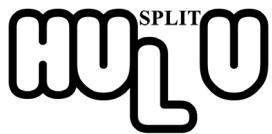




SILENCE 2.0 | TIŠINA 2.0

EDITED BY | UREDIO
Andelko Mihanovic

MOJO SPLIT



IMPRESSUM

PUBLISHER | IZDAVAČ:

Croatian Association of Visual Artists |
Hrvatska udruga likovnih umjetnika Split,
Obala hrvatskog narodnog preporoda 24/
2000 Split

Croatia | Hrvatska

Web: www.hulu-split.hr

E-mail: hulu@hulu-split.hr

FOR PUBLISHER | ZA IZDAVAČA

Vice Tomasović, president | predsjednik

EDITOR | UREDNIK

Andelko Mihanovic

ESSAY AUTHORS | AUTORI TEKSTOVA

Andelko Mihanovic

Sanja Juresko

Lea Knezevic

Mia Krneta

Sonja Svec Spanjol

Lora Rajcic

Maja Hrgovic

TRANSLATIONS | PRIJEVODI

Andelko Mihanovic

Bozo Kesic

PHOTOGRAPHY AUTHORS | AUTORI

FOTOGRAFIJA

Sanja Juresko

Darko Skrobonja

Jasna Damjanovic

Juraj Vuglac

Sonja Svec Spanjol

Nisa Hrvatin

Istog Dusko Zorz

Jurana Hraste

DESIGN | DIZAJN

Marin Nizic

ISBN: 978-953-7740-14-6

CONTENTS | SADRŽAJ

- 4 INTRODUCTION | UVOD
ANDELKO MIHANOVIC
- 8 ARTIST STATEMENT | RIJEČ AUTORICE
SANJA JUREŠKO
- 10 SILENCE 2.O | TIŠINA 2.O
ANDELKO MIHANOVIC
- 16 SILENCE | TIŠINA
ANDELKO MIHANOVIC
- 19 REVIEW OF THE EXHIBITION SILENCE 2.O |
OSVRT NA IZLOŽBU TIŠINA 2.O
LEA KNEZEVIC
- 24 THE SCREAM - FROM 1893 TO 2017 |
KRIK - OD 1893. DO 2017.
MIA KRNETA
- 32 SANJA JUREŠKO - SILENCE | TIŠINA
SONJA SVEC SPANJOL
- 37 SANJA JUREŠKO: SILENCE | TIŠINA
LORA RAJCIC
- 43 WE COULD ALL USE A BIT OF SILENCE |
SVIMA BI KORISTILO DA ODEMO U TIŠINU
MAJA HRGOVIC
- 48 BIOGRAPHIES | BIOGRAFIJE
- 56 ACKNOWLEDGMENTS | ZAHVALE



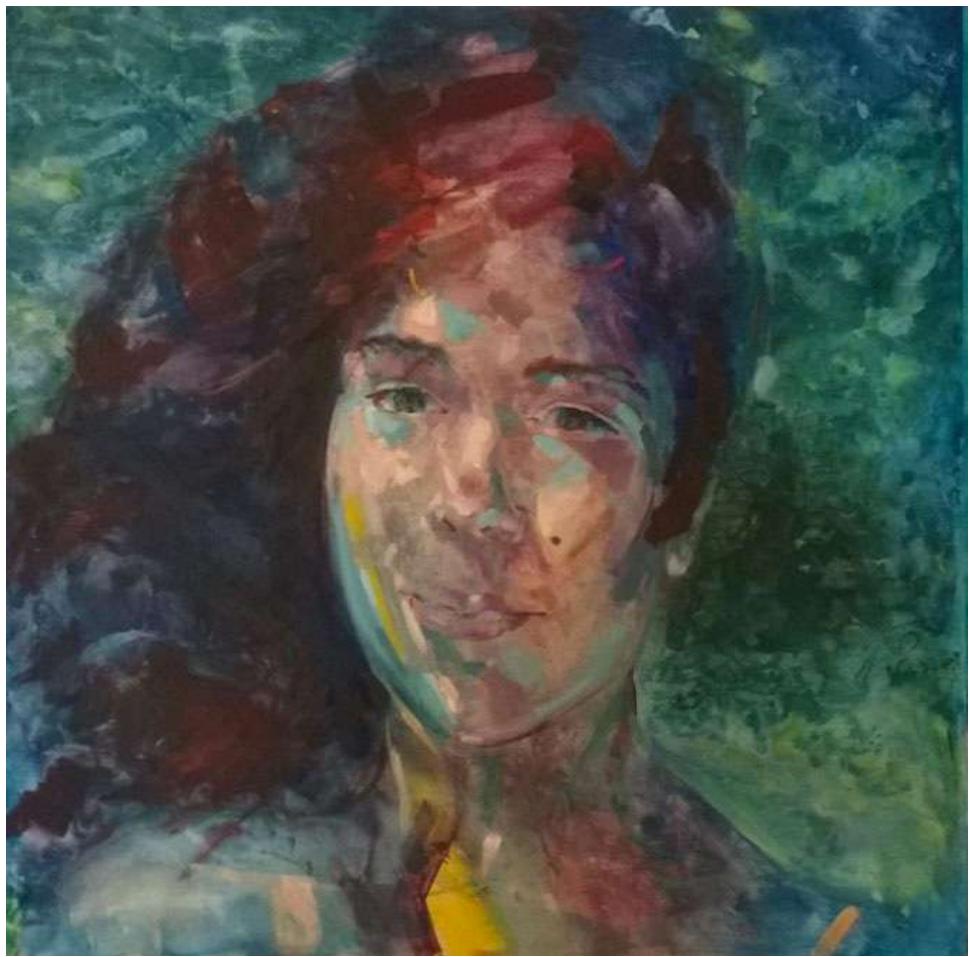
SILENCE VIII DETAIL, ACRYLIC ON CANVAS

INTRODUCTION

The exhibition "Silence 2.0" in Gallery Kortil in Rijeka (07.04.2017.-20.04.2017.) has proved to be a timely opportunity for documenting the existing opus of the artist Sanja Jureško. As it is stated later in the preface of this exhibition, as well as in other texts, the artist has been dealing with the motifs of introspection, persons's inner world, with the motif of a strong woman, of mental health, of the sea, and the world under the surface of the sea since she was a student at the Academy of Fine Arts in Zagreb. In the last several years she has been working on the aforementioned motifs and has developed artworks that later have been exhibited on several occasions before the mentioned show in Gallery Kortil in Rijeka: in Gallery Greta in Zagreb (23.05.2016. - 27.05.2016), within the manifestation entitled "Summer in Supetar" (06.07.2016. - 17.07.2016.), and at the exhibition venue in the basements of the Diocletian's palace in Split (22.08.2016.-02.09.2016.). In the works shown at these exhibitions the artist tries to emphasize the importance of the person's work on his- or her own personality, character and mental health, e.g. in the canvases of the sea, that have practically been made *in situ*. She contemplated the surface and

UVOD

Izložba Tišina 2.0 u riječkoj Galeriji Kortil (07.04.2017.-20.04.2017.) pokazala se pravovremenom prilikom za dokumentiranjem dosadašnjeg stvaralaštva slikarice Sanje Jureško. Kao što stoji dalje u tekstovima koji prate posljednju, ali i prethodne izložbe, autorica se od svojih dana na Akademiji likovnih umjetnosti u Zagrebu bavila motivom introspekcije, čovjekovog unutarnjeg života, motivom snažne žene, mentalnim zdravljem, motivom mora, podzemnog svijeta. Kroz nekoliko posljednjih godina radila je i razvijala navedene motive te je radove koji se bave spomenutom tematikom izlagala nekoliko puta prije izložbe u Rijeci: u galeriji Greta u Zagrebu (23.05.2016. - 27.05.2016.), u sklopu manifestacije Supetarsko lito u Galeriji Supetarskog lita (06.07.2016. - 17.07.2016.) te u izložbenom dijelu podruma Dioklecijanove palače u Splitu (22.08.2016.-02.09.2016.). U svojim radovima, prikazanim na ovim izložbama, autorica pokušava istaknuti važnost čovjekovog rada na sebi, pokušava na različite načine potaknuti promatrača na razmišljanje o svojem mentalnom stanju, npr. u slikama mora koje je izložila u Supetu, a koje su nastale praktički *in situ*. Autorica je, naime, prilikom samog čina promišljala i skustvo kupanja, površinu i dubinu mora, pri-



SILENCE VIII, ACRYLIC ON CANVAS , 110 CM X 110 CM



THE PSYCHIATRIST | DETAIL, OIL ON CANVAS

depth of the sea, as well as reflections this experience conventionally evokes. She gathered impressions of her feelings and thoughts while gazing at the morning's silence at the sea. Consequently, one can conclude at this point that the artist has directly or indirectly, almost always so far, based her intellectual and painterly research on the mental life of the individual person. Moreover Juresko has dealt with the psychology of a person even in her cycle entitled "The Psychiatrist", that has been exhibited in the summer 2014 at the Association for promotion of Croatian art and inter-cultural dialogue "Jam" in Zagreb. The same series has taken part at the exhibition of new members of Croatian Association of Visual Artists of Rijeka. After the introduction, the publication starts with the artist's statement in which she describes the initial project. My preface to the exhibition "Silence 2.0" follows, as well as my preface to her exhibition in Split. Afterwards, one can read the texts of Sonja Svec Spanjol and Lora Rajčić. These texts make a fine critical bridge between the artist's statement and an interview she gave to Maja Hrgović for the newspaper Novi list. Finally, the publication ends with short biographies and acknowledgments.

ANDELKO MIHANOVIC

kupljala impresije, utiske osjećaja dok pliva, dok gleda jutarnju bonacu, kao i refleksije koje takvo iskustvo i atmosfera konvencionalno izazivaju. Moguće je zaključiti da je izravno ili neizravno, njeno intelektualno i likovno istraživanje gotovo uvijek vezano uz mentalni život pojedinca. Štoviše, Jureško se psihologijom čovjeka bavila i u svojem ciklusu pod naslovom „Psihijatrica“, koji je bio izložen u ljeto 2014 u prostorijama Udruge za promicanje hrvatske umjetnosti i međukulturalnog dijaloga Jam u Zagrebu. Isti ciklus, izložen je na izložbi radova novih članova Hrvatskog društva likovnih umjetnika Rijeke od 5. do 17. travnja 2017. u Rijeci. Ova publikacija, nakon uvoda, započinje izjavom autorice u kojoj opisuje inicijalni projekt, nakon kojeg slijedi moj predgovor riječkoj izložbi, a potom i predgovor izložbi u Splitu. Slijede tekstovi Sonje Švec Španjol i Lore Rajčić koji se također bave Sanjinim Tišinama. Ovi tekstovi čine dobar kritički most između autorične izjave i razgovora koji je s umjetnicicom za Novi list vodila Maja Hrgović, a u kojem Jureško nanovo potvrđuje svoj stav prema temama i motivima koje propituje u svojim radovima. Naposljetu, publikacija završava kratkom biografijom umjetnice i zahvalama.

ANDELKO MIHANOVIC



ARTIST STATEMENT | RIJEČ AUTORICE
SANJA JUREŠKO



SILENCE IX, ACRYLIC ON CANVAS , 110 CM X 110 CM

ARTIST STATEMENT

The series of paintings entitled "Silence" formalizes the idea of the importance of awakening the person regarding the need for personal growth through the experience of silence. Ultimately this need is to lead to personal growth and, consequently, in one way, to social progress. The paintings have been realized as an interpretation of the personal experience of the silence, presented by the sea.

SANJA JUREŠKO

RIJEČ AUTORICE

Serija slika „Tišina“ formalizira ideju o važnosti osvjećivanja čovjeka o potrebi osobnog napretka svakog pojedinca kroz iskustvo tišine, te u konačnici postizanja vlastitog rasta kao osobnog doprinosa napretku društva. Slike su realizirane kroz interpretaciju vlastitog osobnog osjećaja tišine, predstavljene kroz materiju mora.

SANJA JUREŠKO

An abstract painting featuring a textured surface with various colors. A large, diagonal band of teal and yellow runs from the top left towards the bottom right. Another diagonal band of blue and teal runs from the bottom left towards the top right. The background is a mix of these colors with some darker, almost black, spots scattered across the surface.

SILENCE 2.O | TIŠINA 2.O
ANDELKO MIHANOVIC



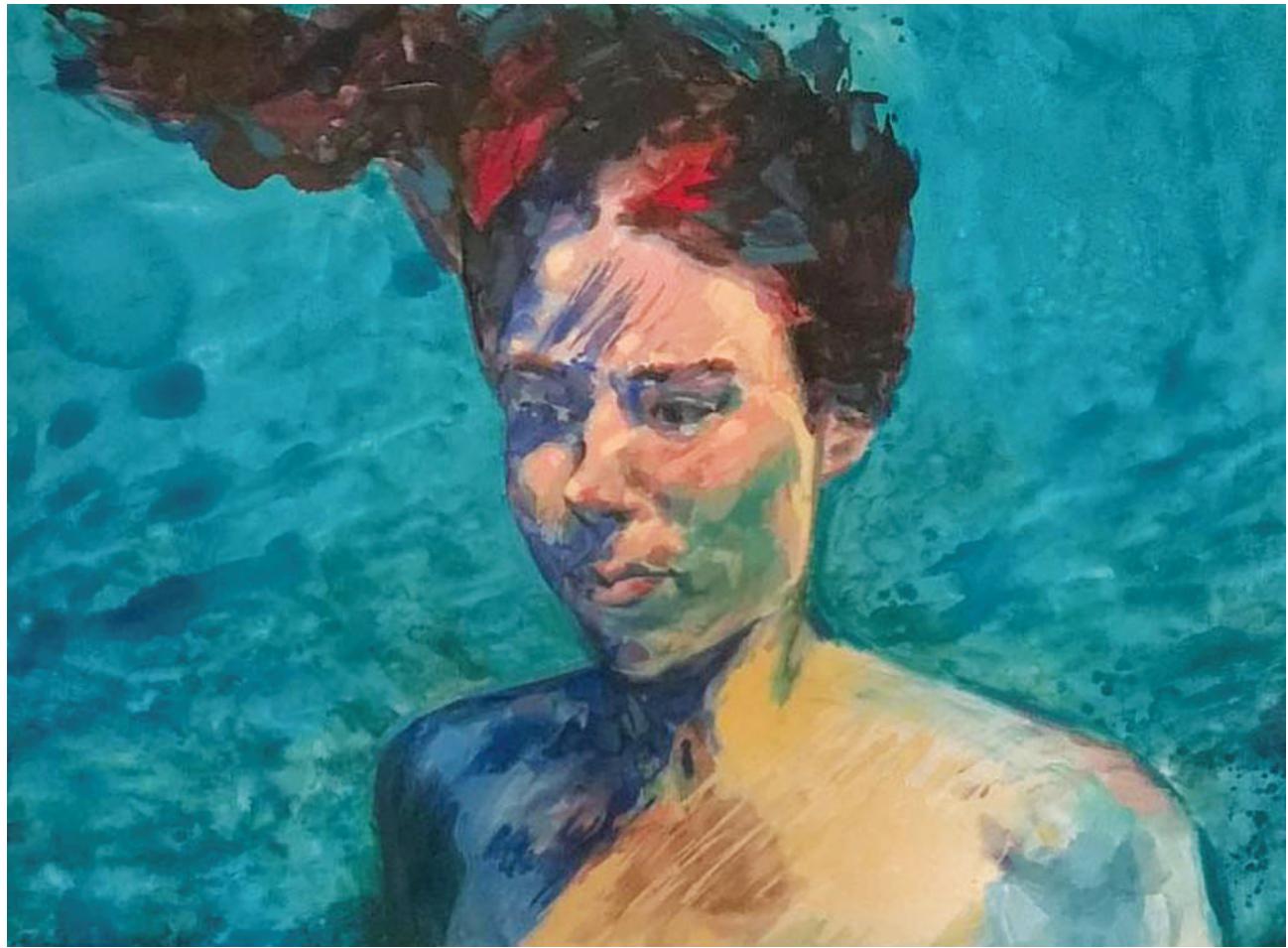
SILENCE III, ACRYLIC ON CANVAS , 110 CM X 110 CM

SILENCE 2.0

Although born in Rijeka, the artist Sanja Jureško, today living in Zagreb, has not so far had an exhibition in this city. In the Gallery Kortil she is presenting herself with a series of artworks that she started painting under the mentorship of Zlatko Kauzlaric Atac, when she was still a graduate student at the Academy of Fine Arts in Zagreb. One part of the works shown here has been exhibited before at the Gallery Greta in Zagreb, as well as at the exhibition venue in the basements of the Diocletian's palace in Split. However, in the very introduction of this preface it is important to note that the current project for Rijeka differs from both of the aforementioned in several aspects: in the artworks selected, in functioning of those in a different setting, and, perhaps most importantly, in the curatorial concept of the exhibition itself. While "Silence", besides the theme suggested in the title, was focused on the motif of the sea and on the motif of a woman, this exhibition is a further development of the initial idea. Therefore, it would not be wrong to talk at this point about "Silence 2.0" or a "Silence?" (with a question mark). The sea with its colors circled in previous exhibitions the idea of peace, contemplation and has been an asylum to the strong

TIŠINA 2.0

Iako rođena u Rijeci umjetnica Sanja Jureško, danas sa zagrebačkom adresom, dosad se nije predstavila riječkoj publici. U galeriji Kortil izlaže seriju radova koju je započela još tijekom svojih posljednjih dana na zagrebačkoj Akademiji likovnih umjetnosti pod mentorstvom profesora Zlatka Kauzlarića Atača. Dio radova bio je dosad prikazan u sklopu izložbe Tišina, kako u zagrebačkoj galeriji Greta tako u područima Dioklecijanove palače u Splitu. Međutim, u samom uvodu teksta važno je evidentirati kako se rječki projekt razlikuje od gore spomenutih u nekoliko elemenata: u odabranim radovima, funkciranju istih u drugačijem izložbenom prostoru i, što je najvažnije, u samom konceptu. Dok je "Tišina" osim tematike sugestirane u samom naslovu konceptualno bila fokusirana na motive mora i zene, ova izložba jest daljnji razvoj prethodne serije, stoga ovdje možemo govoriti o Tišini 2.0 ili pak o Tišini s upitnikom. More, sa svojim koloritom zaokruživalo je u prethodnim izložbama ideju smraja, kontemplacije i činilo je utočište liku snažne i odlučne žene. Sada, ipak, podmorski portreti s blagim osmijesima ne čine zatvorenu, heterogenu cjelinu. Ambijent koji stvara u interjeru Kortila nije potpuno harmoničan jer ga iza ugla neosporivo prekid slika Krik. Osim znakovitosti koju



SILENCE VI, ACRYLIC ON CANVAS , 110 CM X 200 CM



SCREAM VII, ACRYLIC ON CANVAS , 110 CM X 110 CM

and decisive woman depicted on the canvases. Now, on the other side, the underwater portraits with their slight smiles do not create a closed, heterogenic ensemble. The ambience they make in the interior of Kortil is not harmonic because just after the first room this ambience is interrupted by the painting entitled "The Scream". Besides the significance suggested in the title of the painting, this artwork is important due to the technique used in its production. "The Scream" is, namely, a trustworthy example of the meticulousness of Juresko's skill, attentiveness of her approach to the art of painting. Perhaps this meticulousness was, besides the obvious talent, the reason she was successful in other disciplines as well, especially in costume design for theatre. What is more, the technical aspect of the aforementioned artwork, as well as of the complete series, is important because these artworks differ from the way in which large a number of painters work today in Croatia, although abroad one can find artists with similar taste more easily. Furthermore, the layout of the exhibition is largely dictated here by the ground plan of the Gallery Kortil that makes a notable difference from the layout in the Gallery Greta in Zagreb, and especially from the exhibition in the Diocletian's palace in Split. The dif-

predlaže naziv rada važno je ukazati i na tehniku kojom nastaje. Krik je, naime, vjerodostojan primjer minucioznosti Jureškinih slikarskih vještina, pažljivosti u pristupu svojemu radu. Možda je baš zbog minucioznosti, osim, dakako, zbog talenta, slikarica bila uspješna i u drugim disciplinama kojima se dosad okušala, naročito u kazališnoj kostimografiji. Pored toga, tehnički aspekt navedenog rada i kompletne skupine radova jest važan jer je krajnji rezultat drukčiji u odnosu na način na koji veliki broj dionika hrvatske umjetničke scene poimaju slikarstvo, iako u inozemstvu možemo lakše pronaći umjetnike koji stvaraju na sličan način. Nadalje, postav izložbe u velikom stupnju je diktiran tlocrtom galerije Kortil što čini vidljiv odmak od postava prethodne izložbe u zagrebačkoj Greti, a posebno od postava u podrumima Dioklecijanove palače. Razlike u tlocrtu antičke carske palače i onom zgradi Hrvatskog kulturnog doma na Sušaku otvaraju mogućnosti za različite kustoske intervencije i rješenja, koja, svako u svojem izdanju, pokušavaju naglasiti pojedine karakteristike izloženih radova. Tako je naglasak na splitskoj izložbi bio na svijetu ispod površine mora, dok u galeriji Kortil prepostavke vode u smjeru prekida Tišine novim autorskim statementom nagoviještenim Krikom, unatoč opasci da to na prvi pogled ne mora biti potpuno jasno, uzimajući u

ferences in the ground plan of Roman palace and the one of the Croatian Cultural House on Susak (neighbourhood in Rijeka) provide opportunities for various curatorial interventions and solutions which aim to emphasize different characteristics of the exhibition. So the emphasis in the exhibition in Split was on the world under the surface of the sea, while in the Gallery Kortil we are to accentuate the new direction of the series indicated by "The Scream". The targeted audience of this project are students of academies of fine arts, particularly those studying painting, as well as art historians and curators. On the other side, the targeted audience are also people who do not deal with art professionally, but can benefit from deliberation of the questions posed by the artist. The artist does not provide an idea full of overdramatized common places about degradation of the quality of life due to the predominance of technology and mass media today. Quite the contrary, she tries to create an opportunity for an individual to construct his or her own new approach to their environment and society, an opportunity for an individual to create his or her own peace. Because Juresko is not addressing the masses with this exhibition, but the individual.

ANDELKO MIHANOVIC

obzir jednaki format i sličan izgled rada. Preostaje element poruke. Poruka je nesumnjivo vezana uz pitanje publike. Ciljana publika ove izložbe nesumnjivo su polaznici umjetničkih akademija, na pose studija slikarstva, povjesničari umjetnosti i kustosi. S druge strane, publika su i ljudi koji se ne bave umjetnošću profesionalno, ali mogu profitirati od promišljanja pitanja koja autorica otvara ovim radovima. Autorica toj publici ne servira ideju punu dramatiziranih općih mesta o propadanju kvalitete života uslijed dominacije tehnologije i masovnih medija. Ona nepretenciozno stvara priliku za djelovanjem individue u kreaciji vlastitog, novog pristupa okolini i društvu, priliku za pojedinca da osmisli svoj vlastiti mir. Jer Jureško se u ovom procesu ne obraća masama, već pojedincu.

ANDELKO MIHANOVIC



SILENCE | TIŠINA
ANDELKO MIHANOVIC



PHOTO: DARKO SKROBONJA

SILENCE

In the western part of the exhibition venue in the basements of the Diocletian's palace, Sanja Juresko, a young painter from Rijeka, presents herself for the first time in Split. The artist, who graduated at the Department of Painting from the Academy of Fine Arts in Zagreb, under Professor Zlatko Kauzlaric Atac's mentorship, exhibits painterly cycle entitled Silence. Part of this series, previously displayed at Greta gallery in Zagreb, originated from Muk (*meaning Hush*), painting which was exhibited at this year's Erste Frangments, described by the Arteist web portal as the 'most powerful artwork of this year's, 11th Erste Fragments'. This painting, currently on view at the Split exhibition, is currently owned by the Erste bank. In Juresko's silence it is possible to discern two different, yet equally important motifs: on one hand there is the sea, and on the other, motif of a powerful woman, entwined by the artist into common theme of silence. Juresko has painted sea and portraits for a few years, ever since she enrolled in the program at the Academy of Fine Arts in Zagreb. This is especially significant in times of quick exchange of information, as well as in terms of trends in contemporary arts, where artists relatively briefly pay attention

TIŠINA

U zapadnom dijelu supstrukcija Dioceštanove palače predstavlja se prvi put u Splitu mlađa riječka akademski slikarica Sanja Jureško. Umjetnica, koja je pod mentorstvom profesora Zlatka Kauzlarica Atac-a završila diplomski studij slikarstva pri Akademiji likovnih umjetnosti u Zagrebu, izlaze u Splitu ciklus radova okupljen pod zajedničkim naslovom Tišina. Dio navedene serije, koji je autorica već izlagala u zagrebačkoj galeriji Greta, nagovijestila je slika Muk, izložena na ovogodišnjim Erste fragmentima, a koja je na portalu Arteist opisana kao „najsnazniji rad na ovogodišnjim, 11. Erste fragmentima“. Navedeni rad, koji se izlaze i u Splitu, danas je u vlasništvu Erste banke. U Jureškinim Tišinama moguće je razaznati dva različita, autoriči podjednako važna motiva: s jedne strane motiv mora, a s druge strane motiv snažne žene koje umjetnica isprepleće u zajedničku temu tišine. Morem i portretima Jureško se bavi nekoliko godina, još od svojih studijskih dana na zagrebačkoj akademiji, što je posebno znakovito u vremenu brze izmjene informacija, kao i trendova u suvremenoj umjetnosti, gdje umjetnici relativno kratko posvećuju pozornost određenom motivu, tehnići ili mediju. Stoga je kontinuitet rada na moru i ljudskom liku obrazloženje kvalitete Jureškinih



SILENCE IV, ACRYLIC ON CANVAS , 110 CM X 200 CM



PHOTO: DARKO SKROBONJA

to a specific motif, technique or medium. Therefore, the continuity of using sea and human characters as inspiration for her art explains the quality of Jureško's works and reflects her work ethics and personal approach to art. The sea, the cradle of life, intrigues the artist as a place where one can be simultaneously alone and directly connected to nature. It is the place of well-being, peace, contemplation and relaxation, where there is no social unrest, wars, problems or trivial information; place suited for people and their psycho-physical development. At the same time, it teems with life, flora and fauna, and colors and currents that can overwhelm and force one to absorb that very moment and emotions. That is why the author created this cycle. The other motif is a powerful, self-conscious and independent woman, respected by the author for her strong and decisive character, physical strength and warm personality she partially ascribes to her Dalmatian roots. Her independence, self-awareness and pride are qualities valued by the author and that is why she settles her into marine ambient, where she feels 'like home'. It is possible to read this from her facial expression and the assured, somewhat fierce look. The woman as if plunges into weightless state, into the womb's fertile water where no one can hear or see her, a

radova, ali i odraz njene radne etike i samog pristupa umjetnosti. More, koje je kolijevka života, zaokuplja autoricu kao mjesto u kojem čovjek može biti sam, ali istovremeno i direktno povezan s prirodom. To je mjesto sigurnosti, mira, kontemplacije i relaksacije, u kojem nema društvenih nemira, ratova, problema ni nevažnih informacija, mjesto po mjeri čovjeka, za njegov osobni psihofizički razvoj. Ono istovremeno vrvi životom, svojom florom i faunom, bojama i strujanjima, koji zajedno preplavljaju čovjeka i tjeraju ga da upije taj trenutak i osjećaje, zbezguma umjetnica i stvara ovaj ciklus. Drugi motiv čini snažna, samopouzdana i neovisna žena, koju autorica poštuje zbog njenog čvrstog i odlučnog karaktera, fizičke snage i tople osobnosti, koje pak dijelom pripisuje njenim dalmatinskim korijenima. Njena sloboda, samosvijest i ponos kvalitete su koje autorica cijeni te ju stoga smješta u morski ambijent, u kojem se ona osjeća „kao kod kuće“, što je moguće iščitati iz njenog izraza lica i sigurnog, donekle prkosnog pogleda. Žena kao da uranja u bestežinsko stanje, u plodnu vodu majčine utrobe gdje ju nitko ne čuje ni ne vidi, gdje je najsigurnija; u stanju u kojem nema drugih pitanja osim samog sebe, svoje ličnosti i identiteta, nema briga, samo prilika za meditaciju, rad na sebi, razdobljnost i otkrivanje. Mir, muk, tišina.



PHOTO: DARKO SKROBONJA



PHOTO: DARKO SKROBONJA

place where she is safe; into the state where everyone questions nothing but themselves, their own personality and identity; a state of no worries, only opportunities for meditation and working on oneself; a place of curiosity and exploration. Peace and silence. In Juresko's work so far, one can recognise well developed sensibility and affinity towards figurality, nurtured by the artist since her student days at the Academy of Fine Arts in Zagreb. Her paintings are individual, intuitive, originating from personal choice of the figural and do not fit into rigidness of any '-ism'. However, as art historian Sonja Švec Spanjol noticed, the artist constructs seawater 'in spirit of Tachism'². Influence of Tachism is also acknowledged by Lora Rajcic in her text for Juresko's Greta exhibition³. In this cycle, she creates large dimension paintings, using acrylic and stains to paint; in the manner of action painting she spills, drips, splashes and spreads paint on canvas. She paints the body using concrete layers of paint and strong, realistic drawing. She allows some coincidences which happened in the process of painting to stay in its primary form, and accentuates the shapes of human characters using bright colours. It is also important to highlight the fact that the artist assumes a scientific perspective in studying and exploring

U dosadašnjim Jureškinim radovima vidi se razvijen osjećaj i sklonost ka figuralnom, što umjetnica razvija kao nasljeđe sa svojeg studija na Akademiji likovnih umjetnosti. Njeno slikarstvo je individualno, intuitivno, proizašlo iz spomenutog odabira figuracije i ne uklapa se u neke stroge „izme“. Ipak, kao što je ustanovila povjesničarka umjetnosti Sonja Švec Španjol, morsku vodu slikarica „gradi u duhu tašizma“. Utjecaje tašizma navodi i Lora Rajčić u svojem tekstu povodom izložbe u Greti. U ovom ciklusu stvara radove velikih dimenzija, koristi akril i slika mrljama: izljeva ih, kapa, prska, raznosi kistom u maniri akcijskog slikarstva. Tijelo slika konkretnim nanosima boje kistom, podslikavanjem i čvrstim realističnim crtežom. Dozvoljava nekim slučajnostima u procesu podslikavanja da ostanu u svojem primarnom obliku, a cijeli ljudski lik naglašava jakim koloritom. Važno je također naglasiti da umjetnica probleme koji je zanimaju, a koje oslikava u ovim radovima, proučava i istražuje iz znanstvene perspektive, proučavajući literaturu različitih disciplina, tako čita R. Arneima, Y. Michauda, M. S. Pecka, E. Fromma i S. Maitland, čime radi veliku teorijsku pripremu za svoju slikarsku produkciju. Naposlijetku, zanimljivo je promatrati kako ova izložba funkcioniра u supstrukcijama Dioklecijanove palače: bez površne poetičnosti nadahnute povješću i

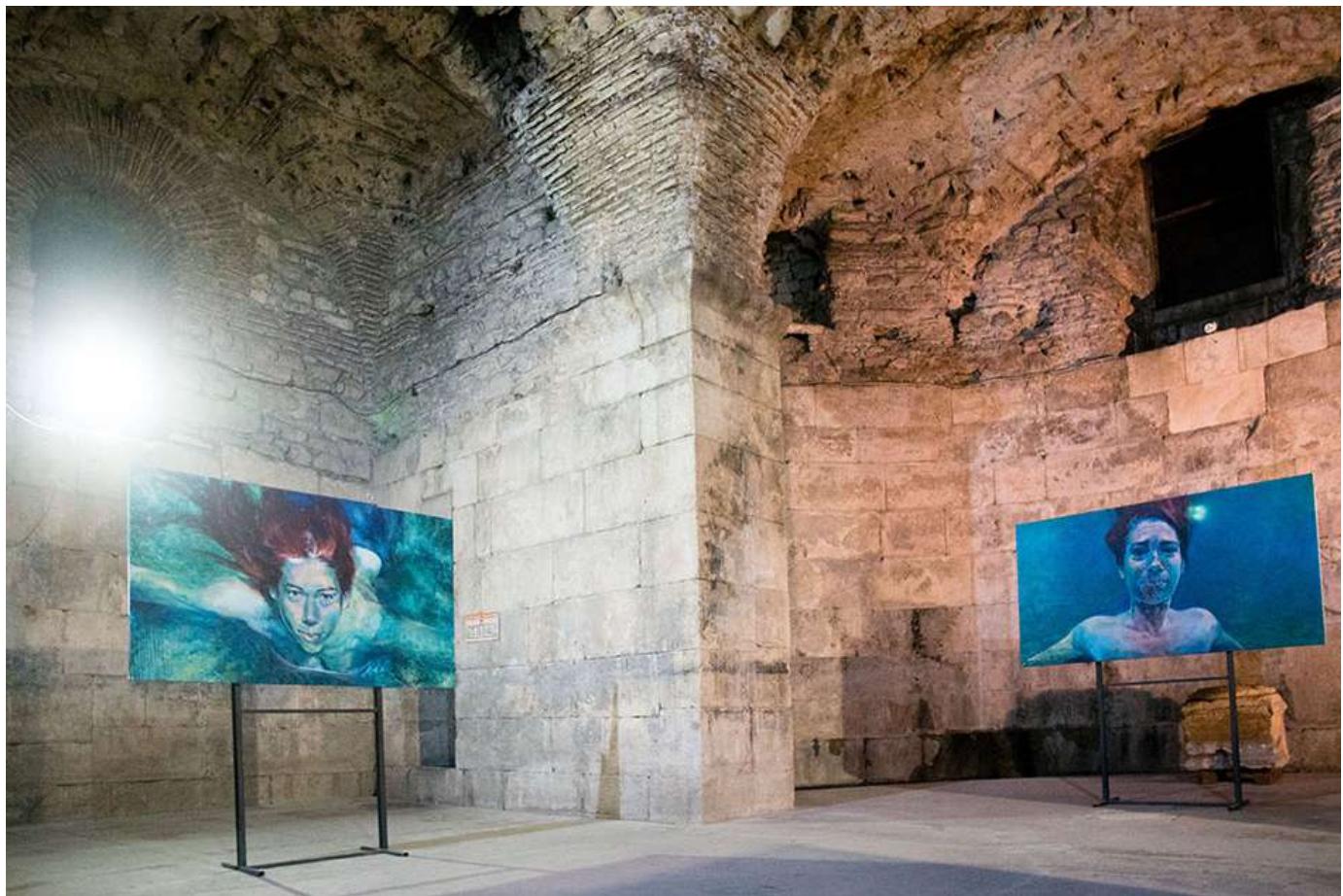


PHOTO: DARKO SKROBONJA



PHOTO: DARKO SKROBONJA

topics she paints and takes interest in, while reading literature related to various disciplines, for instance works by R. Arnheim, Y. Michaud, M. S. Peck, E. Fromm and S. Maitland, making it a great theoretical preparation for her painterly production. Finally, it is interesting to observe how this exhibition functions in the context of Diocletian's palace substructures: without superficial poetics inspired by the history and symbolism of the space, it would be rather convenient to notice how architecture and light of the antique palace do impact Juresko's marine world and what kind of impression in this sense does the exhibition make.

ANDELKO MIHANOVIC

simbolikom prostora uputno je radije primjetiti kako arhitektura i svjetlo antičke palače dјeluju na Jureškin morski svijet i kakvu impresiju u tom kontekstu izložba ostavlja.

ANDELKO MIHANOVIC

1 <http://arteist.zominuta.hr/gdje-losiji-prolazebolje/>

2 <http://perceiveart.com/sanja-juresko-tisina/>

3 <http://kulturflux.com.hr/sanja-juresko-tisina/>

REVIEW OF THE EXHIBITION SILENCE 2.0 |
OSVRT NA IZLOŽBU TIŠINA 2.0
LEA KNEZEVIC



PHOTO: NISA HRVATIN

REVIEW OF THE EXHIBITION SILENCE 2.0

From April 7th to April 20th 2017 at the Gallery Kortil in Rijeka the exhibition by the artist Sanja Juresko entitled "Silence 2.o" took place. The "2.o" in the title suggests that this exhibition represents the development of the painterly cycle presented before at the artist's exhibitions at Diocletian's palace in Split and at Gallery Greta in Zagreb. In order to show the progress of her painting, and to adapt to the new exhibition venue, Juresko decided to show some new paintings in Rijeka. While entering the venue the public can first see the artists quote on the left wall of the gallery: "While deprived of peace, silence, time for ourselves, we often forget that that is exactly what we need. This is a message to myself that suggests that for progress, growth and maturation one needs to go into silence, to look into oneself". This message serves adequately to describe the exhibition and its setting. In two sentences it gathers that which is at the core of the authors inspiration. While going forward into the setting, one notes firstly the colors: the shades of blue, turquoise and green contrasted with red. All the paintings show a red haired girl diving, while her face takes different expressions. In some paintings she looks peaceful, pensive, worried,

OSVRT NA IZLOŽBU TIŠINA 2.0

U prostoru galerije Kortil u Rijeci, od 7.4.2017. do 20.4.2017. održana je izložba riječke umjetnice sa zagrebačkom adresom Sanje Jureško. Izložba nosi naziv Tišina 2.0 iz razloga što predstavlja svojevrsni nastavak ciklusa kojim se mlada umjetnica prethodno predstavila splitskoj publici izlažući u podrumima Dioklecijanove palače i zagrebačkoj publici u galeriji Greta. Za potrebe izlaganja u galeriji Kortil, Jureško je odabrala dio novih radova u odnosu na prve dvije izložbe, kako bi se prilagodila izložbenom prostoru, ali i ukazala na razvoj ciklusa. Ulazeći u izložbeni prostor galerije Kortil, posjetitelj se prvo susreće s citatom ispisanim na lijevom bočnom zidu: „Uskraćeni za mir, tišinu, vrijeme za sebe, često zaboravljamo da nam je upravo to potrebno. Ovo je poruka samoj sebi, u kojoj je za napredak, rast ili sazrijevanje potrebno otici u tišinu, u njoj sagledati i pogledati sebe“. Ova Jureškina poruka najbolje opisuje izložbu i njen postav. U par rečenica sažima sve ono što leži u samoj srži autoričine inspiracije. Krećući se dalje prostorom, prvo što upada u oko su boje. Plave, tirkizne i zelene nijanse u kontrastu sa zagasito crvenom. Sve slike prikazuju djevojku crvene kose kako roni pod morem i njeno lice poprima različite eksprese. Čas djeluje spokojno, čas zamišljeno,

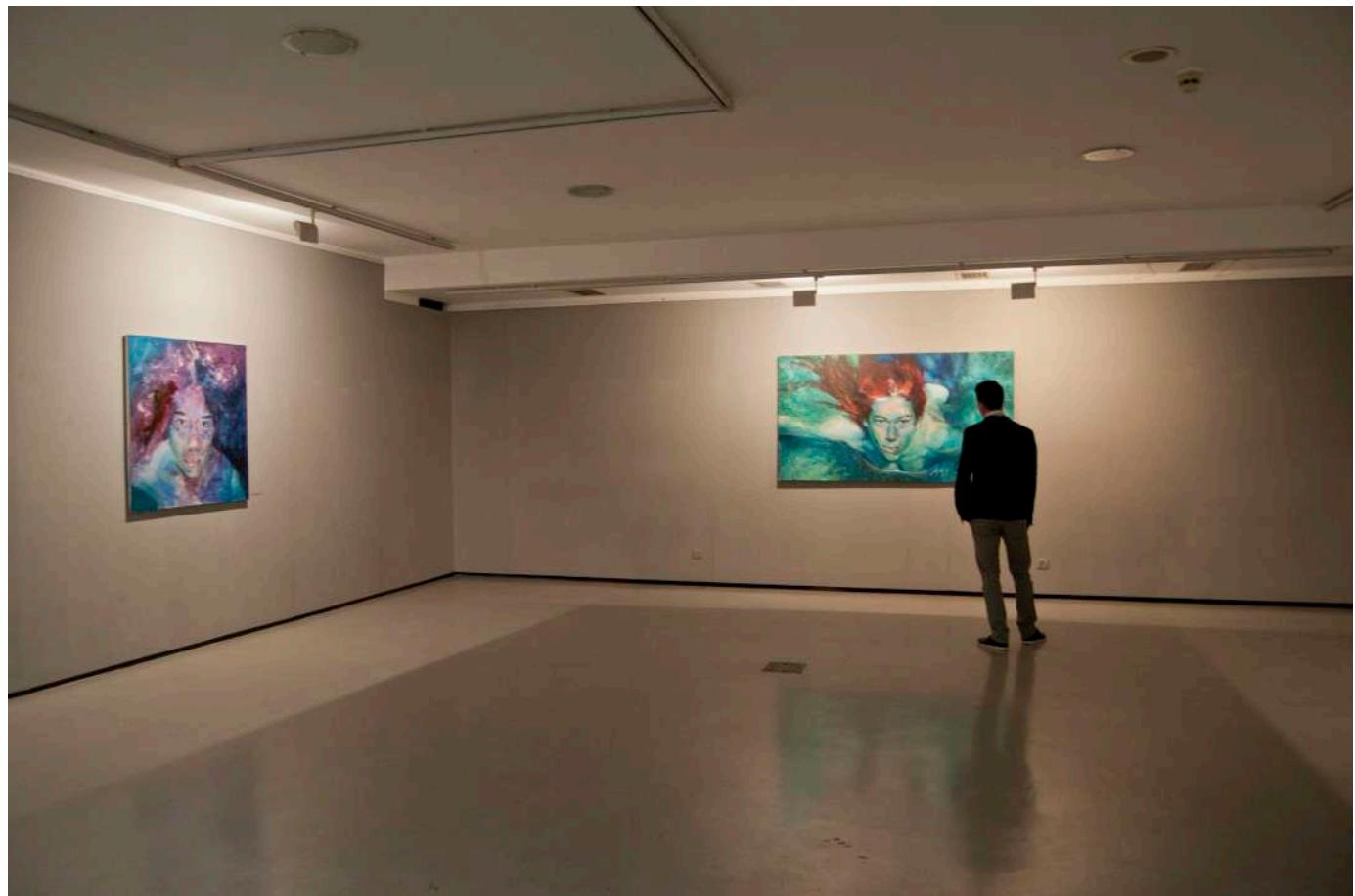


PHOTO: NISA HRVATIN

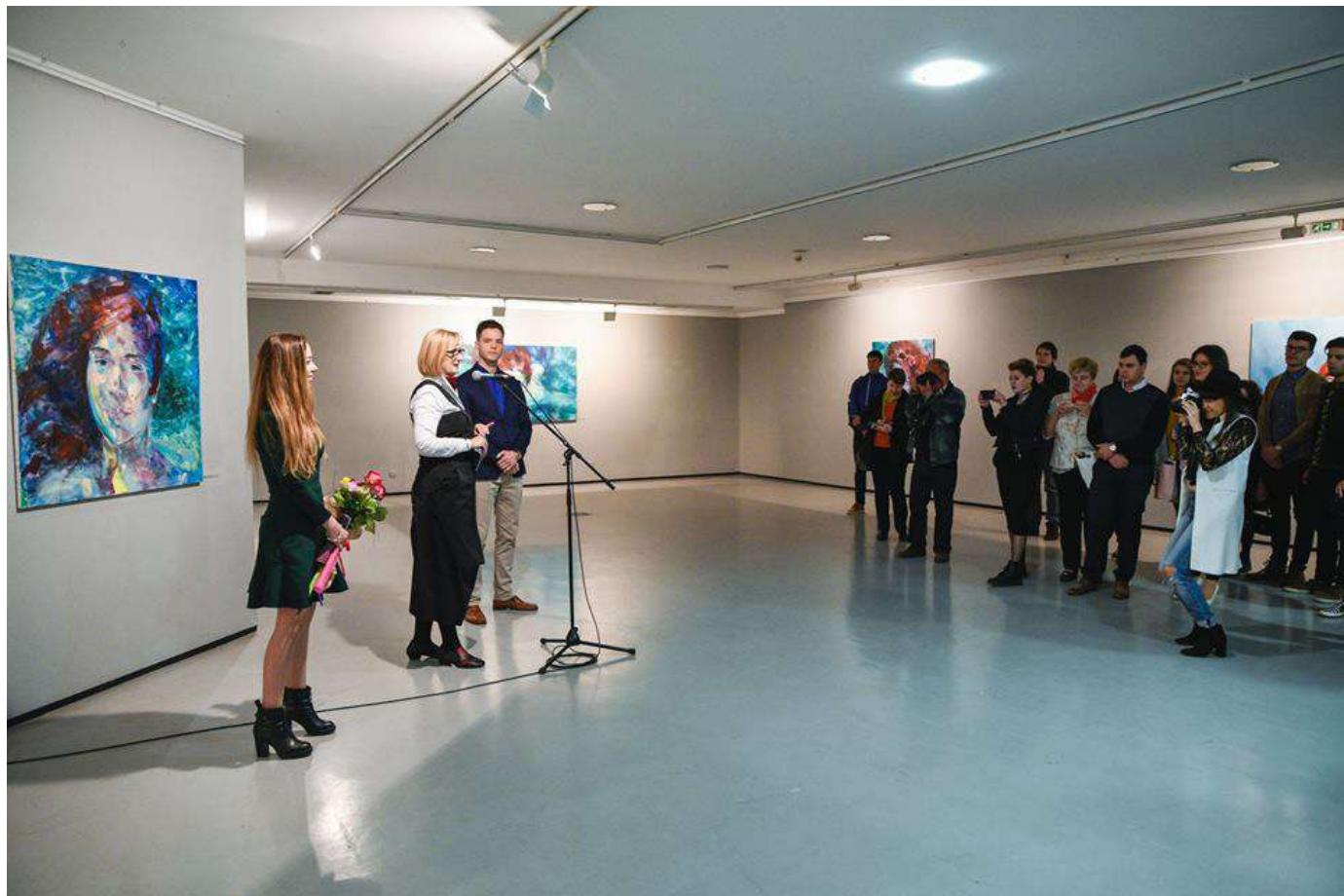


PHOTO: JURAJ VUGLAC



PHOTO: JURAJ VUGLAC



PHOTO: ISTOG DUSKO ZORZ

while on others she looks completely unconcerned by any and every worry of the outside world. When one follows the exhibition as it is designed to lead the visitor, one finds him- or herself finally in front of the last painting of the cycle called "The Scream". This piece differs from others because of the grimace on the girl's face that suggests the very scream. In combination with subtle lighting a convincing impression of realism is achieved, so that it seems that the girl is about to dive out from the sea. She looks as if she was isolated from the world above, but at the same time connected to her surroundings. She, just like us, is constantly surrounded by masses of information and, in order to learn about herself, needs to escape the stress, the crowd and hastiness. By talking to the author I have found out that the cycle is an expression of her long lasting ideas, reflections, inspirations and interests. She explained that with these paintings she wanted to communicate her own wish for mental growth, maturation and the necessity for contemplation and solitude. According to her, the inception of the "Silence 2.0" can be found in her interest for psychology, that inspired her to create a series of paintings entitled "The Psychiatrists". Then she decided to join the motif of psychology with the sea, that she

čas zabrinuto dok se na nekim slikama čini kao da lišena svih briga i problema vanjskog svijeta jednostavno uživa u trenutku. Promatrajući slike u smjeru kako ga sam prostor i raspored slika navodi, posjetitelj naposljetku dolazi do posljednje slike u ciklusu pod nazivom "Krik". Djevojka više nema miran izraz lica, već su njena usta razvučena u grimasu te nam se čini kao da gotovo možemo čuti zvuk koji proizvodi, odnosno krik. U kombinaciji sa blagim osvjetljenjem postignut je dojam nevjerojatne realističnosti pa se u trenucima čini kao da će djevojka sa slike svakog časa izroniti iz morskih dubina. Čini se da je djevojka izolirana od svega, a opet povezana s okolinom posredstvom mora. U razgovoru s autoricom radova saznao sam kako je ciklus zapravo izraz i spona njenih dugogodišnjih ideja, razmišljanja, inspiracija i interesa. Objašnjava kako je ovim ciklusom htjela komunicirati vlastite želje i težnje za mentalnim rastom, sazrijevanjem, neprestanim preispitivanjem samoga sebe te potrebe za povremenim trenucima kontemplacije i izolacije. Prema riječima Sanje Jureško, začeci ciklusa Tišina 2.0 leže u interesu za psihologiju koji se javio prije nekoliko godina, kada istovremeno nastaje i ciklus pod nazivom Psihijatrice. Tada se rodila idea o spajanju dvaju interesa – onoga za psihologiju i onoga za more, koje je bilo glavni motiv njenih radova nastalih kao



PHOTO: NISA HRVATIN

missed while living in urban area of Zagreb. It is worth mentioning that in both series of artworks the artist has chosen to portray women. Perhaps involuntarily did she depict a part of her own personality in these artworks; what is more, I thought that her „Silences“ were indeed self-portraits. On the other hand the paintings show that which Sanja considers an ideal woman, an epitome of woman's strength and decisiveness. That is accentuated by red paint, which evokes passion, courage, but also love. All of the exhibits are made in acrylic paint in large formats. The height of all of the canvases is 110 cm, and the width ranges from 110cm to 200 cm. These kind of proportions overwhelm the observer and completely preoccupy his perspective. Therefore the exhibition venue was not burdened with a great number of artworks. When thinking about the style of the paintings one could speak about action painting, although it may not be clearly evident on first sight. However, if one decides to focus more diligently on details, he or she can discover elements comparable to Pollock's drip technique. In addition, with regards to the composition, the way in which the artist paints the sea with its layers of light and shadows, one can note the influence of Tachisme.

LEA KNEZEVIC

način izražavanja nostalгије за оним што јој недостаје у урбаним Загребом. Занимљиво је споменути како је и у случају циклуса Psihijatrica и циклуса Tišina 2.0, Санја инспирацију пронаšла у женама. Можда несвесно, али чини се као да је ауторика унела дио своје особности у дјела, због чега сам у првом труну мислила како је ријеч о автопортретима. С друге стране, слике покazuju још што Санја сматра јенским идеалом, епитом женске снажне и одлуčності. Томе дојму доприноси црвена боја, која доизвиђа асоцијације страсти, одваžности, али и љубави. Сва дјела на овој изложби су слике великих формата настала у акрилу. По пitanju стила радове бисмо могли повезати с акцијским сликарством, што можда nije наочигled видljivo, али када се промatrač приближи и помнije promotri детаље на дјелу открива pojedine елементе usporedive s Pollockovim drippingom. Осим тога, у наčину на који ауторица обликује прizор, на који наноси боје да би доčarala подморје или пак у словевима које dodaje како bi postigla atmosferu i naznačila igru svjetlosti i sjene koja se zviba kao posljedica mreštanja površine mora, prepoznatljiv je i utjecaj slikarstva mrlja, odnosno tašizma.

LEA KNEŽEVIĆ

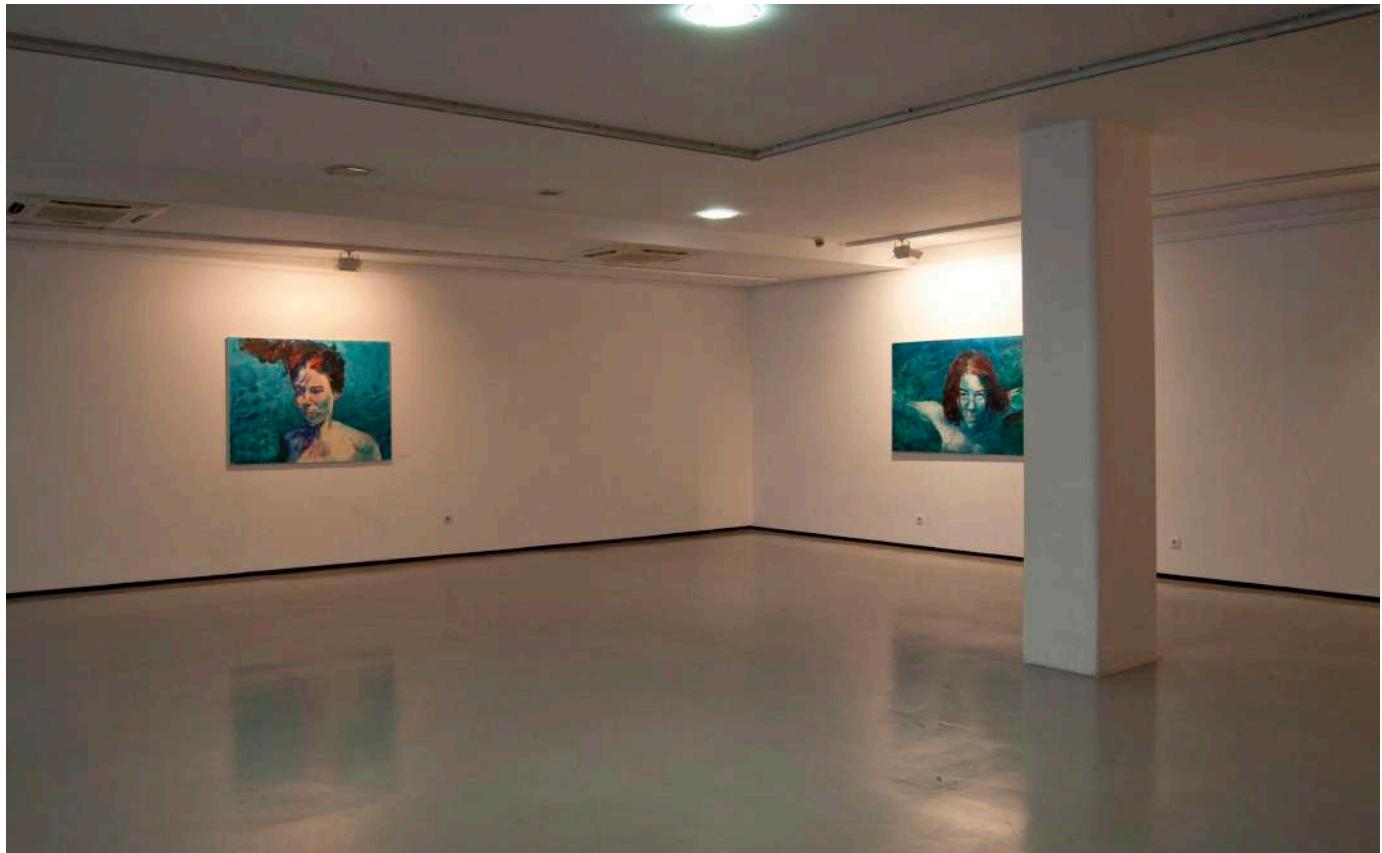
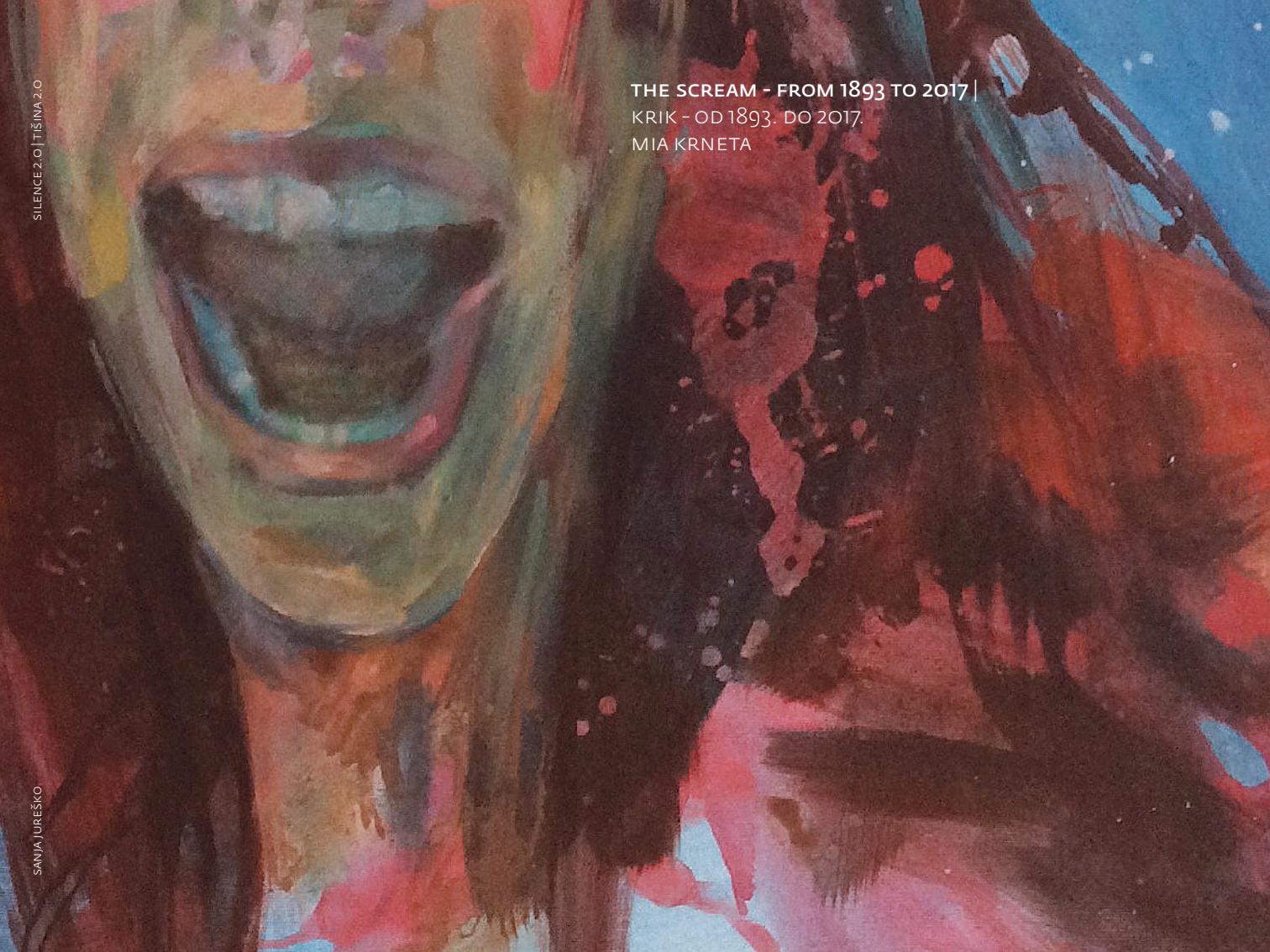


PHOTO: NISA HRVATIN



THE SCREAM - FROM 1893 TO 2017 |

KRIK - OD 1893. DO 2017.

MIA KRNETA



PHOTO: ISTOG DUSKO ZORZ

THE SCREAM - FROM 1893 TO 2017

The exhibition "Silence 2.0" brings eight large canvases presenting scenes of contemplative and meditative nature, portraits of a young woman under the surface of the sea. The blue of the sea and the seabed convey in the calm and relaxed face of the young girl the feeling of relaxation of the mind and body. Her look, however, is strong and bright. This kind of portrait leaves the impression of the person in full control of herself and of her emotions. That is one of the messages the artist wishes to inspire with this exhibition: every individual needs to find a moment of peace and quiet, just like when diving in the sea, in order to let this quietude and composure enable us to grow as persons. Therefore, these big canvases call for introspection, they emphasize the need of looking into oneself. The meditation suggested in this series of artworks is, however, disrupted with the painting entitled "The Scream". The painting with its formal characteristics does constitute a legitimate part of this series, but simultaneously with its theme opposes other paintings. So one has to ask what does this "Scream" mean for the artist? Firstly, with its title it undoubtedly evokes the homonymous painting from 1893 by Edvard Munch. While

KRIK- OD 1893. DO 2017.

Izložba „Tišina 2.0“, slikarice Sanje Jureško, donosi osam velikih slika s prizorima meditativne i kontemplativne prirode. Prikazani su portreti mlade žene zaronjene u morsku vodu. Plavetnilo mora, morsko dno i voda, prenose osjeće opuštenosti duha i tijela pa je i samo lice djevojke smirenio i opušteno, no njezin je pogled bistar i snažan. Takav portret ostavlja dojam osobe koja u potpunosti vlada nad samom sobom. Upravo je u tome sadržana poruka koju nam ovim ciklусом slikarica želi prenijeti. Svakome je pojedino potrebno pronaći trenutak mira i tišine, upravo poput onoga kada ronimo u moru, time dozvoliti da mir i tišina nama zavladaju te da u takvom stanju uspostavimo kontakt sa samim sobom kako bismo si omogućili razvoj i rast vlastite osobe. Velika platna „Tišine“ individuu pozivaju na introspekciju, upućuju ju je na potrebu da sagleda samu sebe kako bi svojoj osobi dala mogućnost, prostor i vrijeme za napredak. Međutim, u ovom se ciklusu meditacije događa jedan prekid, akcent, uskličnik ili pak upitnik. Niz ciklusa prekida slika pod nazivom „Krik“. Slika je po svojim formalnim karakteristikama sastavni dio ove cjeline, no istovremeno svojom temom stoji kao oponent ili kontrast drugim slikama ciklusa. Što ovaj „Krik“ znači? Slika nas, prije svega, svojim

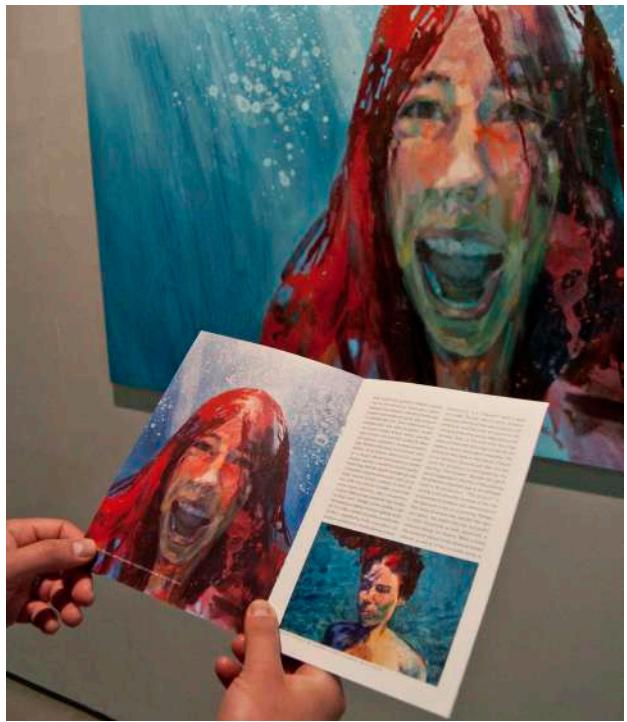


PHOTO: NISA HRVATIN

looking at the two paintings one can find certain connections. Munch's "Scream", one of the most important expressionist paintings, is not rarely interpreted as a symbol of pessimistic atmosphere of the time and as the portrayal of society's decadence. The scene depicted indubitably comes from deep emotions and impressions of the artist himself, whose life was marked with difficulties. In Munch's painting it is almost possible to hear and feel his scream. Composition is characterized by emphasized linearity and the screaming person at the centre. The lines of the bridge make a strong diagonal axis that suggests a sharp and penetrating expansion of the sound of the scream. The rhythmical sequencing of wavy lines that create the landscape makes the impression of the presence of the scream in the whole surroundings. The combination of strong black, red and dark blue paint contributes to the sense of uneasiness, pain, fear, panic and horror. Therefore, the whole painting alludes to anxiety, bitterness and fear. It suggests existential fear found inside the artist, caused by the society and context he lives in, and embodied in the person at the center of the painting, looking like a mummy, with his tormented body and mind. Sanja Juresko's "Scream" is contrary to Munch's emphasized linearity.

nazivom „Krik“ asocira na istoimenu sliku Edvarda Muncha iz 1893. godine. Usporedbom ovih dviju slika pronalazimo sličnosti i razlike.

Slika „Krik“ Edvarda Muncha, jedno je od najpoznatijih djela ekspressionizma, a u povijesti umjetnosti često se interpretira kao reprezentativno djelo kasnog 19. stoljeća i time kao simbol pesimističnog raspoloženja onoga vremena, odnosno kao slika dekadencije društva. Pored toga, ovo je djelo zasigurno prizor koji dolazi iz dubokih osjećaja i doživljaja samoga umjetnika čiji je život bio obilježen strahotama. U slici Edvarda Muncha zvuk krika gotovo je moguće osjetiti, odnosno čuti. Kompozicija je naglašene linearnosti, a tvore ju središnji lik čovjeka koji vrišti te krajolik. Linije mosta tvore snažnu dijagonalnu kompozicijsku os kojom se ostvaruje dojam oštrog i prodornog širenja zvuka krika, a ritmičkim nizanjem valovitih linija, koje tvore krajolik, stvara se dojam širenja krika čitavim krajolikom. Kombinacijom snažnih boja crne, crvene i tamno plave stvara se dojam uznemirenosti i nelagode, u konačnici, osjećaj da zvuk koji se širi čitavom slikom nije ugodan, već bolan, to je krik straha, panike, strave i užasa. Stoga čitava kompozicija u nama izaziva osjećaj tjeskobe, gorčine i straha. Ovdje se radi o egzistencijalnom strahu kojeg umjetnik izražava iz vlastite nutrine, a koji nastaje izazvan užasima iz umjetnikova



SCREAM, ACRYLIC ON CANVAS , 110 CM X150 CM

She creates her composition with waterstains that create the face of a young girl. These stains also create a lively impression of the sea and of the prominent red hair. This painting has a clear symmetric composition, no dominant lines or diagonal axes, that we can find in Munch's painting, and it presents a scream we can see, not hear. Contrary to Munch, Juresko silences the scream. It exists only as the grimace on the girl's face, wanting to reach outside the sea, outside the painting, but in the end it stays trapped almost imprisoned there. It evolves into an discomposed silence. The girl is unable to scream and be heard, just like almost any person trapped in the overwhelming contemporary lifestyle. Therefore she wishes to dive out but can not do it. This is why this painting is an exclamation mark in the series. It opposes other paintings that talk about the need for silence, peace, quietude. Consequently, one can conclude that the themes shared by the two paintings are located in the area of psychology, they both deal with anxieties caused by the social surroundings and lifestyle they witness. They intensively experience their reality full of one's own psychological turmoils and fears that are then depicted in the paintings. However, they do have different stylistical approaches with, than, different

okruženja, a s kojim se može poistovjetiti cijelokupno čovječanstvo onoga povijesnog trenutka. Slika „Krik“ Sanje Jureško, suprotno od Munchove nalažene linearnosti, izrađena je potpuno slikarski. Jureško kompoziciju tvori mrljama boje kojima potom stvara formu, lice mlade djevojke. Mrlje stvaraju živopisan dojam morske vode, izražene crvene kose djevojke te inkarnat njezina lica. Ova slika zbog svoje jednostavne simetrične kompozicije, izostavljanja snažnih linija i dijagonalnih kompozicijskih osi - kakve nalazimo u Munchovoj slici - te načina oblikovanja mrljama boje, ostavlja dojam krika kojeg vidimo, ali ne čujemo. Nasuprot Munchovom Kriku, u ovoj slici ne osjećamo prodornost zvuka krika, već osjećamo njegovo zatopljenje i prigušenje. Ovaj krik, ostao je samo grčevit izraz lica, on želi prodrijeti izvan vode, izvan slike, no ne može, ostaje zarobljen u vodi. On se pretvara u tišinu. Međutim, ne onu kontemplativnu tišinu koju pratimo na drugim slikama ciklusa, tišinu u kojoj pronalazimo vlastitu snagu. Ovo je tišina zatočeništva, zarobljenosti, nemira, a potom i straha. Djevojka kao da želi snažno i glasno vršnuti no njezin zvuk se gubi u vodi i nitko ju ne može čuti. Ona, u borbi sa silama koje ju sputavaju, želi izroniti iz vode, no bezuspješno. Upravo je ovo onaj uskličnik ili upitnik koji iznenadno prekida ciklus „Tišinu“. Kao takva, slika je suprotnost ostalim

results: Munch enables us to hear the painful scream, but Juresko suggests the suppressed scream of a person trapped in contemporary lifestyle. There we can find ourselves.

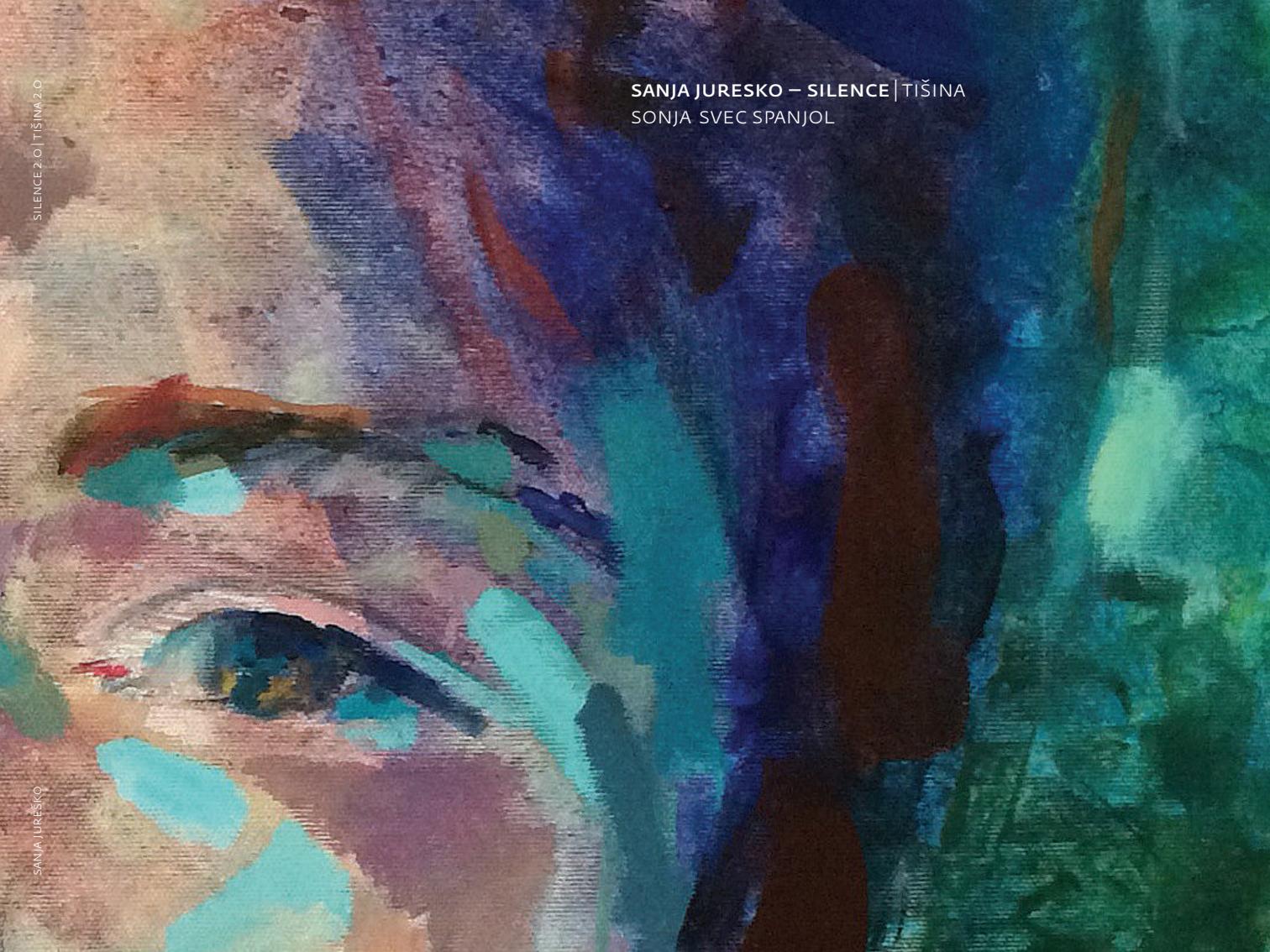
MIA KRNETA

slikama ciklusa, koje ukazuju na to da je pojedincu potrebna tišina, mir, vrijeme za sebe. No, što je stvarnost i kako se pojedinac zapravo osjeća? Osjećamo se kao zarobljeni u svome tijelu i duhu. Želimo vrisnuti, „iskičiti iz vlastite kože“ no to nije moguće. Slika izražava upravo ono kako se osjećamo kada smo u dinamici suvremenog načina života, u svemu samu ne u tišini. Stoga, zajedničko ovim djvema slikama jest njihovo bavljenje istom psihološkom temom – anksioznošću uzrokovanom stanjem stvari u vremenu u kojem živimo. Također i činjenica da su kao takve odrazi svoga vremena, a u kojima se mi, njihovi suvremenici, možemo pronaći. Oba umjetnika intenzivno proživljavaju stanja i događaje iz svojeg, odnosno našeg, okruženja. Kod Munchove slike možemo osjetiti bolan i prodoran zvuk krika čovjeka koji je iscrpljen previranjima s kraja 19. stoljeća, dok kod Jureško osjećamo zatomljenje zvuka krika osobe koja kao da je zarobljena u svome tijelu, u svome duhu. Upravo ovdje pronalazimo sebe, zarobljene u suvremenom užurbanom životu, otuđeni od nas samih.

MIA KRNETA

¹ Sanja Jureško, izložba TIŠINA 2.O, Rijeka, 7.-20.4.2017.

² Karl Ruhrberg, Život kao ples mrtvaca: Kriza moderne svijesti u djelu Edvarda Muncha, Zagreb, V.B.Z., 2004.

An abstract painting with a textured, brush-stroked surface. It depicts a woman's face in profile on the left, with colors including yellow, orange, red, and teal. To her right, a man's head is shown in profile, facing left, with dark brown and black tones. The background is composed of various colors like blue, green, and yellow.

SANJA JURESKO – SILENCE | TIŠINA

SONJA SVEC SPANJOL



PHOTO: SONJA ŠVEC ŠPANJOL

SANJA JUREŠKO – SILENCE

Vision, hearing, smell, taste and touch are our primary senses and tools for comprehension of the world around us. But what happens when we muffle or completely annul them? We live in a world oversaturated by the noise of the information. Every day we are bombarded by stimulations of the most different kinds. This atmosphere has led to the paradox that today we deal with everything else besides ourselves. Who are we, what are we, what makes us unique, what makes us individuals? These are the questions in the focus of the series of artworks entitled Silence, made by the painter Sanja Jureško. The author interprets the return to primary values, that is, the return to one self using a familiar motif of the sea, the natural surroundings in which she grew up. That was the very motif that served to formalize the silence. The act of diving in the sea symbolizes a dive into one's own self, one's own personality and identity. Plunging into the depths of sea gives a sensation of peace and freedom, of real connection with the world, but also gives sensation of the inner dialogue. The bottom of the sea blocks outer stimuli and enables the silence. This silence seems to be the only modus of a true communication with one self in

SANJA JUREŠKO – TIŠINA

Vid, sluh, njuh, okus i dodir naša su primarna osjetila područja i ishodište spoznaja o svijetu koji nas okružuje. No, što se dogodi kada ih prigušimo ili u potpunosti anuliramo? Živimo u svijetu prezašćenom bukom informacija. Svaki dan smo bombardirani podražajima najrazličitijih vrsta. Takvo okruženje dovelo je do parodksa da se u suvremenom svijetu bavimo apsolutno svime, samo ne sami sobom. Tko smo, što smo, što nas čini jedinstvenim individuama? Tim pitanjima bavi se akademska slikarica Sanja Jureško u svom ciklusu radova pod nazivom „Tišina“. Povratak primarnim vrijednostima tj. povratak samome sebi autorica interpretira kroz bliski motiv mora odnosno kroz prirodno okruženje u kojem je odrastala. Upravo je materija mora poslužila kao medij za formalizaciju tišine. Sam čin zarona u morsku plavetnilo metafora je zarona u dubinu sebe samog, u svoju vlastitost i svoj identitet. Poniranje u morske dubine pruža osjećaj mira i slobode, povezanih sa svijetom, ali i obnovu dijaloga unutar sebe. Morska dubina zagušivanjem vanjskih podražaja omogućuje tišinu koja se čini kao jedini način istinske komunikacije sa samim sobom u današnjem vrlo glasnom svijetu. Sanja Jureško u duhu tašizma gradi bogatu materiju morske vode iz koje iz-



PHOTO: SONJA SVEC SPANJOL

today's very loud world. In the spirit of Tachism, Sanja Juresko builds a rich substance of sea from which a human figure emerges. That figure represents the author's sister and she emphasizes the autoreferentiality of this painterly cycle. By connecting the two dear motifs - the sea and her sister – the author asks the visitor, as well as herself, to think about his or her own existence, values, possibilities of mental and emotional growth, and the importance of awareness of one's own potential. By sprinkling or dripping the paint on the canvas the artist creates stains that present the very basis of her technique. Many of these "coincidences" of the process of painting in the background are left by Juresko, and that creates the contrast between the expressive depiction of the sea and the realistic figure. Tachism is visible in the interpretation of the sea depth fragmented by rays of sun light. The deliberate stains on the woman's body contribute to integration of the body with the water. The look of the female face is additionally intensified with the remarkable warmth of her red hair that "floats" and bands the face modelled with the interplay of light and shadows created by movement of the water. The non-verbal communication with the canvases is realized through woman's eyes, the mirror of a person's soul. The exhibited artworks show the

ranja ljudski lik. Motiv sestre sadržan u interpretiranoj ljudskoj figuri naglašava autorefleksiju unutar ciklusa. Spajanjem dvaju dragih motiva – morskog okruženja i bliskog člana obitelji, autorica poziva promatrača, ali i samu sebe na promišljanje o svom bitku, svojim vrijednostima, te potencijalu mentalnog i emotivnog rasta, kao i razvoja kroz spoznaju vlastitih mogućnosti. Boja nanesena prskanjem ili kapanjem na površini platna stvara mrlje koje postaju temeljni likovni izraz autorce. Slučajnosti nastale prilikom gradivnog procesa pozadine Sanja Jureško ostavlja maksimalno vidljivim čime je ekspresivno dočarana materija mora u snažnom kontrastu s realističnom figuracijom samog lika. Tašistički pristup gradnji vodene materije dojmljivo interpretira morske dubine lomljene snopovima sunčeve svjetlosti. Kolorističkom perspektivom uz dominantnu ulogu svjetla i sjene autorica oblikuje ljudsku figuru. Namjerno ostavljanje mrlja na tijelu lika doprinosi prožimanju tijela s morskom vodom. Pogled ženskog lica dodatno je intenziviran kontrastom upečatljive topline crvene kose koja „lebdi“ i obavija lice modelirano igrom svjetlosti i sjena izlomljenih gibanjem morske vode. Oči, kao ogledalo duše čine fokus neverbalne komunikacije koja se odvija na platnima. Izloženi radovi prikazuju istu ljudsku figuru s različitim izrazima lica. Međutim, na svima je prisutna zajednička



PHOTO: JURANA HRASTE



PHOTO: JURAJ VUGLAC



PHOTO: JURAJ VUGLAC

same human figure with different facial expressions. This look also suggests the identical need of the observer. But by not verbalizing our thought they come into the state of contemplation. Finally, by asking the visitor to participate in the discourse about the silence Sanja Juresko opens the question of the meaning of life and the higher good. She takes the silence as the prerequisite for progress.

SONJA SVEC ŠPANJOL

žudnja za komunikacijom izražena direktnim pogledom u promatrača. Pogled od kojeg je nemoguće pobjeći neminovno traži interakciju sposjetiteljem i ne ostavlja mogućnost poricanja identične potrebe od strane promatrača. Izostankom verbalizacije misli dolazimo u stanje kontemplacije. Pozivanjem promatrača na sudjelovanje u diskursu o tišini Sanja Jureško otvara pitanje smisla života i višeg dobra uzimajući upravo postulat tištine kao preduvjet za napredak.

SONJA ŠVEC ŠPANJOL

SANJA JUREŠKO: SILENCE | TIŠINA
LORA RAJCIC



SILENCE II, ACRYLIC ON CANVAS , 110 CM X 200 CM

SANJA JUREŠKO: SILENCE

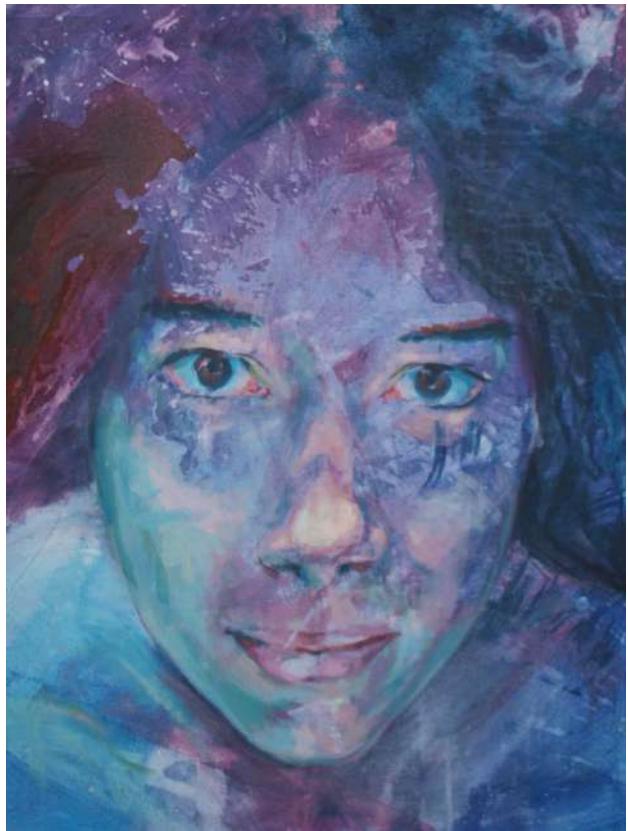
On Monday, May 23rd, in Gallery Greta (Ilica 92) there has been an inauguration of the exhibition entitled Silence by a young artist Sanja Juresko. Three artworks have been exhibited, and they continue the cycle started with the painting Muk. This painting has been acknowledged on the exhibition Erste fragmenti, where the bank bought it and thus made a spring-board for the artist's future. The speed of contemporary life and constant changes that shake the world take away the time from an individual for questioning his or her own thoughts and sentiments. The society imposes universal norms and traditions that ruffle the consciousness of a person like the surface of the sea. The trajectory of the person, just like that of the waves, often depends on the wind that blows or on the rocks in its way. But when the person dives in, the situation changes. Under water there are silence and stability. There a person feels clarity that the artist depicts using the emotions shown on the face of her sister. The observer is also taken underwater by a direct and decisive look of the sister's face and by her welcoming smile, calling the observer to come into the atmosphere of peace and silence. By accepting this invitation, visitor takes the time

SANJA JUREŠKO: TIŠINA

U Galeriji Greta (Ilica 92) u ponedjeljak, 23. svibnja, otvorena je izložba umjetnice mlade generacije Sanje Jureško pod nazivom Tišina. Izložena su tri njena rada koja nastavljaju ciklus započet slikom Muk. Slika je prepoznata na izložbi Erste fragmenta, a banka ju je otkupila što se pokazalo odskočnom daskom za budućnost. Pružila se prilika za prvu samostalnu autorsku izložbu, dodatno povećavajući vrijednost njezina rada. Brzina života suvremenog čovjeka i stalne promjene koje potresaju njegov svijet oduzimaju mu vrijeme za preispitivanje vlastitih misli i osjećaja. Društvo nameće univerzalne norme i običaje što svijest pojedinca čini uzburkanom poput morske površine. Često ovisi o vjetru koji puše ili hrđini koja se nalazi na njegovoj putanji. Dubokim uronom pod površinu, situacija se bitno mijenja. Vlada tišina i stabilnost, a jasnoća koju pojedinac osjeća prilikom tog čina autorica očituje prikazivanjem emocija na licu portreta vlastite sestre. Uvlači promatrača 'pod more' direktnim i odlučnim pogledom te laganim smješkom koji poziva u atmosferu mira i tišine. Prihvaćajući taj apel, posjetitelji izložbe odvajaju vrijeme za razmišljanje o sebi samima dok s druge strane stakla život nezaustavljivo teče. Tko sam ja? Što uistinu mislim? Što zaista



MUTE, ACRYLIC ON CANVAS , 110 CM X 200 CM



SILENCE III, ACRYLIC ON CANVAS , 110 CM X 110 CM

to think about him or herself while on the other side of the gallery wall the life incontinently flows. Who am I? What do I truly think? What do I truly want? These and many other questions run through the observer's mind, and the art once again shows its power and its influence on a person's life as well as the changes it causes. The idea conceived while creating the aforementioned painting Muk is also located in other paintings that together make te cycle entitled Silence. However, the paintings do not realize the idea on the same way. Muk shows the suppressed fear of an individual who analyzes his or her subconsciousness. Slight smiles and deep looks of the portraits hanging from the gallery walls do send a different message. They warn us about the importance of self-awareness, but the visitor is the one who is to create his or her own conclusions now. To portray the distance between persons's actions and his or her subconsciousness the artist used cool colors. With regards to the technique the artist used, she worked in aquarelle with noticeable influences of Tachism. It is impossible to discern the source of light in the paintings, but it seems it does not come from under the surface.

LORA RAJCIC

želim? Ta i mnoga druga pitanja prolaze promatračevim umom, a umjetnost samo još jednom pokazuje svoju moć i utjecaj na čovjekov svijet te način na koji uzrokuje promjene u njemu. Ideja koja je zamišljena prilikom stvaranja prve spomenute slike, proteže se kroz sve izloške koje zajednički čine ciklus zvan Tišina. Međutim, ta ideja drugačije se realizira, pa kod Muka možemo govoriti o susognutome strahu s kojim se suočava lik analizirajući svoju unutrašnjost. Panika uzrokovana mogućnošću nestanka kisika, nedostatkom vremena za ostvarenje najdubljih želja, ne tematizira slike izložene u Grediti. Lagani osmijesi i duboki pogledi koji nas promatraju sa zidova galerije ipak šalju drugačiju poruku. Upozoravaju na važnost samosvjesnosti, ali se uloga komentatora ovoga puta dodjeljuje promatraču. Korištene su hladne boje koje dodatno naglašavaju udaljenost čovjekove unutrašnjosti od njegovih postupaka. Što se tiče same tehnike, radi se o akvarelu, a primjećuju se utjecaji tašizma. Svaka od slika djelomično se sastoji od mrlja nastalih proizvoljnim prskanjem boje, ali je glavna uloga forme ipak prepustena liniji. Svetlosti koja djelomično pada na lik nemoguće je odrediti izvor, pa se doima kao da je pruža vanjski svijet.

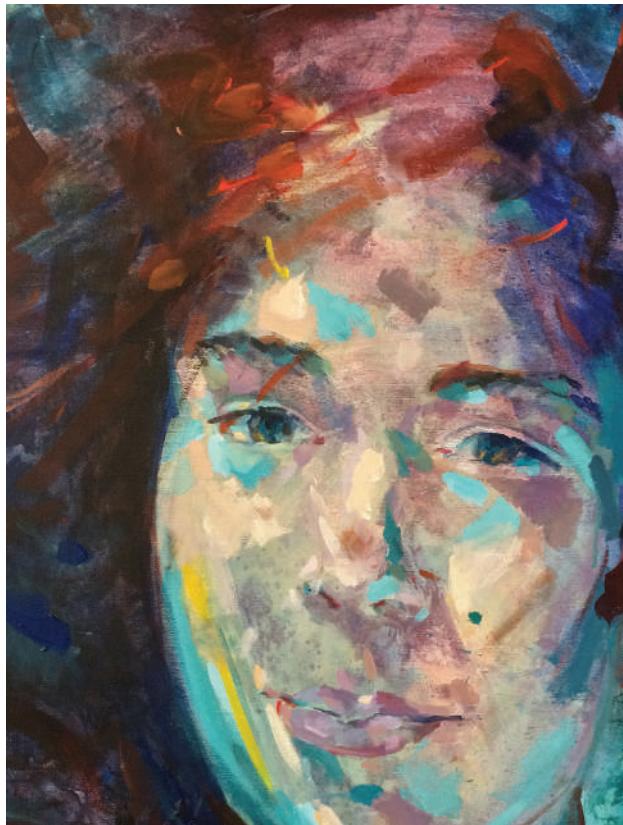
LORA RAJČIĆ



SILENCE II, ACRYLIC ON CANVAS , 110 CM X 200 CM



WE COULD ALL USE A BIT OF SILENCE |
SVIMA BI KORISTILO DA ODEMO U TIŠINU
MAJA HRGOVIC



SILENCE VIII DETAIL, ACRYLIC ON CANVAS

WE COULD ALL USE A BIT OF SILENCE

To look for silence in the world at whose core are loud extroverts it seems as almost a political act. A painter from Rijeka, Sanja Juresko, in her works that are presented at her solo exhibition in Gallery Gretta, deals with the search for silence, this rare alchemic substance, whose acute deficit is one of the most important characteristics of modern Western civilization. Key features of this series of artworks are the deficit of silence, introspection, meaningful quietude.

- We live in a world in which we are deprived of peace, silence, time for ourselves, so often we forget that that is exactly what we need. This series of artworks is in one way a message "to myself" that in order to progress, to grow and mature we all need to "go into silence", use it to look into our own selves. There, in the place where all our primary senses are muted, we have the opportunity to hear what we actually feel, think or want-

says Juresko, who, after a successful exhibition in Zagreb, is preparing a new solo exhibition in Diocletian's palace in Split, and simultaneously works as a costume designer for theatre. You look for silence under the sea because only there perhaps one can find it. Can one taste that feeling, the impression of silence, by painting?

SVIMA BI KORISTILO DA ODEMO U TIŠINU

Tražiti tišinu u svijetu čija su jezgra bučni ekstroverti, čini se gotovo političkim činom. Riječka slikarica Sanja Jureško u svojim je radovima, predstavljenima na njezinoj nedavnoj samostalnoj izložbi u galeriji Greta, zaokupljena upravo traženjem tišine, tog rijetkog alkemijskog sastojka čiji je akutni deficit jedno od najvažnijih obilježja moderne zapadnjačke civilizacije. Ključni su pojmovi ovog njezinog slikarskog ciklusa manjak tišine, introspekcije, smislene šutnje.

- Živimo u društvu u kojem smo uskraćeni za mir, tišinu, vrijeme za sebe, pa često zaboravimo da nam je upravo to potrebno. Ova serija slika je u neku ruku »poruka samoj sebi« kako je za napredak, za rast i sazrijevanje potrebno otići u tišinu«, u njoj sagledati i pogledati unutar sebe. Tamo gdje su nam sva inače primarna osjetila zagušena, imamo mogućnost čuti ono pravo što istinski vapi iz svakoga od nas

kaže Sanja Jureško koja nakon uspješne zagrebačke izložbe priprema novu samostalnu izložbu u Splitu (bit će postavljena ovog ljeta u Dioklecijanovim podrumima), a paralelno radi i kao kostimografkinja u kazalištu. Tišina tražite ispod mora jer ju je možda samo tamo moguće naći. Može li se taj osjećaj, dojam tišine, postići slikarstvom?



SUNSHINE DETAIL, ACRYLIC ON CANVAS

- If you look for it, you can find silence everywhere. However, under the sea the silence finds you, even if you don't want it, it encompasses you and you cannot escape. The paintings from this cycle are my personal interpretation of this feeling. The silence embodied by the sea, liquid that surrounds the body, isolates it from its environment. The silence, that is, the sea, penetrates the person and this gives a new dimension to the person. That's why I want to state that silence is not emptiness or a lack of something, quite the contrary, it is a richly filled space.

The paintings show Your sister. Why did You choose her as the model?

- Ana is my inspiration. She perfectly portrays a strong, independent Dalmatian women, an unstressed person living the life courageously, to the fullest. The paintings show her character, her pleased and almost defiant look, a confident stance and easines of being in this particular pose under the sea.

You have dealt with the idea of penetrating the inner self, far from cacophony of contemporary world, in the cycle entitled "The Psychiatrist".

- The series of paintings entitled "The Psychiatrist", represents a doctor in a real situation. She communicates with the observer by looking at him or her, listening to the observer, and therefore, puts the observer in the position of the patient.

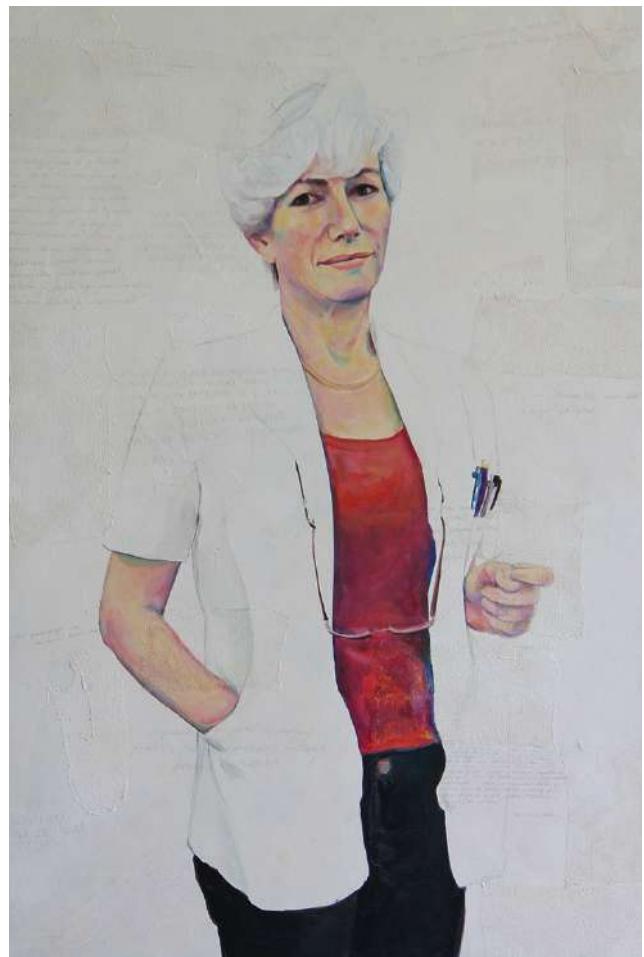
- Tišinu je moguće naći posvuda – ako je tražite. Međutim, ispod mora tišina nalazi vas, htjeli – ne htjeli, tišina vas je obujmila i više joj ne možete pobjeći. Slike iz ciklusa »Tišina« moja su osobna interpretacija toga osjećaja. Tišina koja se utjelovila u formi mora postala je stvarna materija, fluid koji sa svih strana opkoljuje tijelo, izolira ga od okoline i mijenja njegove osnovne postavke. Tišina, odnosno more, upija se u figuru ulazeći i izlazeći iz nje. Oformljena tišina daje novu dimenziju lika. Time želim poručiti kako tišina nikako nije praznina i nedostatak nečega, već naprotiv, bogato ispunjen prostor.

Slike prikazuju Vašu sestru. Zašto ste baš nju uzeli za model?

- Ana mi je inspiracija. Ona savršeno odražava snažnu, svojeglavu dalmatinsku ženu, neopterećenu osobu koja živi svoj život odvažno i punim plućima. Slike prikazuju njezin karakter, zadovoljan i gotovo prkosan pogled, siguran stav i lagodnost bivanja u toj specifičnoj poziciji pod morem.

Idejom poniranja u dubinu vlastitog bića, daleko od kakofonije suvremenog svijeta, bavili ste se i u ciklusu "Psihiyatrica".

- Serija slika »Psihiyatrica« predstavlja liječnicu u realnoj situaciji. Ona pogledom komunicira s promatračem, sluša ga, i time promatrača stavlja u poziciju pacijenta. Za razliku od serije »Tišina« koja je u biti monolog, ova serija mogla bi se usporediti



THE PSYCHIATRIST I, OIL ON CANVAS, 80 X 120 CM



THE PSYCHIATRIST II, OIL ON CANVAS, 80 X 120 CM

Unlike the paintings of the "Silence" which represent a monologue, this series of artworks can be interpreted as a dialogue. They both, however, share the questions

I'm posing. Similarly to the "Silence" the psychiatrist is centered in the white background that symbolizes medicine, just like the pieces of gauze bandage in the painting symbolize the healing of wounds and recovery.

With these works You have aligned yourself with the skilled and affirmed portrait painters such as Stipan Tadic or Stjepan Sandrk. What is the destiny of the portrait painting today? Can one still be original when painting portraits?

- Tadic and Sandrk are definitely fine examples of two successful painterly stories in Croatia. Their painting is based on classical figural approach, which is also my foundation. The fact that they have become known painters is the proof that the portrait is becoming appreciated again just like it was before photography had started to become popular in the beginning of the 20th century, although it never succeeded in replacing the depth of a painted portrait.

Almost none of the younger painters have passed the criteria of the last Zagreb Salon of Visual Arts. Are institutions today too closed for young painters?

s dijalogom. Pitanja su zajednička, bilo da ih razmatramo u vlastitoj tišini ili nam je potrebno da ih netko verbalizira da bi na njih odgovorili. Slično kao i u seriji »Tišina«, psihijatrica je upravljena u bijelinu pozadine koja simbolizira medicinu, jednako kao i komadići gaze koji se provlače kroz sliku i nose simbolično značenje zacjeljivanja rana i ozdravljenja.

Ovim ste se radovima svrstali uz bok vještih portretistima koji su proteklih godina stekli vidljivost i afirmaciju, poput Stipana Tadića ili Stjepana Šandrk. Koja je sudbina portreta danas? Može li se u portretu još uvijek biti originalan?

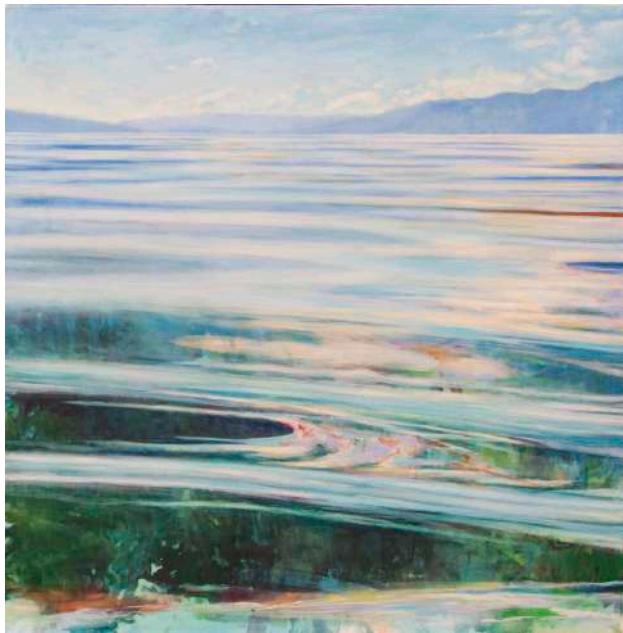
- Tadić i Šandrk su definitivno lijepi primjeri dviju uspješnih slikarskih priča u Hrvatskoj. Njihovo slikarstvo je bazirano na klasičnom figurativnom pristupu, koji je i meni osobno temelj. Afirmacija koju su oni dobili kroz svoje portrete primjer je toga kako portret ponovno dobiva na važnost i kako mu se vraća značaj koji je izgubio početkom stoljeća popularizacijom fotografije koja nikad nije uspjela nadomjestiti dubinu koju ima slikarski portret.

Na Zagrebačkom salonu selekciju nije prošao skoro nitko od mlađih slikara. Jesu li institucije za njih danas previše zatvorene?

- Ne bih rekla da institucije nemaju sluh za mlade autore, baš naprotiv, ali mislim da uvijek postoji prostor gdje se može



KVARNER BAY, ACRYLICS ON CANVAS, 3 X 100 X 100 CM



KVARNER BAY DETAIL, ACRYLICS ON CANVAS, 100 X 100 CM

- I would not say that the institutions have no understanding for younger authors, just the opposite, but I think that there is always more room for supporting the young artistic scene.

Recently You have graduated at the Academy of Fine Arts in Zagreb. What experiences have You had so far – can one live/survive from painting alone?

- I graduated almost a year ago under the mentorship of professor Zlatko Kauzlaric Atac and so far I have had mostly positive experiences. Of course, I have heard a lot of stories about the difficulties of a painter's life, that one needs to "sell" him- or herself to earn money for food. I was told to run for my life. It is true that the times are difficult and that they may not be in favor of arts, but I believe that success – when a person works and tries hard – must come, even in the field of painting.

Parallel to painting, you have been working for theatre – you have worked as a costume designer for some projects. Are painting and costume design similar or at least comparable areas?

- I have grown up in a family close to the theatre and I have fell in love with it very early. I was always attracted by creation of scenography and portraying the protagonists through costumes. Costume design, together with scenography, carries a great portion of visual language of a certain

poboljšati podržavanje mlade likovne scene.

Nedavno ste diplomirali na Akademiji. Kakva su Vaša dosadašnja iskustva – može li se (pre)živjeti samo od slikarstva?

- Diplomirala sam prije gotovo godinu dana, na Akademiji likovne umjetnosti u Zagrebu u klasi profesora Zlatka Kauzlarica Ataca i dosad sam imala uglavnom pozitivna iskustva. Naravno, sa svih strana sam slušala »bučne« priče o tome kako je slikarski život težak, kako tu nema kruha, kako se moraš prodati da bi uspio zaraditi za hranu i da bježim glavom bez obzira. Istina je da su vremena teška i da možda trenutno nisu naklonjena umjetnosti, ali vjerujem da uspjeh – kada čovjek predano radi i kad se trudi – mora doći, pa čak i kad je riječ o slikarstvu.

Paralelno sa slikarskim radom bavite se i kazalištem – na nekoliko kazališnih projekata radili ste kao kostimografinja. Jesu li slikarstvo i kostimografija bliski ili barem usporedivi poslovi?

- Odrastala sam u obitelji bliskoj kazalištu i vrlo rano zavoljela predstave. Uvijek me privlačilo slikanje (stvaranje) scene i portretiranje protagonista predstave kroz kostimiranje. Kostimografija, uz scenografiju, nosi veliki dio vizuala određene predstave i po tome je slična slikarstvu. Zajednički im je jezik, izričaj, likovnost, ali ono što je različito jest dinamika kod stvaranja. Kao slikar imate apsolutnu slobodu



KVARNER BAY DETAIL, ACRYLICS ON CANVAS, 100 X 100 CM

show and, therefore, it is similar to the painting. They have the same lexis, style, but, on the other side, a different dynamics in the production process. As a painter, one has an absolute liberty in choice of the topic, materials, format. On the other side, a costume designer is only one of many who take part in creating a much more complex work of art and thereby is constrained by the needs of other participants. Those are particular challenges, that demand even greater creativity. When I finished the School for Applied Arts in Rijeka, I got the opportunity to work as an assistant costume designer for Danica Dedijer at Dubrovnik Summer Festival ("Venus and Adonis", "Dum Marinu u pohode") and our collaboration has continued later on the shows "Acis and Galatea", "Skup" (Dubrovnik Summer Festival) and "Uncle Vanja" (Croatian National Theater in Rijeka). I have collaborated with the costume designer Dzenisa Pecotic on the ballet "Anna Karenina" by Croatian National Theater in Rijeka. Those have been important and valuable experiences and I would repeat them gladly.

MAJA HRGOVIC

u odabiru teme, materijala, formata. S druge strane, kostimograf je samo jedan od mnogih koji sudjeluju u nastajanju jednog mnogo kompleksnijeg umjetničkog djela i samim tim je ograničen zahtjevima ostalih sudionika. To su posebni izazovi, koji vas na neki način usmjeravaju i prisiljavaju na još veću kreativnost. Po završetku srednje umjetničke škole u Rijeci, dobila sam priliku raditi kao asistentica kostimografinji Danici Dedijer na Dubrovačkim ljetnim igrama (»Venera i Adon«, »Dum Marinu u pohode«), a naša suradnja se nastavila i kasnije na predstavama »Acis i Galatea«, »Skup«, (Dubrovačke ljetne igre) te »Ujak Vanja« (HKD, Rijeka). S kostimografinjom Dženisom Pecotić suradivala sam na baletnoj predstavi »Ana Karenjina« (riječkog HNK-a Ivana pl. Zajca). To su vrlo vrijedna iskustva i rado bih ih ponovila.

MAJA HRGOVIĆ



BIOGRAPHIES AND ACKNOWLEDGMENTS |
BIOGRAFIJE I ZAHVALE



BIOGRAPHY OF THE ARTIST

Sanja Jureško was born in 1990 in Rijeka. She graduated from the Painting Department of the Academy of Fine Arts in Zagreb, in the class of professor Zlatko Kauzlarić Atač in 2015. She exhibited in solo (Greta gallery, Zagreb, May 2016; Supetar Summer Gallery, Supetar, July 2016; Diocletian's palace, Split, August 2016) and group exhibitions (XI Erste Fragments, 16th and 18th International Exhibition of Miniatures, International Watercolour Biennial, Passion Heritage, Mosaic Today, etc.). She also worked as an assistant costume designer for theatre for the shows „Acis and Galatea“, „Skup“, „Venus and Adonis“ (Dubrovnik Summer Festival, 2005.), „Uncle Vanja“ (Croatian Cultural House Sušak, 2006), and „Anna Karenina“ (Croatian National Theatre in Rijeka, 2007.). She participated in international artistic colonies (in Hungary), workshops, projects (Slovenia) and art residencies (GLO'Art, Belgium). She is a member of Croatian Association of Visual Artists. She lives and works in Zagreb.

BIOGRAFIJA UMJETNICE

Sanja Jureško rođena je u Rijeci 1990. godine. Diplomirala je na Akademiji likovnih umjetnosti u Zagrebu, smjer slikarstvo u klasi profesora Zlatka Kauzlarića Atača, u lipnju 2015. godine. Izlaže samostalno (galerija Greta, Zagreb, svibanj 2016.; Galerija Supetarskog lita, Supetar, srpanj 2016.; Dioklecijanova palača, Split, kolovoz 2016.) i na mnogim grupnim izložbama (XI Erste fragmenti, 16. i 18. Međunarodna izložba minijatura, Bijenale akvarela, Pasionska baština, Mozaik danas, itd.). Osim za slikarstvo, iskazuje interes za teatar i kostimografiju te radi kao asistentica kostimografa na predstavama „Acis i Galatea“, „Skup“, „Venera i Adon“ (Dubrovačke ljetne igre 2005.), „Ujak Vanja“ (Hrvatskog kulturnog doma na Sušaku, 2006), te „Ana Karenjina“ (Hrvatskog narodnog kazališta Ivan pl. Zajc u Rijeci 2007). Sudjelovala je i na međunarodnim umjetničkim kolonijama (Madarska), radionicama, projektima (Slovenija) te rezidencijalnim programima (GLO'Art, Belgija). Članica je HDLU-a. Živi i radi u Zagrebu

E-mail: sanja.juresko@gmail.com
Web: sanjajuresko.wordpress.com



PHOTO: NISA HRVATIN

BIOGRAPHY OF THE EDITOR

Andelko Mihanovic (1992), art historian, curator, PhD student at IMT School for Advanced Studies in Lucca, Italy. Among his other engagements, he worked at Croatian Pavilion at 56th Venice Biennale, at Peggy Guggenheim Collection and is accepted as an intern at the US Pavilion at the 57th Venice Biennale. As the assistant curator to Ana Peraica, PhD, he worked on the project "#What About Your Selfie?". He presented his research papers on several international symposia. He received several international scholarships.

BIOGRAFIJA UREDNIKA

Anđelko Mihanić (1992), povjesničar umjetnosti, kustos, doktorand je pri IMT Scuola Alti Studi Lucca u Italiji. Radio je, između ostalog, u Hrvatskom paviljonu na 56. Venecijanskom bijenalu, u Kolekciji Peggy Guggenheim te je primljen kao stažist u Američki paviljon na 57. Venecijanskom bijenalu. Kao asistent kustosice dr.sc. Ane Peraice bio je angažiran na projektu #What About Your Selfie? Istraživačke radeve iz područja povijesti umjetnosti izlagao je na nekoliko međunarodnih simpozija. Dobitnik je nekoliko međunarodnih stipendija.



SUNSHINE DETAIL, ACRYLICS ON CANVAS

ACKNOWLEDGMENTS

As the editor I wish to thank the authors who gave permission to use the texts and photographs for this publication. I also thank Croatian Association of Visual Artists with their president Vice Tomasovic for the support in organization of the exhibition Silence in Split and for the publication of this book. I thank Professor Jolanda Todorovic, director of the Gallery Kortil, for her support in organizing the exhibition in Rijeka. Together with Sanja Juresko I want to thank the designer, Marin Nizic for his contribution and work on the publication. The artist wishes to thank Jasna Damjanovic (Summer in Supetar) and David Lusicic, the director of Gallery Greta and the curator Sonja Svec Spanjol.

ZAHVALE

Kao urednik zahvaljujem autorima koji su dali dozvolu za korištenje tekstova i fotografija u svrhu izdavanja ove publikacije. Zahvaljujem HULU Split na čelu s predsjednikom Vicom Tomasovićem za podršku u organizaciji izložbe Tišina u Splitu te na izdavanju ove publikacije. Zahvaljujem prof. Jolandi Todorović, voditeljici Galerije Kortil, za podršku u organizaciji izložbe Tišina 2.0 u Rijeci. Zahvaljujem zajedno s umjetnicom dizajneru Marinu Nižiću na njegovom doprinisu i radu na publikaciji. Umjetnica zahvaljuje Jasni Damjanović iz Supetarskog lita, Davidu Lušiću, voditelju Galerije Greta te kustosici Sonji Švec Španjol.

