična pitanja, odabrala sam nekolicinu slikara i slikarica koji se koriste navedenim postupcima kako bih analizom njihovih slika pokušala riješiti vlastite nedoumice. Treba li njihova djela promatrati kao tradicionalne estetske objekte s aurom, kao elemente unutar umjetničkog procesa ili tek kao fragmente nekog šireg koncepta? Nadovezuju li se slike samo na slikarsku tradiciju ili ih danas moramo promatrati u intermedijalnom kontekstu? Na domaćoj sceni veću afirmaciju postižu autori koji se pored slikarstva koriste i drugim medijima, odnosno čije se slike ne interpretiraju kao samosvojni artefakti, nego u kontekstu njihova cjelokupnog intermedijalnog djelovanja, kao, na primjer, u slučaju Davida Maljkovića ili Tine Gverović. Moje nedoumice vjerojatno proizlaze iz nelagode što je izazivaju polemike oko statusa slikarstva kao navodno tradicionalnog medija, pa u tekstu polazim od kategorije slikarstva kao autonomnog umjetničkog medija (bila ona i imaginarna), kako bih analizirala što se s tom kategorijom događa i vidjela kako se i sami autori s njome nose. Usredotočit ću se pritom isključivo na najmlađu generaciju umjetnika, jer me prvenstveno zanima koje su njihove polazišne pozicije i na koji se način postavljaju prema ulozi slikarstva danas.

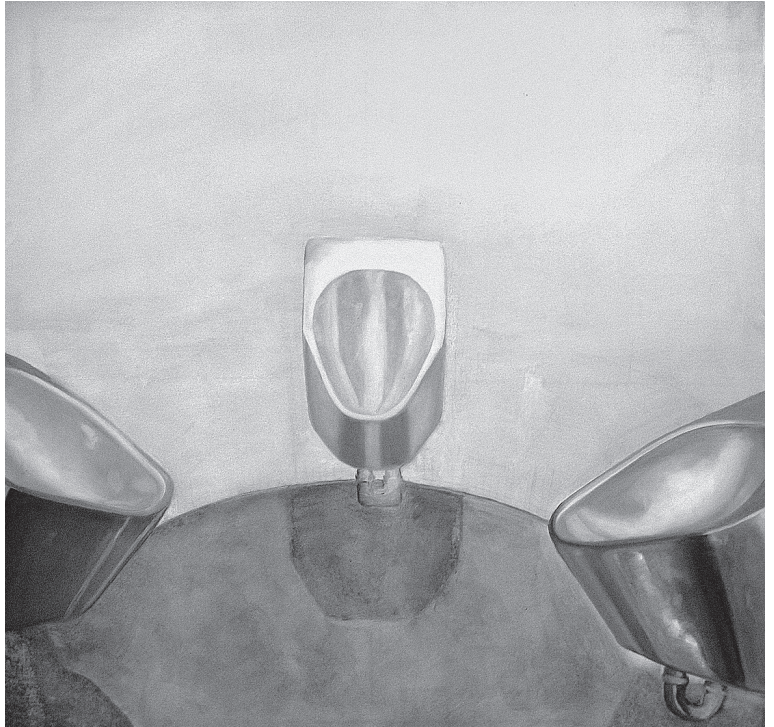
U formiranju i potrazi za vlastitim izrazom, Petar Markolini (student 4. godine slikarstva) nastoji se nositi s tradicionalnim modernističkim kanonom referirajući na autora koji je uvelike utjecao na promjenu diskursa o modernoj umjetnosti. Duchampovo izlaganje pisoara, mitsko mjesto umjetnosti 20. st., Markolini uzima kao

● How should we interpret images that refer to other fields of the visual, use procedures characteristic of other media, or make the theoretical reflection on a painting a part of the painting itself? With these and similar questions in mind, I have selected several painters who make use of the aforementioned procedures in order to analyse their painting and try to solve my dilemmas. Should their artworks be observed as traditional aesthetic objects with an aura, as elements within the artistic process, or just as fragments of some wider concept? Do these painters solely continue the painting tradition or should we rather observe them today in an inter-media context? On the local scene, authors who use other types of media besides painting usually achieve better reputation, since their paintings are interpreted in the context of their entire multimedia activity rather than as specific artefacts, as in the cases of David Maljković or Tina Gverović. Probably my dilemmas result from the embarrassment caused by the debates on the status of painting as an allegedly traditional medium, which is why in this text I have taken as my starting point the category of painting as an autonomous artistic medium (even if imaginary) in order to analyse what happens with that category and how artists deal with it. I will thereby focus exclusively on the youngest generation of artists, since I am primarily interested in their starting points and the positions they are adopting with respect to the role of art today.

In his formation and the quest for his own artistic expression, Petar Markolini (a fourth-year student of painting) is confronting the traditional modernist canon by referring to an author who has greatly influenced the change of discourse on modern art. He has taken Duchamp's exhibition of a urinal, a mythical moment of art in the

1. Petar Markolini, Zlatni pisoari, 2006. / Golden Urinals, 2006

2. Petar Markolini, Pisoari, 2007. / Urinals, 2007



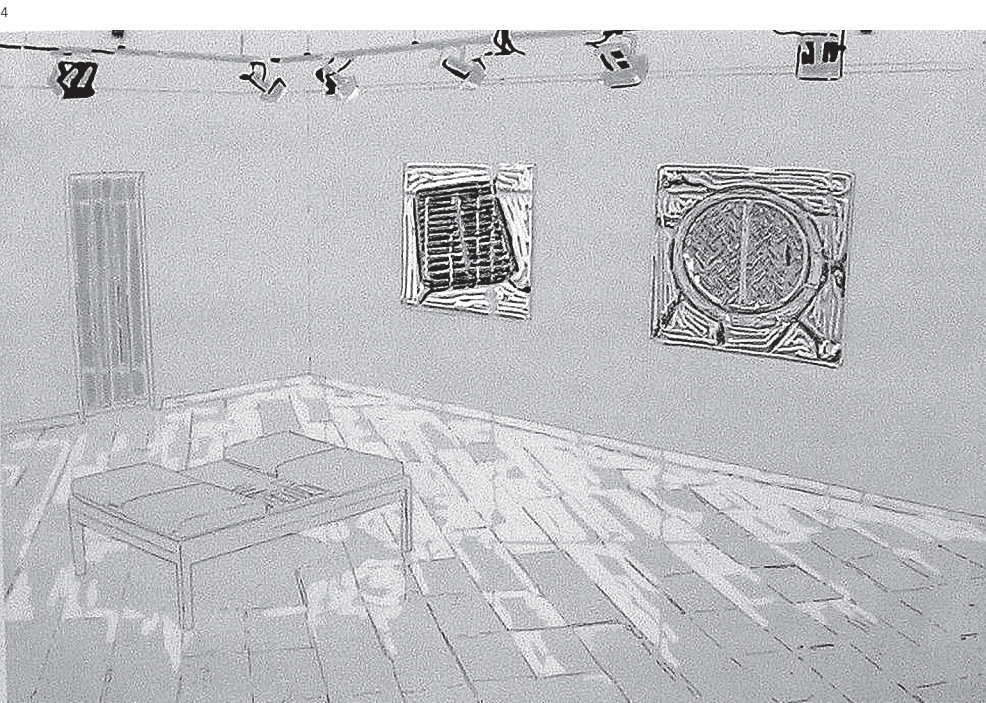
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3. Ivan Skvrce, *Trijumu slikarstva 2, 2006.* / *To the Triumph of Painting 2, 2006*

4. Ivan Skvrce, slika iz ciklusa *Slike iz 2005., 2005.* / *painting from the cycle Paintings from 2005, 2005*

izvan područja samog slikarstva. Skvrce se naime koristi nekim postupcima svojstvenim konceptualnoj umjetničkoj praksi, ponajviše u nizovima slika u kojima kao ishodište svojih kasnijih izložbi koristi svoje prethodne izložbe. Tako na primjer za izložbu u Galeriji VN radi slike prema fotografijama vlastitih slika s izložbe u Galeriji Miroslav Kraljević, dok na skupnoj izložbi u Domu HDLU-a ponovo slika slike koje su bile izložene u Galeriji Miroslav Kraljević, na isti način, samo u drugoj tehnici. Iako nove slike izgledaju skoro sasvim identično prethodnoj seriji, njihovo značenje se mijenja jer ne prikazuju isti sadržaj. Skvrce estetske objekte tretira kao dokumentarne time što svaku novu seriju slika koristi za evidentiranje činjenice da je na nekom drugom mjestu bio izložio neke druge slike. Upućujući na umjetničko djelo koje se izvan njih nalazi, slike naizgled prelaze u koncept, no istovremeno, naglašeno dekorativnom, estetiziranom izvedbom one se manifestiraju kao artefakti s vlastitom aumom.

Odnos slikarstva i drugih područja vizualnog također je jedna od tema koju je moguće prepoznati u Skvrčinu radu. Slike iz serije *Tko je kriv?* upućuju rasterom i naslovom na fotografije iz novina prema kojima su nastale, pa tako naslov slike poput *Havarija izbjegnuta u posljednji trenutak* upućuje na sadržaj dubrovačke afere, koji međutim iz slike koja prikazuje tek dekorativnu vedutu grada nije moguće iščitati. Na taj način dolazi do međusobnog pobijanja vizualnog sadržaja slike i događaja koji naslov sugerira. Radeći slike prema fotografijama iz *Jutarnjeg lista*, Mario Brakuza bavi se sličnim problemom: niz slika sasvim različitog sadržaja povezuje jedino činjenica da su se predlošci po kojima su nastali nalazili u istom broju novina. Slike sadrže mnoštvo vizualnih informacija koje nemaju onu dokumentarnu funkciju koju je imala novinska fotografija, pa je teško utvrditi realni događaj koji su fotografije denotirale. Dora Katanić, studentica 4. godine slikarstva, slika odabrane kadrove iz filмова *Tko pjeva, zlo ne misli* i *Vrtoglavica*. Kako je riječ o kulturnim filmovima, sadržaj promatračima ostaje prepoznatljiv, a tome pridonose i kompozicije karakteristične za filmske kadrove unutar kojih se između likova ostvaruje dramska napetost. Prikazana su ili dva lika čiji se dijalog može naslutiti samo vizualnim posredovanjem ili jedan lik koji kao glumac pred kamerom izrazom lica manifestira svoje unutrašnje stanje. Na slikama su tako prepoznatljive karakteristike filmskog medija, ali isto tako i postupci karakteristični za *Photoshop* i slične programe. Zaustavljene kadrove iz filma, naime, autorica prije no što će ih naslikati obrađuje u programu za računalnu obradu fotografije koji i sam već oponaša slikarske efekte te se nadovezuje na slikarsku tradiciju.

20th century, as a starting point for his own work, which he is questioning by “bringing” the urinal “back” to the canvas. By representing a work of art that sought to abolish all representation, Markolini is settling accounts with the authority by repeating his artistic procedure, only in reverse, by imprisoning him in his own painting. Painted as golden aesthetic objects, on a golden background reminiscent of Byzantine icons, the urinals change their meaning by changing their context, elevated to the level of symbols. Duchamp’s act, a moment of breaking up with tradition in the context of modernist avant-gardes, is thus restored to the sanctity of a cult by being transferred to the canvas. This reveals a paradoxical way in which the wish (both Duchamp’s and Markolini’s) for an absolute, fresh beginning is confronted with an impossibility of complete desemantization and escape from tradition.

Paintings by Ivan Skvrce remind of Markolini’s in that they refer to an artistic practice beyond the boundaries of painting as such. Skvrce is using certain procedures characteristic of conceptual art, especially in the series of paintings in which he has taken his previous exhibitions as a starting point for the future ones. Thus, for the exhibition at the VN Gallery, he produced paintings after the photographs of his own paintings from the exhibition at the Miroslav Kraljević Gallery, while for the collective exhibition at the HDLU Centre he painted anew the paintings that had previously been exhibited at the Miroslav Kraljević Gallery, in the same way, but in a different technique. Even though the new paintings looked almost identical to the preceding series, their meaning had changed, since now they did not present the same content. Skvrce has been treating aesthetic objects as documentary ones, using each new series of paintings in order to document the fact that he has exhibited some other paintings at some other locality. By pointing to an artwork that lies beyond them, these paintings seem to turn into a concept, though at the same time they manifest themselves as artefacts with their own aura, which is emphasized by their decorative, aestheticized performance.

The relationship between painting and other domains of the visual is another topic identifiable in Skvrce’s work. Paintings from the series entitled *Tko je kriv?* [Whose fault is it?] point with their raster and their title to the newspaper photographs after which they were made. Thus, the title of *Havarija izbjegnuta u posljednji trenutak* [Distaster avoided in the last moment] indicates a connection to the Dubrovnik affair, although it is impossible to understand it from the painting itself, since it merely shows an ornamental vista of the city. In this way, the visual content of the



5

Tako dobivene efekte na obrađenim kadrovima ponavlja u tehnici ulja na platnu, te upravo takvim preplitanjem medija (*Photoshopom* se oponaša slikarski medij, da bi slika zatim oponašala efekte dobivene obradom u tom programu) propituje granice fotografije i slike.

Radove Maria Brakuze, Dore Katanić i Ivana Skvrcea moglo bi se povezati kroz njihov zajednički pristup prema (slikarskoj) reprezentaciji: njihove slike prikazuju nešto što same nisu, naglašavajući razliku između same reprezentacije i onoga što ona reprezentira. Nadovezujući se možda na Gerharda Richtera - na čijim je slikama upečatljivo nepodudaranje između naizgled prikazanog sadržaja i načina na koji je prikazan, kao npr. na slici *Žena s kišobranom* koja prikazuje Jackie Kennedy nedugo nakon ubojstva supruga, no toliko je zamučena da je sadržaj neprepoznatljiv - i srodne umjetnike, one dalje razvijaju i reinterpetiraju tradicionalni problem reprezentacijske funkcije slikarstva, postavljajući ga još jednom u vidu reprezentacije neke druge reprezentacije.

Referencijalnu podlogu u radovima Renea Bachrach-Krištofića, studenta 4. godine slikarstva, ne predstavljaju druga područja vizualnog niti tradicija moderne umjetnosti, nego jedno drugo područje koje se također uspostavlja kao realnost izvan realnosti slike. Riječ je o imaginarnom, pretpostavljenom području autorova života. Autor slikama tematizira traumatično iskustvo suoča-

painting and the event suggested by its title abolish each other. Mario Brakuza, who makes his paintings after photographs from the *Jutarnji list* daily, deals with a similar problem: paintings with completely different topics are connected only through the fact that their archetypes were published in the same issue of the newspaper. These paintings contain plenty of visual information that lacks the documentary function of the newspaper photograph, which makes it difficult to establish the actual event that the photographs were originally denoting. Dora Katanić, a fourth-year student of painting, has painted selected frames from the films *Tko pjeva, zlo ne misli* [Those who sing, know no evil] and *Vertigo*. Since these films are legendary, the content is familiar to the observer, while the compositions are characteristic of film frames and establish dramatic tension between the characters. They show either two characters, whose dialogue is only hinted by the visual mediation, or a single character manifesting his state of mind before the camera with his face expression. But it is not only the characteristics of the film medium that one can recognize in these paintings; one can also notice procedures typical of *Photoshop* and similar computer programmes. Before painting the arrested film frames, the author modifies them in a programme for processing digital photography in such a way that the result is already imitating the painting effects and thus continues



6

5. Dora Katanić, slika iz ciklusa *Vrtoglavica*, 2006. / painting from the cycle *Vertigo*, 2006

6. Dora Katanić, slika iz ciklusa *Tko pjeva zlo ne misli*, 2007. / painting from the cycle *Those Who Sing, Know No Evil*, 2007

vanja s bolešću: u prvoj seriji slika dijelovi teksta povijesti bolesti djelomično su preslikani junacima iz stripova koji su u svojim fiktivnim životima prošli sličan tretman kemijskim sredstvima kao i sam autor, dok na drugoj seriji slika realistički prikazano lišće prekriva fragmente autoportreta, autorove kuće ili skrivenih predmeta. Naslućivanje fragmenata neke priče koja ostaje nepoznata i odsutna ne daje uporište da se radovi nužno iščitavaju kao autobiografski: tamne slike noći, sablasno osvjetljenje čiji je izvor nepoznat, fantomska glava koja izranja iz mraka i lišće koje sakriva od pogleda ostavljaju dojam nadrealnog i navode na psihoanalitičko tumačenje slika kao krajolika podsvijesti. Zbog nedorečenosti i očito osobne naravi simbola, područje onoga na što upućuju neprestano izmiče, a značenje slike ostaje otvorenim pozivajući gledatelje na preuzimanje autorove uloge pacijenta psihoanalitičke seanse i nadopunjavanje odnosno kreiranje priče prisjećanjem na vlastite traume. Na taj način slike interaktivno uključuju promatračevu interpretaciju odnosno upisivanje projekcija vlastite podsvijesti kao preduvjeta stvaranja referentnog sadržaja slike, otkrivajući ambivalentnost tog procesa: dok svojom hermetičnošću, fragmentarnošću i uskraćivanjem cjelovite naracije navode na pokušaj razotkrivanja simbolike i rekonstruiranja priče, slike Renea Bachrach-Krištofića istovremeno dovode u pitanje mogućnost odgonetavanja i reprezentiranja nekog izvanjskog sadržaja.

the painting tradition. These effects on the processed frames are then repeated in the technique of oil on canvas, which intertwines these various media (whereas *Photoshop* imitates painting, painting imitates the effects achieved by computer processing), which is how the author questions the boundaries between photography and painting.

The link between the paintings of Mario Brakuza, Dora Katanić, and Ivan Skvrce could be seen in their common approach towards representation (in painting): their paintings represent what they are not, emphasizing the difference between representation as such and the object it represents. Perhaps in the footsteps of Gerhard Richter - whose paintings show a striking discordance between what they allegedly show and the way they show it, e.g. on the painting entitled *Woman with Umbrella*, which shows Jackie Kennedy shortly after her husband was murdered, but the figure is so blurred that the content remains unrecognisable - and similar artists, they develop and reinterpret the traditional problem of the representational function of painting, reopening it under the aspect of representing the representation.

As for Rene Bachrach-Krištofić, a fourth-year student of painting, the referential basis of his art is neither in the other domains of the visual, nor in the tradition of modern art, but in a different area, which is established as a reality beyond the



Slike Lane Marić, studentice 3. godine slikarstva, također problematiziraju mogućnost reprezentacije, iako na sasvim drugačiji način no što to čini Rene Bachrach-Krištofić. Mali formati intimističkog sadržaja kad se gledaju jedan za drugim rekonstruiraju pokret šetača u parku kroz izrazito fotografski kadriran pogled. Na slici dominira praznina travnjaka i neba, odnosno površine uglavnom plavih i zelenih nijansi, dok se na rubovima kadra samo djelomično naziru figure prolaznika. Isključivo slikarskom tehnikom i jednostavnim rječnikom slike prikazuju prazne prostore na otvorenom, figure ljudi i pasa koje su okrenute leđima, ili uhvaćene samo fragmentarno, u pokretu, kao da su se zatekle slučajno unutar slike. Prikazani likovi nagovještavaju vlastitu odsutnost snažnim usmjerenjem kompozicije koje ih vodi izvan okvira slike pa izgleda kao da su naslikani trenutak prije no što će otići. Slike tako utjelovljuju samu odsutnost, tj. nemogućnost utjelovljenja nekog izvanjskog sadržaja, budući da se njezin sadržaj formira tek unutar neuobičajenih kompozicija.

Dok slikarstvo Lane Marić svoje značenje stvara isključivo na vizualnoj razini, ono Petra Markolinija, Renea Bachrach-Krištofića i Ivana Skvrcea koristi dva različita sustava: ili se verbalni/konceptualni sustav kombinira s čisto piktoralnim ili je pak riječ o raslojavanju slike na

reality of painting. It is an imaginary, implicit area of the author's life. In his painting, Bachrach-Krištofić addresses the traumatic experience of dealing with illness: in the first series of his paintings, excerpts from medical records are partially covered by depictions of comic-book heroes who have suffered similar chemical treatments in their fictive lives as the artist himself, while in the second series of paintings realistically painted foliage covers fragments of self-portraits or depictions of the artist's house or hidden objects. Hints of fragments belonging to a story that remains unknown and absent offers no basis for reading these paintings as autobiography, at least not necessarily: dark images of the night, creepy illumination from a source of light that remains unseen, a phantom head protruding from the dark, and foliage that conceals things from the observer leave a surrealist impression that invites for a psychoanalyst interpretation of the paintings as landscapes of the subconscious. Because of their vagueness and the obviously personal nature of the symbols, their content remains evasive and the meaning of the paintings is kept open, inviting the observer to take on the artist's role of a patient in the psychoanalyst session and complement or create the story by remembering his or her own trauma. In this way, the paintings engage the observer's interpretation interactively and inscribe the



8

7. Rene Bachrach-Krištofić, *Morbus Hodgkin 1*, 2006.

8. Rene Bachrach-Krištofić, *Ovo me podsjeća na Hitchcocka*, 2007. / *This Reminds Me of Hitchcock*, 2007

dvije različite razine vizualnog . Ta dva različita sustava na slikama su međusobno suprotstavljena, no upravo u njihovu međudnosu formira se značenje djela. Raslojavanje slike na dvije razine osnovni je preduvjet stvaranja vlastitog meta-jezika koji načine gledanja i tumačenje slike čini njezinim sastavnim dijelom, a ne tek naknadnim procesom razumijevanja već dovršenog djela.

Pitanje granica umjetničkog djela problematizira se na razne načine u većini opisanih radova. Gledajući ih, postaje vidljivim kako se njihovo značenje ne ostvaruje isključivo na materijalnoj razini slikarskog medija, već u njima prepoznajemo reference na druge medije (Dora Katanić), novinsku fotografiju (Mario Brakuza) ili poetičke postupke koji podrazumijevaju nevizualno, verbalno mišljenje. Njihove slike ne nadograđuju se isključivo na tradiciju slikarstva (shvaćenog kao izolirana kategorija medija), nego i na druge (umjetničke i izvanumjetničke) medije, odnosno mnoštvom intermedijalnih veza široko područje suvremene umjetnosti pretvaraju u vlastitu tradiciju (tehnička jednostavnost izvedbe npr. Skvrceovih slika postaje tako estetski složenom jer nastaje u odnosu spram nekih drugih postupaka¹). Kada bismo većinu opisanih slika pokušali interpretirati samo kao artefakte zatvorene strukture, one bi ostale nerazumljivima i ne bi bile u mogućnosti problematizirati ništa osim vlas-

projections of one's own subconsciousness as a precondition for creating the referential content of the painting, thus revealing the ambivalence of the process: while encouraging the observer to make an attempt at disclosing the symbolism and reconstructing the story, the paintings of Rene Bachrach-Krištofić, with their hermetic and fragmentary character and their tendency to deny the narrative in its entirety, also question the possibility of deciphering and representing an external content.

Paintings by Lana Marić, a third-year student of painting, likewise discuss the possibility of representation, although in a completely different way from those by Rene Bachrach-Krištofić. Small formats of intimist content, viewed in a sequence, use a typically photographic, framed view in order to reconstruct the movement of a man strolling through the park. The painting is dominated by the empty spaces of the lawn and the sky, surfaces of predominantly blue and green hues, with some partially discernible figures of passers-by on the frame edges. By using exclusively the technique of painting and a simple vocabulary, the paintings show empty spaces in the open and figures of people and dogs, which turn their backs to the observer or are shown only fragmentarily, on the move, as if they were incidentally caught in the frame. The depicted figures

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¹ Termin postupak koristi se ovdje kako ga je definirao Jurij Lotman u *Predavanjima iz strukturalne poetike: postupak se ne nalazi samo u tekstu (tj. slici), nego i u njegovim odnosima s vanjskim svijetom. Umjetničko djelo uključuje odnose tekstualnih i izvankstualnih sistema, pa je tako književni tekst (u našem slušaju slika) samo jedna komponenta umjetničkog djela. JURIJ MIHAJLOVIĆ LOTMAN, Predavanja iz strukturalne poetike, Sarajevo, 1970.*



9

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76

tite smrti, bespotrebnosti ili besmislenosti. U okruženju određenom upravo takvim diskursom slikarstvo se marginalizira zbog prividne inferiornosti slikarskog medija, posebice ako se promatra isključivo na razini njegovih tehničkih ograničenja u odnosu spram mogućnosti novih medija. Eksplicitno poručujući kako je slika istovremeno i semiotička i likovna činjenica, kako nije samo predmet nego i odnos, ovi radovi traže tumačenje koje će im pristupiti kao sastavnicama šireg procesa formiranja umjetničkog djela, djela koje se ostvaruje tek u brojnim relacijama koje uspostavlja. ▽

imply their own absence owing to the powerful orientation of the composition, which takes them out of the painting, making them look like they were painted the moment they were about to leave it. In this way, the painting incorporates the very absence, i.e. the impossibility of embodying an external content, since its content is formed only within unusual compositions.

Whereas the art of Lana Marić creates its meaning exclusively on the visual level, that of Petar Markolini, Rene Bachrach-Krištofić, and Ivan Skvrce uses two different systems: either the verbal/conceptual system is combined with the purely pictorial one, or the image is split into two different levels of the visual. These two different systems are mutually contrasted in the paintings, but it is precisely in their interaction that the meaning of the work is formed. Splitting the painting into two levels is a basic precondition of creating one's own meta-language, which makes the ways of viewing and interpreting the painting its integral part rather than a subsequent process of understanding the ready artwork.

The issue of boundaries in a work of art is discussed in various ways in most of the described paintings. When looking at them, it becomes clear that their meaning is not established exclusively on the material level of the painting medium, but also in their references to other media (Dora Katanić), newspaper photography (Mario Brakuza), or poetic procedures that imply non-visual, verbal thinking. Their paintings are not based exclusively on the painting tradition (understood as an isolated category of media), but also on other (both artistic and non-artistic) media, which means that they use a multitude of inter-media relations in order to turn the broad realm of contemporary art into their own tradition (thus, the technical simplicity of performance in e.g. Skvrce's paintings becomes aesthetically so complex because it is created in relation to other procedures¹). If we were to interpret most of the described paintings merely as artefacts of closed structure, they would remain incomprehensible and incapable of questioning anything but their own death, uselessness, or senselessness. In an environment determined precisely by such discourse, painting is marginalized because of the alleged inferiority of the painting medium, especially if viewed merely on the level of its technical limitations as compared to the possibilities of other media. By explicitly stating that they are semiotic and also visual facts, objects as well as relations, these paintings demand an interpretation that will approach them as elements in a broader process of creating a work of art, which is realized only in the relations it establishes. ○

9. Lana Marić, *Bez naslova*, 2006/07. / No title, 2006/07

10. Lana Marić, *Bez naslova*, 2006/07. / No title, 2006/07

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- ¹ The term 'procedure' is used here in the sense given by Yury Mikhailovich Lotman in his *Lectures on Structural Poetics*: the procedure is not only in the text (or picture), but also in its relations with the outside world. A work of art includes the relations of textual and extra-textual systems, which makes the literary text (picture in our case) only one component of that work of art. YURY LOTMAN, *Lectures on Structural Poetics*, Tartu, 1964.

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