

Jsto nebo
The Same Sky

Katarina
Jvaníšin
Kardum

Isto nebo
The Same Sky

Katarina

Ivanisín
Kardum

Izložba
Exhibition

Katarina Ivanišin Kardum

— Isto nebo

— The Same Sky
MSU galerija
MSU Gallery
19. 5. — 26. 6. 2022.

Muzej suvremene umjetnosti
Museum of Contemporary Art
Avenija Dubrovnik 17
10 010 Zagreb — HR

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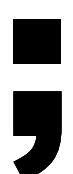
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City of Zagreb

Muzej suvremene umjetnosti, Zagreb
— svibanj / lipanj 2022.

Museum of Contemporary Art, Zagreb
— May / June 2022



I Predmeti iz ateljea:
lišajevi sa Sljeme, Jerihonska ruža

I Objects from the studio:
lichens from Sljeme, Jericho rose

Isto nebo
— Katarina Ivanišin Kardum

The Same Sky
— Katarina Ivanišin Kardum

Na izložbi su izloženi radovi nastali od 2019. do 2022. godine koji su nastavak mog istraživanja na temu prirodnog svijeta. Prirodu promatram kao odraz našeg unutarnjeg stanja, koji nije pred nama bez razloga.

Priroda je pokretač našeg razmišljanja i mašte na najdirektniji način. U jednom kamenu ili prizoru zgužvane stijene svjedočanstvo je stvaranja. Iza predmeta ili prizora netko će razumjeti neprekidnu petlju nastajanja i nestajanja. Netko drugi u istom će otkriti geometrijski uzorak ili čak iskru u dubini zemlje, neviđeni energetski potencijal.

Iskusivši nedavni potres u gradu u kojem živim, stvarnu opasnost, posebno me zaokuplja tema planine, epicentar tog potresa. Tema je to kojoj se posvećujem, sagledavajući planinu koja podrhtava sa svih strana, zadrivena i užasnuta njenom snagom. Planina pripada neživoj prirodi — mineralnom svijetu, pa ipak se naočigled mijenja kako se pomiče njen težiste u dubini zemlje. U uvodu svoje knjige o Mont Blancu (1877.), Viollet-le-Duc primjećuje da u djelatnoj prirodnosti visokih planina organski svijet ima malo udjela, pa se čovjek usred tog svijeta koji nije napravljen za njega osjeća usamljenim. Kao da je oživio, sad se taj mineralni svijet pred nama giba i otpušta energiju. Povratak prirodi kao izvoru ne znači odbacivanje suvremenog svijeta, već povratak razlogu našeg postojanja.

U početku sam baveći se ovom temom birala tehniku poput tekućeg grafita ili flomaster-transfера (monotipije) jer ne podrazumijevaju brisanje ili pretjerano mijenjanje te isključuju mogućnost potpune kontrole, baš kao što je prirodne sile nemoguće predvidjeti/kontrolirati. U kojem sam trenutku i zašto prešla iz jedne krajnosti u drugu, tehniku rada u slojevima, kroz dug vremenski period realizirajući šest ulja na platnu, nisam sigurna.

The exhibition presents my artworks created from 2019 to 2022, which are a continuation of my research on the natural world. I view nature as a reflection of our inner state, which stands in front of us for a reason. Nature is the driving force of our thinking and imagination in the most direct way. A stone or a scene with creased rocks is a testimony of creation. Behind that object or scene, someone may see the continuous loop of appearance and disappearance. Someone else may see a geometric pattern or even a spark in the depths of the earth, an unprecedented energy potential.

Having experienced the recent earthquake in the city where I live, a real danger, I have become especially preoccupied with the theme of the mountain, the epicentre of that earthquake. It is a topic that I am currently dedicated to, seeing the mountain trembling from all sides, I am amazed and horrified by its power. The mountain belongs to inanimate nature — the mineral world, and yet it changes before our eyes as its focus shifts in the depths of the earth.

In the introduction to his book on Mont Blanc 1877 Viollet-le-Duc notes that the organic world plays a minor role in the active nature of high mountains, so man feels lonely in the midst of that world not made for him. As if suddenly alive, the mineral world is moving before us, releasing energy. Returning to nature as a source does not mean rejecting the modern world, but rather returning to the ground of our existence.

Initially, I chose techniques such as liquid graphite or transfer pen monotype because they do not involve erasure or excessive change, and exclude the possibility of complete control, just as the natural forces are impossible to predict/control.

At what point and why I went from one extreme to another, the technique of working in layers, over a longer period of time during which I produced six oils on canvas, I cannot say.

¹ Nataša Ivančević: *Dekada uzleta*, MSU, 2020., str. 61.

Nataša Ivančević, *Dekada uzleta [Decade of ascent]* (Zagreb: MSU, 2020), 61.

² Igor Španjol — obrazloženje za T-HTnagradu@msu.hr Katarini Ivanišin Kardum, MSU, 2015.

Igor Španjol, evaluation for the T-HTnagradu@msu.hr granted to Katarina Ivanišin Kardum, MSU, 2015.

³ Triptih Katarine Ivanišin Kardum nagrađen je 1. nagradom na natječaju T-HTnagradu@msu.hr, a tom je prigodom organizirana i izložba izabranih autora.

Katarina Ivanišin Kardum's triptych received the 1st prize at the T-HTnagradu@msu.hr competition, followed by an exhibition of the selected artists.

⁴ Autorice projekta bile su kustosice MSU-a Ana Škegro i Martina Munivrana, a ideja projekta bila je otvaranje novih načina komunikacije i povezanosti u trenucima prisilne razdvojenosti, kao i prikupljanje i izlaganje što većeg broja umjetničkih perspektiva, razmišljanja i svjedočanstava tog zasigurno prijelomnog trenutka početka 21. stoljeća, koji će obilježiti kako svakog pojedinca, tako i suvremenu umjetničku scenu.

MSU's curators Ana Škegro and Martina Munivrana were the authors of the project, the idea of which was to open new ways of communication and connection in moments of forced separation, as well as to collect and exhibit as many artistic perspectives, thoughts, and testimonies as possible of this turning point at the beginning of the 21st century, which has marked all of us as individuals, as well as the contemporary art scene.

⁵ John Steazaker, tekst u katalogu izložbe *Still Landscapes*, Umjetnička galerija Dubrovnik, 2014.

John Steazaker in his essay for the *Still Landscapes* exhibition catalogue (Dubrovnik Museum of Modern and Contemporary Art, 2014).

Izložba pod naslovom *Isto nebo* prvo je samostalno predstavljanje u Muzeju suvremene umjetnosti te ujedno i prvo prezentiranje najnovijih crteža i slika nastalih kao rezultat terenskih istraživanja oblika reljefa geografskog prostora planinskih masiva Dinarida i Prokletija tijekom protekle dvije godine Katarine Ivanišin Kardum, autorice koja se kontinuirano bavi prirodom kroz tematski i medijski različite cikluse i čiji rad pratimo niz godina.

Njezina "metafora nežive prirode"¹, slikarski triptih *Still Landscapes III*, 2014., izvrsna kompozicija s prikazom diorama iz Prirodoslovnog muzeja u Dubrovniku u kojima je propitivala "uvjetovanost same prirode u kulturnim diskursima"² koristeći se starim i novim fotografijama muzejskih interijera te ih prenoseći u slikocrteže velikih formata, zahvaljujući otkupnoj nagradi na natječaju za suvremenu umjetnost 2015. godine³ nalazi se i u fundusu našeg muzeja. Katarina se odazvala i našem pozivu na suradnju na projektu *FB misao na dan*, kada smo u jeku izolacije i zatvorenosti Muzeja za javnost u pandemijskoj 2020. godini svakodnevno predstavljali recentne rade umjetnika na našoj Facebook stranici⁴. Katarina je tada predstavila svoje pejzažne minijature, eksperimentalne monotypije *Pogled na Medvednicu u zrcalu*, vraćajući se "meditaciji prozora"⁵, temi koja ju je zaokupljala na počecima stvaralaštva.

Ciklusom *Isto nebo* Katarina Ivanišin Kardum nastavlja svoje promišljanje i proširivanje tematike suvremenog pejzažnog slikarstva, teme koja danas sve više i više dolazi u fokus javnosti zbog iznimno brzih i opasnih klimatskih promjena kojima svjedočimo i koje nas potiču na osvjećivanje neizbjegne i neraskidive povezanosti čovjeka i prirode, prirode koja nas ugrožava i koja je istovremeno rješenje brojnih naših problema. Katarina Ivanišin utočište od

The Same Sky is the artist's first solo exhibition at the Museum of Contemporary Art and also the first presentation of her latest drawings and paintings resulting from research on the geological formations of the Dinaric and Prokletije mountains, conducted over the past two years. However, Katarina Ivanišin Kardum has been continually involved in the study of nature for many years, producing series of artworks that are diverse in both content and the media.

Her "metaphor of inanimate nature,"¹ a triptych titled *Still Landscapes III* (2014) — an exquisite composition depicting dioramas from the Natural History Museum in Dubrovnik, in which she questioned the "conditioning of nature in cultural discourses"² by using old and new photographs of the museum interiors and transferring them to large-format paintings/drawings — is also part of the Museum's collection due to the acquisition prize won at the contemporary art competition in 2015³. Katarina also responded to our invitation to collaborate on the *FB One Thought per Day* project, when in the midst of the 2020 lockdown, during which the Museum remained closed, we presented recent artworks to the public on our Facebook page on a daily basis⁴. On that occasion, Katarina exhibited her landscape miniatures, experimental monotypes titled *A Mirror View of Medvednica*, thus returning to her "window meditation"⁵, a subject that occupied her at the beginning of her artistic career.

With *The Same Sky* series, the artist has continued her reflection on and expansion of contemporary landscape painting, a topic that is increasingly in the public spotlight today due to the extremely fast and dangerous climate change we are witnessing and that encourages us to become aware of the inevitable and inseparable connection between man and nature, a nature that threatens us and is at the same time the

pandemije i potresa pronašla je u kamenim masivima planina, otkrivajući njihovu "mineralošku snagu" o kojoj je s toliko životne i umjetničke snage govorio Joseph Beuys⁶.

Planinski pejzaži zauzeli su tijekom povijesti umjetnosti vrlo specifično mjesto kao nositelji identitetskih i simboličkih poruka — planine su od vremena romantizma u 18. stoljeću simboli povijesnih, kulturno-političkih ili prirodno-filozofskih ideja, one su također sinonimi trajnosti, dugovječnosti i uzvišenosti, no pretjerana, masovna proizvodnja idiličnih planinskih pejzaža u 19. stoljeću dovela je do standardizacije i klišeizacije ovog motiva.

Postmoderno doba dekonstruiralo je sliku planinskih krajolika stvaranu u kolektivnoj svijesti tijekom proteklih stoljeća, a suvremeni umjetnici vraćaju se danas ovoj temi, ali s posve drugačijim pozicijama — s pozicija politike zaštite okoliša, društvenih i kulturoloških istraživanja, osobnih ili kolektivnih priča i trauma.

Katarina Ivanišin Kardum duboko je svjesna da je romantični san o lijepim, idiličnim planinskim pejzažima konstrukt nekih prošlih vremena. Njezine stjenovite planine, ti simboli stabilnosti i neuništivosti, istovremeno su i nesigurno i prijeteće mjesto na koje se sklanjamo od "previše zbilje"⁷ i kojem se utičemo u potrazi za jedinom i pravom, netaknutom i stvarnom, autentičnom slikom, odolijevajući "tom neminovnom procesu ujednačavanja i brisanja lokalnih i osobnih identiteta".⁸ Istovremeno, njezine planine nisu ni sasvim realistične ni prepoznatljive, one u sebi nose utopiju i kanonsku dimenziju — one su reprezentanti planinskih prostora i njihove realne i metafizičke dimenzije.

Fizičko pak iskustvo, koje je Katarina iskusila penjući se opasnim, strmim stijenama,

solution to many of our problems. Katarina Ivanišin has found refuge from the pandemic and the earthquake in the rocky massifs, discovering their "mineral strength" that Joseph Beuys spoke about with so much vitality and artistic power⁶.

Mountainous landscapes occupy a very specific place in art history as bearers of identity and symbolic messages — mountains have been symbols of historical, cultural-political, or natural-philosophical ideas since the Romanticist period in the 18th century. They are also synonyms of durability, longevity, and sublimity, but the mass production of idyllic mountain landscapes in the 19th century led to the standardization and clichéization of the motif.

The postmodern era deconstructed the image of mountainous landscapes created in the collective consciousness over the centuries, but contemporary artists keep returning to this theme today, although from entirely different positions — those of environmental policy, social and cultural research, personal or collective stories and traumas.

Katarina Ivanišin Kardum is deeply aware that the romantic dream of beautiful, idyllic mountainous landscapes is a construct of some past times. Her rocky mountains, those symbols of stability and indestructibility, are at the same time an unsafe and threatening place where we take refuge from "too much reality"⁷ and resort to it in search of a unique and genuine, untouched and real, authentic image, resisting that inevitable process of "erasing local cultural idiosyncrasies, identities, and differences."⁸ At the same time, her mountains are not entirely realistic or recognizable either, as they also possess a utopian and canonical dimension — they are representatives of mountainous areas with both real and metaphysical dimensions.

The physical experience that Katarina had while climbing the dangerous, steep rocks that

⁶ B. Lafond-Kettlitz: *Die Alpen in der Literatur und Kunst*, 2009.
Barbara Lafond-Kettlitz, "Die Alpen in Literatur und Malerei. Albrecht von Haller, Caspar Wolf, Ludwig Hohl, Ferdinand Hodler," *Études Germaniques* 4 (2009), 911–933.

⁷ Annie Le Brun: *Previše zbilje*.
Annie Le Brun, *Du trop de réalité* (Zagreb: DAF, 2007).

⁸ Boris Groys: *Učinit stvari vidljivima*. Biblioteka Refleksije. MSU, Zagreb, 2006.

Boris Groys, *Art Power* (Cambridge, MA and London: The MIT Press, 2008), 105.

koje se uzdižu u beskonačnost neba ili se obrušavaju u tamne vodene mase, prenijela je na platno naglašavajući po prvi put u svom radu izrazitu materičnost i taktilni potencijal slike, koje dobiva nanošenjem velikog broja slojeva, premaza, brušenja, intervencijama i drugim stvaralačkim postupcima, približavajući na taj način površinu slike strukturi kamenih masiva.

Živimo u vremenu nevjerojatno brzih i snažnih promjena u svijetu koji nas okružuje i koji nas određuje kao pojedince i kao zajednicu, kao društvo. Konstantno se prilagođavamo novonastalim situacijama i usvajamo nova znanja povezana s razvojem tehnologije, procesima globalizacije, svjetskim katastrofama — pandemijom, potresima, ratovima... Djelujemo u vremenu isto tako brzo mijenjajućih narativa, mnogobrojnih i raznovrsnih diskursa dok informacije dolaze sa svih strana putem široko rasprostranjenih društvenih mreža.

Sve ove procese prati i iznimna brojnost i raznolikost umjetničkih praksi dok se doživljava umjetnosti, i umjetničkog djela, za koje su kritičari odavno utvrdili da je izgubilo svoju auru, sve više premješta u online prostor poništavajući na taj način direktni dijalog između djela i gledatelja. U tom izazovnom vremenu, u kojem na umjetničkoj sceni dominiraju novi mediji, okretanje slikanju na papiru ili platnu i pejzažu kao temi umjetničkog istraživanja dosljedan su i hrabar odabir Katarine Ivanišin Kardum. Njezine slike planinskih pejzaža odraz su vrlo specifičnog trenutka i potrebe suvremenog čovjeka za mirom, meditacijom i smirenim gledanjem u ludom svijetu mnoštva slika koje nas okružuju, a u kojima se ona potvrđuje kao slikarica visoke vizualne kulture i kao jedna od najzanimljivijih umjetnica na našoj sceni.

rise to the infinity of the sky or descend into dark water masses has been transferred to the canvas, whereby the artist has emphasized, for the first time in her work, the distinct materiality and tactile potential of painting. She has achieved this by applying many layers and coatings, by grindings, interventions, and other creative procedures, thus bringing the surface of the painting closer to the structure of stone massifs.

We live in a time of incredibly rapid and powerful changes in the world that surrounds us and defines us as individuals and as a community, a society. We are constantly adapting to new situations and adopting new knowledge related to technology development, globalization processes, world catastrophes — pandemics, earthquakes, wars... We are active in a time of equally changing narratives, of numerous diverse discourses, bombarded with information from all sides through the omnipresent social networks. All these processes are accompanied by an extraordinary number and variety of artistic practices, while the experience of art and artwork, which critics have long recognized as having lost its aura, is increasingly moving to the online sphere, thus cancelling the direct dialogue between the work and its viewer. In these challenging times, in which the art scene is dominated by new media, turning to painting on paper or canvas and to landscape as a subject of artistic research is the consistent and daring choice of Katarina Ivanišin Kardum. Her paintings of mountainous landscapes reflect this very specific moment and the need of modern man for peace, meditation, and calm observation in the crazy world of countless images that surround us, in which she has asserted herself as a painter of high visual culture and one of the most interesting artists on the Croatian scene.

Između prozora i prizora
— Leonida Kovač

Between Window and Landscape
— Leonida Kovač

Pred nekoliko tjedana pitala sam Katarinu Ivanišin Kardum kada je prvi put naslikala planinu. Umjesto odgovora otvorila je katalog svoje izložbe *Ptice i planine*¹ i pokazala mi reprodukciju akvarela *bez naziva*^{#1} iz 2014. Posrijedi je prizor iz depoa dubrovačkog Prirodoslovnog muzeja u kojemu taksidermizirana ptica prekrivena najlonom stoji pred otvorenim prozorom kroz koji se u bjelini kontrasvjetla vanjskog prostora vidi isčezačajući obris planine. I odraz tog obrisa u prozorskom staklu. Planina je već ovdje, govori mi slikarica upirući prstom u to pravokutno svijetlo polje.

Isti je akvarel reproduciran u njezinoj knjizi *De materia avium*² čije je ljubičaste platnene korice ručno izbjeljivala. Knjiga započinje dnevnikom koji je vodila između 2011. i 2017. kada je bila zaposlena kao muzejska pedagoginja u spomenutom Prirodoslovnom muzeju. Iz dnevnika saznajem da je proučavajući povijest muzeja osnovanog 1872. otkrila "svog heroja", Balda Kosića, profesora crtanja i kaligrafije, prirodoslovca, kustosa i preparatora koji je muzej vodio od 1882. do svoje smrti 1918., ostavivši u njemu vrijedne prirodoslovne zbirke, predmete koje je sam prikupljaо, te brojna znanstvena djela.

Prvi dio knjige *De materia avium* strukturiran je tako da se na lijevim stranicama nalazi tekst dnevnika, a na svakoj desnoj stranici reproducirane su po jedna ili dvije fotografije sljedećim redoslijedom: fotografski portret Balda Kosića; fotografski portret Katarine Ivanišin Kardum³ koja prerašena u Balda Kosića stoji pred njegovim uokvirenim fotografskim portretom u identičnoj pozici; fotografija postava prirodoslovne zbirke Dubrovačkog muzeja snimljena 1950; dvije fotografije postava iste zbirke iz 1956; dvije fotografije diorama s pticama koje je oko 1960. snimio Andrija Lesinger. Zadnje tri stranice dnevnika popraćene su fotografijama koje je 2011. u depou Prirodoslovnog muzeja snimila sama umjetnica. U njima se kroz prozirnost najlonske folije naziru taksidermizirane ptice. Pri fizičkom kontaktu muzealiziranih

A few weeks ago, I asked Katarina Ivanišin Kardum when she first painted a mountain. Instead of answering, she opened the catalogue of her exhibition *Birds and Mountains*¹ and showed me a reproduction of her watercolour *untitled#1* from 2014. It is a scene from the storage of the Dubrovnik Museum of Natural History, where a taxidermy bird, covered by nylon foil, is standing in front of an open window, through which the vanishing outline of a mountain can be discerned against the white counterlight of the exterior. With a reflection of that outline in the windowpane. The mountain is already here, the painter told me, pointing to that rectangular bright field.

The same watercolour has been reproduced in her book *De materia avium*², whose purple canvas cover has been hand-bleached by the artist. The book begins with a diary she kept between 2011 and 2017, when she was employed as a museum educator at the aforementioned Natural History Museum. I have learned from the diary that while studying the history of the museum, founded in 1872, she discovered "her hero" Baldo Kosić, professor of drawing and calligraphy, naturalist, curator, and taxidermist who ran the museum from 1882 until his death in 1918, leaving behind valuable natural history collections, objects he had collected himself, and numerous scientific works.

The first part of the book *De materia avium* is structured so that the left pages contain the diary text and the right ones one or two photographs each, reproduced in the following order: a photographic portrait of Baldo Kosić; a photographic portrait of Katarina Ivanišin Kardum³ disguised as Baldo Kosić and standing in front of his framed photographic portrait in an identical pose; a photograph of the natural history collection of the Dubrovnik museum taken in 1950; two photographs of the same collection from 1956; two photographs of dioramas with birds, taken around 1960 by Andrija Lesinger. The last three pages of the diary are accompanied by photographs taken by the artist herself in 2011, in the storage of the Natural History Museum. Taxidermy birds can be discerned through the transparent nylon foil.

¹ Marija Stipšić Vuković (ured.), *Katarina Ivanišin Kardum: Ptice i planine*, (Split: Galerija umjetnina, 2019.).

Marija Stipšić Vuković (ed.), *Katarina Ivanišin Kardum: Ptice i planine* [Katarina Ivanišin Kardum: Birds and mountains] (Split: Museum of Fine Arts, 2019).

² Katarina Ivanišin Kardum, *De materia avium*, (Dubrovnik: Art radionica Lazareti, 2017).

Katarina Ivanišin Kardum, *De materia avium* (Dubrovnik: Art Workshop Lazareti, 2017).

³ Portret je snimila umjetnica Ivana Dražić Selmani tijekom manifestacije Noć muzeja 2011. The photographic portrait was made by artist Ivana Dražić Selmani during the Night of Museums 2011.

predmeta — mrtvih ptica prepariranih tako da se doimaju živima, s industrijski proizvedenim, sintetičkim pokrovom koji bi ih trebao zaštititi od naslaga prašine, nastaje trodimenzionalna konfiguracija nalik maketi — stiliziranom prikazu nekog neodređenog planinskog masiva koji ima svoje vrhove, hrptove, visoravni, klance, prijevoje.

Iz dnevnika saznajem da se Prirodoslovni muzej kojeg se Katarina Ivanišin Kardum sjeća iz djetinjstva nalazio u nekadašnjem benediktinskom samostanu na Lokrumu da bi poslijekoliko puta bio preseljavan, pri čemu je “putem nestalo malog, ali profinjenog svjetskog muzeja”. U potrazi za tim duhom, piše ona, nailazi na staru muzejsku dokumentaciju, fotografije brojnih dioram, od kojih je danas svega nekoliko izloženo u muzeju: “Ostale diorme s fotografijama uskoro otkrivam u muzejskom depou. U melankoličnom stanju, prekrivene su najlonom radi zaštite od prašine i radi usporavanja prirodnog procesa raspadanja. Pri prvom ulasku u taj prostor atmosfera mi steže prsi, vlažno je i miris se osjeti, napuštene su, zaustavljene u vremenu, ne-umrle, kao da dišu, zarobljene ptice. Spokojno je, a opet uz nemirujuće, kao da će se svaki čas nešto dogoditi. [...] Jednog burovitog dana otvaram prozor, škure i persijane i na jedan kratki tren puštam svjetlo da padne na te mrtve pejzaže. Na brzinu fotografiram — bilježim da su žive, da su barem na kratko udahnute svjetlost. Sve traje kao jedan dugi, ali nikad dovoljno dubok udisaj. O mojim crtežima i akvarelima nastalima na osnovu ovih dioram, jedan je moj kolega i prijatelj zapisao da je ono što se otvara kroz taj prozor suprotno od života. Nisam sigurna da se slažem s njim.”⁴

Što se otvara kroz taj prozor?

U drugom i trećem dijelu knjige Katarina Ivanišin Kardum imenuje ono što stoji u pozadini njezinog crtačkog i akvarelističkog “re-enactmenta” fotografskih slika diorama iz Prirodoslovnog muzeja. Ovako: “Prevodeći objektivne, stare crno-bijele fotografije diorama u crteže ug-

The physical contact with musealized objects — stuffed birds presented so as to look alive, with an industrially produced, synthetic cover that should protect them from dust — creates a three-dimensional, model-like configuration: a stylized depiction of an indefinite mountain range with its peaks, ridges, plateaus, gorges, and passes.

I have learned from the diary that the Natural History Museum, which Katarina Ivanišin Kardum remembers from her childhood, was located in the former Benedictine monastery on the island of Lokrum, but was later relocated several times, “losing a flair of small but refined world museum.” In search of that spirit, she writes, she came across old museum documentation: photographs of numerous dioram, only a few of which are on display in the museum today. “I soon discovered other dioram that I had seen on photographs in the museum storage. They were in a melancholic state, covered with nylon foil to protect them against dust and to slow down the natural decomposition process. When I first entered those rooms, the atmosphere tightened my chest: it was humid and there was a certain smell, as they had been abandoned, stopped in time, non-dead, yet as if breathing, these captured birds. Everything was calm, yet disturbing, as if something was going to happen any minute. [...] One windy day, I opened a window with its shutters and blinds, and for a brief moment I let the light fall on those dead landscapes. I took a quick photo — documenting that they were alive, that they breathed in light at least for a short while. It all lasted like one long, yet never deep enough breath. As for my drawings and watercolours based on those dioram, a colleague and friend of mine has written that what opens through that window is the opposite of life. I am not sure I agree with him.”⁴

What opens through that window?

In the second and third parts of her book, Katarina Ivanišin Kardum reveals the background of her “re-enactment” of the photographic images of dioram from the Natural History Museum in drawings and watercolours: “By translating the objective, old black-and-white photographs of

ljenom, istražujem neprirodnu prirodu pejzaža. Ni diorama ni fotografija dioram nisu jednostavne kopije situacija. Tako je i crtež u ugljenu samo još jedna generacija naizgled prirodnih motiva.”⁵ Odnosno, “Istraživanje neprirodne prirode pejzaža nastavljam prevodenjem vlastitih fotografija diorama pospremljenih u depou u akvarele dimenzija neuobičajenih za tu tehniku. Činilo mi se da akvarel svojstvena nemogućnost prikrivanja promjena i grešaka najbolje odgovara karakteru neponovljivog trenutka koji sam kamerom zabilježila.”⁶

Nekoliko godina poslije planina će se pojaviti kao jedini motiv u njezinim radovima. Iz 2019. datiraju oni izvedeni tekućim grafitom na papiru višemetarskih dimenzija, a od 2021. nastaje serija naslovljena *Isto nebo* naslikana uljem na platnu velikog formata. Za razliku od akvarela, ove tehnike nude “mogućnost prikrivanja” ili možda točnije, otkrivanja promjena. I ne radi se tu o prikazu pejzaža, jer Katarina Ivanišin Kardum istražuje upravo neprirodnu prirodu pejzaža. Od trenutka kad otvara prozor da bi ne-umrle ptice od kojih su sačinjeni mrtvi pejzaži udahnule svjetlost. Indikativna je činjenica da su radovi iz 2014. u kojima se događa “prevodenje” pronađene fotografije muzejske dioram u crtež ugljenom, ili vlastite fotografije snimljene u depou u akvarel, naslovljeni *Still Landscapes*, jednako kao i radovi iz 2019. u kojima je tekućim grafitom koreografiran koncept planine. Kažem koreografiran, jer se tragovi turbulencije, odnosno ekstatičkog kretanja tekućeg grafita na papiru koji se vizualno manifestira kao slika planine, evidentno suprotstavljaju predodžbi zaustavljenosti, nepomičnosti, sadržanoj u naslovu serije.

Prošlog proljeća, godinu dana nakon razornog zagrebačkog potresa koji se dogodio svega nekoliko dana po proglašenju karantene kojom se kanilo spriječiti širenje bolesti nazvane covid-19, pozvala me u atelje da mi pokaže nešto što radi. Prvo što sam vidjela bile su modre planine koje su plutale na dnu bijelih porculan-

dioramas into charcoal drawings, I explore the unnatural nature of landscape. Neither dioram nor diorama photographs are simple copies of the situations. Thus, charcoal drawing is just another generation of seemingly natural motifs.”⁵ In other words, “I continued to explore the unnatural nature of landscape by translating my own photographs of dioram kept in the storage into watercolours of dimensions that are unusual for this technique. It seemed to me that the watercolour’s inability to conceal changes and errors best suited the character of the unique moment I captured with my camera.”⁶

A few years later, the mountain appeared as the only motif in her works. Those made with liquid graphite on paper of multi-meter dimensions date from 2019, while the series entitled *The Same Sky*, painted in oil on large-format canvas, was created in 2021. Unlike watercolour, these techniques offer the “possibility of concealment” or more precisely perhaps, the detection of change. And it is not about depicting landscape, because Katarina Ivanišin Kardum explores precisely the unnatural nature of landscape. From the moment she opens the window so that the non-dead birds that make up the dead landscapes might breathe in light. It is indicative that her works from 2014, in which the “translation” of the found photographs of museum dioram into charcoal drawings, or of her own photos taken in the storage into watercolour happened, are titled *Still Landscapes*, and so are her works from 2019, in which the concept of the mountain is choreographed in liquid graphite. I say choreographed, because the traces of turbulence, or the ecstatic movement of liquid graphite on paper that is visually manifested as a picture of a mountain, obviously contradict the notion of halted movement, stillness contained in the title of the series.

Last spring, a year after the devastating Zagreb earthquake that occurred just a few days after the lockdown intended to halt the disease called COVID-19 had been declared, the artist invited me to her studio to show me what she was working on. The first thing I saw were some

⁵ Ibid., str. 24.
⁶ Ibid., p. 24.

⁵ Ibid., str. 38.
⁶ Ibid., p. 38.

⁴ Ivanišin Kardum, *De materia avium*, str. 16–20.
Ivanišin Kardum, *De materia avium*, pp. 16–20.

skih tanjura. Ne, nije se radilo o nakani oslikavanja porculana, nego o igri koju je izmisnila da bi svojoj djeci, tada lišenoj mogućnosti druženja s vršnjacima, odagnala strah od potresa i smrtonosne bolesti. Iskoristivši ono što je u kući postojalo za svakodnevnu upotrebu izradila im je nesvakidašnje preslikače, "privremene tetovaže". Naslikane modrim flomasterom topivim u vodi, planine su zaplivale u tanjuru, te su se, prije nego što će zauvijek nestati s porculanske podloge, prelile u bjelinu ručno izrađenih papira malog pravokutnog formata. Te otopljenе slike, monotypije, u svojoj su efemernosti analognе odrazu obrisa planine u prozorskom staklu muzejskog depoa. Refleksiji neponovljivog trenutka. U engleskom jeziku postoji fraza "out of blue" kojom se označuje iznenadni, neочекivani događaj. Poput potresa. Ili pojave brzoširećeg smrtonosnog virusa, mikroskopskog entiteta koji nije ni živ ni neživ. Seriju monotypija Katarina Ivanišin Kardum nazvala je *Otpuštanje*, a tehniku izvedbe flomaster-transferom.

Kaže mi da je kroz prozor svoje kuće danima promatrala planinu na sjeveru grada čija nam je trešnja, doslovce, izmknula čvrsto tlo pod nogama i uronila nas u primordijalni strah. Pogled na planinski masiv Medvednice s prozora zagrebačkog kućnog pritvora, bio je, pretpostavljam, analogan pogledu "ne-umrle" ptice na brdo Srđ u trenutku kad Katarina Ivanišin Kardum otvara prozor dubrovačkog depoa da bi ptice, nakratko udahnuvši svjetlost, postale žive. Pogled je to koji inicira radikalnu promjenu u poimanju odnosa živog i ne-živog, i štoviše odnosa između ljudskog i ne-ljudskog. Misao koja se opire temeljnim postavkama antropocentrizma generiranog tokovima europskog humanizma. U bilješci kojom opisuje "genealogiju" *Otpuštanja* ona piše: "Ne #ostajem doma, nego sagledavam planinu koja podrhtava sa svih strana, zadivljena i užasnuta njenom snagom. Planina pripada neživoj prirodi — mineralnom svijetu, pa ipak se naočigled mijenja kako se pomiče njen težiste u dubini zemlje.

blue mountains floating on the bottom of white porcelain plates. No, it was not an attempt to paint on porcelain, but a game she had invented to take her children's thoughts off the fear of earthquakes and deadly diseases, since they were deprived of an opportunity to socialize with their peers. Using the everyday materials she had at home, she made unusual transfers for them, "temporary tattoos." Painted with a blue water-soluble felt pen, the mountains swam in the plate and, before disappearing forever from the porcelain base, spilled over into the whiteness of small, handmade rectangular papers. In their ephemerality, these melted images, monotypes, were analogous to the mountain outline reflected in the windowpane of the museum storage. Reflection of a unique moment. In English, there is a phrase "out of the blue" to denote a sudden, unexpected event. Like an earthquake. Or the appearance of a rapidly spreading deadly virus, a microscopic entity that is neither alive nor inanimate. Katarina Ivanišin Kardum called her series of monotypes *Release*, and her technique felt-pen transfer.

She told me that for days she had been watching the mountain north of the city through the window of her house, the mountain whose quaking literally snatched the solid ground from under our feet and plunged us into primordial fear. The gaze at the Medvednica mountain massif from the window of Zagreb house arrest was, I suppose, analogous to the gaze of the "un-dead" bird at Mount Srđ at the moment when Katarina Ivanišin Kardum opened the window of the Dubrovnik museum storage so that the birds were briefly revived by breathing in light. It is a gaze that initiates radical change in understanding the relationship between living and non-living, even the relationship between human and non-human. A thought that resists the fundamental tenets of anthropocentrism generated by the currents of European humanism. In a note describing the "genealogy" of the *Release*, the artist wrote: "I do not #stayhome, but gaze at the mountain quaking from all sides, and I am amazed and horrified by its power. The mountain belongs to



II Predmeti iz ateljea:
sače; kremen, kokoni i nastambe (trska)
za solitarne pčele

II Objects from the studio:
honeycomb; quartz, cocoons and nesting reeds
for solitary bees

U uvodu svoje knjige o Mont Blancu (1877.) Viollet-le-Duc primjećuje da u djelatnoj prirodnosti visokih planina organski svijet ima malo udjela pa se čovjek usred tog svijeta koji nije napravljen za njega osjeća usamljenim. Kao da je oživio, sad se taj mineralni svijet pred nama giba i otpušta energiju.⁷

Opus Waltera Benjamina prožet je temom prirodne povijesti. Erich Santner smatra da Benjaminova upotreba termina *Naturgeschichte* ne referira na to da i priroda ima povijest nego na činjenicu da artefakti ljudske povijesti tendiraju poprimiti aspekt nijemog prirodnog bića u točki u kojoj počinju gubiti svoje mjesto u održivom obliku života. Za Benjamina, povijest prirode imenuje neprestano ponavljanje ciklusa izranjanja i propadanja ljudskog poretka značenja, koji su uvijek povezani s nasiljem.⁸ *Still Landscapes* Katarine Ivanišin Kardum nastaju u vremenu kada, posljedično ljudskom nasilju, pitanje održivosti života na planetu Zemlja nije više samo tema distopiskske fikcije, nego postaje življena stvarnost. Suočeni smo s evidentnom klimatskom katastrofom, djelovanjem smrtonosnih virusa koji zbog uništenja životinjskih vrsta i njihovih staništa pronalaze domaćine u ljudima, a prijetnja nuklearnog rata postala je eksplisitna. Referira li možda i na to sintagma *Isto nebo* kojom Katarina Ivanišin Kardum naslovljuje recentne radove u kojima ideju planine, ili točnije, stijene, artikulira uljem na platnu čiji format postavljen u odnos s visinom slikaričinog tijela priziva u sjećanje kvadraturu kruga u koji je upisan idealno proporcionalni da Vincihev Vitruvijski čovjek? Naime, četiri od šest slika iz te serije dimenzija su 174 x 194 cm, pri čemu je njihova visina gotovo identična slikaričinoj visini. I za razliku od uputstva iz Leonardovog traktata prema kojemu pri slikanju prema prirodi slikar treba stajati na udaljenosti od najmanje tri visine onoga što slika⁹, Katarina Ivanišin Kardum ne izabire sigurnu distancu, nego gotovo doslovce ulazi u

inanimate nature — the mineral world — and yet it apparently changes as its centre of gravity shifts in the depths of the earth. In the introduction to his book on Mont Blanc (1877), Viollet-le-Duc noted that the organic world had little share in the active nature of high mountains, so that man felt lonely in the midst of a world not made for him. As if revived, this mineral world is now moving before us, releasing energy.⁷

Walter Benjamin's oeuvre is permeated with the theme of natural history. Erich Santner has argued that Benjamin's use of the term *Naturgeschichte* refers not to the fact that nature also has a history, but to the fact that artefacts of human history tend to acquire an aspect of mute, natural being at the point where they begin to lose their place in a viable form of life.

For Benjamin, natural history ultimately names the ceaseless repetition of such cycles of emergence and decay of human orders of meaning, cycles that are, for him, always connected to violence.⁸ The *Still Landscapes* of Katarina Ivanišin Kardum appear at a time when, as a result of human violence, the question of the sustainability of life on planet Earth is no longer just a topic of dystopian fiction, but is becoming a living reality. We are facing an obvious climate catastrophe, the activity of deadly viruses that find hosts in humans due to the destruction of animal species and their habitats, and the threat of nuclear war, which has become explicit. Does the collocation *The Same Sky* refer to this as well? Does the title that Katarina Ivanišin Kardum has given to her recent works in which she articulates the idea of the mountain, or rather rock, in oil on a canvas the format of which, set in relation to the painter's body height, evokes the squared circle into which da Vinci inscribed his perfectly proportioned Vitruvian Man, refer to this as well? Four of the six paintings from this series measure 174 x 194 cm, their height being almost identical to the painter's. But unlike the instructions from Leonardo's treatise that when painting according to nature, the painter should stand at a distance of at least three times the height of the object⁹, Katarina Ivanišin Kardum does not opt for a safe

materiju koju slika. A to što slika nije pejzaž, nego arheologija neprirodne prirode pejzaža. U osvit europskog humanizma koji koincidira s pojavom mercantilizma, pejzaž na koji se otvara pogled kroz prozor redoviti je prateći motiv u renesansnoj slici. Dva stoljeća poslije, u baroknom slikarstvu koje je sinkrono intenziviranoj kolonijalnoj ekspanziji kao pretpostavci kapitalizma, pejzaž i mrtva priroda se po prvi put u zapadnoeuropskom slikarstvu pojavljuju kao samostalni žanrovi. Četiri stoljeća poslije, ta dva žanra koja se u engleskom jeziku označuju terminima "still life" i "landscape" u slikarstvu Katarine Ivanišin Kardum stopit će se u *Still Landscape*. Mrtvi pejzaž, čiju je genezu potrebno istražiti prijevodom tehničke slike, kako Vilem Flusser naziva fotografiju, u tjelesnu izvedbu čiji će se tragovi vidljivo manifestirati kao opipljiva, živa, pokrenuta materija.

Pišući o mrtvoj prirodi Norman Bryson specificira tri njezina napada na ljudski subjekt koji je čine potencijalno najzastrašujućom, ubojitom, letalnom vrstom vizije koja se susreće u europskom slikarstvu, a vjerojatno i u svijetu umjetnosti. Mrtva priroda, tvrdi on, otela je svijetu ljudsku prisutnost i narativnu vrijednost, a fizičko isključivanje samo je prva od njezinih negacija humanocentričnog dostojaštva koje se nalazi u drugim žanrovima. Ljudska prisutnost nije samo fizički izgnana, jer mrtva priroda također izbacuje i vrijednosti koje ljudska prisutnost nameće svijetu.¹⁰ Koje su to vrijednosti?

Svoju kritiku koncepcije europskog humanizma i ideje napretka utemuljene na imperativnom potčinjavanju prirode, odnosno eksploraciji prirodnih resursa i ubilačkoj kolonijalnoj ekspanziji, Rosi Braidotti počinje tvrdnjom da je upravo da Vincihev Vitruvijski čovjek amblem humanizma kao doktrine koja kombinira biološku, diskurzivnu i moralnu ekspanziju ljudskih kapaciteta u ideju teleološki određenog, racionalnog progresa. Ta eurocentrična paradigma "implicira dijalektiku sebe i

⁷ Katarina Ivanišin Kardum, neobjavljeni rukopis
Katarina Ivanišin Kardum, unpublished manuscript.

⁸ Erich L. Santner, *On Creaturally Life: Rilke, Benjamin, Sebald*, (Chicago and London: University of Chicago Press, 2006), str. 16-17.

Erich L. Santner, *On Creaturally Life: Rilke, Benjamin, Sebald* (Chicago and London: University of Chicago Press, 2006), pp. 16-17.

⁹ Leonardo da Vinci, *Traktat o slikarstvu*, (Banja Luka: Romanov, 2015), str. 41

Leonardo da Vinci, *A Treatise on Painting*, trans. John Francis Rigaud (London: J. B. Nichols and Son, 1835), str. 9.

¹⁰ Norman Bryson, "Chardin and the Text of Stil Life", u *Critical Inquiry*, Vol. 15, No. 2 (Winter 1989), pp. 228; 234-235.

Norman Bryson, "Chardin and the Text of Stil Life," *Critical Inquiry* 15/2 (Winter 1989), pp. 228 and 234-235.

distance, but almost literally enters the matter she is painting. And what she is painting is not a landscape, but the archaeology of the landscape's unnatural nature.

At the dawn of European humanism, which coincided with the emergence of mercantilism, a landscape that a window opens into became a regular secondary motif in Renaissance paintings. Two centuries later, in Baroque painting, which was synchronous to intensified colonial expansion as a precondition for capitalism, landscape and still life appeared for the first time in Western European painting as independent genres. Four centuries later, these two genres would merge in Katarina Ivanišin Kardum's painting into a *Still Landscape*. A dead landscape, whose genesis needs to be explored by translating the technical image, as Vilém Flusser calls photography, into a bodily performance whose traces will be visibly manifested as tangible, living, moving matter.

Writing about still life, Norman Bryson has specified three of its attacks on the human subject that make it potentially the most terrifying, deadly, lethal type of vision encountered in European painting, and probably in the art world as well. Still life, he argues, has robbed the world of human presence and narrative value, and physical exclusion is only the first of its negations of humanocentric dignity found in other genres. Human presence has not only been physically exiled, because still life also erases the values that human presence imposes on the world.¹⁰ What are these values?

Rossi Braidotti begins her critique of the conception of European humanism and the idea of progress based on the imperative subjugation of nature, i.e. the exploitation of natural resources and murderous colonial expansion, by claiming that da Vinci's Vitruvian Man is an emblem of humanism as a doctrine combining biological, discursive, and moral expansions of human capacities into the idea of teleologically determined, rational progress. This Eurocentric paradigm "implies the dialectics of self and other, and the binary logic of identity and otherness as respec-

drugoga, te binarnu logiku identiteta i drugosti kao pokretača i kulturne logike univerzalnog humanizma. Središnji pojam te univerzalističke postavke i njezine binarne logike jest 'razlika' kao pogrdni termin. Subjektnost se poistovjećuje sa svjesnošću, univerzalnom racionalnošću i samoregulirajućim etičkim ponašanjem, dok se Drugost definira kao njezina negativna i zrcalna suprotnost.¹¹ Na tragu Spinozinog monizma prema kojemu materija, svijet i ljudi nisu dualistički entiteti strukturirani prema načelima unutrašnje ili izvanske opozicije, Braidotti razvija posthumanu teoriju subjektiviteta koja se ne oslanja na klasični humanizam i "pažljivo izbjegava antropocentrizam"¹², pri čemu Spinozin naglasak na jedinstvu sve materije osnažuje novim spoznajama o samoorganizirajućoj ili "pametnoj" strukturi žive tvari s područja bioznanosti, neuralnih i kognitivnih znanosti, te informatike. Za posthumanu teoriju, piše ona, "subjekt je transverzalni entitet, potpuno uronjen i imantan mreži ne-ljudskih (životinjskih, biljnih, virusnih) odnosa."¹³

Katarina Ivanišin Kardum dokida razliku kojom se definira Drugost. Jer *nebo je isto* i stoga, doista, ono što se otvara kroz prozor dubrovačkog depoa nije suprotno životu. Potrebno je samo resemanticizirati pojam života. Odnosno, istražiti neprirodnu prirodu pejzaža.

U uvodu knjige *Land Matters* u kojoj pejzažnu fotografiju postavlja u odnos s pojmovima kulture i identiteta Liz Wells pojašnjava zašto je za naslov izabrala igru riječima koja, retorički, znači da je zemlja važna, a u doslovnom se smislu fraza odnosi na biznis koji je u vezi sa zemljom. Naslov također, referira i na "tvar", supstancu zemlje, kemijski sastav tla. Međutim, postoji bitna razlika između zemlje i pejzaža koji kao reprezentacija zemlje u određenom razdoblju zrcali i osnažuje politički i društveni stav, kao i stav spram okoliša. "Pejzaž je društveni proizvod; pojedini pejzaž govori nam nešto o kulturnoj povijesti i stavu. Pejzaž je rezultat ljud-

tive the motor for and the cultural logic of universal Humanism. Central to this universalistic posture and its binary logic is the notion of 'difference' as pejoration. Subjectivity is equated with consciousness, universal rationality, and self-regulating ethical behaviour, whereas Otherness is defined as its negative and specular counterpart."¹¹ Following Spinoza's monism, according to which matter, the world, and humanity are not dualistic entities structured according to the principles of internal or external opposition, Braidotti has developed a posthuman theory of subjectivity that does not rely on classical humanism, whereby she "carefully avoids anthropocentrism"¹² and reinforces Spinoza's emphasis on the unity of all matter with new insights on the self-organizing or "intelligent" structure of the living matter from the biosciences, neural and cognitive sciences, and informatics. For posthuman theory, she argues, "the subject is a transversal entity, fully immersed in and immanent to a network of non-human (animal, vegetable, viral) relations."¹³

Katarina Ivanišin Kardum abolishes the difference that defines Otherness. For, *the sky is the same* and therefore, what opens through the window of the Dubrovnik museum storage is indeed not the opposite of life. One must only re-semanticize the notion of life. That is, explore the unnatural nature of landscape.

In the introduction to her book *Land Matters*, in which she places landscape photography in relation to the notions of culture and identity, Liz Wells explains why she chose a word play for the title, which rhetorically means that land is important, but literally refers to the land-related business. Yet the title also refers to the "matter" or substance of earth, to soil chemistry. However, there is an important difference between land and landscape, which as a representation of land in a certain period reflects and reinforces a particular political and social attitude, as well as attitude towards the environment. "Landscape is a social product; particular landscapes tell us something about cultural histories and attitudes. Landscape results from human intervention to

¹¹ Rosi Braidotti, *The Posthuman*, (Cambridge: Polity Press 2013), str. 15.

Rosi Braidotti, *The Posthuman* (Cambridge: Polity Press, 2013), p. 15.

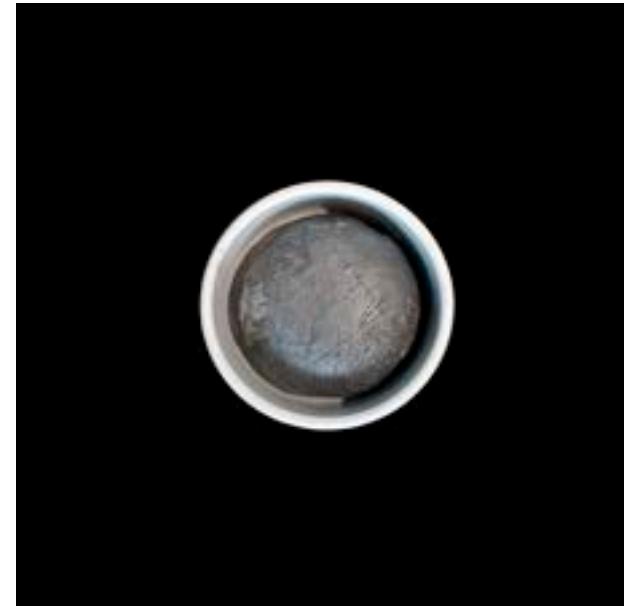
¹² Ibid, str. 56.

Ibid., p. 56.

¹³ Ibid., str. 193.
Ibid., p. 193.



III Predmeti iz ateljea:
vodotopivi grafit; slikarska lisanka iz Brdovca,
zelene dagnje s Novog Zelanda



III Objects from the studio:
water-soluble graphite; painter's mussel from
Brdovec, green mussels from New Zealand

ske intervencije u oblikovanju i transformaciji prirodnih fenomena kojih smo istodobno i dio. Tako bi temeljna korisna definicija pejzaža bila vizura koja obuhvaća prirodu a ujedno i promjene koje su ljudi prouzročili u prirodnom svijetu. Ali, razmatrajući ljudsko djelovanje u odnosu sa zemljom i pejzažem trebamo imati na umu da smo biološki i mi integralni dio unutar ekosistema.”¹⁴ Wells thereby notes that “our relation to the environment in which we found ourselves, and of which we form a part of, is multiply constituted: the real, perceptions of the real, the imaginary, the symbolic, memory and experience, form a complex tapestry at the heart of our response to our own environment, and, by extension, to landscape imagery.”¹⁵

Suočena s platnima iz serije *Isto nebo* pokušavam dokučiti što je to što ih istodobno čini uzbudljivo privlačnim i krajne uznemirujućim. Sličnu je dilemu, pišući o umjetničinim radovima nastalim do 2014, John Stezaker artikulirao citiravši Rilkeovu *Prvu devinsku elegiju*, misao “o ljepoti kao početku jedva podnošljivog užasa.”¹⁶ Je li intencija slikarskog postupka u seriji *Isto nebo* bila zabilježiti proces “petrifikacije” guste tekuće materije, nakana koja se radikalno suprotstavlja reprezentaciji pejzaža? “Nemoguće je vizualno identificirati predmete bez da ih se dovede u stanje mirovanja”, piše Dietmar Kamper zaključujući da “spoznaja svijeta u potrazi za rešetkom vizualne percepcije znači mortifikaciju. Slike su lešine stvari.”¹⁷ Kamperov pojам mortifikacije, smatram analognim sintagmi “neprirodna priroda pejzaža” kojom Katarina Ivanišin Kardum definira vlastiti istraživački postupak koji redovito odlazi s onu stranu reprezentacije pejzaža. To što ona reprezentira nije pejzaž nego djelovanje sile koju ljudsko oko ne može registrirati. Jedna od slika iz serije *Isto nebo* naslovljena je *Oko Skakavice*, a referent joj je istoimenno jezero planinskog lanca Prokletije. Biolog Till Brahe iznosi podatak da je pogled skakavaca stotinjak puta

shape or transform natural phenomena, of which we are simultaneously a part. A basic useful definition of landscape thus would be vistas encompassing both nature and the changes that humans have effected on the natural world. But, in considering human agency in relation to land and landscape we also need to bear in mind that, biologically, we are an integral element within the ecosystem.”¹⁴ Wells thereby notes that “our relation to the environment in which we found ourselves, and of which we form a part of, is multiply constituted: the real, perceptions of the real, the imaginary, the symbolic, memory and experience, form a complex tapestry at the heart of our response to our own environment, and, by extension, to landscape imagery.”¹⁵

Faced with the canvases from *The Same Sky* series, I am trying to figure out what it is that makes them both excitingly attractive and extremely disturbing. John Stezaker articulated a similar dilemma when writing about the artist’s works created before 2014, by quoting Rilke’s first *Duino Elegy*, his thought of “beauty being the beginning of a terror too much to bear.”¹⁶ Was the intention of the painting process in *The Same Sky* series to record the process of “petrification” of thick liquid matter, an intention that radically opposes the representation of landscape? “It is impossible to identify objects visually without bringing them to a standstill,” writes Dietmar Kamper, concluding that “the acquisition of the world in the searching grid of visual perception means mortification. Images are the corpses of things.”¹⁷ I consider Kamper’s notion of mortification as analogous to the phrase “unnatural nature of landscape” by which Katarina Ivanišin Kardum defines her own research procedure that regularly goes beyond the representation of landscape. What she represents is not a landscape, but the agency of a force that the human eye cannot register. One of the paintings from *The Same Sky* series is entitled *The Eye of a Grasshopper*, and its referent is the lake of the same name in the Prokletije mountain range. Biologist Till Brahe

brži od ljudskog, ali zato oni vide samo grubu sliku razloženu na točke.¹⁸ Ekstremno blisko motrište koje u seriji *Isto nebo* postoji kao temeljna diskurzivna figura rezultira rastakanjem prikazanog motiva na amorfne mrlje bazične materije kakve ne postoje u konvencionalnim prikazima pejzaža. Mrlje analogne onima kojima je artikulirano zbivanje u jezeru *Oko Skakavice* pojavljuju se u seriji crteža ugljenom i lateksom kojom je Katarina Ivanišin Kardum 1999, na samom izmaku dvadesetog stoljeća sekvencialno razložila medijsku sliku eksplozije hidrogenske bombe. Jesu li mrlje koje plutaju ispod opne koja pogled promatrača dijeli od promatranog prizora označitelji mikroskopskih živih organizama, ili čestice letalne kontaminacije kojom čovjek markira svoju prisutnost u prirodi? Friz iz serije *Atomic Bomb* izveden olovkom i lateksom na papiru popratila je u katalogu izložbe citatom ulomka izvještaja o testiranju bombe na Pacifiku objavljenom 1962. u časopisu znakovitog imena — *Life*.

Glasi ovako:

“[...] Modro-crna tropска ноћ postala je odjednom poput limete, žarko zelena. Bila je sjajnija od podneva. Zelenu je zamjenila ružičasta boje limunade, i konačno jezivo krvava crvena. Kao da je neko zalio nebo krvlju iz kabla [...]”¹⁹

Tračak te krvavo crvene pojavit će se “na nebu” jedne od slika iz serije *Isto nebo*, u kojoj pod linijom obrisa planinskog masiva koja nebo dijeli od zemlje proliferiraju usitnjene crne mrlje. Te mi mrlje u sjećanje prizivaju medijske slike ptica u smrtonosnom zagrljaju naftnih mrlja koje učestalo zaposjedaju oceane. To isto nebo naše je zajedničko nebo, i postoji li neki prozor koji bi bilo moguće otvoriti da u mrtvom pejzažu na trenutak udahnemo život? Čini mi se da nas slike Katarine Ivanišin Kardum suočavaju s tim pitanjem.

¹⁴ Liz Wells, *Land Matters: Landscape Photography, Culture and Identity*, (London, New York: I. B. Tauris, 2011) str. 1-2.

¹⁵ Liz Wells, *Land Matters: Landscape Photography, Culture and Identity* (London, New York: I. B. Tauris, 2011), pp. 1-2.

¹⁶ Ibid.

¹⁷ Ibidem.

¹⁸ John Stezaker, nenaslovljeni tekst u katalogu Petra Golubić i Katarina Ivanišin Kardum (ured.), *Katarina Ivanišin Kardum: Still Landscapes*, (Dubrovnik: Umjetnička galerija, 2014).

¹⁹ John Stezaker, untitled essay in the exhibition catalogue: Petra Golubić and Katarina Ivanišin Kardum (ed.), *Katarina Ivanišin Kardum: Still Landscapes* (Dubrovnik: Museum of Modern Art, 2014).

²⁰ Dietmar Kamper, “The Four Boundaries of Seeing”, u katalogu izložbe *Metropolis*, (New York: Rizzoli, 1991), str. 56.

²¹ Dietmar Kamper, “The Four Boundaries of Seeing,” in the exhibition catalogue *Metropolis* (New York: Rizzoli, 1991), p. 56.

¹⁸ Till Brahe, *Biologija*, (Zagreb: Mladost, 1975), str. 44-45.

¹⁹ Till Brahe, *Biologija* (originally published as *La biologie*) (Zagreb: Mladost, 1975), pp. 44-45.

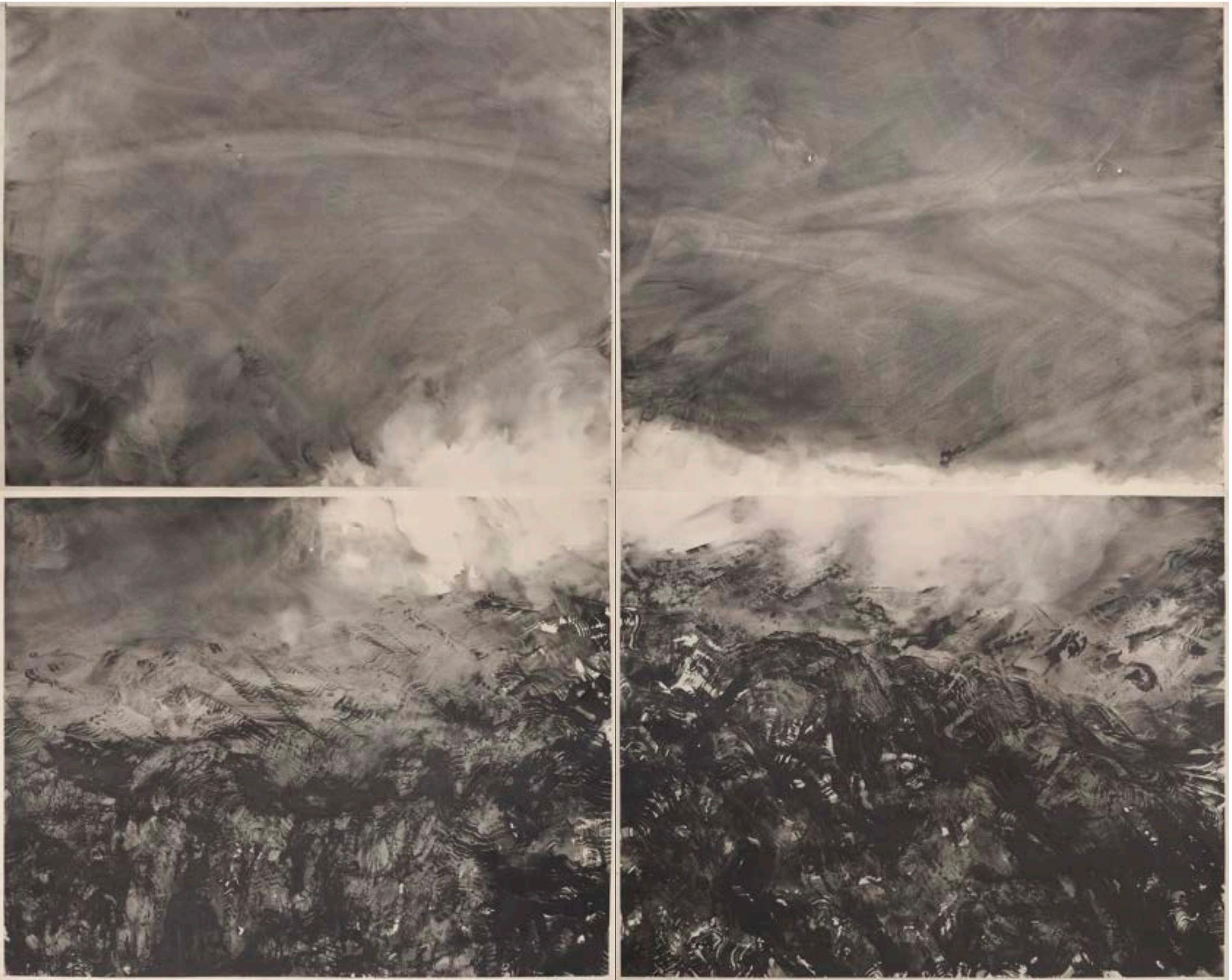
²⁰ Citirano prema katalogu *Katarina Ivanišin Kardum: Still Landscapes*, str. 5.

²¹ Quoted from the exhibition catalogue *Katarina Ivanišin Kardum: Still Landscapes*, p. 5.

notes that the eye of a grasshopper is a hundred times faster than that of humans, but therefore it only sees a rough picture broken down into dots.¹⁸ The extreme close-up view that is a fundamental discursive figure in *The Same Sky* series results in the dissolution of the presented motif into amorphous spots of basic matter that do not exist in conventional landscape depictions. Spots analogous to those articulating the happening in the lake of *The Eye of a Grasshopper* appear in a series of charcoal and latex drawings where in 1999, at the very end of the twentieth century, Katarina Ivanišin Kardum sequentially decomposed the media image of a hydrogen bomb explosion. Are the spots floating under the membrane that separates the observer’s gaze from the observed scene signifiers of microscopic living organisms, or particles of lethal contamination by which man marks his presence in nature? In an exhibition catalogue, the artist commented on her frieze from the *Atomic Bomb* series, done in pencil and latex on paper, by quoting an excerpt from a report on bomb testing in the Pacific, published in 1962 in a magazine with a telling name — *Life*. It reads as follows:

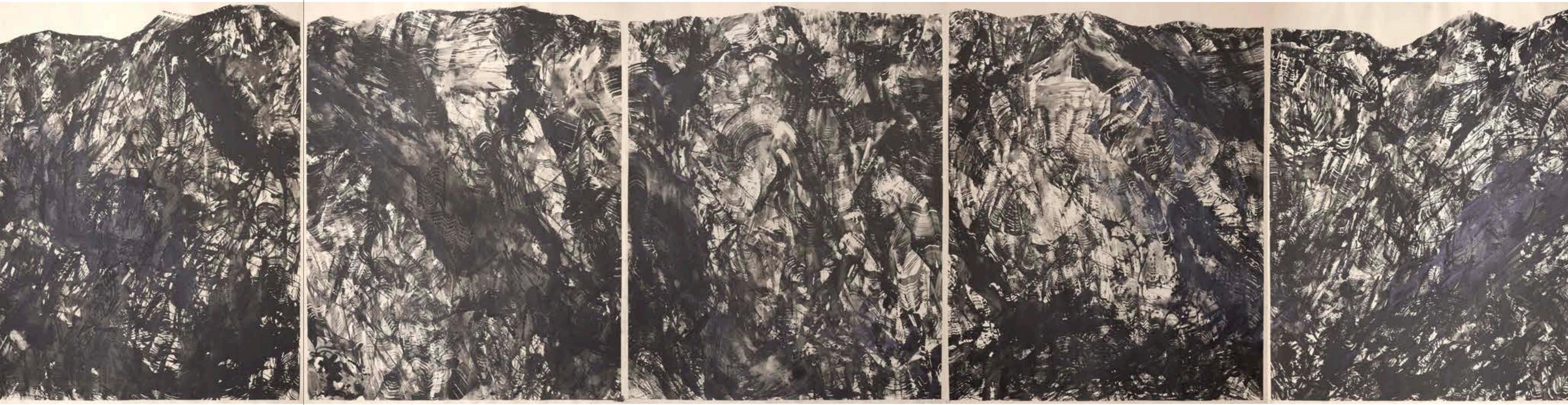
“[...] The blue-black tropical night suddenly became like a lime fruit, bright green. It was brighter than noon. Green was replaced by the colour of pink lemonade, and finally turned into an uncanny blood-red. It was as if someone had thrown a bucket of blood at the sky [...]”¹⁹

A glimmer of that blood-red appears “in the sky” in one of the paintings from *The Same Sky* series, where crushed black spots proliferate below the outline of the mountain massif separating the sky from the earth. These stains evoke in my memory media images of birds in the deadly embrace of oil slicks that often occupy the oceans. That same sky is our common sky, and is there any window that could be opened so that we may breathe in life for a moment in this dead landscape? It seems to me that the paintings of Katarina Ivanišin Kardum confront us with this question.



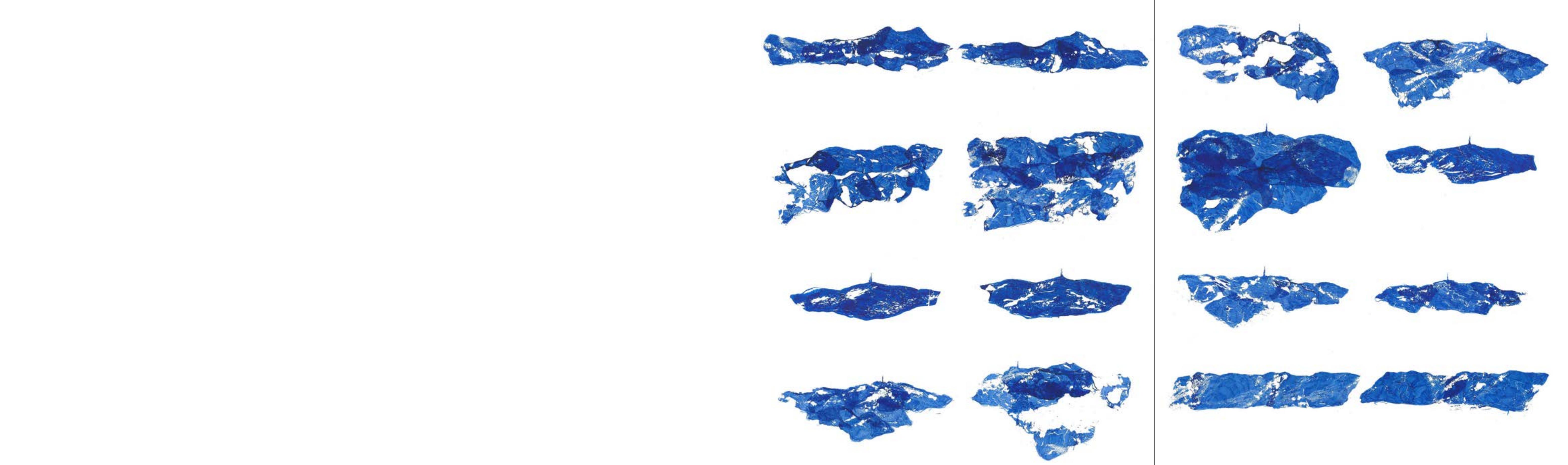
Still Landscape Series: Planine VII, Bijakova,
pogled odozgo, 2019.
— grafit na papiru

Still Landscape Series: Mountains VII, Bijakova,
a view from above, 2019
— graphite on paper
304 x 384 cm (4 x (152 x 192 cm))



Still Landscape Series: Planine II,
Bijakova, 2019.
— grafit na papiru

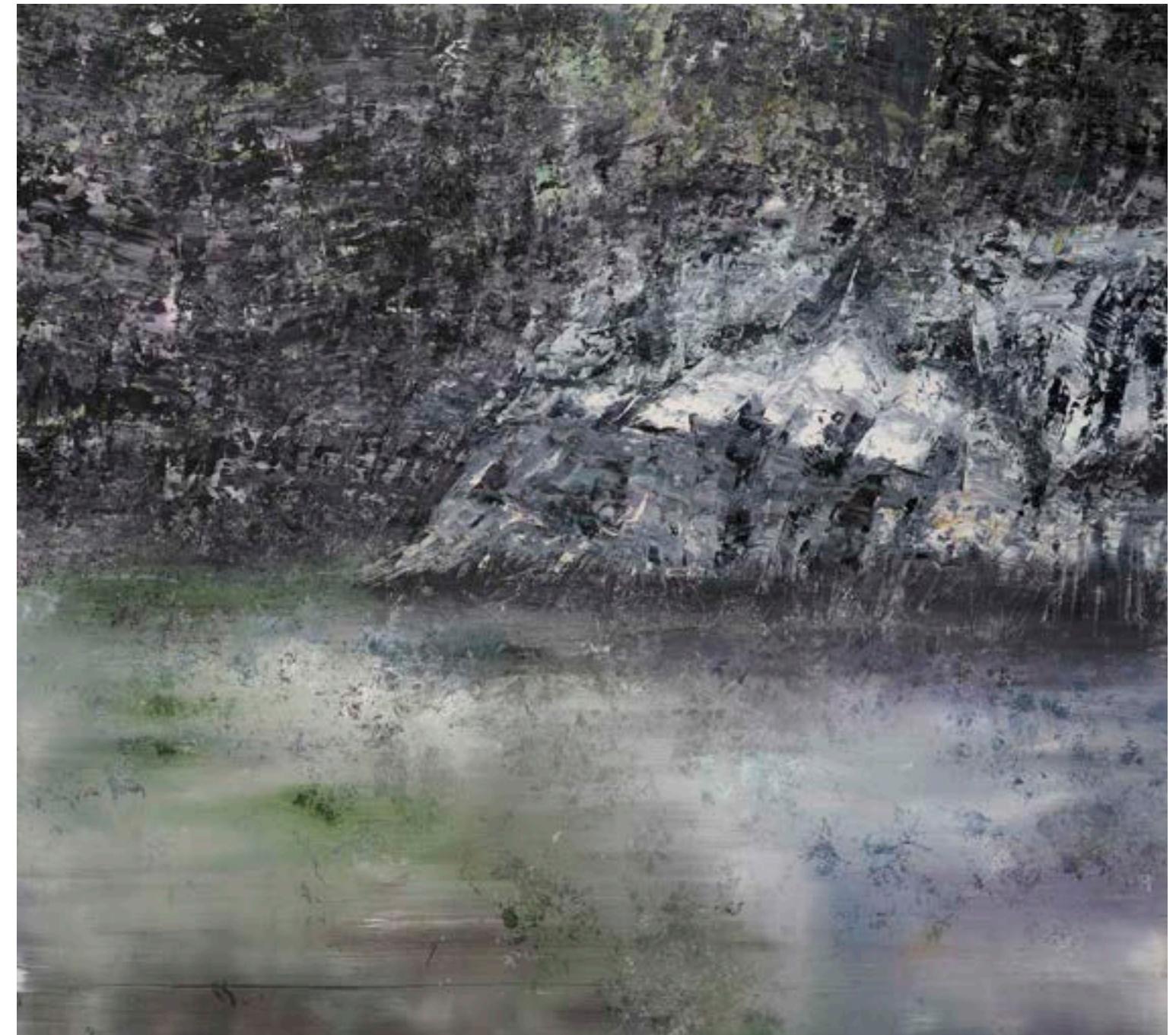
Still Landscape Series: Mountains II,
Bijakova, 2019
— graphite on paper
192 x 760 cm (5 x (192 x 152 cm))



Otpuštanje, 2020.
— monotypia

Release, 2020
— monotype

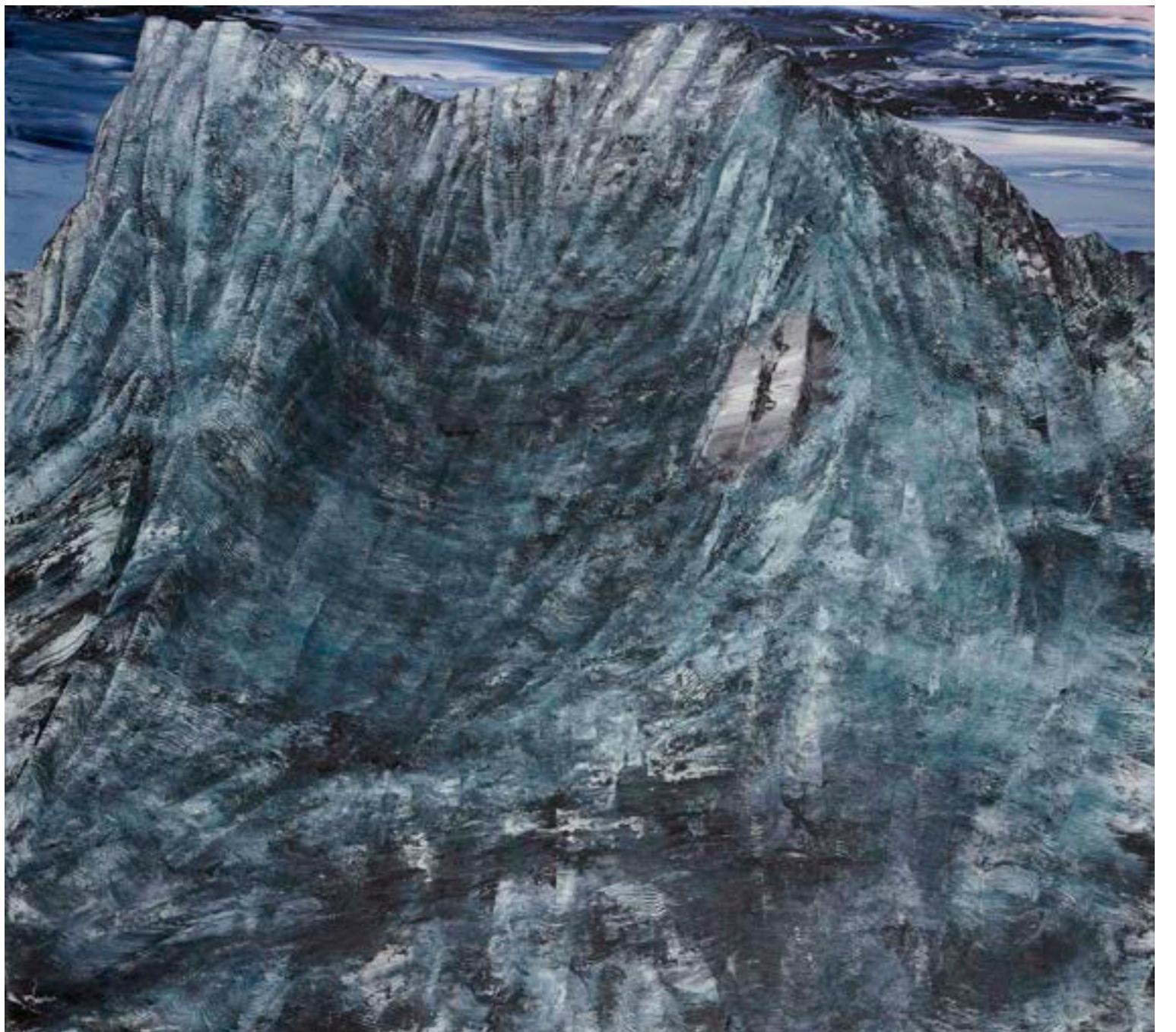
16 x (22,5 x 29,5 cm)



Isto nebo: Oko Skakavice, 2021.
— ulje na platnu

The Same Sky: The Eye of a Grasshopper, 2021
— oil on canvas

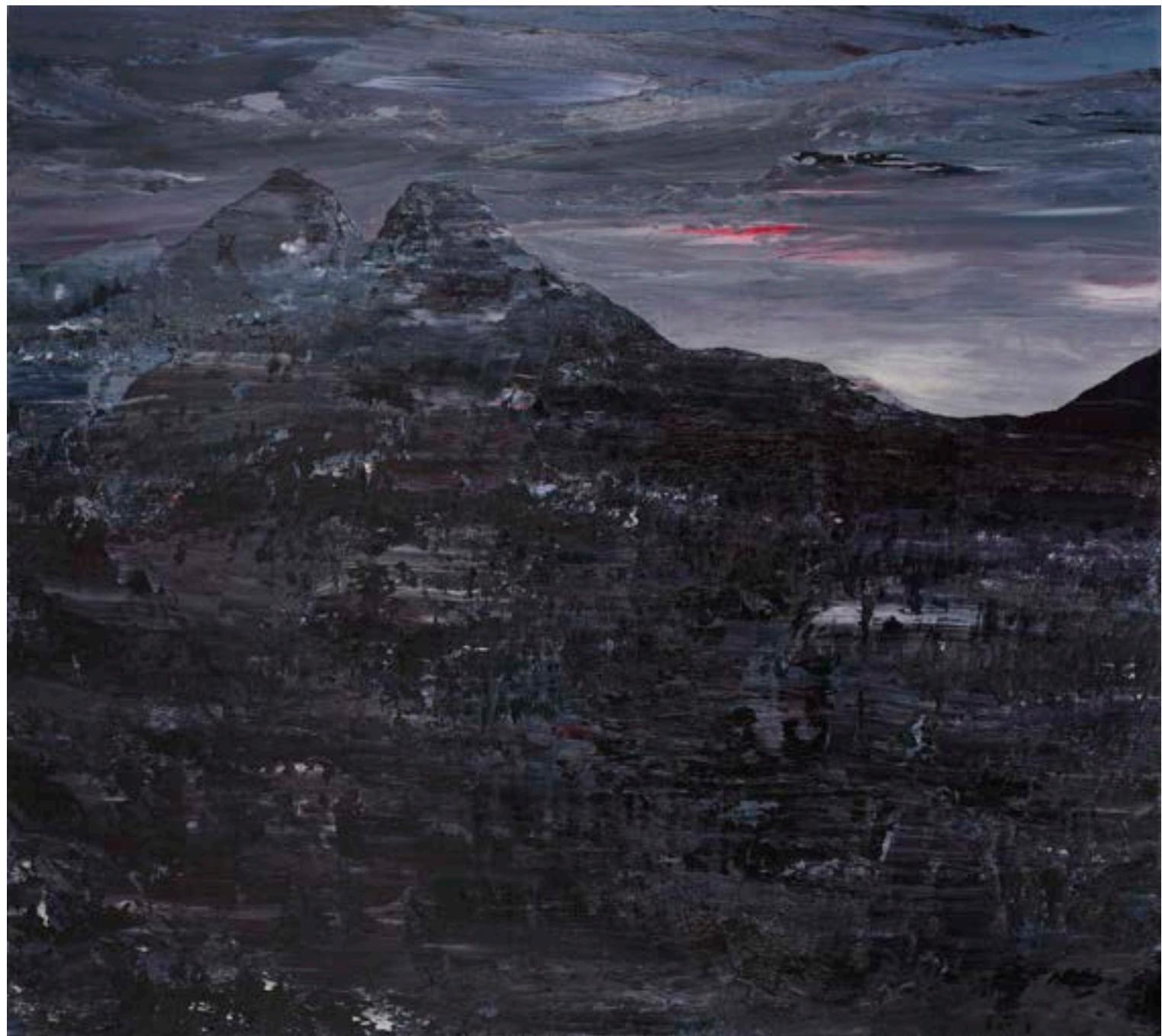
174 x 194 cm



Isto nebo I, 2022.
— ulje na platnu

The Same Sky I, 2022
— oil on canvas

174 x 194 cm



Isto nebo III, 2022.
— ulje na platnu

The Same Sky III, 2022
— oil on canvas

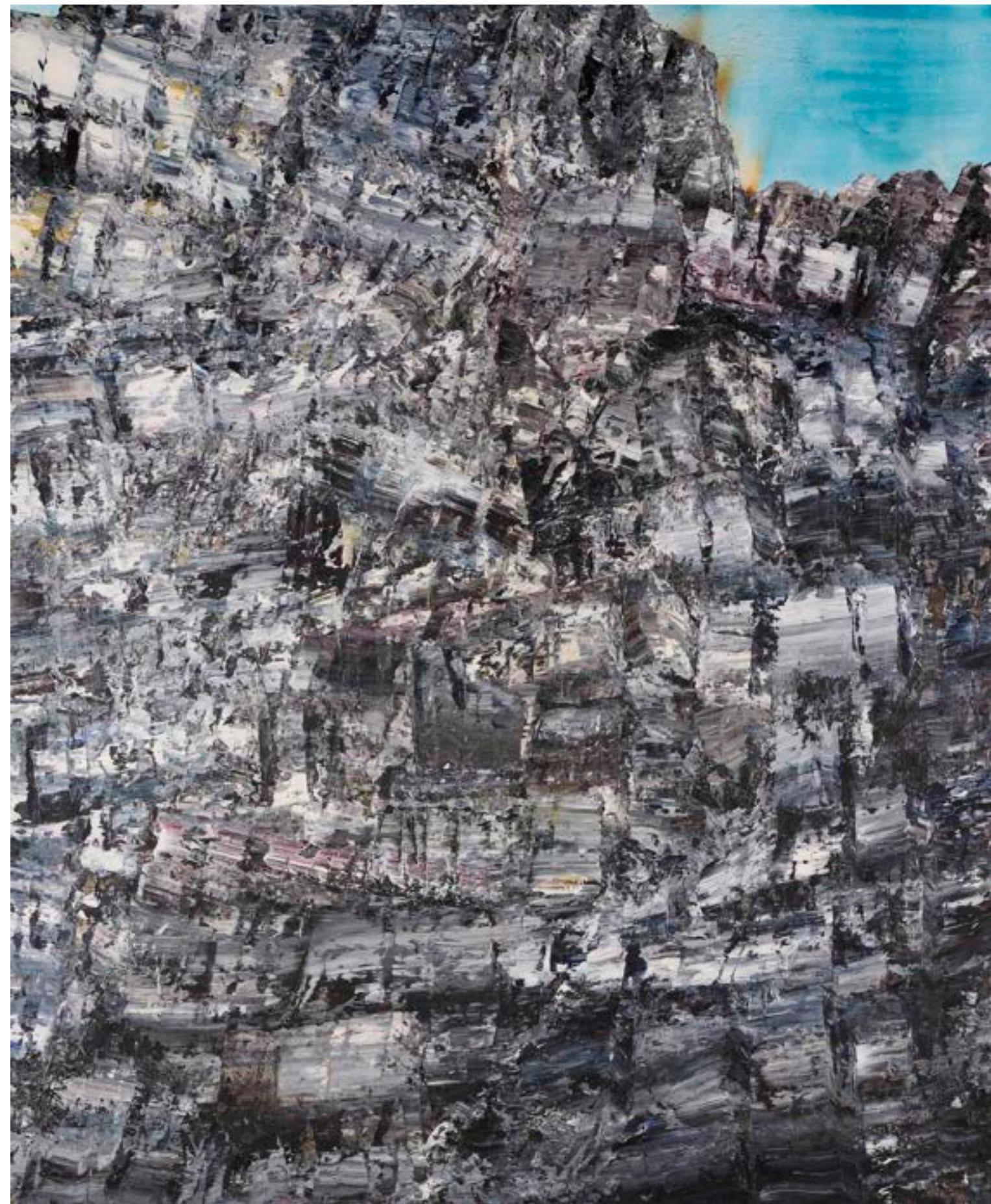
174 x 194 cm



Isto nebo II, 2022.
— ulje na platnu

The Same Sky II, 2022
— oil on canvas

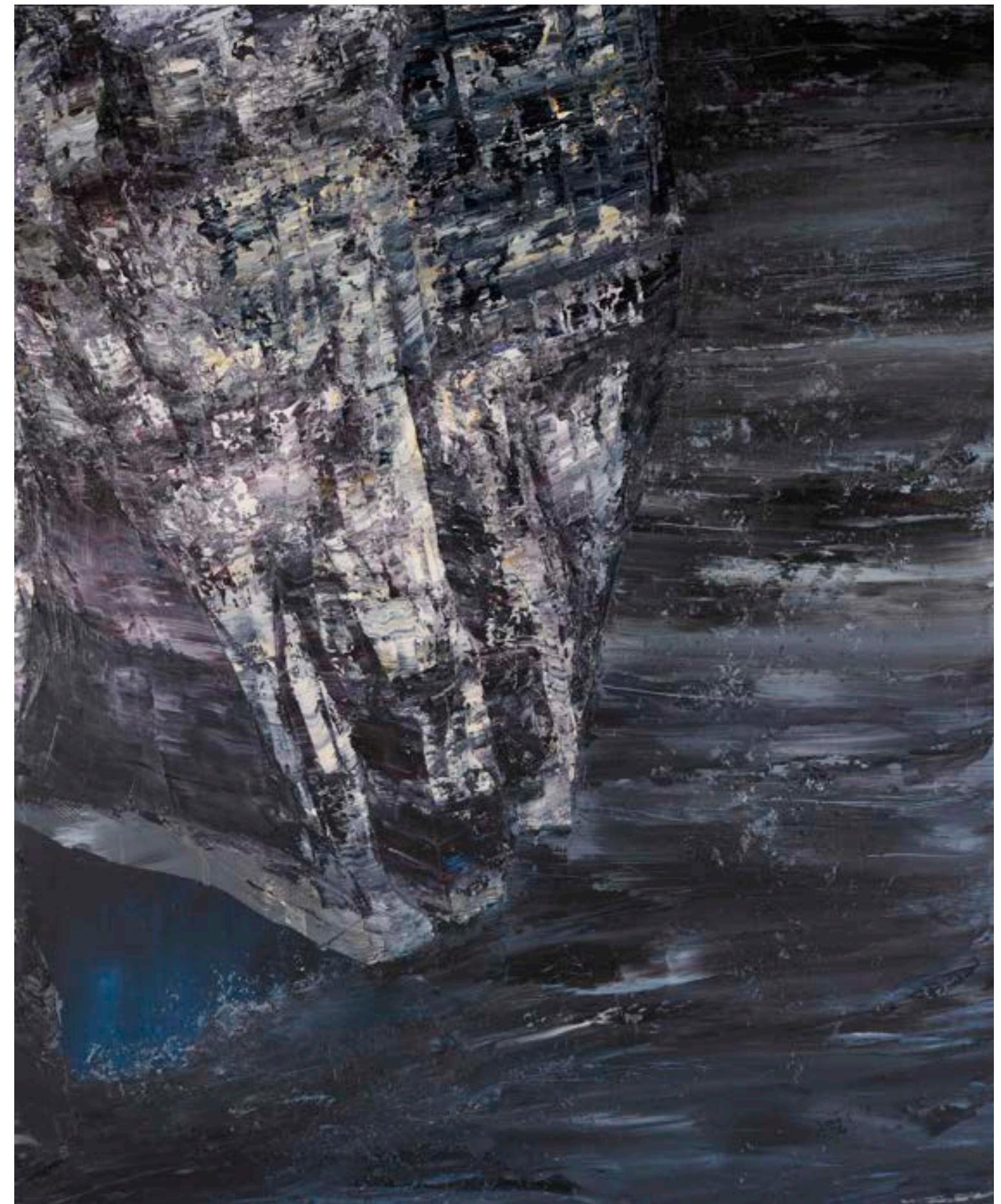
174 x 194 cm



Isto nebo, na Placetu I, 2022.
— ulje na platnu

The Same Sky, on the Placet I, 2022
— oil on canvas

213 x 174 cm



Isto nebo, na Placetu II, 2022.
— ulje na platnu

The Same Sky, on the Placet II, 2022
— oil on canvas

213 x 174 cm



Rojenje: Roj I, 2022.
— ugljen na papiru

Swarming: Swarm I, 2022
— charcoal on paper

95 x 95 cm



Bez naziva (Kopači kauri gume), 2020.
— grafit i akvarel na papiru

Untitled (Kauri Gum-diggers), 2020
— graphite and watercolour on paper

56 x 40 cm

- 1 Rojenje: Roj I, 2022.
— ugljen na papiru
95 x 95 cm
- 2 Isto nebo, na Placetu II, 2022.
— ulje na platnu
213 x 174 cm
- 3 Isto nebo, na Placetu I, 2022.
— ulje na platnu
213 x 174 cm
- 4 Isto nebo III, 2022.
— ulje na platnu
174 x 194 cm
- 5 Isto nebo II, 2022.
ulje na platnu
174 x 194 cm
- 6 Isto nebo I, 2022.
— ulje na platnu
174 x 194 cm
- 7 Isto nebo: Oko Skakavice, 2021.
— ulje na platnu
174 x 194 cm
- 8 Bez naziva (Kopači kauri gume), 2020.
— grafit i akvarel na papiru
56 x 40 cm
- 9 Otpuštanje, 2020.
— monotipija
16 x (22,5 x 29,5 cm)
- 10 Still Landscape Series: Planine VII,
Bijakova, pogled odozgo, 2019.
— grafit na papiru
304 x 384 cm (4 x (152 x 192 cm))
- II Still Landscape Series: Planine II,
Bijakova, 2019.
— grafit na papiru
192 x 760 cm (5 x (192 x 152 cm))

- 1 Swarming: Swarm I, 2022
— charcoal on paper
95 x 95 cm
- 2 The Same Sky: on the Placet II, 2022
— oil on canvas
213 x 174 cm
- 3 The Same Sky: on the Placet I, 2022
— oil on canvas
213 x 174 cm
- 4 The Same Sky III, 2022
— oil on canvas
174 x 194 cm
- 5 The Same Sky II, 2022
— oil on canvas
174 x 194 cm
- 6 The Same Sky I, 2022
— oil on canvas
174 x 194 cm
- 7 The Same Sky:
The Eye of a Grasshopper, 2021
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- 8 Untitled (Kauri Gum-diggers), 2020
— graphite and watercolour on paper
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- 10 Still Landscape Series: Mountains VII,
Bijakova, a view from above, 2019
— graphite on paper
304 x 384 cm (4 x 152 x 192 cm)
- II Still Landscape Series: Mountains II,
Bijakova, 2019
— graphite on paper
192 x 760 cm (5 x (192 x 152 cm))

Katarina Ivanišin Kardum završila je dvogodišnji Master of Arts poslijediplomski studij slikarstva na Royal College of Art u Londonu, 2000. godine. U Londonu je i diplomirala slikarstvo na City and Guilds of London Art School, gdje je od 2000. do 2008. radila kao predavačica na diplomskom studiju slikarstva. Nakon preseljenja u Hrvatsku, uz umjetnički rad, od 2009. do 2014. radi kao kustosica pedagoginja Prirodoslovnog muzeja Dubrovnik, a od 2014. Tehničkog muzeja Nikola Tesla u Zagrebu. Dobitnica je 1. nagrade na natječaju T-HT nagrada@msu.hr za rad *Still Landscape Series III*, 2015. godine. Art radionica Lazareti iz Dubrovnika, u ediciji Knjige umjetnika, 2017. godine izdala joj je knjigu *De Materia Avium* (ur. Srđana Cvijetić). Radovi u javnim zbirkama: Muzej suvremene umjetnosti, Zagreb; Galerija umjetnina, Split; Umjetnička galerija Dubrovnik; Grad Dubrovnik; British Government Art Collection, DFEE, London; City of London Institute; St. George's Hospital, London. Živi i radi u Dubrovniku, Zagrebu i Draču.

Samostalne izložbe

2022. Isto nebo, Muzej suvremene umjetnosti, Zagreb
2019. Ptice i planine, Galerija umjetnina, Split
2016. Ptice i planine, Art radionica Lazareti (ARL), Dubrovnik
2014. (Ne)osobno, Salon Galić, Split (s Ivanom D. Selmani)
2014. Still Landscapes, Umjetnička galerija Dubrovnik, Dubrovnik

Skupne izložbe (izbor)

2022. Suvremeno hrvatsko slikarstvo — između apstrakcije i figuracije, Museo Revoltella, Trst, Italija
Draw — što je suvremen crtež i što sve on može biti?, Galerija umjetnina i Galerija Multimedijalnog kulturnog centra, Split
2020. Dijalozi — moderna i suvremena umjetnost iz zbirke Umjetničke galerije Dubrovnik (UGD), UGD, Dubrovnik
Pogled iznutra, online izložbeni projekt Galerije umjetnina Split (web, Facebook, Instagram, You tube)
FB misao za dan, online izložbeni projekt Muzeja suvremene umjetnosti, Zagreb (Facebook)
Kolekcija za budućnost / Akvizicije, 2009. — 2019., Muzej suvremene umjetnosti, Zagreb
2019. Prostori krajolaza, Galerija Prsten, HDLU, Zagreb
Napuštanje, VizuraAperta, Janjina
Moderna i suvremena umjetnost: iz zbirke Umjetničke galerije Dubrovnik, UGD, Dubrovnik
2018. Ravnna ploča, 26. slavonski bijenale, Muzej likovnih umjetnosti, Osijek
Užasi zavičaja, Sponza, Dubrovnik (u organizaciji ARL i Dubrovačkih ljetnih igara)
2016. Dubrovnik, Umjetnička galerija Dubrovnik, Dubrovnik
2015. T-HTnagrada@msu.hr, Muzej suvremene umjetnosti, Zagreb
2014. Otvaranje, Art radionica Lazareti, Dubrovnik

Katarina Ivanišin Kardum completed a two-year Master of Arts Fine Art Painting degree at the Royal College of Art in London in 2000, having graduated in Fine Art Painting at the City and Guilds of London Art School in 1998. From 2000 to 2008 she worked as a freelance artist and a painting tutor at the City and Guilds of London Art School. After moving to Croatia, along with her painting practice she worked as a museum educator at the Dubrovnik Natural History Museum until 2014, and since at the Technical Museum Nikola Tesla in Zagreb.

In 2015 she won T-HT Award, First Prize at the Museum of Contemporary Art in Zagreb for her piece *Still Landscape Series III*.

In 2017 Art Workshop Lazareti from Dubrovnik in edition Artists' Books published her book *De Materia Avium* (ed. Srđana Cvijetić).

Public collections include: Museum of Contemporary Art, Zagreb; Museum of Fine Arts, Split; Museum of Modern Art, Dubrovnik, the City of Dubrovnik; British Government Art Collection, DFEE, London; City of London Institute; St. George's Hospital, London.

She lives and works in Dubrovnik, Zagreb and Drače.

Solo exhibitions

2022. The Same Sky, Museum of Contemporary Art, Zagreb
2019. Birds and Mountains, Museum of Fine Arts, Split
2016. Birds and Mountains, Art Workshop Lazareti (ARL), Dubrovnik
2014. (Non) personal, Salon Galić, Split (with Ivana D. Selmani)
2014. Still Landscapes, Museum of Modern Art, Dubrovnik

Group exhibitions (selection)

2022. Contemporary Croatian Painting — between abstraction and figuration, Museo Revoltella, Trieste, Italy
Draw — what is contemporary drawing and what can it all be?, Museum of Fine Arts and Gallery of the Multimedia Cultural Centre, Split
2020. Dialogues — modern and contemporary art from the collection of Museum of Modern Art Dubrovnik (MOMAD), MOMAD, Dubrovnik
The View from Inside, online exhibition project, Museum of Fine Arts, Split, (web, Facebook, Instagram, You tube)
FB a thought for a day, online exhibition project, Museum of Contemporary Art, Zagreb (Facebook)
Collection for the future — MSU Acquisitions, 2009 — 2019, Museum of Contemporary Art Zagreb
2019. Landscape Spaces, Prsten Gallery, HDLU, Zagreb
Desertion, Vizura Aperta, Janjina
Modern and Contemporary Art — from the collection of MOMAD, Museum of Modern Art, Dubrovnik
2018. Flat Earth, 26th Slavonian Biennial, Museum of Fine Arts, Osijek
Horrors of the Homeland, Sponza Palace, Dubrovnik (organized by ARL and Dubrovnik Summer Festival)
2016. Dubrovnik, Museum of Modern Art Dubrovnik, Dubrovnik
2015. T-HTnagrada@msu.hr, Museum of Contemporary Art, Zagreb
2014. Opening, Art workshop Lazareti, Dubrovnik



Otvaranje izložbe *Isto nebo*,
MSU galerija, 19. svibnja 2022.

Opening of the exhibition *The Same Sky*,
MSU Gallery, May 19, 2022



“Otkrivajući Katarinin rad bio sam ponesen gustom monumentalnošću njene serije grafita *Planine* (2019). Tu je Biokovo — dom koji pamte dalmatinski naseljenici Novog Zelanda koji su tema mog pjesničkog niza *Mate, kei te mōhio tāua, he reo kei tōku arero* (*Mate, we both know a language is waiting inside my tongue*).
govor čeka u mom jeziku).

Njezin rad daje osjećaj povratka domu, pa *Oko Skakavice* krasi naslovnicu moje knjige *Rāwaho: Zbirka pjesama* (Lyttelton, Cold Hub Press, 2022.). Za mene, snaga tekture njenih obrađenih površina predstavlja znanje predaka. Vidljiva planina odaje počast nevidljivim precima koji su je nekoć gledali. Kao da je Katarinine tragove upisalo samo Vrijeme, a naše su dvije zemlje ujedinjene kad se njene crte susretnu s mojima.”

— David Howard, 30. siječnja 2022.

“Discovering Katarina’s work I was transported by the dense monumentality of her graphite *Mountains* (2019) series; there was Biokovo — the memorial home of the Dalmatian emigrants to New Zealand who are central to my poetic sequence *Mate, kei te mōhio tāua, he reo kei tōku arero* (*Mate, we both know a language is waiting inside my tongue*).

Because her work feels like a homecoming, *The Eye of a Grasshopper* sits on the cover of my book *Rāwaho: the Completed Poems* (Lyttelton, Cold Hub Press, 2022). For me, the textural strength of her worked surface represents ancestral knowledge; the visible mountain honours those invisible ancestors who once looked upon it.

It’s like Katarina’s marks are signed by Time itself, and our two countries are united when her lines meet mine.”

— David Howard, January 30, 2022

Tribina povodom suradnje Katarine Ivanišin Kardum i novozelandskog pjesnika Davida Howarda; kako je slika *Oko skakavice* izložena na izložbi *Isto nebo* završila na naslovnicu knjige poezije *Rāwaho* (Cold Hub Press, 2021.) Davida Howarda

MSU galerija, 8. lipnja 2022.

Sudionici (slijeva):

Marko Pogačar, Snježana Pintarić, David Howard, Katarina Ivanišin Kardum, Miroslav Kirin i Ivan Salečić

Panel discussion on the collaboration of Katarina Ivanišin Kardum and New Zealand poet David Howard, and how the painting *The Eye of the Grasshopper* exhibited in the exhibition *The Same Sky* ended up on the cover of David Howard’s book of poems *Rāwaho*

MSU Gallery, June 8, 2022

Participants (from left):

Marko Pogačar, Snježana Pintarić, David Howard, Katarina Ivanišin Kardum, Miroslav Kirin and Ivan Salečić

Muzej suvremene umjetnosti, Zagreb

Museum of Contemporary Art, Zagreb

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