

An abstract painting with a complex, layered texture. The background is a mix of red, white, and black, with some blue and purple tones. The texture is created through various techniques, including brushstrokes, stippling, and cross-hatching. The overall effect is one of depth and movement.

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IVA LATERZA OBULJEN

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Iva Laterza Obuljen / Fuzija

U novoj seriji radova slikarica Iva Laterza Obuljen nastavlja naraciju o rasterima iz prijašnje serije radova (2021. – 2022.), no njezin je likovni put sada utaban nešto sirovijim izrazom, radeći kontrast od ugladenosti površine do njezina rastakanja. Poput fasada povijesnih zgrada koje s vremenom počinju zadobivati tragove istrošenosti zaokružene aureolom patine, slikarski ciklus slikarice Laterza Obuljen radi jedan zaokret, ne tražeći tek inspiraciju u početku i prošlosti, već joj se posve vraćajući i preuzimajući početne oblike.

„Umjetnici u jednom trenu dođu do raskrižja kada moraju odlučiti kamo krenuti, koji smjer odabrati. Ali meni se to nije dogodilo, kao da sam se zaustavila u jednom trenutku i sva svoja dosadašnja iskustva akumulirala u ovoj seriji“, istaknut će Laterza Obuljen, objašnjavajući stanje stvaranja nove serije radova u jednoj situaciji „u leri“. No ova je stanka svojevrijedno odabrana, osjećajući da zadatak nije do kraja završen i da naracija nastavlja svoj izlet u nepoznato. Kao početnu točku, slikarica poput istreniranog arhitekta koji započinje infrastrukturni plan označavajući glavne prometnice, arterije u novom tijelu, ponovno postavlja raster.

U tome se krije i arhitektonska naobrazba umjetnice koja ju je oblikovala prije nego što je svoje formalno školovanje završila na studiju umjetničkog smjera. No u ovoj se seriji iščitava i novi način života koji uključuje i promjenu lokacija između dvaju gradova na čijoj relaciji živi tijekom posljednjih dviju godina: Dubrovnika i Splita. Upravo tijekom 2023. i 2024. godine nastaju ove slike koje su zbog čestih promjena boravka stvarane u fazama. Zbog onemogućenog transporta slika većih formata, one nisu nastale u jednom dahu.

Njima je svojstvena pauza, odnosno odmaci tijekom kojih je autorica promišljala o slikama kao o procesu gradnje formi, bilo da se fizički nalazila pred njima ili pak u drugom gradu kreirala mentalnu mapu nove slike. Kompleksnost kompozicije slikarice Laterza Obuljen krije se u ispreplitanju slojeva čije vertikalne i horizontalne smjernice uvode uskomešanost i snažnu centrifugalnu moć slike. Promatračevo oko iznimno je aktivno u čitanju rada čiji nazivi odražavaju fuziju pokreta kista: petlja, mreža i rasteri simboliziraju daljnje uplitanje u tematiku kompleksnosti slike.

Bitno je zapaziti da ne nose sve slike isti teret složenosti kompozicije,

Iva Laterza Obuljen / Fusion

In her new series of works, the artist Iva Laterza Obuljen continues the grid narrative from her previous series (2021-2022), only this time her path is paved with a rawer expression, creating a contrast between the surface and its fragmentation. Just like the facades of historical buildings that become worn out and covered with a layer of patina over time, Laterza Obuljen's painting cycle takes a turn, not only seeking inspiration in the beginning and in the past, but also coming back to it entirely and taking over the initial forms.

„At a certain point, an artist comes to a crossroads where they must choose their path, their direction. But that didn't happen to me. It's like I hit pause for a moment and accumulated all my experiences in this series“, Laterza Obuljen points out, explaining the state of creation of new works in somewhat of a neutral gear. But this pause was intentional, given the feeling of incompleteness and the sense that the narrative continues its way into the unknown. Once again, the painter starts with the grid, just like a trained architect starting to create an infrastructure plan marking the main roads, the arteries of a new body. Here is

where the artist's architectural education comes forward, an education that shaped her well before she finished her formal education in the arts. But this series also brings the new way of life to the surface: relocating between two cities the artist has been living in over the last two years, Dubrovnik and Split. It was right during 2023 and 2024 that these paintings were created, but in phases due to frequent relocating. The inability to transport bigger formats dictated their course of creation.

This pause, this step back during which the artist had the time to think about the paintings as a process of building forms, whether she was standing in front of them or creating a mental map of a new painting in her mind, is inherent to the new works. The complexity of Laterza Obuljen's composition is hidden in the intertwinement of layers with vertical and horizontal pointers, bringing about commotion and a powerful centrifugal force of her paintings. The beholder's eye is significantly active when gazing at paintings showing a strong fusion of strokes: the loop, net and grid symbolize a deeper dive into the complexity of the painting.

It's important to note that not all paintings' compositions are equally

već se njihov ritam izmjenjuje poput kompozicije „Vltava“ češkog glazbenog kompozitora Bedřicha Smetane. Kao dio šest simfonijskih poema, ova se kompozicija izdvaja po Smetaninu tonskom slikanju kojim je htio ilustrirati zvučnost jedne od najvećih čeških rijeka, Vltave, koja prolazi različitim krajolicima, od šuma do livada. Ritmičnost se u skladbi intenzivira poput protoka rijeke: od dvaju malih izvora Studená i Teplá Vltava do sjedinjavanja dviju rječica u jednu veliku, gromoglasnu, poznatu Vltavu.

Laterza Obuljen u svojim radovima prati ovo pojačavanje ritma gdje manji radovi predstavljaju jedan početni stadij, jednu „rječicu“ prije manifestiranja maestralnosti poteza u radovima velikih formata.

No jedna im je polazna točka zajednička: slikarica svoj rad striktno započinje stvaranjem rastera, poput rimskih cardo i decumanus ulica koje su predstavljale okosnice stvaranja novih gradova na koje bi se nadovezivala arhitektura Carstva. Raster se stvara od ujednačenih uzoraka namaza boja pravilno složenih u prvom koraku stvaranja kompozicije. Umjetnica time poništava uobičajeni postupak stvaranja rada iz tabule rase, praznog, bijelog platna koji umjetnika izaziva na dvoboj. Dajući

slici prvotni sloj, ona je na neki način zaštićuje, poput obrambenog mehanizma koji olakšava nošenje s teškim emocijama.

Umjetnica stvara zaštitni sloj, fasadu kuće u kojoj je naglašena sirovost poteza kista. Radi se tek o krutoj gradnji temelja gdje su estetske postavke podčinjene postulatima funkcionalnosti i održivosti. Tek na čvrstoj bazi gradi se kuća, njezin svijet u kojem dolazi do eksplozije kolorita koji umjetnica stvara kistom i špatulom, eliminirajući u potpunosti tehniku airbrusha koja je bila prisutna u ranijim radovima. Lako je prepoznati razlike pokreta nastalih drukčijim alatom, pri čemu se ova novija serija radova svojom surovošću ističe naspram prvih radova okupljenih u seriji nazvanoj „Crte“.

Od početnih elegantnih namaza kista, Laterza Obuljen zadire u proučavanje samog procesa gradnje, dok njezin rad počinje iziskivati veći fizički zamah. Odustajući od kista kao jedinog alata za slikanje, umjetničin izraz postaje grublji i temperamentniji. Njezino je slikanje instinktivno i intuitivno, vođeno sukobima između sile gravitacije i vlastitih stremljenja ka visinama.

Nasuprot pravilnijim rasterima u prijašnjoj seriji radova, ovdje dolazi do zamršenijih scenarija gdje se

complex, their rhythms alternate just like Bedřich Smetana's Vltava composition. As part of six symphonic poems, this composition is prominent for Smetana's tone painting he used to illustrate the sound of one of the biggest Czech rivers, Vltava, running through different sceneries, from forests to meadows. The rhythm of the composition intensifies much like the river flow: from two little springs called Studená i Teplá Vltava to two little rivers coming together in one big and loud well-known river – the Vltava.

Laterza Obuljen follows this crescendo in her works; the smaller ones represent the beginning stage, a small river before manifesting the brilliance of strokes on bigger formats.

But they share a common starting point: the painter begins her works by creating grids, like the Roman cardo and decumanus streets which represented the main pillars of new towns, the basis of the Empire's architecture. The grid is created by patterns of even color layers properly put together during the first phase of composition creation. The artist departs from the usual procedure of starting with an empty, white canvas, challenging the artist to a duel. By giving the painting this initial layer, she is protecting

it, providing it with a defense mechanism which enables to cope with complex emotions.

The artist creates a protective layer, a facade of a house accentuating the rawness of strokes. It's about building stiff foundations, an act in which any aesthetic settings get subjugated to the postulates of functionality and sustainability. Only on firm foundations can one build a house: her world with an explosion of color, the world she creates using a brush and spatula, eliminating the airbrush technique noticeable in her earlier works.

It's easy to recognize different movements created by different tools, making the new series stand out with its rawness in contrast to the first works from the "Lines" series.

From the initial elegant strokes, Laterza Obuljen probes into studying the building process itself while her work begins to demand a more intensive physical momentum. By not using a brush exclusively, her expression becomes rougher and more temperament. Her painting is instinctive and intuitive, guided by clashes between gravity and her own aspirations to reach heights.

In contrast to the proper grids in her earlier series, here we have

slika lomi na nekoliko bojišta. Kolorit je sada dominantniji, dovodeći do izražaja veću taktilnost površine djela. Ova je materičnost slike dodatno naglašena rezovima, prorezima, izmjenom otvaranja i zatvaranja kadra. Njezina je apstrakcija, koristeći se rječnikom Tonka Maroevića, „organička, drugačije rečeno, razbarušena, slobodna, sklona fantastici i nadrealnom“. Apstrakcija Ive Laterza Obuljen doživljava svoju daljnju evoluciju unoseći nemir u sliku, nemir koji paradoksalno rezultira otvorenijim i kompletnijim radom.

Poput Vltave, njezina slika počinje usporenim ritmom stvaranja prvotnog rastera nakon čega slijedi crescendo likovnih trenutaka koji poput jata ptica od uznemirene tvorevine stvaraju jednu harmoničnost i kompaktnost u svojoj ekspresivnosti.

Jelena Tamindžija Donnart

complex scenarios breaking the painting into a couple of battlefields. The color is now more dominant, putting the tactility of the surface in focus. The matterism is now additionally highlighted by cuts and slits, the change from open to closed frames. Her abstraction, as Tonko Maroević says, is: „organic, or in other words, messy, free, prone to fantasy and surreality“. Iva Laterza Obuljen's abstraction further evolves by bringing a sense of restlessness into the painting what, quite paradoxically, results in a more open and complete work.

Just like Vltava, her painting begins with a slow rhythm of the initial grid creation followed by a crescendo of painting moments which, quite similar to flocks of birds, create harmony and compactness of expression out of a rather hectic formation.

Jelena Tamindžija Donnart



FUZHA

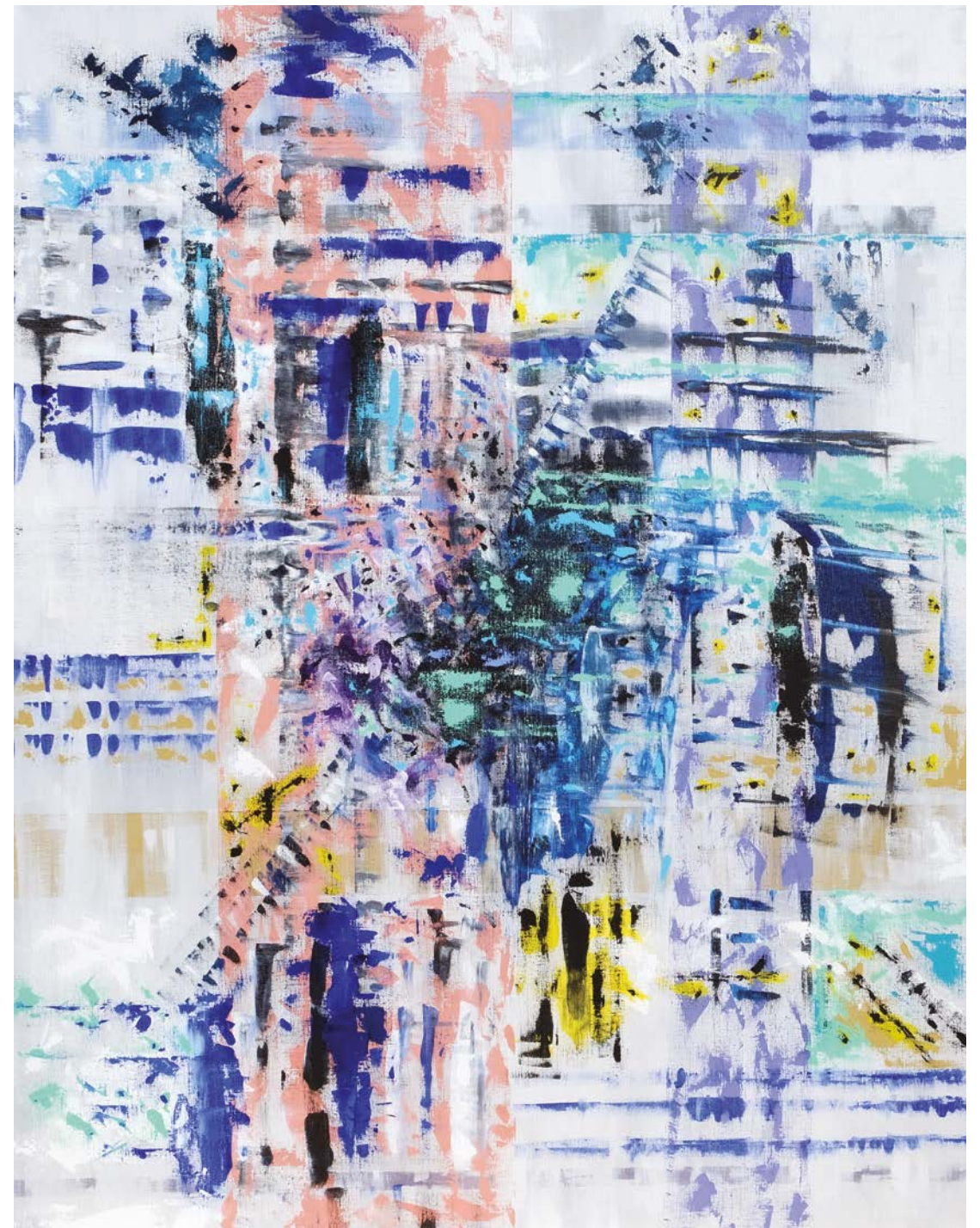
FUSION



NO IMPOSTER, 180 CM X 140 CM
Akril na platnu / Acrylic on Canvas (2024)



NOISION



PETLJA, 180 CM X 140 CM
Akril na lanu / Acrylic on Linen (2024)



FUZITA

FUSTON

MREŽA

110 cm x 110 cm

Akril na lanu / Acrylic on Linen

(2024)



TO EACH THEIR OWN

70 cm x 70 cm

Akril na lanu / Acrylic on Linen

(2024)





LABIRINT, 180 CM X 140 CM
Akril na platnu / Acrylic on Canvas (2024)



FUZHA

FUSION



TOO MANY QUESTIONS ASKED, 180 CM X 140 CM
Akril na platnu / Acrylic on Canvas (2024)

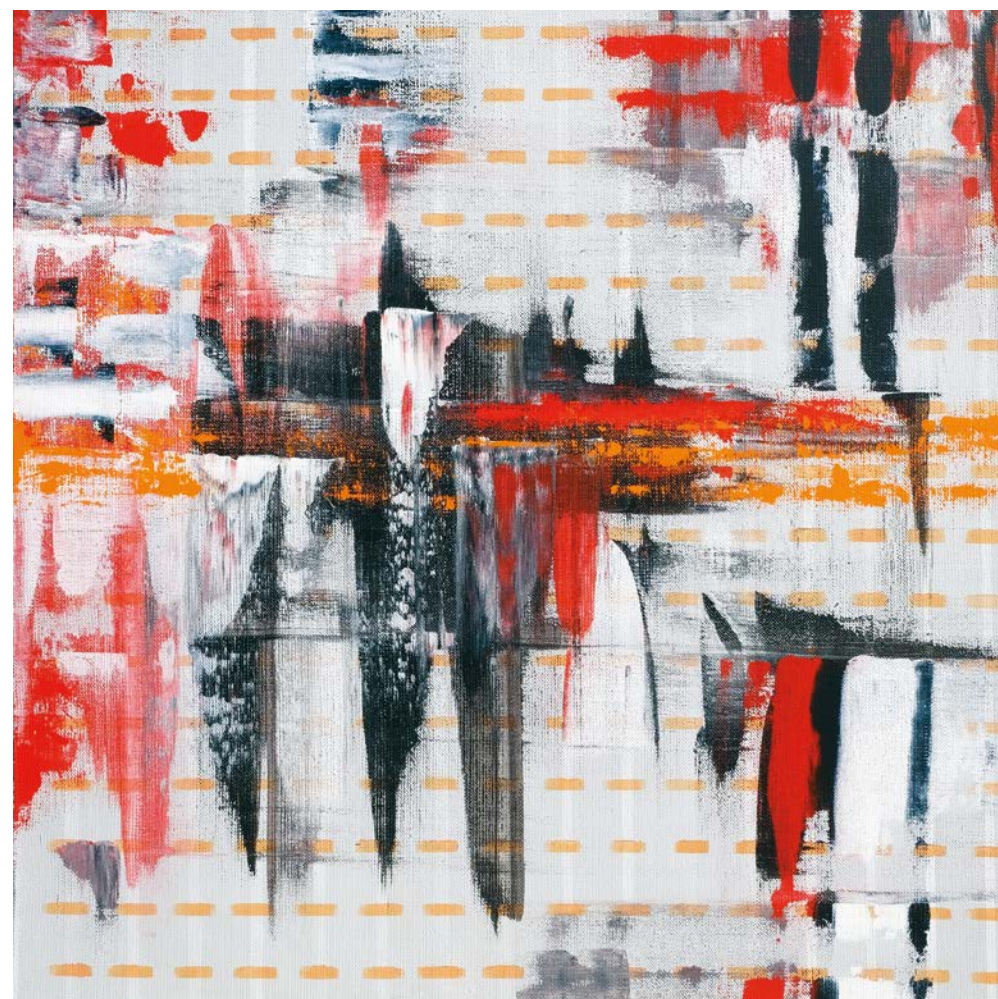




RASTER I

70 CM X 70 CM

Akril na lanu / Acrylic on Linen (2024)



RASTER II

70 CM X 70 CM

Akriil na lanu / Acrylic on Linen (2024)





Iva Laterza Obuljen rođena je u Dubrovniku 1986. godine. 2010. godine postaje sveučilišni prvostupnik umjetnosti i arhitekture na Sveučilistu Nebraska-Lincoln u SAD-u. Od 2010. do 2013. godine u New York-u dalje se obrazuje u području slikarstva na poznatoj School of Visual Arts-New York na kolegiju Continuing Education/Advanced Painting u sklopu koje ima samostalnu izložbu u 2011 godini.

2019. godine upisuje magisterij umjetnosti na Goldsmiths-u s fokusom na slikarstvo i fotografiju, Sveučilište u Londonu u trajanju od dvije godine, gdje uspješno magistrira u Rujnu 2021. godine. Članica je HDLU I HDLUDU.

SAMOSTALNE IZLOŽBE:

‘Ostaci dana’
Kustosica: Jelena Tamindžija
Donnart, Muzej Crvene Povijesti,
Dubrovnik, 15. Srpanj—30. Rujna
2023

‘Putanje’
Kustosica: Jelena Tamindžija
Donnart, Palača Sponza, Dubrovnik
Lipanj—Srpanj 2022

School of Visual Arts, New York,
Studenj 2011—Prosinac 2011

GRUPNE IZLOŽBE:

‘Young Talents 2021’.
De Mimi’s Galerija
Amsterdam, Nizozemska
Studenj—Prosinac 2021

‘London Grads Now.’
Saatchi Galerija
London, UK
04. Studenog 2021—16. Siječnja
2022

‘Gatara’,
72. Dubrovačke Ljetne igre
Palača Sponza
Srpanj—Kolovoz 2021

‘Size Matters’
Propositions Galerija
London, UK
Lipanj 2021

‘Now that is what I call Painting’
Unit4 Gallery
Hastings, UK
Prosinac 2020

‘Triumvirate’
Tugboat Galerija, USA
Travanj 2010

Iva Laterza Obuljen was born in Dubrovnik in 1986. In 2010 she graduated with Bachelor's of Art and Architecture at University of Nebraska-Lincoln in the United States. During the period of 2010 to 2013 she received further education in New York at the School of Visual arts as part of their Continuing Education programme in Advanced painting, where she had her solo exhibition in 2011.

In September 2019 she started her MFA in Fine Art with focus on painting and photography at Goldsmiths, University of London where she graduated successfully in September 2021. She is a member of the Croatian Association of Artists (HDLU) and the Croatian Association of Fine Artists of Dubrovnik (HDLUDU).

SOLO EXHIBITIONS:

“Remains of the Day”
Curator: Jelena Tamindžija
Donnart, Red History Museum,
Dubrovnik, July 15—September 30,
2023

‘Trajectories’,
Curator Jelena Tamindžija Donnart
Sponza Palace, Dubrovnik
June 2022

School of Visual Arts, New York,
Nov 2011—Dec 2011

GROUP EXHIBITIONS:

‘Young Talents 2021’.
De Mimi’s Gallery
Amsterdam, Netherlands
Nov—Dec 2021

‘London Grads Now.’
Saatchi Gallery
London, UK
November 4th, 2021—January
16th, 2022

‘Fortune Teller’, 72. Dubrovnik
Summer Festival, Sponza Palace
July —August 2021

‘Size Matters’
Propositions Gallery
London, UK
June 2021

‘Now that is what I call Painting’
Unit4 Gallery, Hastings, UK
December 2020

‘Triumvirate’
Tugboat Gallery
USA
April 2010



IZLOŽBA / EXHIBITION

IZLOŽBA / EXHIBITION

Iva Laterza Obuljen - Fuzija
Iva Laterza Obuljen - Fusion

Multimedijalni centar Ulika, Bale
Multimedia center Ulika, Bale
24.8. – 15.9.2024.

KUSTOSICA / CURATOR

Jelena Tamindžija Donnart

POSTAV IZLOŽBE / EXHIBITION LAYOUT

Iva Laterza Obuljen,
Jelena Tamindžija Donnart

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