talog
sediment
Mia
Janković
Shentser

Muzej Đakovštine

Mia Janković Shentser

# TALOG - SEDIMENT

Đakovo, 2019.

# TALOG

Predstavljeni dio opusa Mije Janković Shentser teško je svesti pod zajednički nazivnik ukoliko se u obzir ne uzme njezin svestran angažman na različitim poljima umjetničkog djelovanja; od slikarstva, kiparstva i grafike do scenografije, izrade maski i lutaka. Pristup interpretaciji odabranih radova baziran je na tezi Susan Rothenberg koja smatra da „...mora postojati zanimljiv proces transformacije između percepcije stvarnosti i izrade slika. Ako samo pokušavate prikazati ono što vidite, ne ulazite u transformacijski proces. A to je ono što čini dobro slikarstvo: proces transformacije i spremnost da se stvarnost ostavi iza sebe.“ Uvažavajući spomenutu tezu moguće je primijetiti da se umjetničino istraživanje i nadopunjavanje organskih i prirodnih formi, kako u tehnici tako i u tematici, transformira u nadrealne antropomorfne i animalne figure koje graniče s karikaturom. Iako su na izložbi zastupljeni prije svega crteži u inovativnim kombiniranim tehnikama, oblikovna rješenja sugeriraju da je umjetnički izraz barem djelomično inspiriran spoznajama na planu realizacije likovne opreme predstava. Taj se efekt u nekim radovima ostvaruje kao aluzija na maske ili lutke, a u drugima tek kroz dojam teatralnosti impliciran kompozicijskim rješenjima ili koloritom.

Dinamizam *danse macabrea* antropomorfnih zečeva u radu „Kolo 2“ rezultat je linearnog oblikovanja figura i njihovog naizgled nasumičnog smještaja u okvire slike. Bizarne forme likova ipak sugeriraju određenu beživotnost, pa je u tom disbalansu statičnog (neživog) i dinamičnog moguće pronaći poveznicu sa svojstvima lutaka. Ritmom likova i perifernim upiranjem zečjih očiju u promatrača stvoren je privid sudjelovanja u groteskном plesu.

Dramatičan dojam nastavlja se u seriji radova „Slikarska gatanja“ čijim nazivom autorica daje naslutiti korištenje tehnike izlijevanja kave koja nadopunjava ili stvara okvire za karikirana ljudska lica i tijela. Istovremeno se uvođenjem ideje proricanja budućnosti kroz likovni izraz produbljuje efekt mističnosti koji je zasigurno jedan od glavnih odrednica predstavljenog dijela opusa. Inovativnom tehnikom vješto je postignut dojam teksture i crtež učinjen vizualno bogatijim.

Triptih ulja na platnu pod skupnim nazivom „Bijeg“ predstavlja odmak od linearnosti crteža i približava se izrazu tašizma, ostajući i dalje u okvirima prigušenih zemljanih boja. One adekvatno predstavljaju i upotpunjuju tematiku bijega, nepoznatog i dalekog, možda najjasnije ostvarenu slikom „U tamu“ u kojoj ljudski lik dramatično iščezava u crnu površinu. Konkretnija figuracija prisutna je tek u jednom radu u obliku životinjskih kostura na zemljano crvenoj pozadini, čime se ostavlja dojam izraza nalik na bizarno špiljsko slikarstvo. Mogućnost barem djelomične identifikacije motiva ljudskoga tijela na slici „Figura“ otkriva da umjetnica nije vođena idejom stvaranja *čiste* apstraktne forme, već balansiranja između apstrakcije i figuracije. Vizualni rezultat utoliko se približava asocijativnoj apstrakciji, vrsti prikaza koji dozvoljava prepoznavanje općih oblika te na taj način potiče različite slobodne doživljaje slike u cjelini.

Monokromni crteži s dozom nadrealizma minuciozno predstavljaju autoričine ideje rođenja i stvaranja, prepoznatljive ponajprije iz naziva radova. Pri tome je fokus na samostalnu formu („Mikro,“ „Jaje/Rođenje,“ „Ishodište“) ili na opsežniji prikaz nadrealnog prostora („Golgota“). Autoričina sklonost crtežu ne zaustavlja se na dvodimenzionalnoj površini, već svoj iskaz pronalazi i u jedinom na izložbi zastupljenom objektu pod nazivom „Dimenzija odnosa;“ seciranoj anatomiji dvaju ljudskih glava koje u međuodnos dolaze tek pomicanjem rotirajuće površine.

„Drveni duhovi“ najevidentniji su izraz umjetničinog bavljenja izradom maski koje, u ovome slučaju, lišene uporabne funkcije otvaraju mogućnost slobodnog kreativnog ostvarenja. Riječ je o organskim oblicima kore bukve i graba koje su oslikane antropomorfnim i animalnim motivima ili tek njihovim naznakama. Serija predstavlja kombinaciju eksperimenta s formom drveta, uobičajenih slikarskih i crtačkih tehnika te karikature, ujedinjujući tako nekolicinu segmenata autoričinog umjetničkog djelovanja. Traženje i nalaženje oblika u igri oka naspram

realnog, materijalnog svijeta autorica spaja u odnose između mrlje i linije, između apstrakcije i figuracije, nagovještaja oblika i uvođenja gledatelja u istu igru u kojoj se imaginacija nastavlja u pogledu i interpretaciji publike.

Anja Bijelić

# SEDIMENT

The presented part of Mia Janković Shentser's oeuvre is difficult to bring under a common denominator unless one considers her versatile engagement in various fields of artistic activity; from painting, sculpture and graphics to scenography, and mask and puppet making. The approach regarding interpreting of selected works is based on a thesis by Susan Rothenberg, who believes that „...there has to be an interesting transformative process between your perception of reality and making the paintings. If you are just trying to render what you see you are not entering into a transformative process. And that's what makes a good painting: the process of transforming and the willingness to leave reality behind." Considering the above thesis, it can be observed that the artist's exploration and complementation of organic and natural forms, both in technique and in subject matter, is transformed into surreal anthropomorphic and animated figures bordering on caricature. Although the exhibition primarily features drawings made using innovative combined techniques, the design solutions suggest that the artistic expression is at least partly inspired by the insights regarding the realization of the visual equipment for the theatrical productions. In some pieces, this effect is materialized as an allusion to masks or puppets, while in others only through the impression of theatricality implied by compositional solutions or colours.

The dynamism of *danse macabre* of the anthropomorphic rabbits in the piece „Dance Kolo 2" is a result of linear shaping of the figures and their seemingly random placement in the picture. However, the bizarre forms of the characters suggest a certain lifelessness, so in this imbalance of static (inanimate) and dynamic it is possible to find a link to the characteristics of the puppets. The rhythm of the characters and the peripheral pointing of the rabbits'

eyes towards the observer created the appearance of participation in a grotesque dance. The dramatic impression continues in the series „Painting Divination". Through the name of the painting the author suggests that the technique of pouring coffee had been used, complementing or creating frames for caricatured human faces and bodies. At the same time, the introduction of the idea of predicting the future through artistic expression deepens the effect of mysticism, which is certainly one of the main determinants of the presented part of the artist's oeuvre. The impression of texture was skilfully achieved by means of an innovative technique, which made the drawing visually more diverse.

The triptych of oil paintings, collectively named „Escape", departs from the linearity of the drawings and approaches the expression of tachism, while remaining within the borders of subdued earth colours. They adequately represent and complement the theme of escape, unknown and distant, perhaps most clearly shown by the image „Into the Darkness" in which a human figure dramatically disappears into the black surface. A more concrete figuration is present in only one work in the form of animal skeletons on an earthy red background, which gives the impression of expression resembling the bizarre cave painting. The possibility to least partially identify the motif of the human body in the painting „Figure" reveals that the artist is not guided by the idea of creating a *pure* abstract form, but rather by balancing between abstraction and figuration. The visual result is insofar closer to associative abstraction, a kind of representation that allows the recognition of general forms and thus encourages different free perceptions of the painting as a whole.

Monochrome drawings with a hint of surrealism meticulously represent the author's ideas of birth and creation, recognizable primarily from the names of the pieces. The focus is put on a standalone form („Micro", „Egg / Birth", "Starting Point") or a more extensive representation of surreal space ("Golgotha"). The author's penchant for drawing does not stop at a two-dimensional surface, but finds its testimony in the only object represented in the exhibition, called „Dimension of Relationships"; a dissected anatomy of two human heads that interact only by moving the rotating surface.

„Wooden Spirits" is the most obvious expression of the artist's work in the field of masks making which are, in this case, deprived of the function to be used and open up the possibility of free creative materialization. These are organic forms of bark of beech and hornbeam,

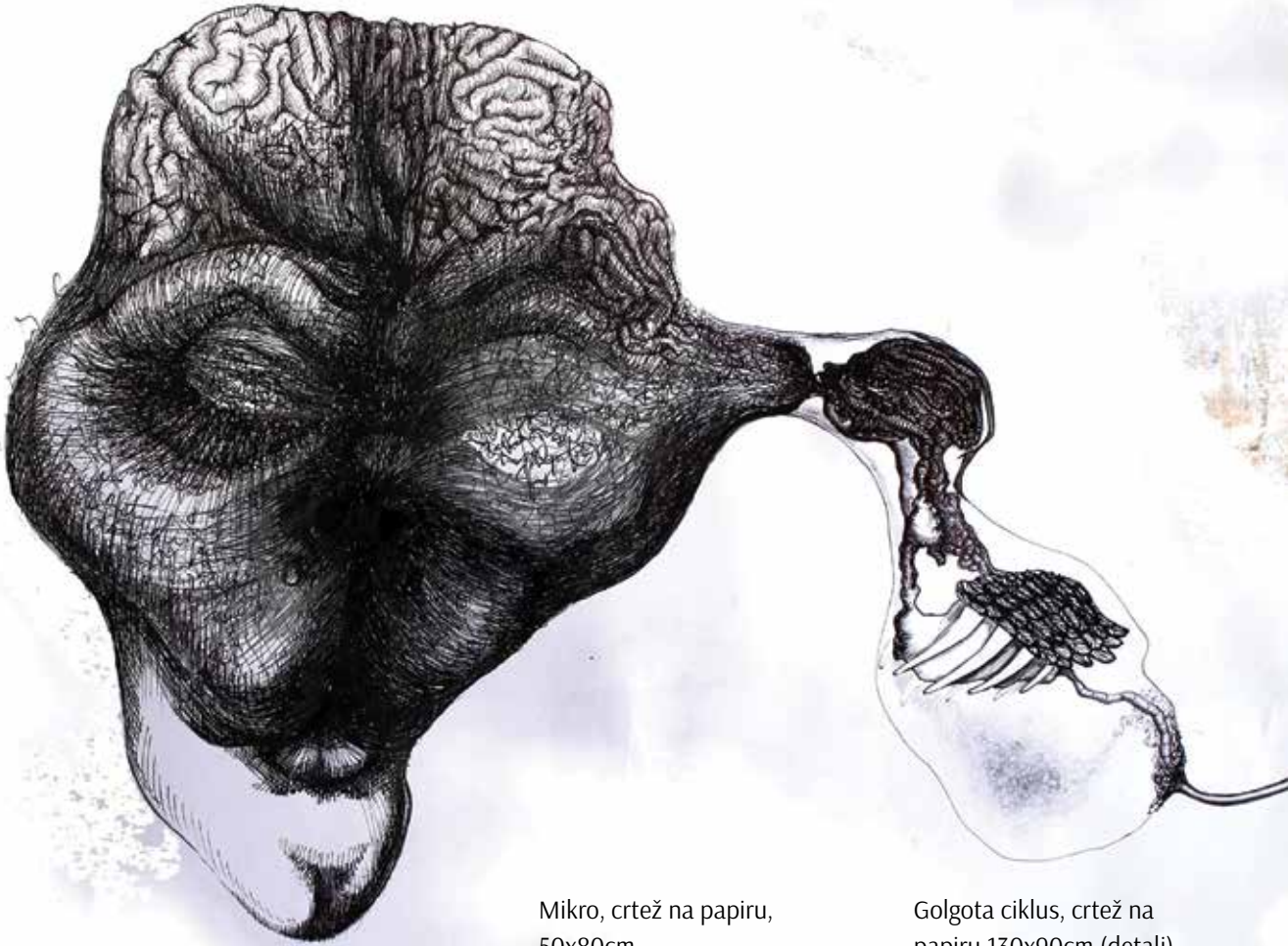
which are painted with anthropomorphic and animal motifs or just their indications. The series is a combination of experimentation with wood form, conventional painting and drawing techniques, and caricature, thus uniting several segments of the author's artistic activity. Searching and finding forms versus the real, material world is combined by the author into relationships between a blur and a line, between abstraction and figuration, the hint of form and the introduction of the viewer into the same game in which imagination continues from the point of view and interpretation of the audience.

Anja Bijelić

Kolo I, permanentni marker na šperploči, 12x15cm
*Dance Kolo I, permanent marker on plyboard*

Kolo II, grafit, akril, pastel na platnu, 175x73cm

*Dance Kolo II, graphite, acrylic, pastel on canvas*



Mikro, crtež na papiru, 50x80cm

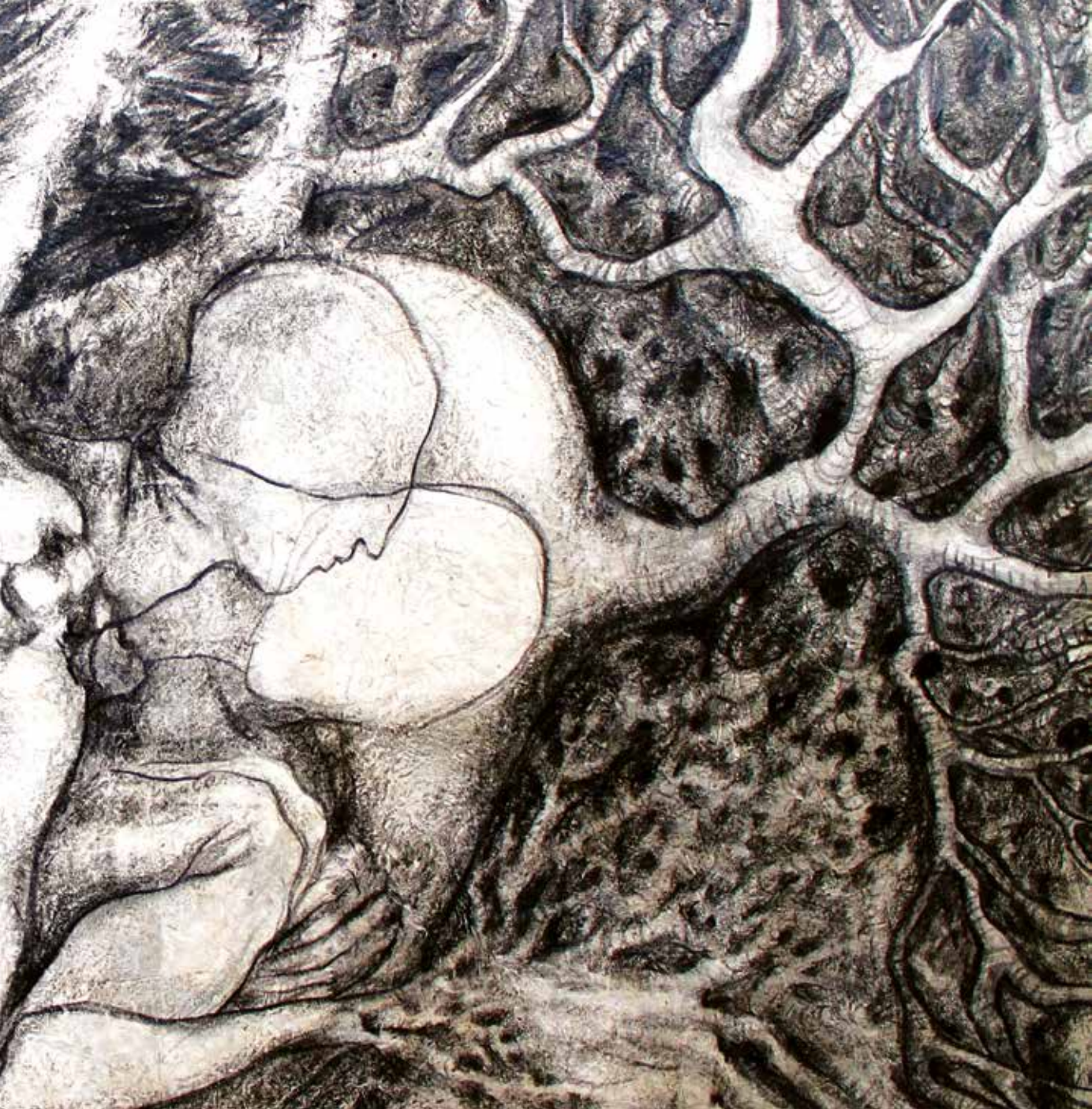
*Micro, drawing on paper*

Golgota ciklus, crtež na papiru 130x90cm (detalj)

*Golgotha Cycle, drawing on paper (detail)*

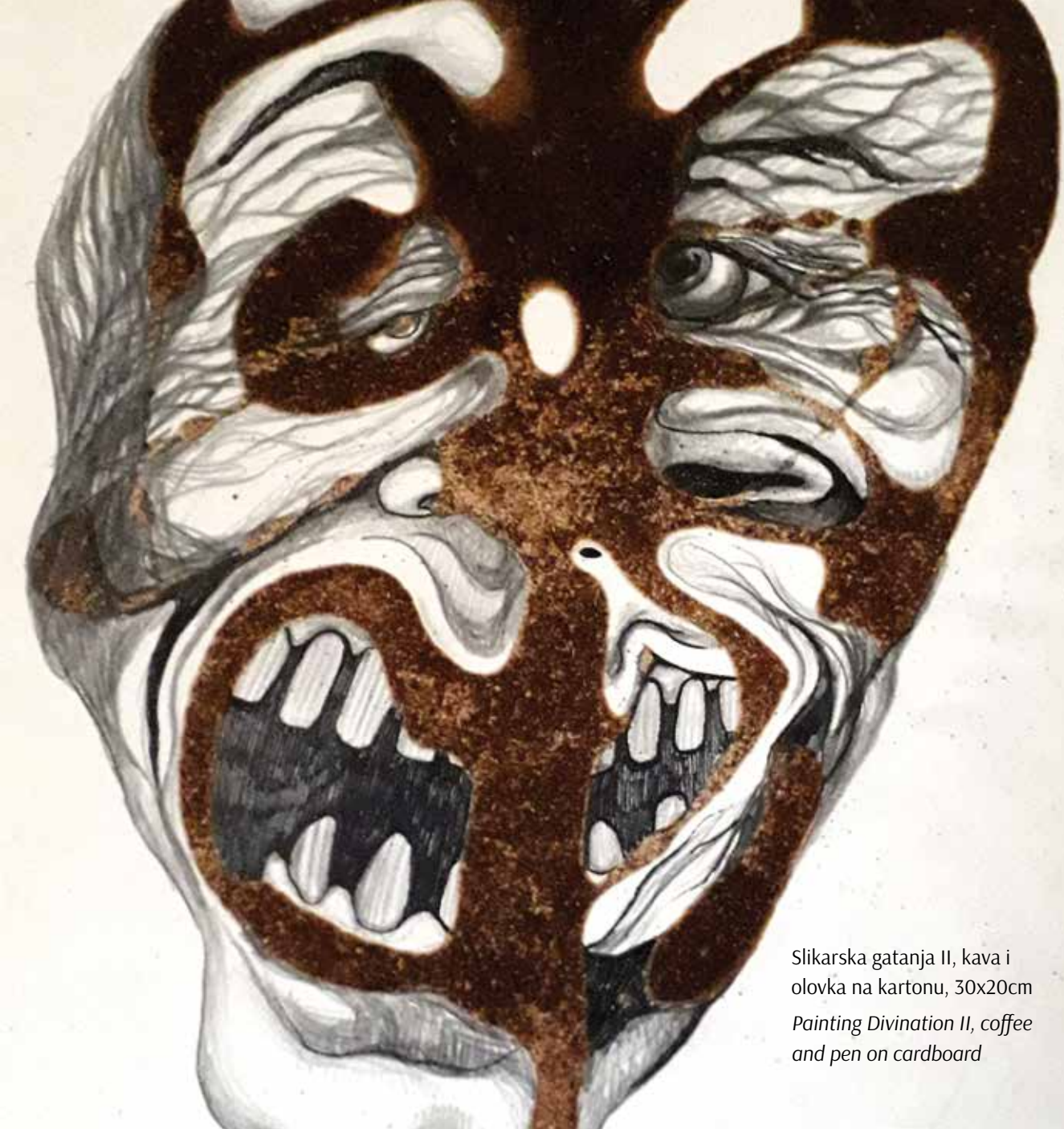
Jaje/Rođenje, crtež na rižinom papiru, 50x70cm (detalj)

*Egg/Birth, drawing on rice paper (detail)*



Slikarska gatanja I, kava i olovka na kartonu, 30x20cm

*Painting Divination I, coffee and pen on cardboard*

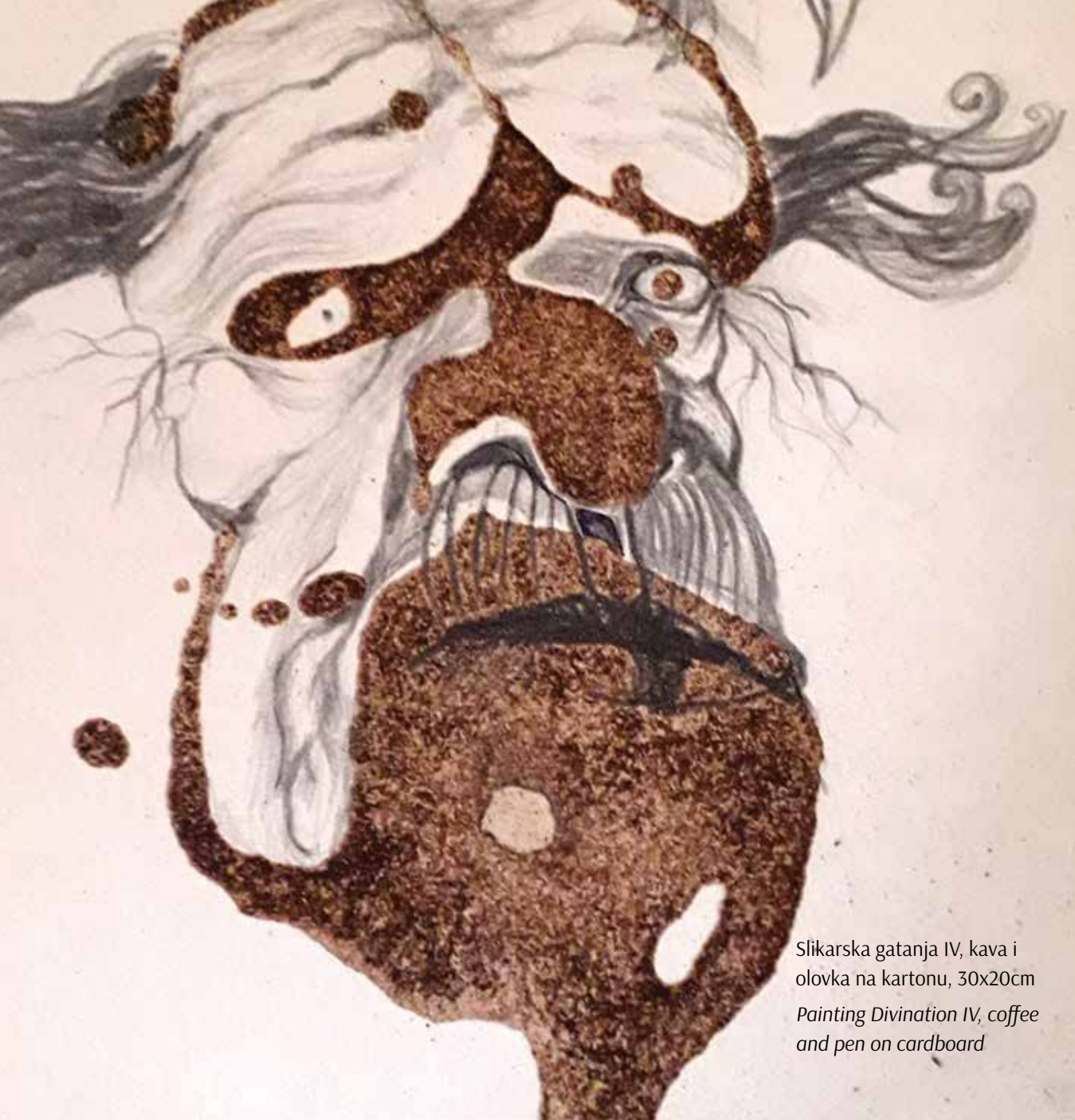


Slikarska gatanja II, kava i olovka na kartonu, 30x20cm

*Painting Divination II, coffee and pen on cardboard*

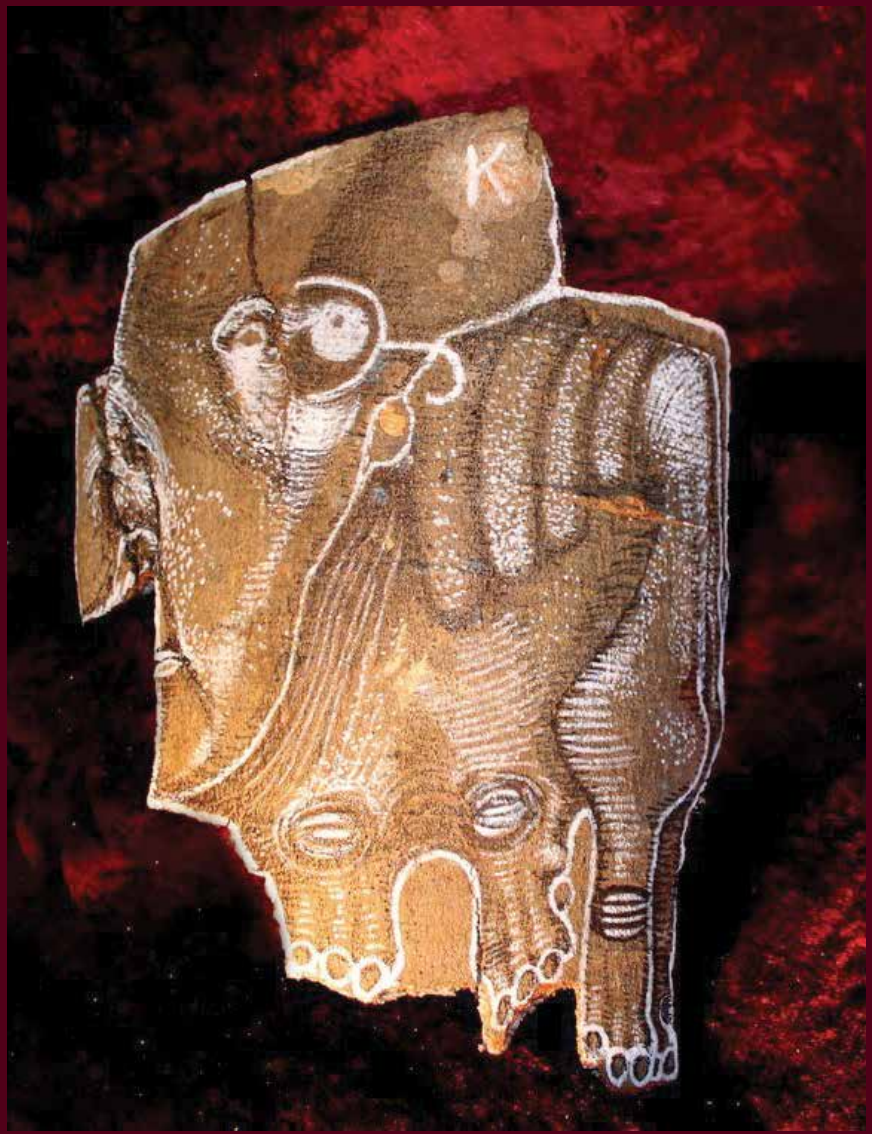
Slikarska gatanja III, kava i olovka na kartonu, 30x20cm

*Painting Divination III, coffee and pen on cardboard*



Slikarska gatanja IV, kava i olovka na kartonu, 30x20cm

*Painting Divination IV, coffee and pen on cardboard*



Drveni duhovi V, crtež na kori drveta, 45x35cm

*Wooden Spirits IV, drawing on the bark of a tree*

Drveni duhovi I, crtež na kori drveta, 45x35cm

*Wooden Spirits I, drawing on the bark of a tree*

Drveni duhovi III, crtež na kori drveta, 45x35cm

*Wooden Spirits III, drawing on the bark of a tree*

Drveni duhovi II, crtež na kori drveta, 45x35cm

*Wooden Spirits II, drawing on the bark of a tree*

Bijeg, triptih, ulje na platnu, 120x50, 130x55, 130x138cm

*Escape, triptych, oil painting*

Dimenzije odnosa, objekt, 70x40x40cm
*Dimensions of a Relationship, object*

**Popis izloženih radova**

1. Kolo I, permanentni marker na šperploči, 12x15cm
2. Kolo II, grafit, akril, pastel na platnu, 175x73cm
3. Bez naziva, kava i akril na papiru, 110x43cm
4. Mikro, crtež na papiru, 50x80cm
5. Ishodište, crtež na rižinom papiru, 50x70cm
6. Jaje/Rođenje, crtež na rižinom papiru, 50x70cm
7. Golgota ciklus, crtež na papiru, 130x90cm
8. Slikarska gatanja I, kava i olovka na kartonu, 30x20cm
9. Slikarska gatanja II, kava i olovka na kartonu, 30x20cm
10. Slikarska gatanja III, kava i olovka na kartonu, 30x20cm
11. Slikarska gatanja IV, kava i olovka na kartonu, 30x20cm
12. Slikarska gatanja V, kava i olovka na kartonu, 30x20cm
13. Slikarska gatanja VI, kava i olovka na kartonu, 30x20cm
14. Drveni duhovi I, crtež na kori drveta, 45x35cm
15, Drveni duhovi II, crtež na kori drveta, 45x35cm
16, Drveni duhovi III, crtež na kori drveta, 45x35cm
17. Drveni duhovi IV, crtež na kori drveta, 45x35cm
18. Drveni duhovi V, crtež na kori drveta, 45x35cm
19. Drveni duhovi VI, crtež na kori drveta, 45x35cm
20. Bijeg, triptih, ulje na platnu, 120x50, 130x55, 130x138cm
21. U tamu, ulje na platnu, 177x155cm
22. Ruke, digitalni print, 40x60cm
23. Ruke, triptih, digitalni print, 50x80cm
24. Figura, kava i ulje na platnu, 150x40cm
25. Dimenzije odnosa, objekt, 70x40x40cm

**List of exhibited works**

1. Dance Kolo I, permanent marker on plyboard, 12x15cm
2. Dance Kolo II, graphite, acrylic, pastel on canvas, 175x73cm
3. Nameless, coffee and acrylic on paper, 110x43cm
4. Micro, drawing on paper, 50x80cm
5. Starting Point, drawing on rice paper, 50x70cm
6. Egg/Birth, drawing on rice paper, 50x70cm
7. Golgotha Cycle, drawing on paper, 130x90cm
8. Painting Divination I, coffee and pen on cardboard, 30x20cm
9. Painting Divination II, coffee and pen on cardboard, 30x20cm
10. Painting Divination III, coffee and pen on cardboard, 30x20cm
11. Painting Divination IV, coffee and pen on cardboard, 30x20cm
12. Painting Divination V, coffee and pen on cardboard, 30x20cm
13. Painting Divination VI, coffee and pen on cardboard, 30x20cm
14. Wooden Spirits I, drawing on the bark of a tree, 45x35cm
15, Wooden Spirits II, drawing on the bark of a tree, 45x35cm
16, Wooden Spirits III, drawing on the bark of a tree, 45x35cm
17. Wooden Spirits IV, drawing on the bark of a tree, 45x35cm
18. Wooden Spirits V, drawing on the bark of a tree, 45x35cm
19. Wooden Spirits VI, drawing on the bark of a tree, 45x35cm
20. Escape, triptych, oil painting, 120x50, 130x55, 130x138cm
21. Into the Darkness, oil painting, 177x155cm
22. Hands, digital print, 40x60cm
23. Hands, triptych, digital print, 50x80cm
24. Figure, coffee and oil painting, 150x40cm
25. Dimensions of a Relationship, object, 70x40x40cm

# Životopis

**MIA JANKOVIĆ SHENTSER** (1977. Zagreb, Hrvatska) diplomirala je u kiparskoj klasi prof. Mire Vuce 2001. godine na Akademiji likovnih umjetnosti zagrebačkog Sveučilišta u Hrvatskoj, kao dipl. kipar i prof. likovne umjetnosti.

Dalje se educira:

- na Banares Hindu Sveučilištu, Akademiji likovnih umjetnosti, Varanassi, Indija, u klesarstvu, 2005./2006.;
- u Jeruzalemu, Izraelu, u keramici, 2007./2008.;
- na zagrebačkom Otvorenom sveučilištu „Algebra," u dizajnu web stranica.

Dodatno završava:

- seminar za vođenje Malih kreativnih socijalizacijskih grupa, udruga „Poticaj" u Zagrebu;
- jednogodišnji seminar Art terapije, „Vox plus d.o.o." u Zagrebu;
- poslijediplomski specijalistički Studij Kreativnih terapija, smjer art terapija, na Akademiji za umjetnost i kulturu Sveučilišta J. J. Strossmayera u Osijeku.

Radi kao voditelj kreativnih art terapijskih grupa, Hrvatska udruga za art terapiju, HART, Zagreb; Izraelska organizacija „Caffe Europa", za preživjele Holokausta; Psihijatrijske Klinike „Vrapče", Zagreb i „Herzog", Jeruzalem; direktor je izdavačke kuće „Et cetera d.o.o.", Zagreb; urednik rubrike za kreativne terapije u časopisu za znanost i umjetnost, „Artos"; dopredsjednik udruge „HART" te ilustrator i autor znanstvenih članaka u časopisima „Socijalne teme" i „Artos", prezentiranim na znanstvenim skupovima.

Izložbene i druge aktivnosti

Od 1997. godine izlaže na skupnim i samostalnim izložbama u Zagrebu, Rijeci, Puli, Koprivnici, Kostajnici, Vukovaru, Mariji Bistrici,...,(Hrvatska), Jeruzalemu, Akkou i Tel Avivu (Izrael), Tschefu (Poljska), Berilnu, Hannoveru, Kasselu (Njemačka), Washingtonu (Galerija Sveučilišta George Washington i Ambasada Republike Hrvatske, SAD). Osim slikarstvom i kiparstvom bavi se grafikom, scenografijom, izradom maski i lutaka, karikaturom, oblikovanjem nakita i odjeće, ilustracijom, organizacijom i izvedbom festivala, seminara te konferencija.

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# Curriculum vitae

**MIA JANKOVIĆ SHENTSER** (1977 Zagreb, Croatia) graduated in the sculpture class of prof. Miro Vuco in 2001 at the Academy of Fine Arts, University of Zagreb, Croatia, and gained the title Graduate Sculptor and Teacher of Fine Arts.

She completed further education:

- at Banares Hindu University, Academy of Fine Arts, Varanassi, India, sculpture, 2005/2006;
- in Jerusalem, Israel, ceramics, 2007/2008;
- at the open university in Zagreb "Algebra" in the field of web page design.

She has also completed:

- a course on leading small creative socialization groups, organization "Poticaj" in Zagreb;
- one-year art therapy course, "Vox plus d.o.o." in Zagreb;
- postgraduate specialist study in Creative Therapies, course in Art Therapy, J. J. Strossmayer Academy of Arts and Culture in Osijek.

She manages creative art therapy workshops at Croatian Art Therapy Association, HART, Zagreb; Israeli Organization "Caffe Europa" for Holocaust survivors; Psychiatric Clinic "Vrapče", Zagreb and "Herzog", Jerusalem; she is the director of the publishing house "Et cetera d.o.o., Zagreb"; editor of the Creative Therapy section of the journal for art and science, Artos; vice-president of the association "HART" and illustrator and author of scientific articles in the magazines "Socijalne teme" and "Artos", presented at scientific conferences.

Exhibition and other activities

Since 1997 she has been exhibiting at group and solo exhibitions in Zagreb, Rijeka, Pula, Koprivnica, Kostajnica, Vukovar, Marija Bistrica... (Croatia), Jerusalem, Akko and Tel Aviv (Israel), Tschef (Poland), Berlin, Hanover, Kassel (Germany), Washington (Gallery of George Washington University and Embassy of the Republic of Croatia, USA). In addition to painting and sculpturing, her points of interest are graphic art, scenography, mask and puppet making, caricature, jewellery and clothing design, illustration, organization of and performances at festivals, courses and conferences.

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