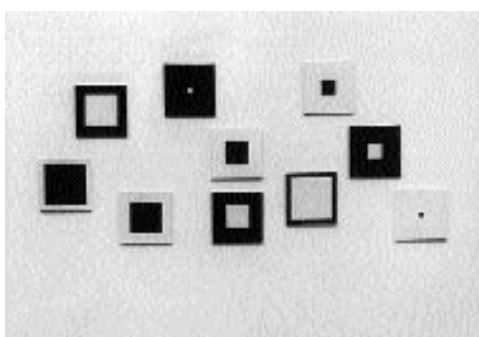
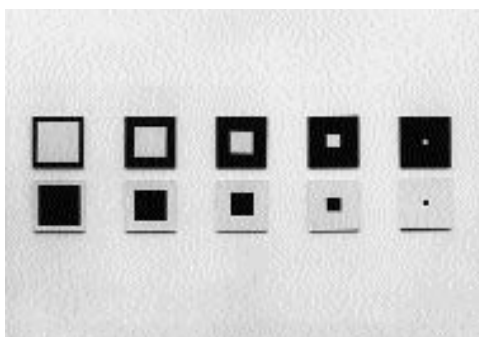


iva r.
janković

jelena
perić

T: 0°C



▼ Kraj osamdesetih obilježen je kao vrijeme potpunog etabliranja *nove slike*, no s druge strane, nasuprot shvaćanju površine platna kao fluidnog ekrana za najrazličitije fragmente narativnih sadržaja, među umjetnicima mlađe generacije nastavlja se kontinuitet geometrijske linije. No, za razliku od vremena *Novih tendencija*, doba postmoderne obilježeno je otklonom od modernističkih dogmi - uz insistiranje na činjeničnosti slike, njezinom ambijentalnom dovršavanju i načelu serijalnosti - duhu slobodne kombinatorike. Značajnu ulogu za nastavljajuće geometrijske linije, ali i linije analitičnog, činjeničnog slikarstva, imala je *Galerija proširenih medija*. U njoj krajem osamdesetih izlaže Julije Knifer, ostavljajući svojim oprostorenim meandrima osobito snažan trag a nove umjetničke naraštaje, među kojima je tada bila i Jelena Perić.

Već nakon prvih samostalnih izložbi, usprkos priklanjanju pročišćenim vizualnim vrijednostima, način umjetničkog promišljanja Jelene Perić bit će opisan kao "vizualizacija mentalnog". To će obilježje ostati mogućim ključem za iščitavanje čitava njezina opusa, pa i onog recentnijeg, u kojem će se na različite načine događati otkloni od "tradicionalnog" poimanja slikarskog medija.

Iako su na njezinoj prvoj samostalnoj izložbi u *Studentskom centru* 1988. nakon završene Likovne akademije još prisutni tragovi enformelne linije u, kako ih sama naziva, "plašljivim monokromima", već se nazire opredjeljenje prema "neutralnom stavu", slikarstvu koje se odupire bilo kakvom pre naglašenom emotivnom izričaju. Već na izložbi 1989. (*Galerija proširenih medija*) vidljivost osobne geste posve iščezava. Veliki formati savršeno ujednačenih površina crveno-smeđih monokroma prestaju biti samo slike po sebi, pretvarajući se u strukturalne jedinice niza koji svojom dispozicijom artikuliraju cjelokupni prostor. Bjeline zidova između slika sve više postaju ravnopravnim dijelom ambijenta, strukturirajući ga u monotonom, binarnom ritmu. Boja se osamostaljuje, postajući autonomnom zonom, istiskujući individualni rukopis, no sve više oslobađajući prostor mentalnom: "To, dakako, nije zalaganje za uvođenje nekog pukog formalizma, za slikarstvo isključivo likovnih karakteristika i kvaliteta: jer, same činjenice izražajnog jezika potvrđuju da je današnji umjetnik onaj koji prvenstveno misli svoju umjetnost, misli o svojoj umjetnosti, a drukčije nego misaono, mentalno, konceptualno (ne u smislu pripadništva struji

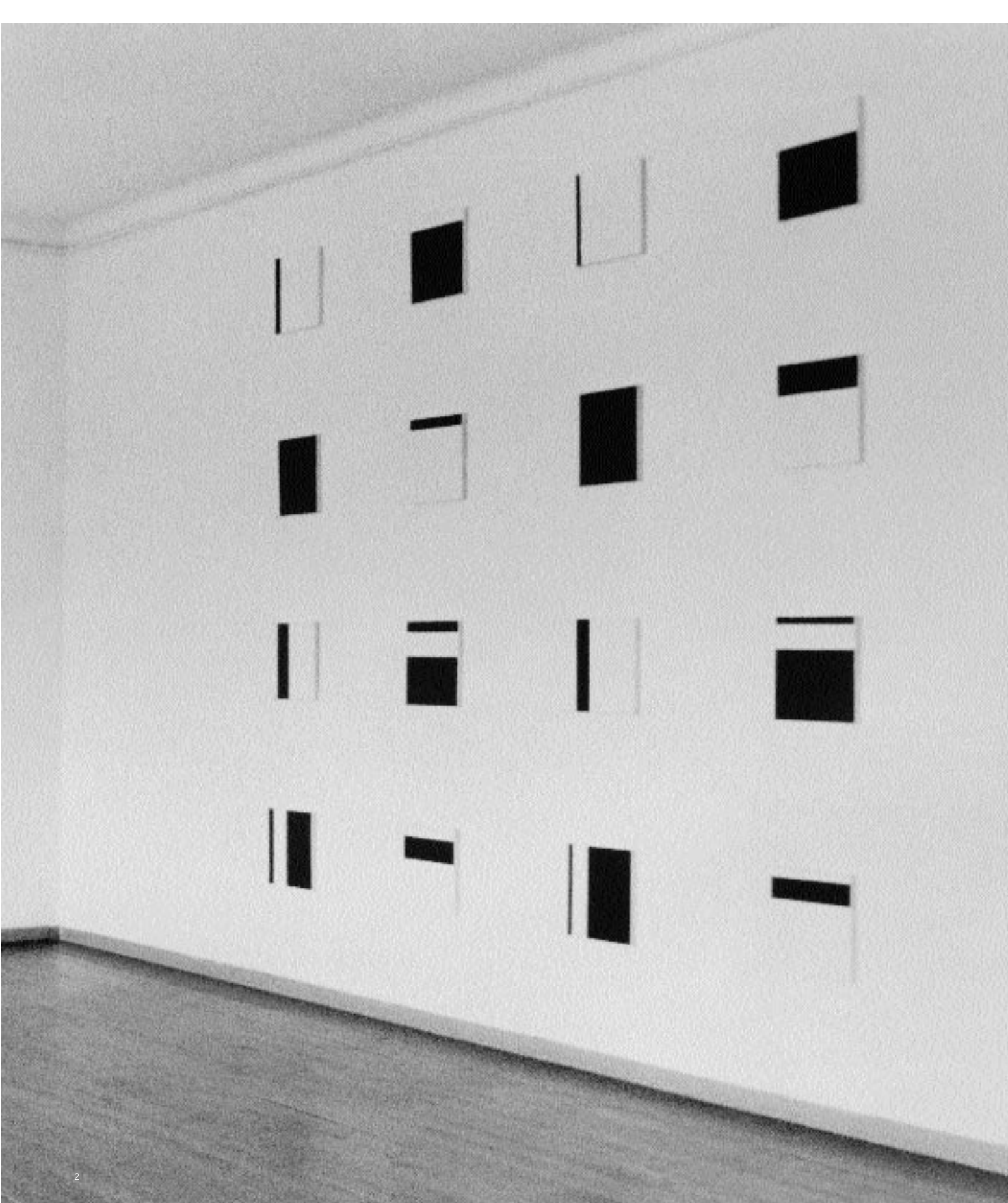
● The late 1980s have been commonly described as the period in which the *new painting* was finally established. However, instead of understanding the canvas surface as a fluid screen, apt to receive all kinds of narrative fragments, artists of the young generation kept the continuity of the geometric line. Unlike the period of the *New Tendencies*, the post-modern period was marked by a shift away from the modernist dogmas - together with the insistence on the factuality of the image, its completion in ambience and the serial principle - towards the spirit of free combination. For those who embraced the geometric line, as well as the line of analytic, factual painting, the *Gallery of Expanded Media (Galerija proširenih medija)* played the crucial role. In the late 1980s, it hosted exhibitions of Julije Knifer, whose meanders, cast in space, left a particularly strong mark upon the new generations of artists, among others on Jelena Perić.

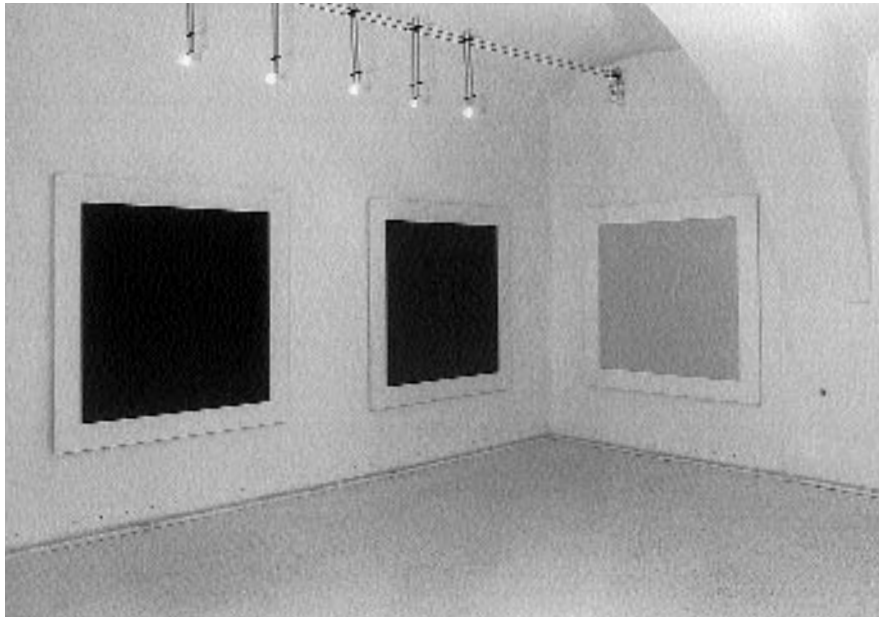
As early as her first solo exhibitions, and despite the fact that she tended towards clear visual values, the artistic contemplation of Jelena Perić was described as the "visualization of the mental". This characterisation would remain one of the keys for reading her entire opus, even her later works, in which her shifting away from the "traditional" understanding of the painting medium would take on various forms.

At the first solo exhibition of Jelena Perić, which took place at *Studentski centar (Students' Centre)* in 1988, soon after she graduated from the Academy of Arts, traces of the "enformel" orientation were still present, though her "timid monochromes", as she herself termed them, already showed hints of the new orientation towards the "neutral attitude", the kind of painting that resisted any over-accentuated emotional expression. At the exhibition of 1989 (*Gallery of Expanded Media*), the manifest personal gesture disappeared entirely. Large formats of perfectly even surfaces in red-brown monochrome ceased to be mere paintings *per se*, transforming themselves instead into the structural units of a series and articulating the entire space through their arrangement. Whiteness of the walls between paintings increasingly became an equal part of the ambience, structuring it in a monotone, binary rhythm. Colour became independent: an autonomous zone that overpowered the individual hand, but liberated more and more space for the mental:

sl.1: J. Perić, 0-10, 1989.

sl.2: J. Perić, Positive - Negative, Galerija PM/PM Gallery, Zagreb, 1991.





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¹ J. Denegri, *Vizualizacija mentalnoga*, Oko, br. 14, Zagreb, 1990., str. 21.

² Umjetnica u razgovoru za *Život umjetnosti* kaže: "Zid je imao u sebi toliko akumulirane umjetničke energije da je on sam po sebi govorio. Važna nam je također praznina i bjelina zida, razdaljina između pojedinih elemenata, njihova razapetost. Obojene su plohe energetski čvorovi u prostoru, ili, da upotrijebim jednu usporedbu, kao živci u nervnom sistemu." B. Stipančić, *Slikarstvo monokromije*, *Život umjetnosti*, br. 52/53, Zagreb, 1992./93., str. 90.



¹ J. Denegri, *Vizualizacija mentalnoga* (Visualization of the mental), Oko, nr. 14, Zagreb, 1990, p. 21.

² In an interview for *Život umjetnosti*, the artist said: "The wall contained such accumulated artistic energy that it practically spoke for itself. We have also given much attention to the emptiness and the whiteness of the wall, the distance between particular elements, to their extension. Coloured surfaces are knots of energy within the space or, to use a simile, they are like nerves within a nervous system." B. Stipančić, *Slikarstvo monokromije*, (Monochrome painting), *Život umjetnosti*, nr. 52/53, Zagreb, 1992./93, p. 90.

sl.3: J. Perić, *Green, Red and Yellow Square*, Muzej suvremene umjetnosti/Museum of Contemporary Art, Zagreb, 1992/93.

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konceptualne umjetnosti, nego u smislu njegove pojmovne naravi) suvremeno djelo gotovo i ne može opstati".¹

Godine 1991. Jelena Perić ponovno izlaže u *Galeriji proširenih medija*. Crvena platna sada su izlomljena bijelim praznim dijelovima po strogoj geometrijskoj shemi. Binarna igra puno-prazno ograničena je na kvadrat platna u dispozicijama koje omogućavaju slobodnu kombinatoriku neograničenog broja varijanti uz jednako tako zamjetnu istančanu brigu za arhitektonsku organizaciju tj. produženje slike na plohu zida, i u konačnici na čitav prostor, stvarajući ambijent u kojem slika postaje njegovom gradbenom jedinicom.²

Eksperimentiranje s djelovanjem boje umjetnica nastavlja u serijskom nizanju monokroma na izložbi u *Studiju Muzeja suvremene umjetnosti* 1993. godine. Težnja za depersonalizacijom, uspostavljanjem nultog stupnja, dvostruko je kodirana. Odabir boja - od omiljene crvene, preko niza nijansi ružičaste, do tamno zelene ili žute - intuitivan je, nimalo mehanički i zato posve subjekivan. U to doba Jelena Perić propituje odnos objekt-realnost-iluzija, tj. pita se može li se u slikarstvu izostaviti vizualizacija nekog ili nečeg, a da se subjektivna senzibiliziranost gledatelja ipak aktivira. Unatoč tomu što je umjetnica računala s djelovanjem pojedinih boja u ambijentalnom postavu, indikativnom postaje činjenica da među tim obojanim poljima izostaje sukob; svaka pojedina boja doima se podjednako važnom i podjednako nevažnom. U tim mo-

"That certainly does not mean endorsing the introduction of some sort of mere formalism or favouring painting with exclusively visual features and qualities: the very facts of expressive language confirm that the artist of today thinks primarily his art, thinks about his art, and a contemporary work of art practically can not exist in any other way than by means of thoughts, mentally, conceptually (not as belonging to a stream of conceptual art, but in the sense of the nature of its idea)".¹

In 1991, Jelena Perić had another exhibition at the *Gallery of Expanded Media*. Red canvases now appeared slit open by empty white sections according to a strict geometrical scheme. A binary play of the full and the empty was reduced to squares of canvas in arrangements that allowed for free combinations with an endless number of variants. Equally striking was her great care for architectural organization, that is, the extension of the painting to the wall surface and eventually into space in its entirety, thus creating an ambience of which the painting became a constituent particle.²

The artist continued her experiments with colour effects in the series of monochromes that she exhibited at *Studio Muzeja suvremene umjetnosti* (*Studio of the Museum of Contemporary Art*) in 1993. Her longing for de-personalization, for reaching the zero-level, was doubly encoded. Her choice of colours - from her favourite red over hues of pink to dark green or yellow - was intuitive, not at all mechanical and therefore perfectly subjective. That was the time in which Jelena Perić questioned the relation object-reality-illusion, reflecting upon the problem whether painting could omit the visualization of somebody or something without ceasing to activate the subjective sensitivities of the spectator. Despite the fact that she counted upon the effect of particular colours in the ambience installation, the fact that there was no conflict between those coloured fields can be taken as indicative; each single colour seemed equally important and equally unimportant. There was nothing obsessive, physical, illusionist, or combative in those monochromes, nor in her geometrical analyses - everything was contained in some sort of "chilled" relativism.

The exhibition at the *Galerija Beck* (*Beck Gallery*) in 1995, which Jelena Perić shared with Ante Jerković, revealed her

monokromima, kao i u njezinim geometrijskim raščlambama, nema ničeg op-sesivnog, tjelesnog, iluzionističkog, konfliktnog, borbenog - sve je sadržano u nekom "ohlade-nom" relativizmu.

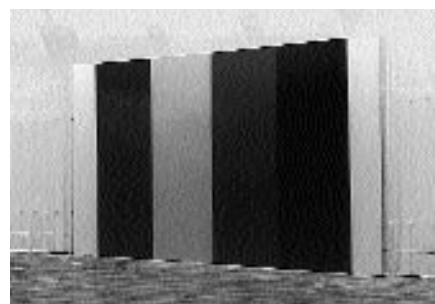
Izložbom u *Galeriji Beck* (1995. zajedno s Antom Jerkovićem) na platnima zamjetno manjih dimenzija do izražaja dolazi trajni interes autorice za arhitekturu, no ova- ga puta ne isključivo u smislu strukturiranja prostora ujednačenim nizovima obojanih polja (čiji je broj u serijskom nizu vrlo često čak ovisan i o dispoziciji zidova predviđenih za izlaganje!). Riječ je o posezanju za konkretnim arhitektonskim rječnikom unutar plohe slike. U apstraktnoj geometrijskoj shemi - crvenim linijama koje pod pravim kutovima dijele bijela polja u pravokutnike moguće je prepoznati arhitektonske tlocrte. No, konkretna arhitektonska shema služi samo kao ishodište slobodnoj kombinatorici. Način izlaganja radikalizira se do ambijentalnih cjelina u kojima fokus nije samo jedna slika nego skupina gustog postava koji stvara dojam dinamičke igre s dominirajućom putanjom energetske crvene linije na podlozi platna i - zida. I u tom kontekstu vrijedi ono što je Jerko Denegri primijetio još 1990. godine: "Pokazana sklonost ka kontroli zbivanja na plohi odvest će Jelenu Perić sve do stroge geometrije, ali ipak ne one što bi dugovala povijesnom konstruktivističkom ili minimalističkom naslijeđu, nego možda prije geometrije u kojoj se slika shvaća i realizira kao predmet izveden iz čistog mišljenja, dakle, kao povod, područje i napokon rezultat svojevrtnih mentalnih vježbi. Zaključuje se to po činjenici da se slike malih formata udružuju u serije, sisteme, instalacije, a među elementima tih serija i sistema, među jedinicama instalacija, postoje i lako se razabiru regulativna načela i zakonitosti rasporeda u sastavima cjelina ovih djela."³

Izložba 1997. (ponovno u *Galeriji proširenih medija*) značila je neku vrstu kulminacije dviju temeljnih tendencija - zahvaćanje slikom u cjelinu prostora i njezinu potpunu depersonalizaciju. U golemom kružnom prostoru galerije Jelena Perić akcentira prazninu korištenjem samo jedne jedine plohe - panoa kojeg zatječe u prostoru. Umjesto ravnomjernih poteza rukom prekriva ga plastičnim samoljepljivim folijama u skali od četiri različite boje. Činjenica boje ovdje više nije vezana uz sam čin slikanja koji, kao što je to u njezinim monokromima ranije bio slučaj, evidentira njezino trajanje

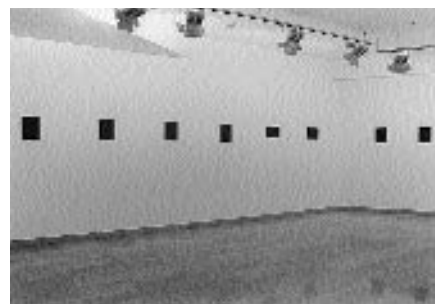


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lasting interest in architecture on canvases of far smaller dimensions. However, this time she would not restrict herself to the structuring of space in an even series of coloured fields (the number of which within a series could often even depend on the availability of walls for the exhibition!). Rather, she reached for concrete architectural vocabulary within the surface of the painting. In an abstract geometrical scheme - red lines dividing white fields at right angles - one could discern architectural ground-plans. However, that concrete architectural scheme served only as a starting-point for free combinations. The way of presentation was radicalised into ambience entities, the focus of which was not a single painting, but rather a dense cluster of installations creating an impression of a dynamic play, dominated by the orbit of the red line of energy on the canvas surface - and the wall. Thus one could reassert what Jerko Denegri had observed back in 1990: "The inclination of Jelena Perić to control what is happening on the surface will take her as far as strict geometry, even though not the one that we owe to the historical, constructivist or minimalist heritage, but rather the one in which the image is perceived and realized as an object attained from pure reason, that is, as the incentive, the area, and finally the result of some sort of mental exercise. This can be concluded from the fact that she joins together her paintings of small format into series, systems, and installations, and between the



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³ J. Denegri, nav. dj.

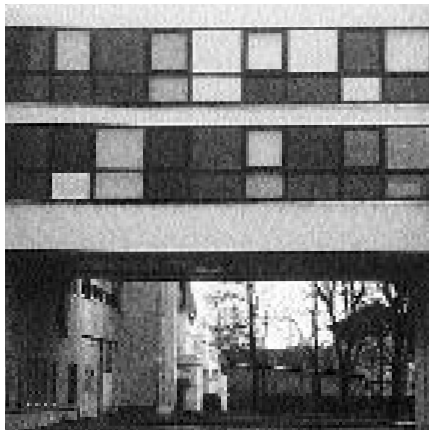
sl.4: J. Perić, *Pale Pink Square*, Muzej suvremene umjetnosti/Museum of Contemporary Art, Zagreb, 1992./93.

sl.5: J. Perić, *Billboard*, 1997.

sl.6/7: J. Perić, *Hidden Drawings or About Electromagnetism*, Galerija M. Kraljević/M. Kraljević Gallery, Zagreb, 1998.







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⁴ Z. Maković, *Monokromi* (katalog), Umjetnički paviljon, Zagreb, 2002.

⁵ "...skriveni mentalni susret s porukom umjetnice zazidan je u nevidljivu otisku ispod." M. Ramljak Purgar, *Skriveni strujni krug*, *Vijenac*, br. 108, Zagreb, 1998.



³ J. Denegri, op. cit.

⁴ Z. Maković, *Monokromi* (Monochromes), a catalogue, Art Pavilion, Zagreb, 2002.

sl.8/9: J. Perić, *Projekt Galženica / Project Galženica*, Velika Gorica, 2000.

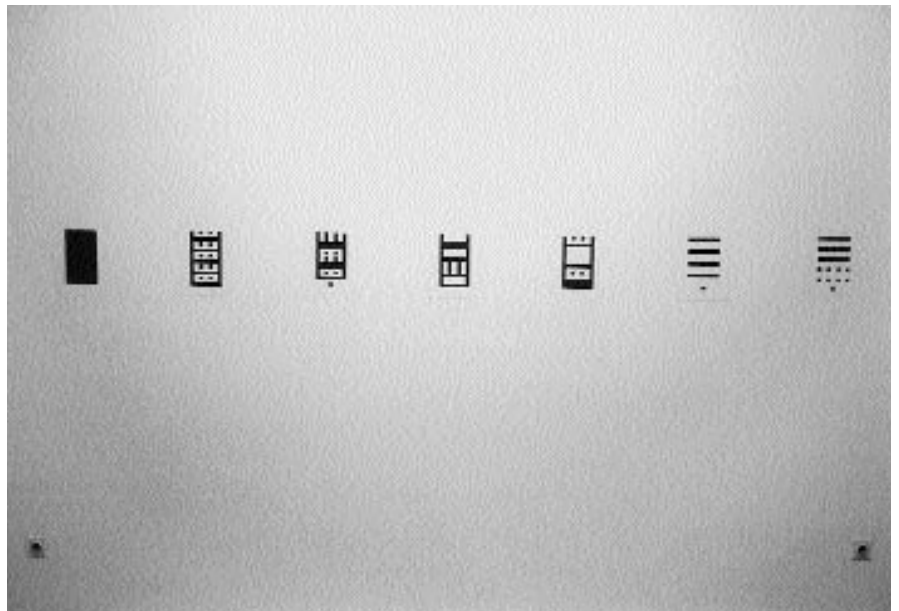
sl.10: J. Perić, *The Numbers*, 1999.

sl.11: J. Perić, *Plan of Cimelice Castle*, 2001.

sl.12: J. Perić, *Space*, 2001.

sl.13: J. Perić, *The Numbers*, 1999.

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nanošenjem na podlogu u mirnim, neekspresivnim, dokraja predvidljivim potezima.⁴ Sličan, no sada još radikalniji postupak korištenja postojećih arhitektonskih elemenata ponoviti će se i u projektu *Galženica 2000.* godine, ovoga puta u izvangalerijskom prostoru. Dehumanizirani dojam, kakav često ostavlja zapuštena arhitektura iz razdoblja funkcionalizma, iščezava uspostavljanjem kolorističke geometrijske igre unutar mreže prozorskih okvira, što rezultiralo ne samo oživljavanjem sivila zgrade, nego i cijelog prostora trga na kojemu se zgrada nalazi.

U jednom trenutku, kad se činilo kako će ludička istraživanja djelovanja geometrijskih raščlambi i boje doživljavati daljnje razrade, autorica na diskretan način čini zaokret. Nipošto radikalna, budući da naglasak ostaje na neutralnom, depersonaliziranom govoru, a osobito mentalnom promišljanju medija i načina reprezentacije. Ostaujući u formatu slike nastavlja otkrivati nove neslikarske medije. Ciklus *Skriveni crteži ili o elektromagnetizmu* sastoji se od niza gotovo nevidljivih crteža na crnoj podlozi indigo papira. Preneseni iz starinskog pučkoškolskog priručnika, zorno, na elementaran način reprezentiraju fizikalne zakonitosti privlačenja/odbijanja pozitivnih i negativnih polova. Gesta je podjednako bliska mističnom i tautološkom konceptualizmu - nevidljive silnice reprezentirane su u mediju koji ih čini nevidljivim što dodatno potencira i odbljesak stakala kojima su crteži pokriveni.⁵

elements of these series and systems, between the units of these installations, one can easily discern regulative principles and laws of order according to which the works as a whole are put together."³

The exhibition of 1997 (again at the *Gallery of Expanded Media*) marked a sort of culmination of two basic tendencies - intervention of the painting into space as a whole and its thorough de-personalization. In the large circular space of the gallery, Jelena Perić accentuated the emptiness by using only one single surface - the panel board that she found there. Instead of steady movements of the brush, she covered it with self-adhesive plastic foil in the scale of four different colours. The fact that the colour was no more linked to the very act of painting, as had been the case with her earlier monochromes, speaks of its solidity in terms of being applied on the surface in calm, expressionless, utterly predictable movements.⁴ The artist repeated a similar, though now even more radical method by using the pre-existing architectural elements in her project entitled *Galženica* in 2000, which she this time presented in an extra-gallery space. The de-humanized impression often conveyed by the derelict architecture from the period of functionalism disappeared with the creation of a colouristic geometric play by means of a web of window frames, which revived not only the grey of the building, but also the entire square on which the building was located.

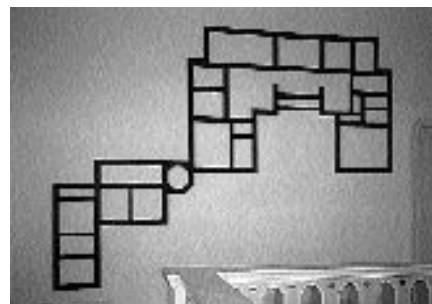
I njezina sljedeća izložba ponovno je u znaku mističnog konceptualnog procesa koji se očituje u baratanju operacijama s dematerializiranim sredstvima, izmičući osjetilnim provjerama, svodenju forme na minimum, priklanjanju brojevima, riječima, dijagramima...⁶ U *Strogo kontroliranim slikama* trag ruke gotovo posve iščezava; slike se sastoje od računalnog ispisa linearnih nizova brojeva na poroznoj podlozi paus papira. Njima autorica uspostavlja igru s posjetiteljem na principu telepatskog pogađanja zamišljenog broja. No, uspostavljanje atmosfere trika i magije otkriva se na kraju kao plod hladne logičke kombinatorike⁷ vizualno potkrijepljene linearnim shemama, a zapravo apstraktnim reprezentacijama nizova brojeva koje ponavljaju njihov raspored, gustoću, razmake.

Recentnije zanimanje autorice odmiče se od postmoderni svojstvenog nedogmatkog konceptualnog ludizma u sferu iščitavanja vlastite osobnosti. Autorica u procesu (de)kodiranja vlastita identiteta poseže za albumom s obiteljskim fotografijama, koje je Roland Barthes u svojim ogleđima o fotografiji definirao kao jedan od najrudimentarnijih nadomjestaka autobiografskog pamćenja. Isprite stranica albuma s uredno poređanim fotografijama prekriva mutnim pjeskarenim staklom, asocirajući na prozirni papir iz starijskih albuma, što doprinosi sugestiji vremenske udaljenosti, a time i uspostavljanju odmaka. I ovdje je ponovno na djelu dvojna igra. S jedne strane prisutno je javno otkrivanje osobne povijesti, s druge odmak od vlastite intime u gluhu neutralnost nultog stupnja čime neopazice, nizanjem prizora od rođenja do odrastanja spontano osvještava stereotipe fotografskih rituala. U tekstu za izložbu *Iz privatnih zbirki* Goran Trbuljak apostrofira pitanje o načinu uspostavljanja identiteta, citirajući njezinu dvojbu: "Gledajući album Jelena Perić u njemu traži odgovor na pitanje je li ona kao osoba bila određena u najranijoj mladosti onim istim redoslijedom kojim je bila slikana, kadrirana i postavljena u prostor, ili je ona samu sebe odredila onim trenutkom kad je fotografije dovela u precizan red i neku logiku." Pitanje će, poput onog kojeg si često postavlja pisac autobiografije, nuditi dvostruki odgovor: "We always are able to speak only by virtue of having been spoken; we are both teller and the told; we cannot extricate ourselves from our traditions. We do not author our own stories. We are told."⁸

At a particular moment, when it seemed that the playful investigation into the effects of geometric analyses and colour would undergo further elaborations, Jelena Perić performed a discreet turn. It was by no means a radical turn, since her accent remained on the neutral, de-personalised speech and particularly on the mental rethinking of the media and the ways of presentation. While remaining within the format of painting, she continued discovering new, non-painter's media. The cycle *Skriiveni crteži ili o elektromagnetizmu* [Hidden drawings or On electromagnetism] consisted of a series of almost invisible drawings on the black surface of a carbon paper. Taken over from an old-fashioned handbook for primary schools, they realistically and plainly presented the physical laws of attraction and the repulsion of positive and negative magnetic poles. This gesture was equally akin to the mystical and the tautological conceptualisms - the invisible lines of force were represented through a medium that rendered them invisible, thus additionally intensifying the reflection of the glass that covered the drawings.⁵

The following exhibition of Jelena Perić was likewise under the sign of the mystical conceptual process, revealed in her handling of operations with de-materialised means, elusive perceptive verifications, reduction of form to the minimum, inclination towards numbers, words, diagrams...⁶ In the canvases entitled *Strogo kontrolirane slike* [Closely watched paintings], the trace of the hand had almost entirely disappeared; they consisted of computer printouts: linear series of numbers on the porous surface of the tracing paper. In this way, the artist entered a game with the visitor according to the principle of telepathic divination of an imagined number. However, the creation of an atmosphere of illusionism and magic was at the end disclosed as being a fruit of cool logical combinations⁷ that were visually supported by linear schemes, or rather, by abstract representations of number series which repeated their order, density, the blanks between them.

The recent interests of Jelena Perić have been marked by a break with the non-dogmatic conceptual playfulness typical for the post-modern art, and a move towards the sphere of reading one's Self. In the process of de-coding her identity, Jelena Perić has reached for the album with family photographs, which Roland Barthes has



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⁶ R. Barilli, *Dva lica konceptualizma*, u: *Plastički znak*, Rijeka, 1982., str. 267.

⁷ "Drugo na što nas izložba upućuje jest upravo razvojem računalne tehnologije pobudeno pitagorejsko shvaćanje da je stvarnost, a napose njezini oblici, ako ne zasnovani na brojevima, onda barem njima objašnjivi." B. Franceschi, *Strogo kontrolirane slike* (katalog), Galerija Josip Račić, Zagreb, 2000.

⁸ "Mi uvijek možemo govoriti samo kroz to što smo i sami izgovoreni; mi smo i onaj koji priča i ono ispričano; ne možemo se izdvojiti iz svojih tradicija. Mi nismo autori vlastitih priča. Mi smo sami ispričani." N. McAfee, *Habermas, Kristeva and Citizenship*, Ithaca - London, 2000., str. 149.

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⁵ "... The hidden mental encounter with the artist's message, walled in the invisible impression below." M. Ramljak Purgar, *Skriiveni strujni krug* (A hidden circuit), Vijenac, nr. 108, Zagreb, 1998.

⁶ R. Barilli, *Dva lica konceptualizma* (Two faces of conceptualism), *Plastički znak*, Rijeka, 1982, p. 267.

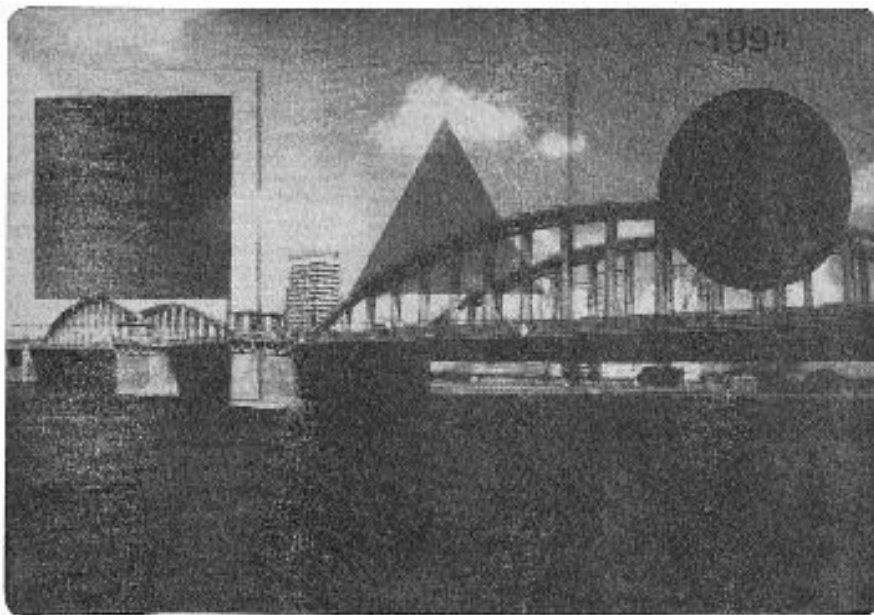
⁷ "Another issue raised by this exhibition is the Pythagorean idea, revived precisely through the development of computer technology, that even if the reality - in particular its forms - is not based on numbers, it is at least explicable through them." B. Franceschi, *Strogo kontrolirane slike* (Closely watched paintings), a catalogue, Galerija Josip Račić, Zagreb, 2000.

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51,	53,	55,	57,	59,
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81,	83,	85,	87,	89,
91,	93,	95,	97,	99,

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14



15

Refleksije na osobnu povijest nastavljaju se i sljedećim ciklusom u čijem je naslovu sadržan datum Jelenina rođenja (19.3.1962.). U ciklusu isprinta koji nastaju preklapanjem skenirane arhive obiteljskih fotografija s vlastitim geometrijskim i monokromatskim radovima, Jelena Perić nejasno miješa tragove realnog i fiktivnog, stavljajući ih na istu ravan.⁹ Njezini geometrijski i monokromatski radovi s precizno iščinjanim površinama i bijelim rubovima sada se ponašaju poput ekrana koji lirski boje i strukturiraju stvarna mjesta, melankolično sugerirajući maglovitost sjećanja, s učinkom srodnim tehnici filmskog preklapanja.

Većina prizora iz ciklusa *Bezimena mjesta* (*Galerija PM*, 2002.) ponovno potječe iz obiteljskog albuma. S crno-bijelih fotografija ili fotografija u boji Jelena Perić odabire marginalni dio koji se obično nalazi u pozadini fotografiranih likova iz prvog plana ili predstavlja arhitektonski okoliš fotografirane scene. U fotografije su upisana sjećanja na mjesta u kojima je autorica nekada živjela (Split, Sankt Petersburg) ili živi (Zagreb). "Odabir je nastao slučajno; one se vezuju uz mjesta mog boravka, ali isto tako, ovakve fotografije mogle su nastati bilo gdje", tvrdi autorica. Pojam mjesta, kako bilježi Marc Augé, pretpostavlja neko zbivanje (mjesto događaja), mit (mjesto pod suncem) ili povijest.¹⁰ No, u konkretnoj stvarnosti današnjeg svijeta mjesta i ne-

defined in his essays on photography as one of the most rudimentary substitutes for autobiographic memory. She has covered the printouts of pages from the album, with neatly ordered photographs, by sandblast glass, reminiscent of the transparent paper in old albums, which has contributed to the impression of time distance and suggested detachment. Here we can also see a double play. On one side there is public disclosure of personal history, on the other shrinking away from personal intimacy into the deaf neutrality of the zero-level, by means of which the artist imperceptibly and spontaneously, arraying scenes from birth to maturity, awakens stereotypes of photographic rituals. In the text accompanying the exhibition *Iz privatnih zbirki* [From private collections], Goran Trbuljak has pointed to the question of the creation of identity by quoting the artist's dilemma: "By going through the album, Jelena Perić searches for an answer to the question whether she was defined as a person in her childhood in the same order in which she was photographed, focused and set in space, or else she defined herself in the moment when she placed those photographs in the precise order with some sort of logic." The answer to this question, same as to the one raised by the author of an autobiography, will be twofold: "We always are able to speak only by virtue of having been spoken; we are both teller and the told; we cannot extricate ourselves from our traditions. We do not author our own stories. We are told."⁸

Reflections on personal history continue in Jelena's the next cycle, the title of which, *19.3.1962.*, contains her birth date. In this cycle of prints, made by overlapping scanned material from the archive of family photographs and her own geometrical and monochromatic artworks, Jelena Perić opaquely fuses the traces of reality and fiction, placing them on the same level.⁹ Her geometric and monochromatic works, characterised by accurately worked-out surfaces and white edges, now act as screens that colour and structure real places in a lyrical way, melancholically suggesting the haziness of remembrance, with an effect resembling that of the overlapping technique in film making.

Most of the scenes from the cycle entitled *Bezimena mjesta* [Nameless places], presented at *Galerija PM* in 2002, stem once more from the family album. Jelena

⁹ S. Križić Roban, *Katalog Galerije Križić Roban '00 - '01*, Zagreb, 2001., str. 10-11.

¹⁰ M. Augé, *Nemjesta*, Zagreb, 2002., str. 97.

⁸ N. McAfee, *Habermas, Kristeva and Citizenship*, Ithaca - London, 2000, p. 149.

⁹ S. Križić Roban, *Katalog Galerije Križić Roban '00 - '01*, Zagreb, 2001, p. 10-11.

¹⁰ M. Augé, *Nemjesta* (Non-places), Zagreb, 2002, p. 97.

sl.14/15: J. Perić, iz serije 19.03.1962. / from series 19.03.1962., 1991., 2001.



16

mjesta prepliću se i prožimaju i nema mjesta koje ne bi sadržavalo mogućnost nemjesta. Shvaćanje fotografije kao tzv. "objektivnog" medija koji služi rekonstrukciji sjećanja na mjesto, tj. neku vremensku i prostornu prisutnost, nadomješta svijest o njezinim tehnološkim mogućnostima optičkog iluzioniranja stvarnosti, izmještanja pogleda, poigravanja slikama... U stvaranju vlastitih veza s nekom sredinom dvojnja priroda fotografije uspostavlja mogućnost stvaranja novih odnosa i doživljava kušnje samoće koje Marc Augé izravno povezuje s pojavom i množenjem nemjesta kakva se otkrivaju posvuda u gradovima. U većini slučajeva na ovim je fotografijama riječ o izdvajanju fragmenata tzv. funkcionalističke stambene arhitekture karakteristične za razdoblje socijalizma. Različitim procesima obrade realnosti mjesta egzistencijalnih prebivališta sugestivno su predočene kao jednolični prizori nalik bezličnom krajoliku maketa - zoni bez prisnosti. Izdvojeni fragment na dominantnoj podlozi neba poprima ikoničku dimenziju udaljavajući se od stvarnosti. Postupkom izdvajanja, a potom uvećanja fragmenta i procesom digitalizacije analogne fotografije pojačava se dojam virtualizacije mjesta i postizanja idealnih uvjeta za uspostavljanje neutralnog pogleda pri temperaturi od 0°C. ▼

Perić has selected, out of black-and-white or colour photographs, that marginal part, which is commonly found in the background of photographed persons in front, or represents the architectural environment of the photographed scene. In these photographs, one meets places in which the artist once lived (Split, St Petersburg) or lives today (Zagreb). "The choice was accidental; these photographs are linked to the places where I have stayed but such shots could have been taken anywhere," claims the artist. The notion of places, writes Marc Augé, presupposes some happening (scene of event), myth (place under the sun), or history.¹⁰ However, in the concrete reality of today's world, places and non-places are intertwined and blended together and there is no place that would not contain the possibility of a non-place. Understanding photography as the so-called "objective" medium, which serves the reconstruction of the memory of that particular place, that is, of its presence in time and space, replaces the awareness of its technological capacities in terms of optical distortion of reality, dislocation of viewpoints, playing with images... In establishing its own links to a situation, the twofold nature of the photography creates the possibility of making new relationships and experiencing loneliness, which Marc Augé directly associates with the appearance and multiplication of non-places such as are found everywhere in the cities. In most cases, such photographs represent extractions of fragments of the so-called functionalist housing architecture characteristic for the socialist era. By means of various treatments, the realities of residential settlements are suggestively depicted as uniform sceneries reminiscent of a spiritless landscape of a model - a zone without a personal touch. The extracted fragment, set against the dominant background of the sky, attains an iconic dimension and detaches itself from reality. Through the alternating processes of extraction and magnification of an element, as well as that of the digitalisation of an analogue photograph, the impression of the virtualisation of the place is reinforced, so that optimal conditions are achieved for the establishment of a neutral viewpoint at the temperature of 0°C. ●

prijevod / translation: Marina Miladinov



17



18

sl.16-18: J. Perić, No Name Places, Galerija PM / PM Gallery, Zagreb, 2002.

→ Iva R. Janković - povjesničarka umjetnosti i likovna kritičarka. Živi i radi u Zagrebu. Iva R. Janković - art historian and critic. Lives and works in Zagreb.