

nina atević murtić
/ izazov geste



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Izazov geste

Što temeljno definira misaonog slikara ili slikaricu kada se nađu pred izazovom praznog bijelog platna? Kada kažem „misaonog“ smatram to dihotomijom u odnosu na umjetnike koji se grozničavo i divlje bacaju na prazno platno, poput borbe s bikom ili neprijateljem. Naravno, na platnu se zapravo razračunavamo sa svojom unutrašnjošću, podsvjesnim i nesvjesnim. Drugi tip umjetnika prilazi platnu s mnogo priprema, formalnih i unutarnjih. Znaju kako je platno ekran, zrcaljenje, kako kroz njega vodimo dijalog sa sobom; ali nećemo pretjerati ako ustanovimo i da kod takvih slikara postoji svijest kako je slikanje molitva, meditacija, uz iznimno odgovorno poštovanje slikarskog metijera. Ta druga vrsta nekako uvijek sebe smatra učenicima, svjesni kako je slikarski proces tokom cijeloga života unutrašnji rast na više razina.

Mnogo je o tomu napisano, ali iz dugogodišnjih razgovora s umjetnicima svih generacija uvijek se vratimo na osnove likovnog djela ili elemente likovne forme: linija / potez / gesta, boja i prostor. Mnogi govore i o elementu vremena, odnosno, vremenskom fragmentu koji im je potreban da započnu i dovrše jednu sliku. To vrijeme je često izvan klasičnog osjećanja protoka vremena, i pripada kontemplaciji. Nina Atević Murtić bez sumnje pripada drugoj skupini slikara, gdje se mentalno i emotivno osmišljavanje i vizualiziranje jedne slike događa u dužem procesu, ali je sama izvedba dosta vremenski brza. Zapravo, Nina Atević Murtić slikanju pristupa poput brzog rada u akvarelnoj tehnici, svjesna kako će se prema njezinim kriterijima „pogreške“ teže moći ispraviti.

Već sam ranije primijetila kako slikarstvo Nine Atević Murtić u kontinuitetu, vrlo nepretenciozno ukazuje na prve, elementarne stvari, na naša egzistencijalna ishodišta i uporišta, na nužnost (p)osvajanja vlastitog vanjskog i unutrašnjeg prostora, ali i uspostavu ravnoteže i harmonije iz kaosa kojim smo okruženi. Ona je istovremeno u svojem slikarstvu u „meditaciji i pokretu“, kako je jednom za neke slikare kolorističke apstrakcije zapazio kritičar Karl Ruhrberg.

Radovi Nine Atević Murtić zapaženi su pred nekoliko godina u serijama slika u kojima je problematizirala nijanse plave boje, istražujući dubinu, prostor, planove i svjetlost koju pigmenti plave emaniraju iz slike. Stoga, kada umjetnica kaže kako je za nju plava 'najtoplija boja', u toj se tvrdnji nalazilo mnogo prirodne i spiritualne istine jer nijanse plave boje imaju dokazanu sposobnost da nas liječe i opuštaju; u konačnici nas preko izvora života u oceanima i morima vode prema nebu. Uvijek nas vode prema Nebu. Jednako tako, ako nam je toliko toga o našem postojanju još uvijek *camusovski* strano, neshvatljivo, apsurdno i kontradiktorno, koji raspon pigmenata to može bolje izraziti na papiru osim plave i plavo-crnih suzvučja? Crna je već toliko potrošena i *out*, u dubokim, mrkim nijansama plave još nalazimo metaforički smisao. Gdje i nakon tamnih ponora ostavljamo odškrinut procjep plavim frekvencijama nade? Možda se zato nakon „otvorenijih“ nijansi plave (phtalo plava, kobalt plava, duboki ultramarin, prusko plava) umjetnica u kasnijoj seriji radova iz 2020. godine dosljedno okrenula indigo plavoj, tretirajući ju kao ne-boju u kontekstu jedine moguće opcije izražavanja, s naglašenim iskustvom kaligrafije. Ali, na tomu nije zastala. Sada je pred nama sasvim novo gestualno i kolorističko putovanje.

Njezino je slikarstvo bez obzira na delikatne mijene proizašlo iz tradicije lirske i kolorističke apstrakcije, ali i kaligrafske dionice haiku-crteža, i ono bi nas trebalo upućivati i vraćati balansu emotivne i mentalne higijene i čistoće koju polako, ali sigurno gubimo. Upravo to će i slikarica pojasniti kada opisuje novi ciklus slika, kako se zbiva unutar minimalnih narativnih zahvata kojima želi postići maksimum ekspresije, dojma i osjećaja-događaja: „Proces unutar bazične razine... emanacija prostor, gesta, forma, boja-odgovor. Prostor kao mjesto događaja - dijaloga. Mjesto kao prostor. Događaj kao vrijeme. Fizionomija i frekvencija boje je narativ u prvom postavljanju i traženju konteksta događaja. Uprizoreno mjesto i trenutak intuitivnog i osjetilnog, nesvjesno ili namjerno bojom i oblikom. Tjelesna gesta prvog i ključnog nanosa na platno, kao i koloristički okvir ne trpe naknadna cizeliranja ili dodavanja. Dijalog je i reakcija na materijalnost platna. Primarna gesta kao počelo, inicijacijski naboj“.

Gestom daje međuprostor gdje započinje dijalog, i baš u tom transferu, u toj napetosti treba tražiti odgovor, „nužno pluralan, ali i individualan“. (Nina Atević Murtić).

Sada su u novoj seriji slika izazovi koje si je umjetnica postavila mnogo veći i kompleksniji. Pred nama nisu tek „dobro koloristički ugođene“ intimističke kompozicije, već se ne možemo oteti dojmu kako je analitički sloj rada na slici u prvom planu; Nina Atević Murtić naime uvodi cijeli spektar tercijarnih, zasićenih, tmurnih i mrkih tonova kojima „pronalazi“ parove boja, sasvim izvan mogućeg predviđanja što bi na prvi pogled u paru dobro funkcioniralo. Uvodi i ružičaste tonove, svjesna zahtjevnosti takvog odabira. Suprotstavlja im tonove sive. Metaforička značenja koja iz odabranih boja možemo izvući svatko će sam detektirati, ali u svijetu koji se zaista pretežno danas svodi na tonove sive i ponekad histerično, opsesivno korištenje roza boje, kod slikarice se može prepoznati kao potreba i pokušaj da se ovim bojama vrati izvorna ozbiljnost i dostojanstvo. Netipične, mrke ili tercijarne boje s druge strane tretira kao površine u kojima je tragala za doslovnom, valerskom i simboličnom svjetlošću. Veći fragmenti gestualnih poteza i cjelina daju podlozi dinamična svojstva i definiraju otvorenu ili zatvorenu kompoziciju – konačni dojam slike. To su možda prodori vanjske energije ili potreba za zaštitničkim zatvaranjem u svoj svijet. Sve je u ovom slikarstvu supostojeće, paralelno i istovremeno, ali vrlo metafizički „izmantrano“ kroz mnogo psiho-emotivnih taloga, proživljavanja i pročišćavanja. Nema suvišnih toposa, narativa i tendencija. Nema potrebe da se stvaraju bombastične ili pretjerano lijepe slikarske kompozicije, iako su dimenzije platna zahtjevne. Ninu Atević Murtić jedino zanima nastavak rada na vrlo zahtjevnoj tradiciji ovog tipa modernog i suvremenog slikarstva, gdje je već sada uspjela stvoriti vlastitu autentičnu nišu i prodor, i gdje možemo ustvrditi kako je to veliko slikarsko nasljeđe već davno asimilirano, probavljeno, filtrirano i ostavljeno iza sebe.

Iva Körbler

The challenge of Gesture

What is it that fundamentally defines a thinking painter when faced with the challenge of an empty white canvas? When I say "thinking", I consider it a dichotomy in relation to artists who throw themselves feverishly and wildly at a blank canvas, like fighting a bull or an enemy. Of course, on the canvas we are actually dealing with our inner self, subconscious and unconscious. Another type of artist approaches the canvas with a lot of preparation, both formal and internal. They know that the canvas is a screen, a mirror, that we hold a dialogue with ourselves through it; it is not an exaggeration to say that such painters believe that painting is a prayer, a meditation, resulting in an extremely responsible respect for the painter's craft. That second type somehow always consider themselves students, aware that the painting process is an inner growth on many levels throughout life.

Much has been written about it, but over years of conversations with artists of all generations, we always return to the basics of a work of art or the elements of an artistic form: line / stroke / gesture, colour and space. Many also talk about the element of time, that is, the time fragment they need to start and finish a painting. That time is often beyond the classical sense of the passage of time and belongs to contemplation. Nina Atević Murtić undoubtedly belongs to the second group of painters, where the mental and emotional conception and visualization of a picture is a long process, but the execution itself is quite fast in time. In fact, Nina Atević Murtić approaches painting like a quick watercolour technique, aware that according to her criteria, "mistakes" will be difficult to correct.

I have already noticed that the Paintings of Nina Atević Murtić continuously, very unpretentiously point to the first, elementary things, to our existential origins and strongholds, to the necessity of conquering our own external and internal space, but also the establishment of balance and harmony from the chaos which surrounds us. In her painting, she is at the same time in "meditation and movement", as the critic Karl Ruhrberg once observed about some painters of coloristic abstraction.

The works of Nina Atević Murtić were noticed a few years ago in a series of paintings in which she problematized shades of blue, exploring depth, space, plans and light that the blue pigments emanate from the painting. Therefore, when the artist claims that blue is for her the 'warmest colour', there is a lot of natural and spiritual truth in that statement because shades of blue have a proven ability to heal and relax us; ultimately, they lead us to heaven through the source of life in the oceans and seas. They always lead us to Heaven. After all, if so much about our existence is still alien in a *camusian* fashion, incomprehensible, absurd and contradictory, what range of pigments can express it better on paper than blue and blue-black consonances? Black is already so worn out, but we still find metaphorical meaning in the deep, dark shades of blue. Where, even after the dark abysses, do we leave a gap open to the blue frequencies of hope? Perhaps that is why, after more "open" shades of blue (phthalo blue, cobalt blue, deep ultramarine, Prussian blue), in a later series of works from 2020, the artist consistently turned to indigo blue, treating it as a non-colour in the context of the only possible option of expression, with an emphasized experience of calligraphy. But she didn't stop there. Now we

have a completely new gestural and coloristic journey ahead of us.

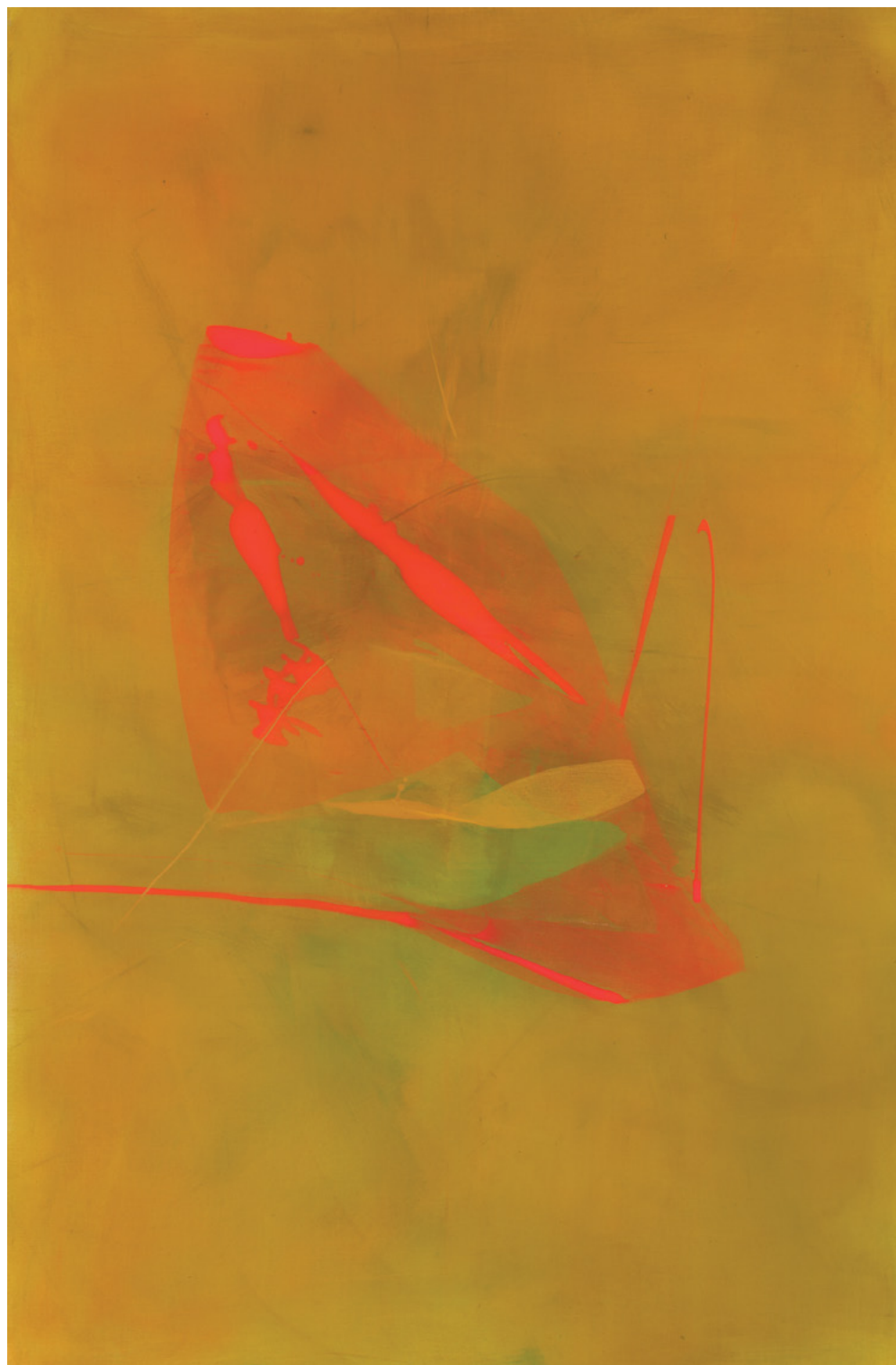
Her painting, regardless of the delicate changes, came from the tradition of lyrical and coloristic abstraction, but also the calligraphic section of haiku-drawings, and it should guide us towards a restoration of balance of emotional and mental hygiene and purity that we are slowly but surely losing. This is exactly what the painter will explain when she describes the new cycle of paintings, saying it takes place within the minimal narrative procedures with which she wants to achieve the maximum of expression, impression and feeling-event: "The process within the basic level... emanation of space, gesture, form, colour-response. Space as the setting of the event - dialogue. Place as space. Event as time. The physiognomy and frequency of colour is a narrative in the first setting and search for the context of the event. A staged place and moment of the intuitive and sensory, unconsciously or intentionally with colour and shape. The physical gesture of the first and key application on the canvas, as well as the colour frame, do not tolerate subsequent chiselling or additions. The dialogue is also a reaction to the materiality of the canvas. The primary gesture as a beginning, an initiation charge". With a gesture, an intermediate space is provided where the dialogue begins, and it is precisely in this transfer, in this tension that an answer, "necessarily plural, but also individual" should be sought. (Nina Atević Murtić).

Now, in the new series of paintings, the challenges that the artist set for herself are much bigger and more complex. Before us are not only "well colouristically adjusted" intimate compositions, but we cannot escape the impression that the analytical layer of the work is in the foreground; namely, Nina Atević Murtić introduces the entire spectrum of tertiary, saturated, gloomy and dark tones with which she "finds" colour pairs, quite beyond the possible prediction of what would work well in a pair at first glance. She also introduces pink tones, aware of how demanding such a selection is. She contrasts them with shades of gray. Metaphorical meanings that can be extracted from the selected colours will be detected by everyone for themselves, but in a world that today is mostly reduced to gray tones and sometimes hysterical, obsessive use of the colour pink, it can be recognized in the painter as a need and an attempt to return these colours to their original seriousness and dignity. On the other hand, she treats atypical, dark or tertiary colours as surfaces in which she searched for literal, valerian and symbolic light. Larger fragments of gestural strokes and wholes give the background dynamic properties and define an open or closed composition - the final impression of the painting. These may be intrusions of external energy or the need for protective closure in one's world. Everything in this painting is co-existent, parallel and simultaneous, but very metaphysically "chanted" through many psycho-emotional sediments, experiences, and purifications. There are no superfluous toposes, narratives and tendencies. There is no need to create bombastic or excessively beautiful painting compositions, although the dimensions of the canvas are demanding. Nina Atević Murtić is only interested in continuing to work on the very demanding tradition of this type of modern and contemporary painting, where she has already managed to create her own authentic niche and breakthrough, and where we can assert that this great painting legacy has long since been assimilated, digested, filtered and left behind.

Iva Körbler















Nina Atević Murtić rođena je 5. travnja 1970. u Zagrebu. Završila je Srednju školu za primijenjenu umjetnost i dizajn te upisala Akademiju likovnih umjetnosti u Zagrebu. Nakon što je apsolvirala na Nastavničkom odjelu ALU u klasi prof. Miroslava Šuteja, odlazi u Ameriku gdje se nastavlja baviti umjetničkom djelatnošću te izlaže na nekoliko skupnih izložbi. Nakon položenih preostalih ispita na Filozofskom fakultetu u Zagrebu diplomirala je slikarstvo na ALU. Po povratku u Zagreb počinje raditi u tekstilnoj tvornici Heruc kao art direktorica uz Gorana Lelasa. Kasnije sudjeluje u kostimografskim projektima, bavi se ilustracijom dječjih knjiga te likovnim radionicama. Radila je – i još povremeno radi - na projektima likovne opreme hotela i interijera.

Izlagala je u nekoliko privatnih galerija i muzeja u Hrvatskoj (Studio Nest u Zagrebu, Muzej grada Rovinja) i na grupnim projektima u inozemstvu: München – Gallerie Meneghello / Hrvatski umjetnici/ te London-Gallery Oblong / Miniscule / kuratori Vanya Balogh i Jim Racine. Od 2001. sudjeluje sa suprugom Rankom Murtićem na projektu Galerije Zona te izlaže samostalno i na zajedničkim izložbama umjetnika Zone.

Kontinuirano se bavi likovnim izražavanjem duži niz godina. Djela joj se nalaze u biranim privatnim kolekcijama u Hrvatskoj.

Nina Atević Murtić was born on April 5, 1970 in Zagreb. She graduated from the High School for Applied Art and Design and entered the Academy of Fine Arts in Zagreb. After graduating from the Teaching Department of ALU (Academy of Fine Arts) in the class of prof. Miroslav Šutej, she goes to America where she continues to engage in artistic activity and exhibits in several group exhibitions. After passing the remaining exams at the Faculty of Philosophy in Zagreb, she graduated in painting at the ALU. After returning to Zagreb, she started working at the Heruc textile factory as an art director alongside Goran Lelas. Later, she participated in costume design projects, illustrated children's books and held art workshops. She worked - and still works from time to time - on projects of furnishing hotels and interiors with artwork.

She exhibited in several private galleries and museums in Croatia (Studio Nest in Zagreb, Museum of the City of Rovinj) and in group projects abroad: Munich - Gallerie Meneghello / Croatian artists/ and Oblong Gallery in London / Miniscule / curators Vanya Balogh and Jim Racine. Since 2001, she has been working on the Zona Gallery project with her husband, Ranko Murtić, and has exhibited independently and at joint exhibitions of Zona artists.

She has been continuously engaged in artistic expression for many years. Her works are in selected private collections in Croatia.



Nina Atević Murtić: IZAZOV GESTE / TEH CHALLENGE OF GESTURE

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