

FAR ABOVE THE WORLD

U javnom, napose virtualnom prostoru, gotovo sve ima publiku. S jedne strane, razne su prednosti novih mogućnosti, a s druge puno dosadnog ponavljanja već viđenog bez imaginacije. To potiče na misao o ranije utvrđenom kako „kroz reproduktivne tehnologije postmoderna umjetnost gubi auru“ (Douglas Crimp). Tek će oni s pravom unutarnjom potrebom doživjeti susret s nesigurnošću i nemogućnošću novog. Autentičnim likovnim umjetnicima bit će to prilika za prevladavanje granica medija, odnosno emancipaciju izraza. Potreba za bazičnom likovnošću, dubinskim razumijevanjem boje, materijala i napose posvećeno prepuštanje procesu, može dati originalan odgovor na to. Tako ovim ciklusom na akvarelnim papirima Lea Popinjač dolazi do samog ruba, upućuje na granice i prelazi ih: i vlastite i one konvencionalnog shvaćanja likovnog polja. Na neravnim površinama četverokutnih formata (kao i na onima nastalim u tehnikama ulja i akrila – na platnu ili dasci) i na ovim se radovima u akvarelu odražava slikaričin meditativni pristup, vide se razrađene slojevite mogućnosti percipiranja bespredmetnog kao predmetnog, i to u onome što nalazimo u prirodi – unatoč vrlo apstrahiranim formama. Navedenom doprinosi karakteristična Payne grey boja (Payneova siva) koja ovdje podsjeća na kristale leda na asfaltu, kao i na ugođaje koji se mogu doživjeti u refleksiji svjetlosti na hrapavim strukturama stijena uz more, za oblačna vremena, na igri mjesečine u sumraku. Ciklus je ovaj nastao kao nastavak i nadgradnja na

na prethodni (*Koža*, 2016. – 2021.) u kojem je slikarica koristila pretežno zemljane boje. U igri s materijalima, bojama i površinama, ali i u fascinaciji samo jednom bojom razvila je likovni postupak namakanja akvarelnog papira, gužvanja i modeliranja rukama, oslikavanja i sušenja, a potom kolažiranja. Očito je da je tim postupkom Lea oblikovala „okvir“ za igru s površinom i bojama pri čemu je dala svjetlosti da (u)čini svoje. U tom procesu, znakovito je njezino namakanje papira tako da postane podatno kao platno, u ovom slučaju obostrano, kao i kontekst sušenja radova u promjenjivosti ambijenta prirode. Metoda povezivanja i preklapanja papira (kolažiranje) pokazuje traženje ravnoteže i sve veće dosege Leine razigranosti, a redukcija boje i raspon tonova iznimnu rafiniranost površine radova. Naime, reljefne plohe ističu se atmosferičnošću koja zrači rijetko viđenom likovnom energijom. Riječ je o „živim odnosima“ koje uočava tek promatrač koji voli gledati. Zanimljiv je onaj između minimalizma korištenih sredstava, intervencija, te u cjelini prisutnosti lirskog svojstva. Naglašena asocijativnost „tamnoplavo-sive“ podsjeća na melankoliju i zapitanost pred prostranstvom. Gotovo da možemo doživjeti Bowiejeva astronauta Majora Toma prepuštenog promatranju zvijezda i plave planete Zemlje („Far above the world – Planet Earth is blue“, *Space Oddity*). Vidjet ćemo tonove ove boje podatne za redukciju u prikazu osamljena *Sivog stabla* Pieta Mondriana ili pak *Kiše* Milana Steinera. A ovdje, gledamo razrađen ciklus raskošno izvedene Payne grey u kojem Lea još jednom potvrđuje profinjen pristup slikarice, i to u spajanju krajnosti: pročišćenosti, reda i zaigrane, čak i otkaçene spontanosti. To je moguće u iskrenoj čežnji i oslobođenosti za izazov promjene, jer „ako se osjećaš sigurno u području u kojem radiš, onda ne radiš u pravom području. Uvijek idi malo dalje u vodu nego što osjećaš da si u stanju. Idi malo preko svoje dubine. I kad osjetiš da ti noge više ne dodiruju dno, tada si baš na pravom mjestu da učiniš nešto uzbudljivo.“ (David Bowie)

Nevenka Šarčević

models it with her hands, paints and dries it and then collages it. It is obvious that in this process Lea formed “a frame” for playing with surfaces and colours, letting the light do its own thing. What is significant in this process is that she soaked the paper to make it as pliable as canvas, in this case double-sided, as well as the context of drying the works in the changeable natural environment. The method of joining and overlapping paper (collaging) demonstrates the search for balance and ever-increasing achievements of Lea’s playfulness, whereas the reduction of colour and range of tones demonstrate the exceptional refinement of the surface of works. These relief surfaces are atmospheric, they radiate a rarely seen artistic energy. These are “living relationships” that are noticed only by the observes who are keen to observe. It is interesting to see the relationship between the minimalism of the means used, interventions and overall presence of lyrical quality. The accentuated associativity of “dark blue and grey” reminds of the melancholy and wonder before the immensity. It is almost like we can experience Bowie’s astronaut Major Tom left to observe the stars and the blue planet Earth (“Far above the world – Planet Earth is blue”, *Space Oddity*). We can see the tones of this colour, suitable for reduction, in the depiction of a lonely *Gray Tree* by Piet Mondrian or *The Rain* by Milan Steiner. And here we are, looking at the elaborated series of lavishly executed Payne grey where Lea once again confirms the refined approach of the painter, in the fusion of extremes: purity, order and playful, even wacky spontaneity. This is possible in a sincere longing and liberation for the challenge of change, because “If you feel safe in the area you’re working in, you’re not working in the right area. Always go a little further into the water than you feel you’re capable of being in. Go a little bit out of your depth. And when you don’t feel that your feet are quite touching the bottom, you’re just about in the right place to do something exciting.” (David Bowie)

Nevenka Šarčević

LEA POPINJAČ FAR ABOVE THE WORLD 19. - 31. 10. 2021

In a public, especially in a virtual space, almost everything has an audience. On the one hand, there are numerous advantages of new possibilities, and on the other, a lot of boring repetition of already seen, imaginationless things. This makes one think of what was already established, how “through reproductive technology postmodernist art dispenses with the aura” (Douglas Crimp). Only those with the real inner need will experience the uncertainty and impossibility of the new. Authentic artists will see it as an opportunity for going beyond the boundaries of the media, emancipation of the expression. The need for basic artistic qualities, deep understanding of colour, material and especially a dedicated commitment to the process, can provide an original answer to that. With this series on watercolour papers, Lea Popinjač reaches the very edge, points to the borders and goes beyond them: both her own and the ones of the conventional understanding of the art field. On uneven square surfaces (as well as on the ones created in oil and acrylic – on canvas or board), these watercolours also reflect the artist’s meditative approach, there are elaborated layered possibilities of perceiving the immaterial as material, in things we find in nature – despite the very abstracted forms. This is contributed by the characteristic Payne’s grey that, here, reminds of ice crystals on asphalt, as well as of the atmosphere one can experience in the reflection of light on rough surfaces of rocks by the sea, in cloudy weather, the play of moonlight at dusk. This series is a continuation and upgrade of the previous one (*Koža/Skin*, 2016 – 2021) in which the artists predominantly used earth tones. Playing with materials, colours and surfaces, but also in fascination with only one colour, she developed the artistic process where she soaks watercolour paper, crumples and

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LEA POPINJAČ rođena je 1981. u Zagrebu. Godine 2003. diplomirala je na zagrebačkom Tekstilno-tehnološkom fakultetu, a 2006. upisuje Akademiju likovnih umjetnosti u Zagrebu, Nastavnički odsjek. Diplomirala je 2012. godine, u klasi prof. Zlatana Vrkijana. 2014. godine započela je suradnju s Tekstilno-tehnološkim fakultetom gdje je kao vanjska suradnica održavala nastavu pri skupini kolegija iz područja kreiranja tekstila. Od godine 2020. stalno je zaposlena na istom fakultetu, trenutno u umjetničko-nastavnom zvanju docentice. Kontinuirano slika i izlaže na samostalnim i skupnim izložbama, sudjeluje na umjetničkim rezidencijama i likovnim simpozijima u zemlji i inozemstvu. Članica je HDLU- a i Tekstilne sekcije ULUPUH-a. Dobitnica je likovne nagrade 5. bijenala slikarstva „Iva Vraneković - Vladimir Dodig Trokut, umjetnici umjetniku“.

LEA POPINJAČ was born in 1981 in Zagreb. In 2003 she graduated from the Faculty of Textile Technology in Zagreb, and in 2006 she enrolled at the Academy of Fine Arts in Zagreb, Department of Art Education. She graduated in 2012, in the class of prof. Zlatan Vrkijan. In 2014, she started collaborating with the Faculty of Textile Technology, where she taught at a group of courses in the field of textile creation as an external associate. Since 2020, she has been permanently employed at the same faculty, currently in the artistic-teaching position of assistant professor. She continuously paints and exhibits in solo and group exhibitions, participates in art residencies and art symposia in Croatia and abroad. She is a member of HDLU and the Textile Section of ULUPUH. She is the winner of the art award of the 5th Biennial of Painting "Iva Vraneković - Vladimir Dodig Trokut".

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