

MIA MARAKOVIĆ završava srednju školu Primijenjene umjetnosti i dizajna u Zagrebu te 2011. godine upisuje sveučilišni studij na Akademiji likovnih umjetnosti u Zagrebu smjer Likovna kultura. Diplomirala je 2018. godine te stječe titulu Magistra Likovne kulture.

Do sada je ostvarila petnaest samostalnih izložbi te osamdesetak skupnih u Hrvatskoj i inozemstvu. Voditeljica je brojnih likovnih radionica za djecu i odrasle.

MIA MARAKOVIĆ graduated from the School of Applied Arts and Design in Zagreb and in 2011 she enrolled in university studies at the Academy of Fine Arts in Zagreb, majoring in Fine Arts. She graduated in 2018 and obtained the title of Master of Fine Arts.

So far, she has had fifteen solo exhibitions and about eighty group exhibitions in Croatia and abroad. She is the leader of numerous art workshops for children and adults.

MIA MARAKOVIĆ – SAŽETO U CRNOJ

Podošće oni tako po jednome putu i donekle im bijaše svijetlo od one pukotine, kroz koju bijahu propali. Ali kad oni dalje, a ono sve veći mrak — crni mrak, kakvoga nema nego pod zemljom.

Regoč sve jednako i po mraku ide. Hvata se silnim rukama od stupa do stupa.

Kosjenku obuzme strava od onolikoga mraka.

Uhvatila se ona Regoču za uho i povika:

— "Mrak je, Regoču!"

— "E, pa neka je," — odvrati Regoč. "Nije mrak došao k nama, nego smo mi došli k njemu."

(Ivana Brlić Mažuranić, „Regoč“, *Priče iz davnine*, 1916.)

Iako je Kosjenka, zatečena gustim crnim mrakom, ubrzo upalila svjetiljku kako bi bolje vidjela podzemlje i njegova blaga, Mia Maraković mraku prilazi namjerno i u njemu ostaje svjesno i intencionalno. Njezin novi slikarski ciklus prožima materijalnost crne boje, koja se u suvremenom društvenom prostoru povezuje sa zlom, tugom, patnjom, nesrećom i smrću. Zaokretom k prošlim tisućljećima, k brojnim religijama i mitologijama, postaje razvidno da je crna evocirala ništavilo i kaos, zbrku i nered, odnosno da je crno tama početaka. Međutim, ako crnu promatramo kao zbroj ili sintezu boja, onda ona ujedno postaje simbol obnavljanja, jer sadrži izvor i početak života, kao što je to crna u ktonskom, podzemnom svijetu, koji sadržava bogatstvo skrivenog života. Gusta kvaliteta boje koja svjetlost ne odbija, nego upija, otvara potencijalno mnogoznačna čitanja. Iako crna, njezina specifična tekstura i pojavnost na platnu, za autoricu evocira plodnu zemlju, poput crnice, kontakt s prirodom i svojevrsan zaron u mrak, u sebe, radi samospoznaje, ona ipak ostaje značenjski otvorena za širu interpretaciju. Zato izložene slike ne žive od garantiranog, nego od upisanog smisla. Meditativnim potencijalom pozivaju gledatelje na kontakt sa sobom, na nelagodu samospoznaje, odnosno samosvijest o vlastitom postojanju i njegovim efektima. Nastavljajući se baviti subjektivističkim u svojem poetskom izrazu, Mia Maraković radovima pristupa otvoreno, spontano, u pokretu. Smjesa koju miješa i djelomice aplicira rukama suši se do dva tjedna, pa umjetnica ostavlja prostor vremenu da na neki način oblikuje i završi njezine slike.

Kao što crna boja i njezina materijalnost uvlače, tako uvlači i kut. Nabiranjem postava u kut specifičnim izlagačkim postupkom, prkosi se dinamici reprezentativnog galerijskog prostora, obrtajem logike rada kao podložnog prostoru i uspostavljanjem novog odnosa u kojemu je prostor podložan radu, pritom ne poništavajući vrijednost prostora, ni rada.

Petra Šarin

MIA MARAKOVIĆ – CONDENSED IN BLACK

They followed one of the passages, and for awhile they had light from the hole through which they had fallen. But as they went on it grew darker and darker — black darkness, such as there is nowhere save in the bowels of the earth.

Reygoch tramped calmly on in the dark.

With his great hands he felt his way from pillar to pillar.

But Curlylocks was frightened by the great darkness.

She clung to Reygoch's ear and cried:

"It's dark, Reygoch dear!"

"Well, and why not?" returned Reygoch. "The dark didn't come to us. It's we have come to it."

(Ivana Brlić Mažuranić, "Reygoch", *Croatian Tales of Long Ago*, 1916
Translation by Fanny Susan Copeland from 1924)

Although Curlylocks, stunned by the thick black darkness, soon turned on the lamp to better see the underworld and its treasures, Mia Maraković approaches the dark on purpose and

stays in it consciously and intentionally. Her new painting series is permeated by the materiality of the colour black, which contemporary society associates with evil, sadness, suffering, misfortune, and death. Looking back to the past millennia, numerous religions and mythologies, it becomes obvious that black evoked nothingness and chaos, confusion and disorder, that is, black is the darkness of beginnings. If, however, we perceive the colour black as a sum or synthesis of colours, then it also becomes a symbol of renewal; because it contains the source and beginning of life, such as the blackness in the chthonic world, the underworld, which holds the richness of the hidden life.

The density of the colour that does not reflect light but instead absorbs it, opens up potentially ambiguous interpretations. Although for the artist the colour black, its specific texture and appearance on the canvas, evokes fertile soil, such as chernozem, the contact with nature and a certain dive into darkness, into herself, for the purpose of self-knowledge, its meaning remains open to a broader interpretation. Therefore, the exhibited paintings do not live through a guaranteed but an inscribed meaning. With their meditative potential, they invite the viewers to interact with themselves, to experience the discomfort of self-knowledge, i.e., self-awareness of their existence and its effects. Continuing to engage in subjectivism in her poetic expression, Mia Maraković approaches her works in an open and spontaneous manner, in motion. The mixture she stirs and partially applies by hands takes up to two weeks to dry, so, in a way, the artist leaves it to time to shape and complete her paintings.

Just like the colour black and its materiality pull in, so does the corner. Crowding the exhibited works in the corner using a specific curatorial approach defies the dynamics of a representative gallery space, it reverses the logic of the artwork as being subject to the exhibition space and establishes a new relationship in which the exhibition space becomes subject to the artwork, thus not devaluing neither the space nor the artwork.

Petra Šarin

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