



**GIBANJE
U IMAGINARNIM
PROSTORIMA**

Valentina Šuljić



REPUBLIKA HRVATSKA
MINISTARSTVO OBRANE
SLUŽBA ZA ODNOS E S JAVNOŠĆU I INFORMIRANJE

GIBANJE U IMAGINARNIM PROSTORIMA
monotipije i crteži na transparentnim podlogama

12. - 28. studenog 2008.

GALERIJA **ZVONIMIR**

M O R H

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Konstanta u umjetnosti Valentine Šuljić čvrsta je i dinamizirana linija. Transformira se ona u njezinim već znanim radovima – monotipijama, uvijek u neki začudni splet apstraktnih mrlja i crtovlja, u kojem nema naznaka mimezisa. Ima međutim asocijacija na kružna gibanja i na prostorne proboje, na dinamiku kretanja i na energetska pražnjenja, a što se sve može iščitati (i) kao prikaz internog autoričinog mikro–univerzuma, koji bilježi njezine misli i impresije, osjećanja i nervne vibracije. Pritom se taj mikro–univerzum, lakim preskokom kroz prostor i vrijeme, istodobno doživljava i kao makro–univerzum, jer ga nije teško zamisliti kao čudesnu presliku misterija života u bezgraničnim prostranstvima svemira.

Možda baš zbog želje da se dobije dojam stalnih i nepredvidivih mijena, stalnih preskakivanja iz stvarnosti u zbilju i stalnih pulsacija linije u prostoru, Valentina Šuljić je prije nekoliko godina u svojim radovima počela koristiti transparentne podloge (staklo i od najnovijeg vremena najlon), koje nameću drukčije vizualne dijaloge. Jer zbog prozračnosti i vječne naklonjenosti svjetlu, prostorno-vremenska dimenzija tu postaje odmah drukčija, bez obzira na to što je linijski kompozicijski raster u Valentine strogo artikuliran i discipliniran. Kad se njezina linija kreće tim prostorom, ona u njemu stvara gibanje i energiju. S druge strane, upravo zbog transparentnosti podloge gubi se osjećaj zbiljnosti, a prevladava imaginarnost. Dojam je kao da se linijski spletovi šire i kovtaju u nekim drugim dimenzijama, izvan realne percepcije. Zato je sve tu nekako „taktilno sklisko“ i balansira na rubovima opipljivoga i neopipljivoga, dok se opažaj neosjetno, ali kontinuirano transformira: prvo u promatračevu oku, a onda u njegovu duhu, redefinirajući osjet i stvarajući od vida privid, te naposljetku jednu novu – presloženu stvarnost.

Kad je Valentina Šuljić odabrala staklo („lamistal“) kao podlogu svojih monotipija, izazvala je odmah u grafičkim krugovima nedoumice: - O čemu se tu radi? O matricama, otiscima, crtežima, ili jednostavno oslikanim površinama? Poznato je da se monotipije mogu raditi na podlozi od metala, pleksiglasa, stakla ili linoleuma, uljenom bojom i slikarskim alatom (baš kako to radi i Valentina), a onda se, pomoću valjka (ili prešom) s na taj način pripremljene matrice otiskuje samo jedan jedini originalni otisak - monotipija. Valentina ipak sa svojih „staklenih matrica“ ne radi otiske, već ostavlja da one funkcioniraju kao jedan jedini postojeći original. Pristup joj se pritom može nazvati slikarsko-grafičkim, a za „utiskivanje“ na podlogu profinjanih linijskih struktura i njihovih tekstura služi se jednostavnim valjkom. Tu međutim nije kraj priči, jer njezina istraživanja idu dalje, pa u idućem koraku autorica „staklene monotipije“ združuje s drugim medijima i likovnim kategorijama - sa svjetlom i prostorom, aktivirajući i usmjeravajući percepciju na nov i drukčiji način. Činjenica je, međutim, da je onaj početni perceptivni pomak tu učinilo staklo. Jer zbog svojih specifičnih karakteristika ono nas već u samom startu uvodi u svjetove u kojima vladaju suprotstavljeni polariteti: opipljivo/neopipljivo, stvarno/nestvarno, materijalizirano/dematerijalizirano... Staklo se odlikuje čvrstoćom (ali i krhkošću), prozirnošću i rezonantnošću, te izuzetnom glatkoćom i sjajem, a rado prigrljuje – i snažno reflektira, svjetlo. Valentinine linijske strukture gibaju se unutar staklenih, prozračnih, transparentnih i prosvjetljenih prostora po nekim drugim zakonitostima, na

svom putu modificirajući i sebe i svoj okolni prostor. Čineći se jednom stvarnima, a drugi put imaginarnima; jednom podložnima opipu, a drugi put se gotovo rasplinjujući. Uslojavanjem staklenih podloga i njihovom transformacijom u objekt, odnosno prelaskom iz dvodimenzionalnosti u trodimenzionalnost, ove strukture i mrlje naizgled prelaze iz iluzije u zbilju. Ali ta zbilja, zbog specifičnosti medija stakla i posebnosti svjetla ostaje iluzija i onda kad se misli da je prostor osvojen. Jer staklo i svjetlo, pogotovo kad su zajedno, vole prevariti našu percepciju, pa često u njihovim svjetovima i ono što možemo opipati izmiče opipu. Zato i spletovi linija Valentininih monotipija, bilo da su još na zidu, ili su se već zaputili u prostor, uvijek daju efekt svojevrsnih „opipljivih neopipljivosti“ i neočekivanih privida, unatoč tome što se, sljubljeni s koloritom promišljenoga i efektnoga crno-crvenoga dvoglasja, temelje na discipliniranom vizualnom poretku i čvrstoj kompoziciji.

Ova izložba na neki način sublimira Valentinina dosadašnja istraživanja okrenuta suvremenom pristupu monotipiji i „monotipijskim postupcima“ na transparentnim podlogama. Izložba isto tako zaokružuje ciklus s tematikom linije/niti. Tu temu i taj motiv Valentina Šuljić istražuje već duže vrijeme, a prijenos „niti“ u medij „staklenih monotipija“ profilirao je autorsku samosvojnost njezina stvaralaštva, davši mu oznaku prepoznatljivosti. Do sada je Valentina svakim svojim novim istupom dokazivala kako se na ovom području uvijek ima što za reći, suočavajući nas stalno s nečim novim: s dodavanjem novih medija onima otprije prisutnima i novih prostornih i vremenskih dimenzija onima otprije poznatima. Tako nas na neki način čini svjedocima – ali i sudionicima gradnje svoga vizualnog sustava. Mi smo to i na ovoj izložbi: svjedočeći onome što se rezimira i sudjelujući u onome što dolazi novo. Ono što se tu rezimira/konstatira je da je linija i dalje u centru interesa, te da se percipira kroz njezin odnos prema staklu, prema svjetlu i prema prostoru. A ono što je novo su Valentinini radovi u kojima se propituje odnos linije prema formi: prema kompaktnoj konstrukciji (objektu) i prema dekonstrukciji (instalacija - krhotine).

Iščitavanje djela Valentine Šuljić svojevrsna je pustolovina. Pustolovina koja naliči na neko imaginarno putovanje na koje je potrebno sa sobom ponijeti dovoljno koncentracije – ali i imaginacije; promišljenosti – ali i spoznaje; intuicije – ali i dozu poetike.

Višnja Slavica Gabout

MOTION IN IMAGINARY SPACES

A constant feature of the art of Valentina Šuljić is a firm and yet dynamic line. It is transformed in her earlier works, her monotypes, always in a remarkable complex of abstract blotches and groupings of lines, in which there is not an inkling of mimesis. There are, however, associations with circular moment and spatial breaches, dynamics of movement and discharges of energy, all of which may (also) be read as a depiction of the artist's internal micro-universe, recording her thoughts and impressions, feelings and neural vibrations. And yet, this micro-universe, through a quick jump through time and space, is simultaneously perceived as the macro-universe, for it is not difficult to imagine it as a wondrous simulacrum of the mystery of life in the limitless expanses of space.

Perhaps this is a result of the desire for the attainment of an impression of constant and yet unpredictable changes, of incessant jumps from actuality into the reality and constant pulsations of the line in space. Several years ago Valentina Šuljić started to use transparent supports in her pieces (glass, and more recently, plastic), which necessarily entail a different kind of visual dialogue. Because of the transparency and the greater predisposition to light, the space-time dimension here becomes at once different, irrespective of the strictly articulated and disciplined linear composition grid that Valentina applies in her work. When her line moves along this space, it creates within it both movement and energy. On the other hand, precisely because of the transparency of the support, the feeling of reality is lost, and the imaginary takes the upper hand. The impression is of the lineate sets expanding and swirling in some other dimensions, beyond real perception. For this reason, everything here is in a sense tactily slippery, is balancing between the palpable and the impalpable, while observation is imperceptibly but yet constantly transformed; first in the observer's eye, and then in their spirit, thereby redefining the feeling and creating an illusion of the seen, which is finally permuted into a new reset reality.

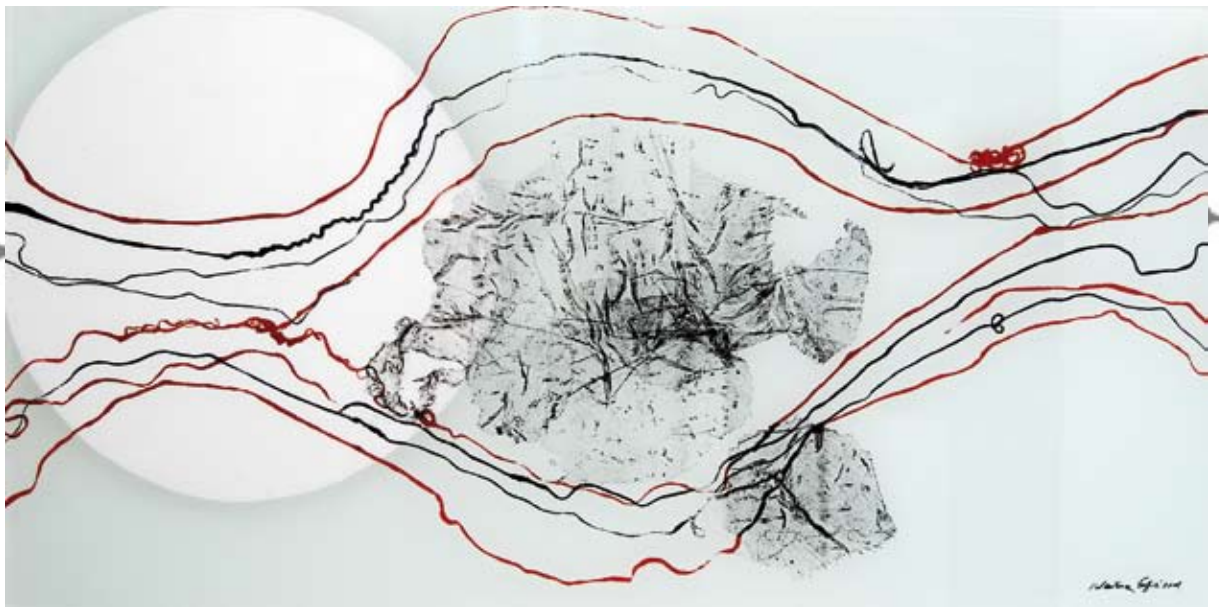
When Valentina Šuljić chose glass (lamistal) as the support for her monotypes, she at once created quandaries in graphic art circles. What is this about? About plates, drawings, or simply painted surfaces? Monotypes, it is well known, can be made on a support of metal, Perspex, glass or lino, in oils and with painter's tools (as Valentina does) and then, with a roller or a press, one unique impression is taken from the plate so prepared. This is called the monotype. And yet Valentina does not make impressions from her glass plates, rather leaving them to act as the one and only existing original. Her approach can be called painting/graphic art, while for the "imprinting" on a background of refined lineate structures and textures, she makes use of a simple roller. But this is not the end of the story for her research does not stop here, and the artist's next step is to combine these glass monotypes with other media and art categories, with light and space, activating and channelling the act of perception in a new and different direction. The fact is, however, that this initial perceptive shift has been made by the glass. Because of its specific characteristics, from the very start it takes us into worlds in which opposed polarities reign: the palpable and the impalpable, the real and the unreal, the materialised and the dematerialised.

Glass is characterised by strength and brittleness, transparency and resonance, and outstanding smoothness and shine, and will happily take in and strongly reflect the light. Valentina's lineate structures move within the glass, transparent and lit spaces according to some other laws, modifying as they go both themselves and the surrounding space. At times they seem real, at others imaginary; obedient to the touch, yet practically evanescent. The layering of the glass supports and their transformation into an object, that is, the move from two-dimensionality into three-dimensionality, allows these structures and blotches, seemingly at least, to move from illusion into reality. But this reality, because of the particular nature of the glass medium and the special quality of light, remains an illusion even when space is thought to have been won over. For glass and light, particularly when they are together, like to cheat our perception, and often in their worlds, even what we can indeed touch is tactually evasive. And thus the complexes of lines in Valentina's monotypes, whether they are still on the wall or have already set off into space, always give an effect of being, as it were, tangible intangibles and unexpected illusions, although, combined with the colouring of a well-thought-out and effective two-part harmony of black and red, they are based on a disciplined visual system and a firm composition.

In some sense, this exhibition sublimates Valentina's previous research, which addressed the contemporary approach to the monotype and to monotype procedures on transparent supports. The exhibition thus rounds off a cycle to the theme of lines and fibres or threads. Valentina Šuljić has been exploring this topic for a good length of time already, and the transfer of threads into the medium of glass monotypes has set a stamp on her work, making it original and independent, giving it a mark of identifiability. To date, in every new appearance before the public Valentina has shown that in this area she always has something new to say, constantly confronting us with something different, with the addition of new media to those already in place, and of new spatial and temporal dimensions to those long-since known. Thus, in some way she turns us into witnesses of and participants in the construction of her visual system. That is what we are at this exhibition. We witness and take part in the summation and in the new. What is summed up is that the line is still at the centre of her interests, and that she is seen through her attitude to glass, to light and space. What is new here is the works in which she re-examines the relation between line and form – line and compact construction (object) and line and deconstruction (installation and fragments).

Responding to the works of Valentina Šuljić is a kind of adventure. An adventure that is like an imaginary journey on which all one has to do is take sufficient concentration, but also imagination; deliberation and cognition; intuition but also a draught of poetry.

Višnja Slavica Gabout



PULSACIJE SUPROTSTAVLJENIH POLARITETA (10)
100 x 50 cm, 2008.

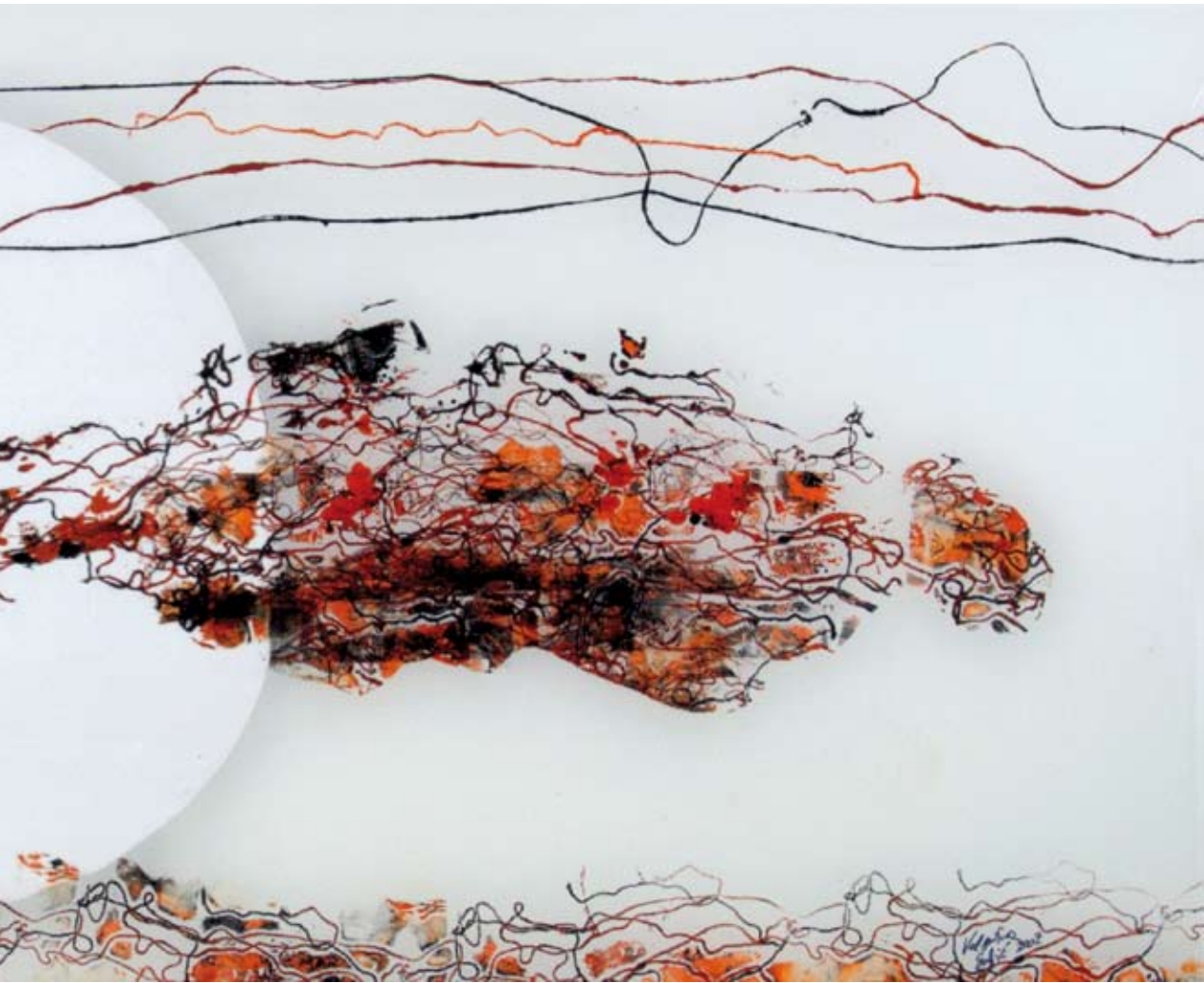




VIZIJE I ILUZIJE (16)
100 x 50 cm, 2008.

STRUKTURE I PROSTORNI PROBOJ (11)
100 x 50 cm, 2007.

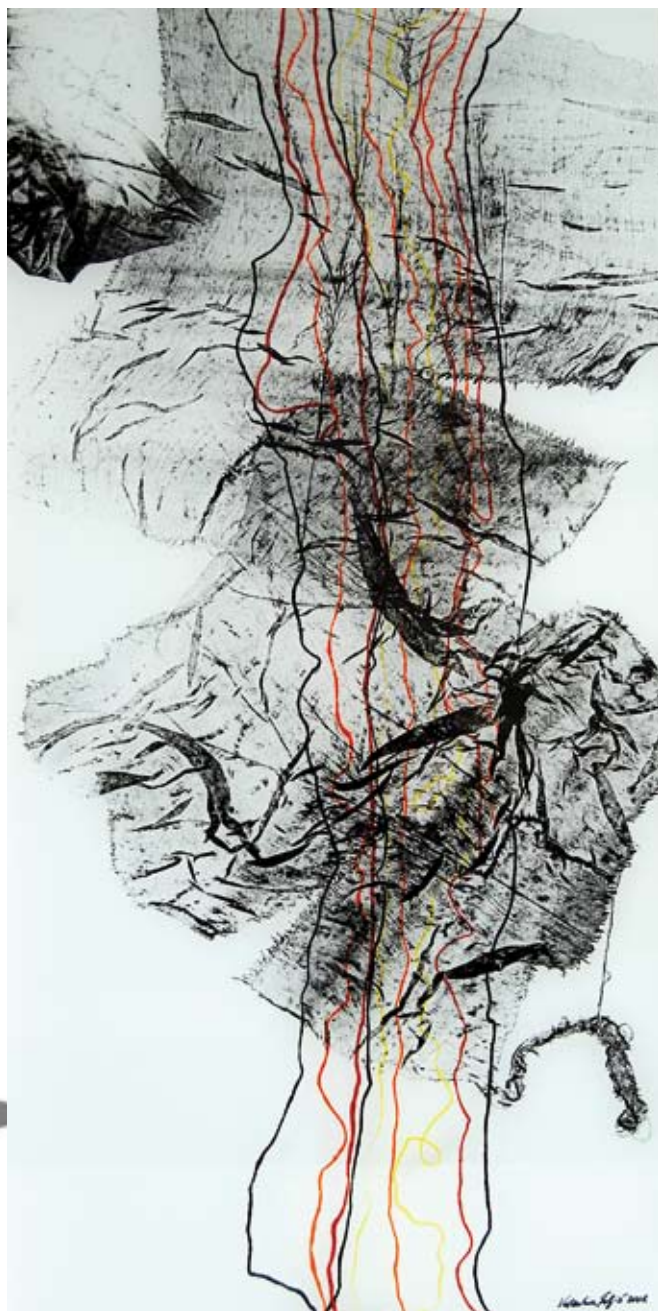






MISTIČNA DINAMIKA (17)
50 x 100 cm, 2007.

TRANSFORMACIJA (7)
50 x 100 cm, 2008.





NEPREDVIDLJIVA MIJENA (13)
50 x 100 cm, 2008.





Životopis

Valentina Šuljić rođena je 21. veljače 1976. u Zagrebu. Nakon završene Škole za primijenjenu umjetnost i dizajn u Zagrebu 1995. godine, upisuje Odjel grafike na Akademiji likovnih umjetnosti u Zagrebu. Za vrijeme studija boravila je u Češkoj Republici, točnije u Brnu (Fakulty výtvarných umění, VUT), u okviru razmjene studenata. Godine 2000. radila je kao demonstrator u Grafičkoj radionici na ALU, kod prof. Nevenke Arbanas. Diplomirala je 2001. godine, u klasi prof. Frane Para. Iste godine pokreće "Malu likovnu radionicu na otvorenom" u Sutivanu na otoku Braču. Godine 2002. upisuje grupu pedagoških predmeta na Učiteljskoj akademiji u Zagrebu. Iste godine postaje članicom Hrvatskog društva likovnih umjetnika (HDLU), a 2004. Udruge likovnih stvaralaca Zaprešića (ULS). U želji za daljnjim usavršavanjem upisala je godine 2003. posljediplomske studije na Akademiji likovnih umjetnosti u Sarajevu, grafički odjel (duboki tisak), kod mentora prof. Dževada Hoze, gdje je i magistrirala u siječnju 2007. godine. Od 2005. godine članica je Hrvatske zajednice samostalnih umjetnika (HZSU). Od 2005. do 2007. radila je kao stručni suradnik grafičkog odjela Akademije likovnih umjetnosti u Zagrebu, gdje je sad kandidat za doktorski umjetnički studij. Svoj umjetnički izričaj predstavlja publici na mnogobrojnim samostalnim i skupnim izložbama u zemlji i inozemstvu, te u okviru mnogih festivala.

Samostalne izložbe:

- 2008. – Zagreb, Galerija Zvonimir: *Gibanje u imaginarnim prostorima*
- 2008. – Karlovac, Galerija Vjekoslav Karas: *Nit/Nit*
- 2008. – Ljubljana, Galerija Schwarz: *Niti*
- 2007. – Zaprešić, Galerija Razvid: *Niti*,
- 2007. – Sarajevo (Bosna i Hercegovina), Akademija likovnih umjetnosti: *Grafotkanje*
- 2006. – Zagreb, Galerija Vladimir Bužančić: *Grafotkanje*
- 2004. – Krapina, Galerija grada Krapine: *Kretanje*
- 2003. – Zagreb, Galerija Matice hrvatske: *Vjetar u nitima*
- 2002. – Zagreb, Galerija "Idealni grad": *Niti i aplikacije*
- 2002. – Zagreb, Galerija CEKAO: *Circulus*
- 1999. – Sutivan na Braču, Općina Sutivan: *Ljeto na moru*
- 1999. – Zagreb, Galerija Vladimir Nazor: *Ljeto na moru*
- 1999. – Brno (Češka Republika), Galerija Fakulty výtvarných umění VUT: *Monotipije*
- 1998. – Zagreb, Lapidarij: *Grafotvorine*
- 1997. – Sesvete, Narodno sveučilište: *Tiše od tišine*

Skupne izložbe (izbor):

- 2008. – Bihać (Bosna i Hercegovina), Gradska galerija: *11 + 1*
- 2008. – Tetovo (Makedonija), Muzej za Tetovski kraj: *Fourth International Biennial of Mini Prints*
- 2008. – Sofija (Bugarska), Galerija Lessedra : *7th Lessedra World Art Print Annual Mini Print*
- 2008. – Zagreb, Muzej Mimara: *IV. najtečajna izložba Pasijske baštine*
- 2007. – Cadaqués (Španjolska), Taller galerija Fort: *27é Mini Print Internacional de Cadaqués*
- 2007. – Sofija (Bugarska), Galerija Lessedra : *6th Lessedra World Art Print Annual Mini Print*
- 2006. – Cadaqués (Španjolska), Taller galerija Fort: *26é Mini Print Internacional de Cadaqués*
- 2006. – (Srbija i Crna Gora, Albanija, Španjolska, Slovenija): *Cervantes Art Dulcinium*
- 2005. – Zagreb, Muzej Mimara: *III. najtečajna izložba Pasijske baštine*
- 2004. – Karlovac, V. Karas, Slavonski brod, V. Becić, Zagreb, Zvonimir: *3. hrvatski triennale akvarela*
- 2001. – Rab, Galerija Brešan: *Salon grafike*
- 2001. – Karlovac, V. Karas, Slavonski brod, V. Becić, Zagreb, Zvonimir: *2. hrvatski triennale akvarela*

Popis radova:

1. *Kompozicija: staklo, prostor, svjetlo*, objekt, 2007, 100 x 150 cm
2. *Svjetlo / prostor*, objekt, 2007, 100 x 150 cm
3. *Izazov svjetla u prostoru*, objekt, 2008, 100 x 150 cm
4. *Rezonantni prostori*, objekt, 2008, 100 x 50 cm
5. *Presložena stvarnost*, monotipija na staklu, 2008, 100 x 50 cm
6. *Imaginacija labirinta*, monotipija na staklu, 2007, 100 x 50 cm
7. *Transformacija*, monotipija na staklu, 2008, 50 x 100 cm
8. *Iluzije iz zbilje*, monotipija na staklu, 2008, 100 x 50 cm
9. *Gibanje i pulsacije*, monotipija na staklu, 2007, 100 x 50 cm
10. *Pulsacije suprotstavljenih polariteta*, monotipija na staklu, 2008, 100 x 50 cm
11. *Strukture i prostorni proboj*, monotipija na staklu, 2007, 100 x 50 cm
12. *Svjetlo, sjene i staklo*, monotipija na staklu, 2008, 100 x 50 cm
13. *Nepredvidljiva mijena*, monotipija na staklu, 2008, 100 x 50 cm
14. *Usijecanje vremena*, monotipija na staklu, 2008, 100 x 50 cm
15. *Paradigma*, monotipija na staklu, 2007, 100 x 50 cm
16. *Vizije i iluzije*, monotipija na staklu, 2008, 100 x 50 cm
17. *Mistična dinamika*, monotipija na staklu, 2007, 50 x 100 cm
18. *Turbulencija*, monotipija na staklu, 2008, 100 x 50 cm
19. *Konvergentne linije*, monotipija na staklu, 2008, 100 x 50 cm
20. *Eksplorzija*, monotipija na staklu, 2008, 100 x 50 cm

Biography

Valetina Šuljić was born on February 21, 1976, in Zagreb. After graduating from the Applied Art and Design School in Zagreb, in 1995 she enrolled in the Printmaking Department of the Academy of Fine Arts in Zagreb. During her undergraduate studies she had a spell in the Czech Republic, in Brno (FAVU), as part of a student-exchange programme. In 2000 she worked as demonstrator in the Printmaking Workshop at the Academy of Fine Arts run by Professor Nevenka Arbanas. In 2001 she graduated from the Academy, in the class of Frane Paro. In the same year she launched her Little Open-Air Workshop in Sutivan on the island of Brač. In 2002 she enrolled educational subject courses at the Educational Academy in Zagreb and in the same year became a member of HDLU, the Croatian Fine Artists' Association; in 2004 she joined the ULS Zaprešić, the Fine Artists' Association of Zaprešić. Wishing to develop her skills further, in 2003 she enrolled a post-graduate course at the Academy of Fine Arts in Sarajevo, in the intaglio printing department, under the tutorship of Dževad Hozo; she took her Master's in 2007. She has been a member of HSZU since 2005, the Croatian Independent Artists' Association. From 2005 to 2007 she worked as assistant in the Printmaking Department at the Academy of Fine Arts in Zagreb, where she is now applying to join the doctoral course. She has presented her work to the public at numerous individual and collective exhibitions at home and abroad, and under the aegis of many festivals.

Individual Exhibitions:


- 2008 – Zagreb (Croatia), Gallery Zvonimir: *Motion in Imaginary Spaces*
- 2008 – Karlovac (Croatia), Vjekoslav Karas Gallery: *Thread/Thread*
- 2008 – Ljubljana (Slovenia), Schwarz Gallery: *Threads*
- 2007 – Zaprešić (Croatia), Razvid Gallery: *Threads*
- 2007 – Sarajevo (Bosnia and Herzegovina), Gallery of the Academy of Fine Arts and Design: *Graphicweaving*
- 2006 – Zagreb (Croatia), Bužančić Gallery: *Graphicweaving*
- 2004 – Krapina (Croatia), Krapina Town Gallery: *Movement*
- 2003 – Zagreb (Croatia), Matica hrvatska Gallery: *Wind in Threads*
- 2002 – Zagreb (Croatia), "Idealni grad" Gallery: *Threads and Application*
- 2002 – Zagreb (Croatia), CEKAO Gallery: *Circulus*
- 1999 – Sutivan island of Brač (Croatia): *Summer at the Sea*
- 1999 – Zagreb (Croatia), Vladimir Nazor Gallery: *Summer at the Sea*
- 1999 – Brno (Czech Republic), Gallery of the Fakultya výtvarných umění VUT: *Monotype*
- 1998 – Zagreb (Croatia), Lapidarij: *Printing Produce*
- 1997 – Sesvete (Croatia), National University Gallery: *Silence greater than Silence*

Collective Exhibitions (a selection):

- 2008 – Bihać (Bosnia and Herzegovina), Town Gallery: *11+1*
- 2008 – Tetovo (Macedonia), Museum of Tetovo area, *Fourth International Biennial of Mini Prints*
- 2008 – Sofija (Bulgary), Lessedra Gallery: *7th Lessedra World Art Print Annual Mini Print*
- 2008 – Zagreb (Croatia), Museum Mimara: *IV. Competition Exhibition of the Passion Inheritance*
- 2007 – Cadaques (Spain), Taller Galeria Fort: *27th Mini Print International of Cadaques*
- 2007 – Sofija (Bulgary), Lessedra Gallery: *6th Lessedra World Art Print Annual Mini Print*
- 2006 – Cadaques (Spain), Taller Galeria Fort: *26th Mini Print International of Cadaques*
- 2006 – (Srbia and Monte Negro, Albania, Spain, Slovenia), *Cervantes Art Dulcinium*
- 2005 – Zagreb (Croatia), Museum Mimara: *III. Competition Exhibition of the Passion*
- 2004 – Burgwedel, Hannover (Germany): *Geegenwartskunst aus Kroatien Inheritance*
- 2004 – Karlovac, V. Karas, Slavonski brod, V.Becić, Zagreb, Zvonimir (Croatia): *3rd Croatian Watercolour Triennale*
- 2001 – Rab, the Island of Rab (Croatia), Gallery Brešan: *1st Graphic Salon*
- 2001 – Karlovac, V. Karas, Slavonski brod, V.Becić, Zagreb, Zvonimir (Croatia): *2nd Croatian Watercolour Triennale*

List of exhibits:

1. *Composition: glass, space, light*, object, 2007, 100 x 150 cm
2. *Light in space*, object, 2007, 100 x 150 cm
3. *Challenge of light in space*, object, 2008, 100 x 150 cm
4. *Resonant spaces*, object, 2008, 100 x 50 cm
5. *Reset reality*, monotype on glass, 2008, 100 x 50 cm
6. *Imagination of the labyrinth*, monotype on glass, 2007, 100 x 50 cm
7. *Transformation*, monotype on glass, 2008, 50 x 100 cm
8. *Illusions from reality*, monotype on glass, 2008, 100 x 50 cm
9. *Movement and pulsations*, monotype on glass, 2007, 100 x 50 cm
10. *Pulsations of opposed polarities*, monotype on glass, 2008, 100 x 50 cm
11. *Structures and spatial penetration*, monotype on glass, 2007, 100 x 50 cm
12. *Light, shadows and glass*, monotype on glass, 2008, 100 x 50 cm
13. *Unpredictable change*, monotype on glass, 2008, 100 x 50 cm
14. *Incising time*, monotype on glass, 2008, 100 x 50 cm
15. *Paradigm*, monotype on glass, 2007, 100 x 50 cm
16. *Visions and Illusions*, monotype on glass, 2008, 100 x 50 cm
17. *Mystical dynamics*, monotype on glass, 2007, 50 x 100 cm
18. *Turbulence*, monotype on glass, 2008, 100 x 50 cm
19. *Convergent lines*, monotype on glass, 2008, 100 x 50 cm
20. *Explosion*, monotype on glass, 2008, 100 x 50 cm



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