

Trava je prije bila zelenija. Ili barem takva postoji u sjećanju, odvojena od stvarnosti u kojoj je istovremeno „i zemlja i kamen i grančica i grana i list i glista i maslačak i djetelina i drač i drač i drač i staklo i plastika i smeće“*. U toj udaljenoj slici trava je samo trava, bez slojeva i nečistoća, samo jarko zelena boja. No, pokušaj rekonstrukcije tog sjećanja pokazuje se kao neizbježno neuspješan. U ponavljanju gesta i traženju savršenstva otkrivaju se nesavršenosti procesa i sjećanja.

Rad Lare Ane Kulenović *Trava je prije bila zelenija* istražuje nemogućnost rekonstrukcije prošlih percepcija i promišlja granice između stvarnosti i subjektivnog pamćenja. Kroz repetitivan proces pokušaja stvaranja savršenih vlati trave, koristeći pokošenu travu iz vrta svoje bake, umjetnica upisuje protok vremena u materijal, spoznajuci pritom da trava više nije samo trava, nego trag prošlog vremena; izmijenjeni doživljaj svijeta.

Rad se sastoji od tri segmenta. Prvi čini izloženi proces u formi instalacije s pokošenom travom u različitim

stadijima mljevenja. Trava postaje materijalna manifestacija ponavljanja i pokušaja rekonstrukcije savršenog zelenila, ali u svom propadanju, sušenju i mijenjanju boje svjedoči o prolaznosti i nemogućnosti povratka na početno stanje. Drugi segment čini skulpturalna instalacija travki na podu – krhke, rekonstruirane forme koje predstavljaju potragu za nedostižnim savršenstvom, sjećanje koje nikada ne može biti vjerno vraćeno. Treći je segment fotografija psa na travi – iako to nije (ili je?) Larin pas, to jest travnjak njene bake. Ovaj kadar dodatno istražuje odnos između osobnog i univerzalnog, sjećanja i materijalnosti. Fotografija postaje arhiv prošlog trenutka i dokaz promjene.

„Predočujući slike o slikama, mi se (zapravo) dvostruko udaljujemo od onoga što hoćemo da vidimo, a pogotovo od onoga što smo vidjeli kad smo gledali slobodno i djetinjasto, a što danas imamo namjeru da izrazimo na veoma posredan i razuman način“, piše Miroslav Krleža u *Djetinjstvu u Agramu* (1902.–1903.). Promišljajući Krležinu ideju o dvostrukom udaljavanju od stvarnosti kroz interpretaciju slika, Kulenović istražuje distancu između subjektivnog pamćenja i stvarnosti, nepouzdanost pamćenja i nemogućnost potpune rekonstrukcije prošlih doživljaja te čežnju za povratkom nečemu što je možda postojalo, a možda nije.

Sjećanja postaju filteri koje sami oblikujemo, ne nužno vjerni izvornom iskustvu.

Trava je prije bila zelenija nudi vizualnu metaforu za prolaznost vremena i neuhvatljivost savršenstva, kao i za potragu koja, iako ne može donijeti savršen rezultat, sama postaje važan proces. Trava postaje trag vremena, sjećanje koje se mijenja, odražavajući nesavršenost svijeta i našeg iskustva u njemu.

Iva Jurić

* *Toliko dugo razmišljam o toj zelenoj travi i o svakoj njenoj zelenoj travki da sam zaboravila da je svaka ta travka uska i tanka kao vlat trave. I zaboravila sam da trava nije samo trava, da ona nije samo svaka njena travka – ona je i zemlja i kamen i grančica i grana i list i glista i maslačak i djetelina i drač i drač i drač i staklo i plastika i smeće. I nije samo zelena – ona je i smeđa i žuta i crvena i crna i one ostale boje koje nisu zelena. Nekada je ona stvarno i bila samo zelena trava sa zelenim travkama bez zemlje i kamena i grančice i grane i lista i gliste i maslačka i djeteline i drača i drača i drača i stakla i plastike i smeća, ali sada nije.*

Lara Ana Kulenović

The grass used to be greener. Or at least that is how it exists in memory, detached from the reality in which it is simultaneously "earth and stone and twig and branch and leaf and worm and dandelion and clover and bramble and bramble and glass and plastic and trash"*. In that distant image, grass is simply grass, without layers or impurities, just a vivid green colour. Yet, the attempt to reconstruct that memory proves inevitably unsuccessful. Repetition of gestures and the pursuit of perfection only reveal the imperfections of both the process and memory itself.

Lara Ana Kulenović's work *The Grass Used to Be Greener* explores the impossibility of reconstructing past perceptions and reflects on the boundaries between reality and subjective memory. Through a repetitive process of attempting to create the perfect blades of grass, using freshly cut grass from her grandmother's garden, the artist inscribes the passage of time into the material, realizing that grass is no longer just grass but a trace of time passed; an altered experience of the world.

The work consists of three segments. The first presents the process itself in the form of an installation with cut grass in various stages of grinding. The grass becomes a material manifestation of repetition and attempts to reconstruct perfect greenery, but in its decay, drying, and changing colour, it testifies to the transience and impossibility of returning to its original state. The second segment consists of a sculptural installation of blades of grass on the floor – fragile, reconstructed forms that represent the search for unattainable perfection, a memory that can never be fully restored. The third segment features a photograph of a dog on the grass – though it may (or may not?) be Lara's dog or rather her grandmother's lawn. This image further explores the relationship between the personal and the universal, memory and materiality. The photograph becomes an archive of a past moment and evidence of change.

"In presenting images of images, we (in truth) distance ourselves twice over from what we wish to see, and even more so from what we once saw, when we looked freely and childishly—which we now seek to

articulate in a very mediated and rational way," writes Miroslav Krleža in *Childhood in Agram* (1902–1903). Reflecting on Krleža's idea of the double distancing from reality through the interpretation of images, Kulenović explores the gap between subjective memory and reality, the unreliability of memory and the impossibility of fully reconstructing past experiences, and the longing to return to something that perhaps once was, or perhaps never existed. Memories become filters we create, not necessarily faithful to the original experience.

The Grass Used to Be Greener offers a visual metaphor for the passage of time and the elusiveness of perfection, as well as for a pursuit that, while it may never yield a perfect result, becomes meaningful in itself. The grass transforms into a trace of time, a changing memory, reflecting the imperfection of both the world and our experience within it.

Iva Jurić

* *I have been thinking about that green grass and every single green blade for so long that I have forgotten how each one is narrow and thin like a strand of grass. And I have forgotten that grass is not just grass, that it is not merely each of its blades—it is also earth and stone and twig and branch and leaf and worm and dandelion and clover and bramble and bramble and bramble and glass and plastic and garbage. And it is not just green – it is also brown and yellow and red and black and all those other colours that are not green. Once, it truly was just green grass with green blades without earth and stones and twigs and branches and leaves and worms and dandelions and clover and bramble and bramble and bramble and glass and plastic and trash, but now it is not.*

Lara Ana Kulenović

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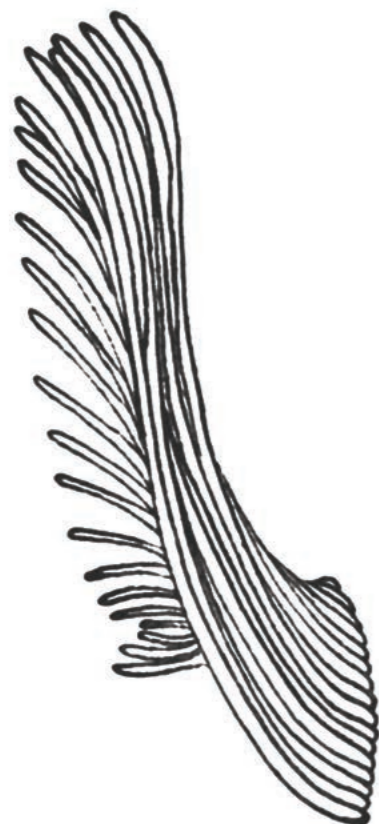
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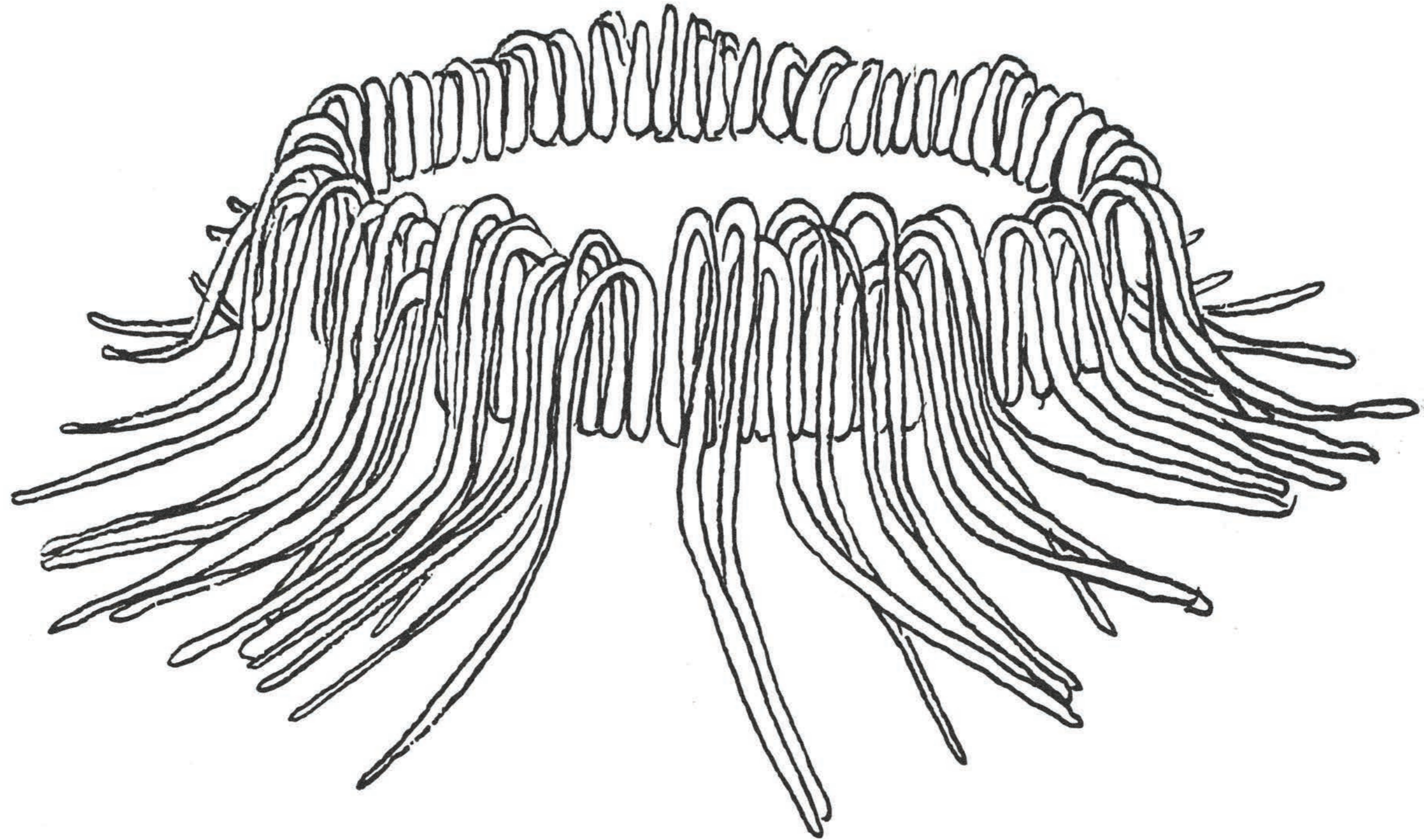
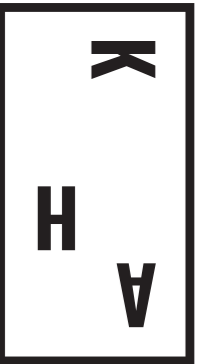


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LARA ANA KULENOVIĆ (2000., Zagreb) magistrirala je na Akademiji likovnih umjetnosti, na Odsjeku za animirani film i nove medije, pod mentorstvom profesorice Nicole Hewitt. Iako koristi svoju perspektivu kao polazišnu točku, njeni radovi nisu o njoj – već o drugima koji ih percipiraju. Lara prikazuje emociju i osjećaj kroz fizičke manifestacije u objektima, instalacijama, videu i fotografiji. Materijali kojima se služi usko

su povezani sa samim konceptom rada ili su njegov ključan dio. Odabire teme koje smatra dijelovima kolektivnog pamćenja prošlosti svoje generacije kako bi približila njihovo čitanje široj publici u cilju poticanja dijaloga. Izlagala je na više skupnih izložbi u Hrvatskoj.

LARA ANA KULENOVIĆ (2000, Zagreb) earned her Master's degree from the Academy of Fine Arts, Department of Animated Film and New Media, under the mentorship of Professor Nicole Hewitt. Although she uses her own perspective as a starting point, her works are not about her – but about others who perceive them. Lara conveys emotion and feeling through physical manifestations in objects,

installations, video and photography. The materials she uses are closely linked to the very concept of the work or are a key part of it. She chooses topics that she considers part of the collective memory of her generation's past, aiming to make their interpretation more accessible to a wider audience and to encourage dialogue. She has exhibited in several group exhibitions in Croatia.