An abstract painting featuring a central, somewhat obscured face rendered in dark, textured tones. A prominent, vibrant red line or vein-like structure runs vertically down the right side of the face, extending towards the bottom. The background is a mix of light, textured washes of white and beige, with some darker, brownish spots. The overall style is expressive and gestural.

Petra Balekić  
Odrazi stanja

Muzej Đakovštine

PETRA BALEKIĆ

Odrazi stanja

Đakovo, 2015.

## Morfologije otisaka

Grafika, osim što je slika u ikonografskom i semantičkom smislu, ona je ujedno i *vera icon*, slika „skinuta“ s matrice. Otisak nije samo jedan od primjeraka u postupku umnažanja predloška, nego je i slika samog prijenosa. Grafički rad svoju začudnost duguje upravo onom najmanjem prostoru u procesu prijenosa, onoj stiješnjenosti u samom činu otiskivanja. Bijela tabula rasa papira iz susreta sa slutnjama i nadanjima urezanim u matricu, nakon razdvajanja osvanjuje ozarena sasvim drukčijom bjelinom od one prvotne, bjelinom artikuliranih polja u dijalektici crnog i bijelog, pozitiva i negativa. Posljedica djelovanja matrice na papir je vidljivi trag dvostruke preobrazbe: materije u formu (izrada matrice) i forme u materiju (otiskivanje matrice). Papir tretiran otiskivanjem postaje likovno djelo, a ponekad ovisno o intenzitetu prisutnosti autora u transspustancijaciji materijalnog u duhovno (i obratno) doseže razinu umjetničkog djela.

Slike i grafike Petre Balekić iskušavanja su uobličavanja slikovnih sadržaja u rasponu od figurativno - simboličkog idioma do materijalnosti *art bruta* i *enformela*. U njima ima čestitog likovnog pregalaštva proizašlog iz studiranja na Akademiji likovnih umjetnosti u Zagrebu, što se naročito očituje u osvještavanju formalnih problema u okviru klasičnih likovno - tehničkih postupaka. Prije svega radi se o kontroliranom aktiviranju praznine, odnosno bjeline papira, o ozvučenju rezonantnog prostora odabranog formata. Na toj razini ostvaren je komorni zvuk u duhu tradicionalnih likovnih izražajnih sredstava.

U Petrinim radovima ljudska figura izranja kao ikonografski imperativ promišljanja vlastitog identiteta. Likovni prikaz čovjeka kao osobe ili kao tijela usko je vezan za onaj segment nastanka djela koji se tiče poglavito samog autora, njegovog mjesta u topografiji umjetnosti, njegove uloge u društvu i odgovornosti prema vlastitom talentu. Intuitivna svijest o shizi subjekta, o simboličkom Drugom prisutna je kod mladih suvremenih autora iako možda nisu još upoznati s radovima Lacana i Žižeka. U Petrinim radovima čovjek se pojavljuje kao prazni lik nastao obrisom

linijom, stiliziran do razine dječjeg ili primitivnog crteža. U praznim likovima neodređenog identiteta ima neke tjeskobe, ali prije s dozom postmoderne citatne slobode nego modernističke egzistencijalne težine. Na figuri u gornjem dijelu formata intervenirano je bezobličnim zacrnjenjem, nanosom pigmenta što bi u figurativnom kontekstu mogao biti oblak koji zakriva glavu neidentificirane osobe, no način zacrnjivanja toliko je amorfno karaktera da prije upućuje na potrebu poništavanja figure. U postupku poricanja ima i estetskog užitka u samoj materiji (autorica ističe da se radi o intervencijama kavom preko slikocrteža u tušu).

U jednom radu iz serije slikocrteža pojavljuje se motiv hipertrofirane glave. Lice kao da evocira neku scenu iz filma i žanrovski je najbliže fantastici. Premda ima individualnih crta, radi se o prikazi, a ne o portretu. Dramatična grimasa na velikom formatu Barthesovim pojmovnikom rečeno predstavlja *studium*, a *punctum* čini likovni trag izdašnih linija i igra međuprostora – otoka i poluotoka u pejzažu preklapanja, susretanja i razmicanja nakupina pigmenta koji od linija stvara gotovo nasipe u prostoru neizmjerne bjeline papira. Iz blizine formatom dominiraju likovna izražajna sredstva, a motiv gotovo iščezava. Ta kvaliteta originalnog rada znatno oslabljuje ako se djelo reproducira i smanji. Na umanjenom formatu fizionomija amblematski dominira i sugerira čitanje više na ikonografskoj, a manje na likovnoj razini. To je karakteristika i drugih Petrinih radova velikog formata, dok manji formati plijene svježinom i plemenitošću tehnike monotipije rađene utiskivanjem slijepog crteža na poleđinu papira prislonjenog na podlogu premazanu tiskarskom bojom.

Također, na velikom formatu realizirano je djelo s jakom simboličkom, premda zagonetnom konotacijom. Komponirano je gotovo simetrično, tako da je uspostavljena ravnoteža u količini nakupina crnog pigmenta u gornjem desnom i crvenog u donjem lijevom dijelu formata. Gore desno diskretno se pojavljuje pojednostavljeni oblik oka s reminiscencijom na simbolistički imaginarij Odilona Redona. Iz crnog crteža oka istječu dvije crvene linije i blago se spuštaju prema donjem dijelu formata. Prema dolje vunaste linije bujaju i šire se u zamršene niti, da bi poprimile oblike slova teško čitljivog crvenog teksta. Struktura ovog rada ima glazbene konotacije i moguće je doživjeti ju kao baladu na jeziku koji ne mora biti razumljiv, no djelovanjem melodije, harmonije, aranžmana i interpretacije postignuta

je glazbena (u ovom slučaju likovna) struktura određenog estetskog intenziteta.

Među radovima malog formata najdojmljivije su monotipije – predlošci za slikocrteže. U tim radovima ostvarena je plemenitost materijala u crno–bijelom brujanju naelektriziranih linija i aktiviranih bjelina.

U nastojanju da osvoji polje kreativne autentičnosti mladi umjetnik zatječe se u umjetničkom eteru napućenom simboličkim, ikonografskim i likovnim prosedeima. Učiti od autoriteta ujedno znači obraniti se od autoritarnih rješenja svojih suvremenika i prethodnika. Pouzdajući se u vlastitu likovnu intuiciju Petra Balekić nepretenciozno iznalazi učinkovite načine za prevladavanje takvih aporija. Svaka likovna realizacija u tom smislu vrijedna je pažnje.

*doc.dr.art. Marijan Richter*

## Morphologies of prints

A graphics is, besides being an image in iconographic and semantic terms, also a *vera icon*; an image “taken off” the matrix. A print is not only one of the examples in the process of multiplying the template; it is also the representation of the transfer itself. Graphic artwork owes its remarkableness to that very smallest space in the process of transfer, to that confinement in the very act of printing. After it encounters expectations and hopes which are carved into the matrix, and after being separated from it, a white tabula rasa - the paper, appears radiant with completely different whiteness from the one it had before, a whiteness of expressed fields in the dialectics of black and white, positive print and negative image. A consequence of matrix's influence on the paper is a visible trace of double transformation: of matter to form (making of the matrix) and of form to matter (printing of the matrix). Paper that has been printed on becomes a work of art, and depending on the intensity of the author's presence in the transubstantiation of the material to the spiritual (and vice versa) sometimes rises to the level of an art work.

Paintings and graphics by Petra Balekić are trials of formation of pictorial contents ranging from a figuratively-symbolic idiom to the materiality of *art brut* and informel. They contain the her honest strong artistic desire resulting from the fact that she attended the Fine Arts Academy in Zagreb, which can especially be seen in raising awareness of formal problems in the context of classical art-technical processes. It is primarily about a controlled activation of the blank space, or more specifically the whiteness of the paper, it is about the sound of the resonant space of the chosen shape. At this level, a chamber sound has been achieved in the spirit of traditional means of expression used by visual art.

The human figure emerges in Petra's work as an iconographic imperative of deliberation of one's own identity. Visual representation of a man as a person or as a body is closely connected to that segment of making of the artwork which is related mainly to the author himself, his place in the topography of art, his role in the society and his responsibility towards his own talent. The intuitive awareness of the shiza of

the subject, of the symbolic Second, is found in young modern authors, although they may not yet be familiar with the work of Lacan and Žižek. In Petra's artworks, a man appears as an empty character which was created by means of a contour-line, simplified to the level of a child's drawing or a primitive drawing. In the blank characters of unspecified identity there is some anxiety, however with a touch of post-modernistic freedom of quoting rather than a modernistic existential significance. On the figure in the upper part of the piece there is an amorphous blackening, a coating of pigment, which in a figurative sense could be representing a cloud covering the head of the unidentified person, but the fashion of the blackening is so amorphous that it more probably refers to the urge to annihilate the figure. There is also some aesthetic pleasure in the matter itself in the process of denial (the author points out that those were made by means of coffee applied on the collage on paper made in Indian ink).

In one of the pieces from the series of collage on paper, there is a motif of a hypertrophied head. The face seems to evoke a scene from a movie, and as far as genres are concerned, it belongs to fiction. Although there are also individual lines, it is a phantom, and not a portrait. The dramatic grimace at the large piece represents, expressed in Barthes terms, a *studium*, while a *punctum* is made by an artistic trail of rich lines and the play of inter-space; islands and peninsulas in the landscape of clusters of pigment which are overlapping, drawing together and away, which makes the lines seem almost as dams in the vast whiteness of the paper. Up close, the piece is dominated by artistic means of expression, and the motif almost vanishes. This quality of the original work becomes significantly weaker if the work is reproduced or minimised. With the smaller format the physiognomy dominates emblematically and suggests a reading on an iconographic level rather than on a level of visual arts. That is the characteristic of other Petra's large format pieces, while the smaller format pieces draw attention through their freshness and nobleness of the monotyping technique which was used by imprinting the blind contour drawing to the back of the paper which is set against a surface coated with typographic colour.

A piece with strong symbolism but rather mysterious connotation was also made in large format. It is composed almost symmetrically, and there is a balance in the amount of clusters of black pigment in the upper right part and red pigment in the



lower left part of the frame. In the upper right part a simplified form of an eye with reminiscence of a symbolist imaginary Odilon Redon appears discretely. Two red lines are flowing out from the black drawing of an eye, and are gently descending towards the lower part of the frame. Woolly lines flourish downwards and spread into tangled threads before taking the form of letters making up a red text that is hard to read. The structure of this piece has musical connotations and one could perceive it as a ballade in a language which is not necessarily meant to be understood, nevertheless a musical (in this case visual) structure of certain aesthetic intensity has been accomplished by means of melody, harmony, arrangement and interpretation.

The most impressive pieces among the smaller format pieces are monotypes-templates for collages on paper. In these pieces there is a nobility of materials in black and white buzzing of electrified lines and activated witnesses'.

In an effort to conquer the field of creative authenticity, the young artist finds himself in the artistic space full of symbolic, iconographic and visual processes. To learn from an authority also means to be defending oneself from authoritarian solutions of own contemporaries and predecessors. By relying on her own visual arts intuition, Petra Balekić unpretentiously finds efficient ways to overcome such aporias. Every visual actualisation in this sense is noteworthy.

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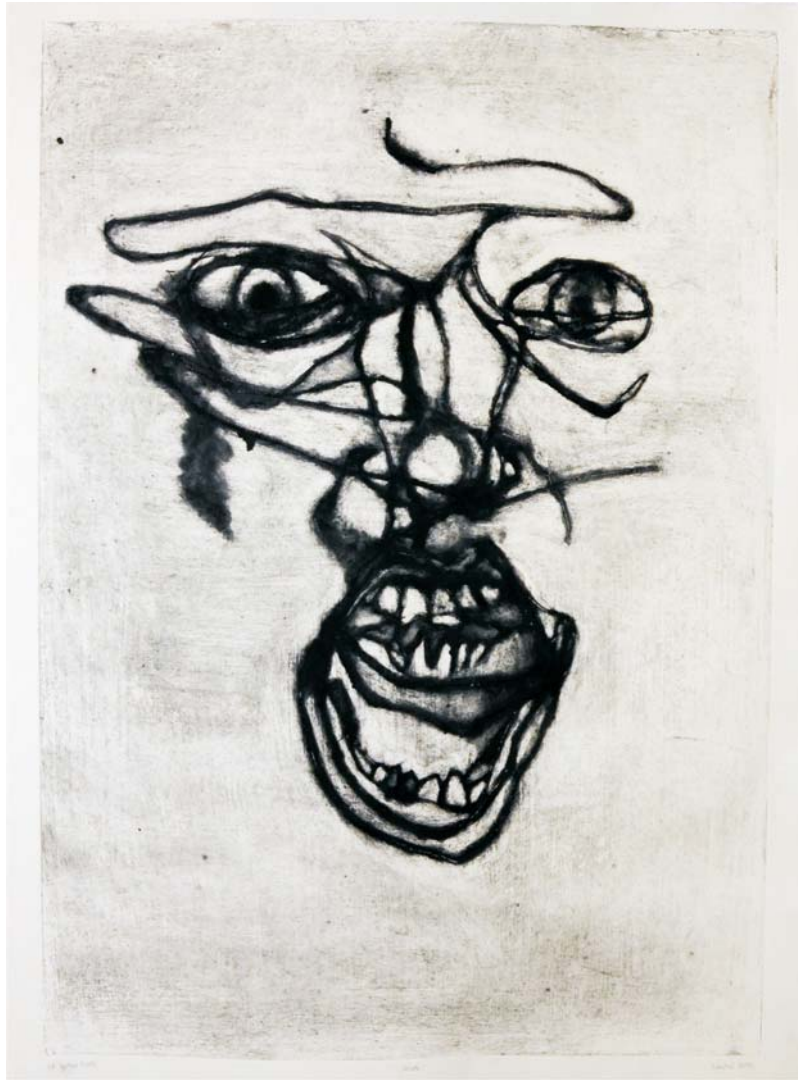




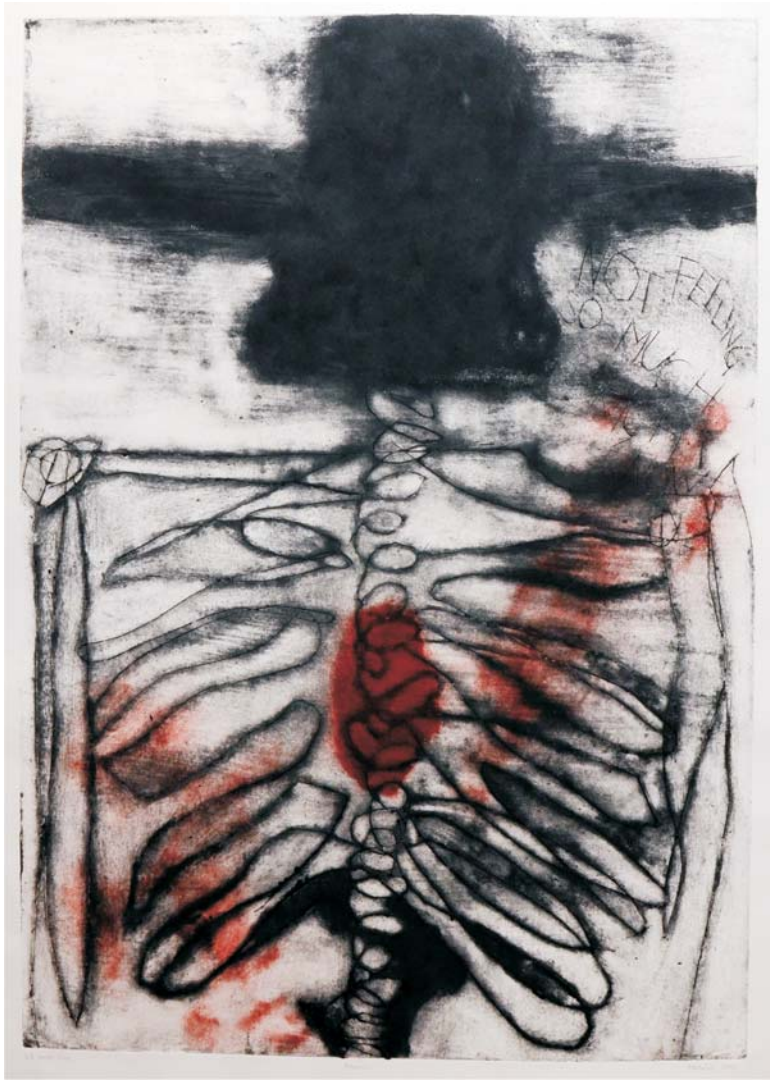
Ne gledaj natrag, 2014.



Sve sam to ja, 2014.



Vrisak, 2010.



Praznina, 2010.

## **Popis izložbi**

### **Samostalne izložbe**

Grafike, Europski institut za kulturu ophođenja, Zagreb, 2014.

Igra, Green Room Gallery, Zabok, 2014.

Break the Stereotypes, Hotel Tirana, Tirana, 2012.

### **Grupne izložbe**

Đakovački Biennale, Spomen-muzej biskupa Josipa Jurja Strossmayera, Đakovo, 2014.

Minijature, Kulturni centar Novog Sada, Novi Sad, 2014.

Minijature, Kuća Đure Jakšića, Beograd, 2014.

Minijature, Vršilnica, Novi Dvori, Zaprešić, 2014.

Žene i različitosti, Omiš, 2014.

artOmat, HDLU, Zagreb, 2013.

Minijature, Novi Dvori, Vršilnica, Zaprešić, 2013.

Pasijska baština, Muzej Mimara, Zagreb, 2012.

Sketchbook, Galurija, Akademija likovnih umjetnosti, Zagreb, 2012.

Sketchbook, Galerija Zlati Ajngel, Varaždin, 2012.

Minimum Maksimum: Seksualnost, Muzej Republike Srpske, Banja Luka, 2011.

Đakovački Biennale, Spomen-muzej biskupa Josipa Jurja Strossmayera, Đakovo, 2010.

Izvan formata, Ekonomski fakultet, Zagreb, 2010.



## **Umjetničke radionice**

Istraživanje bijelog - iza vidljivog, Galerija VN, Zagreb, 2013.

Radionica mozaika, Ivanić-Grad, 2011.

Fotografska radionica, Ivanić-Grad, 2010.

Radionica mozaika, Ivanić-Grad, 2010.

Muzej ulične umjetnosti, Zagreb, 2010.

Seminar ilustracije, Rim, 2009.

## **Umjetnički radovi u javnom prostoru**

Mozaik u Ivanić-Gradu, 2011.

Mozaik u Ivanić-Gradu, 2010.

Mural u Zagrebu, 2010.

## **Nagrade**

Prva nagrada na natječaju Gender Equality in the Private Sector 2012.

## List of exhibitions

### Independent exhibitions

Graphics, European Institute for Culture of Behaviour, Zagreb, 2014

Game, Green Room Gallery, Zabok, 2014

Break the Stereotypes, Hotel Tirana, Tirana, 2012

### Group exhibitions

Đakovo Biennale, Memorial Museum of Bishop Josip Juraj Strossmayer, Đakovo, 2014

Miniatures, Centre for Culture Novi Sad, Novi Sad, 2014

Minijatures, House of Đuro Jakšića, Belgrade, 2014

Minijatures, Vršilnica, Palace Novi Dvori, Zaprešić, 2014

Women and differences, Omiš, 2014

artOmat, Croatian Association of Artists, Zagreb, 2013

Minijatures, Palace Novi Dvori, Vršilnica, Zaprešić, 2013

Croatian Passionic Heritage, Mimara Museum, Zagreb, 2012

Sketchbook, Gallery, Academy of Fine Arts 2012

Sketchbook, Gallery Zlati Ajngel, Varaždin, 2012

Minimum Maximum: Sexuality, Museum of Republic of Srpska, Banja Luka, 2011

Đakovo Biennale, Memorial Museum of Bishop Josip Juraj Strossmayer, Đakovo, 2010

Outside of format, Faculty of Economy, Zagreb, 2010



## **Art workshops**

Investigation of the white-beyond the visible, Gallery VN, Zagreb, 2013

Mosaic workshop, Ivanić-Grad, 2011

Photography workshop, Ivanić-Grad, 2010

Mosaic workshop, Ivanić-Grad, 2010

Street art museum Zagreb, 2010

Illustration seminar, Rome, 2009

## **Art pieces in public areas**

Mosaic in Ivanić-Grad, 2011

Mosaic in Ivanić-Grad, 2010

Mural u Zagreb, 2010

## **Prizes**

First prize in the competition Gender Equality in the Private Sector 2012

## Životopis

Petra Balekić rođena je 1989. g. u Đakovu. Godine 2007. upisuje Grafički odsjek Akademije likovnih umjetnosti u Zagrebu.

Diplomirala je u klasi prof. Nevenke Arbanas 2013. g. te iste godine stječe članstvo u HDLU-u u Zagrebu. Naredne 2014. g. upisuje Diplomski studij animacije na Odsjeku za animirani film i nove medije Akademije likovnih umjetnosti u Zagrebu.

Do sada je imala tri samostalne izložbe te je sudjelovala na nekoliko žiriranih skupnih izložbi i umjetničkih radionica. Također, ima ostvareno nekoliko javnih radova na području Zagreba i Ivanić-Grada.

Godine 2009. završava Seminar ilustracije u Ostiji pod mentorstvom ilustratora Svjetlana Junakovića i Javiera Zabale te je 2010. g. njezina ilustracija odabrana za plakat oratorija Ivan Grozni koji je bio izveden u suradnji triju zagrebačkih akademija.

Osim umjetnošću, bavi se i dizajnom. Godine 2014. završava obrazovni program Grafički dizajn-specijalist digitalnog izdavaštva u Otvorenom učilištu Algebra u Zagrebu.

Radom Break the Stereotypes osvojila je prvu nagradu na natječaju Gender Equality in the Private Sector 2012.



## Biography

Petra Balekić was born in 1989 in Đakovo. In the year 2007 she enrolled in the Academy of Fine Arts in Zagreb, Department of Graphic Arts.

Under the supervision of Professor Nevenka Arbanas in 2013, and acquired a membership in Croatian Association of Artists in Zagreb. In the following year 2014 she enrolled at the Graduate Programme Animated Film and New Media at the Academy of Fine Arts in Zagreb.

Up until now she has had three independent exhibitions, and has taken part in a few juried group exhibitions and art workshops. She has also had a few public art exhibitions in the area of Zagreb and Ivanić-Grad.

In the year 2009 she completed the Illustration seminar in Ostia under the mentorship of Svjetlana Junaković and Javier Zabala, and her illustration was selected for the poster of oratorio Ivan the Terrible, which was performed by three Academies from Zagreb working together.

Besides arts, she also takes interest in design. In 2014 she completed the educational programme Graphic Design- Digital Publishing Specialist at the Open University Algebra in Zagreb. Random Break the Stereotypes won the first prize in the competition Gender Equality in the Private Sector in 2012.

Nakladnik / **Publisher**  
Muzej Đakovštine Đakovo

Za nakladnika / **For the publisher**  
Borislav Bijelić

Autor izložbe / **Exhibition author**  
Borislav Bijelić

Autor teksta / **Author of the article**  
doc.dr.art. Marijan Richter

Prijevod / **Translator**  
Tea Tosenberger

Lektor / **Lector**  
Hrvoje Miletić

Grafičko oblikovanje i tisak / **Graphic design and printing**  
Hardy, Đakovo

Naklada / **Circulation**  
200 primjeraka

Izložba je organizirana uz potporu Grada Đakova i gradonačelnika Zorana Vinkovića  
**The exhibition was organized with the support of the City Mayor and the City Council of Đakovo Zoran Vinković**

ISBN 978-953- 7128-55-5

Naslovnica / **Cover page**  
Mučna sjećanja, 2014.