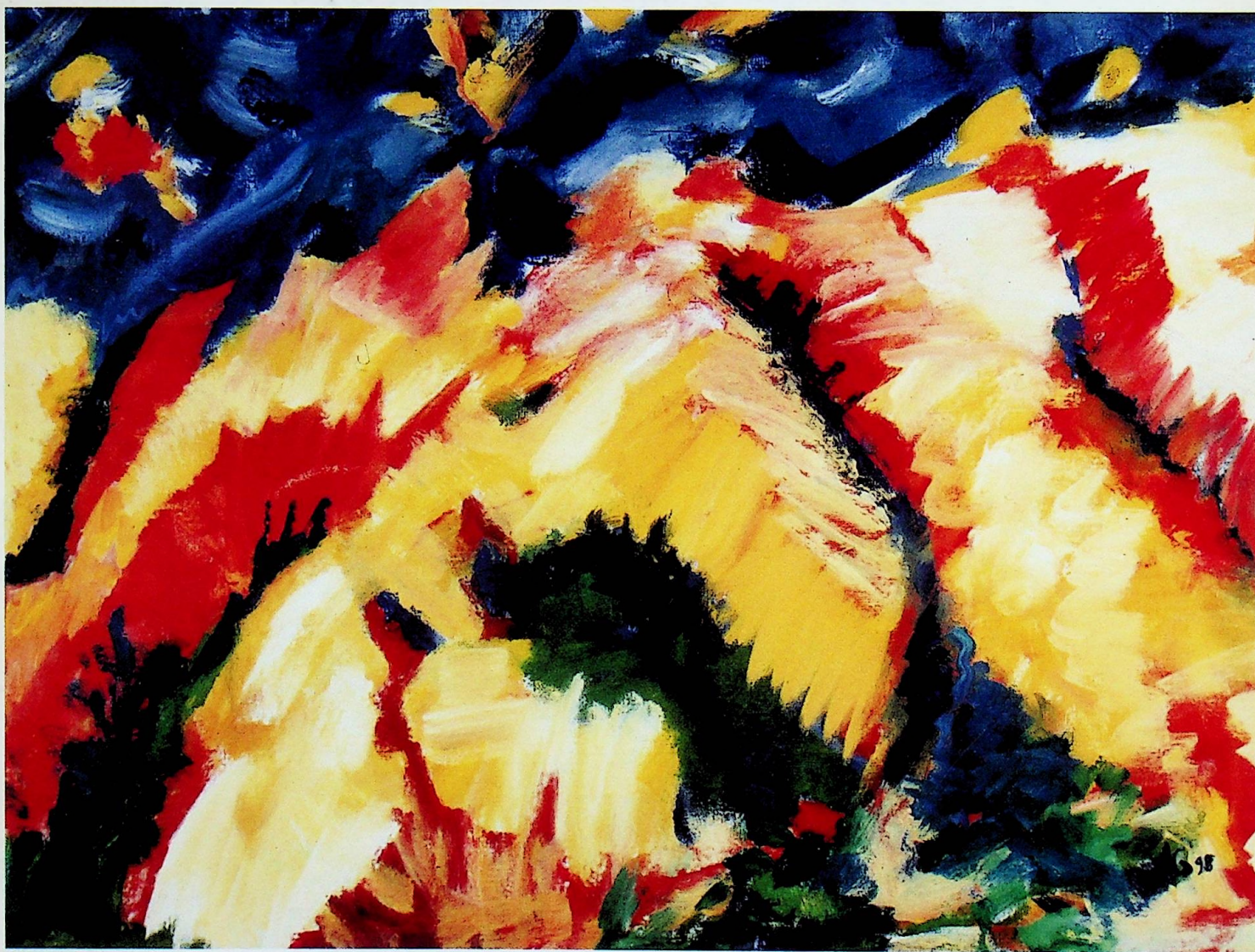


ANA GUBERINA



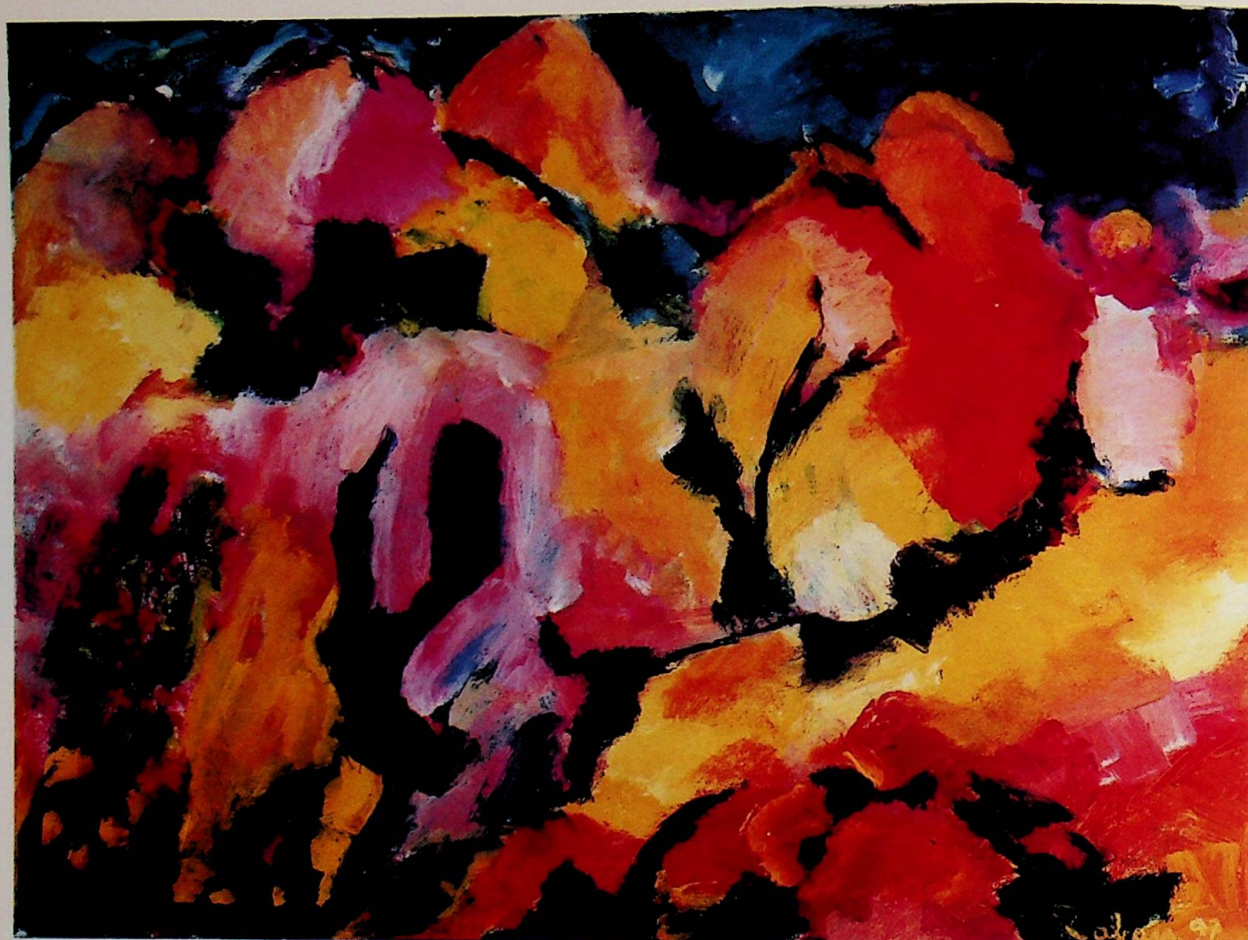
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ANA GUBERINA

RADOST TRAJANJA



GALERIJA FORUM
ZAGREB, TESLINA 16
30.VII.-13.VIII. 1998.



5. BRAČKA PRIČA, 1997.
THE STORY OF BRAČ

D I T I R A M B S K O O Z R A Č J E J U G A

Preobrazba pejzažnog u prizor kolorističkog bljeska, značajka je slika Ane Guberine. Mediteranski krajolik pun svjetla i kromatskih izazova privukao ju je do stupnja da boja postaje njegova mjera kroz njezin odabir. Slikom je uspostavljen dijalog s ljepotom, s pitoresknim motivima, posvojenih načinom koji dokida opisnost konkretnog, već raspon palete sugerira i izglednost i ugodajnost kraja. Dakako Ana Guberina u kompozicijskom rasteru slike, u organizaciji segmenta, čuva osnovne karakteristike (bar u vidu silhuete) krajolika juga, sraza neba, mora, kamena i raslinja. Činjenično dolazi u drugi plan, ali plohom, mrljom, linijom, slikarskom stvarnošću, predmetno i dalje nosi elemente vlastite tvarnosti.

Redukcijom predmetnog, koja u krajnjoj točki "oslobađanja" dodiruje apstraktno, nije nestalo motiva, on i dalje pulsira, nosi svoje unutrašnje silnice, koje i dinamiziraju scenu i kohezivna su snaga okupljanja različitosti u jedinstvenost prizora. Bolje rečeno u dosljednost stila, jer kod Ane Guberine, bez obzira na otklone analitičkog u rastvaranju forme ili mjene kolorističkog intenziteta prepoznaje se osobnost rukopisa. Vrijednost je to tim posebnija jer u njenom slikarstvu nema kalkuliranja, privlači je neposrednost geste, upravo psihogramskih svojstava, bazirana na spoju talenta i zanosa. Racionalno ne treba ipak potpuno isključiti, početna je to disciplina reda na kojoj započinje spontanitet igre. Ideja o pojedinačnom djelu i ukupnosti ciklusa zasigurno postoji, no provedba nosi niz nepredvidljivosti potaknutih kreativnim predanjem.

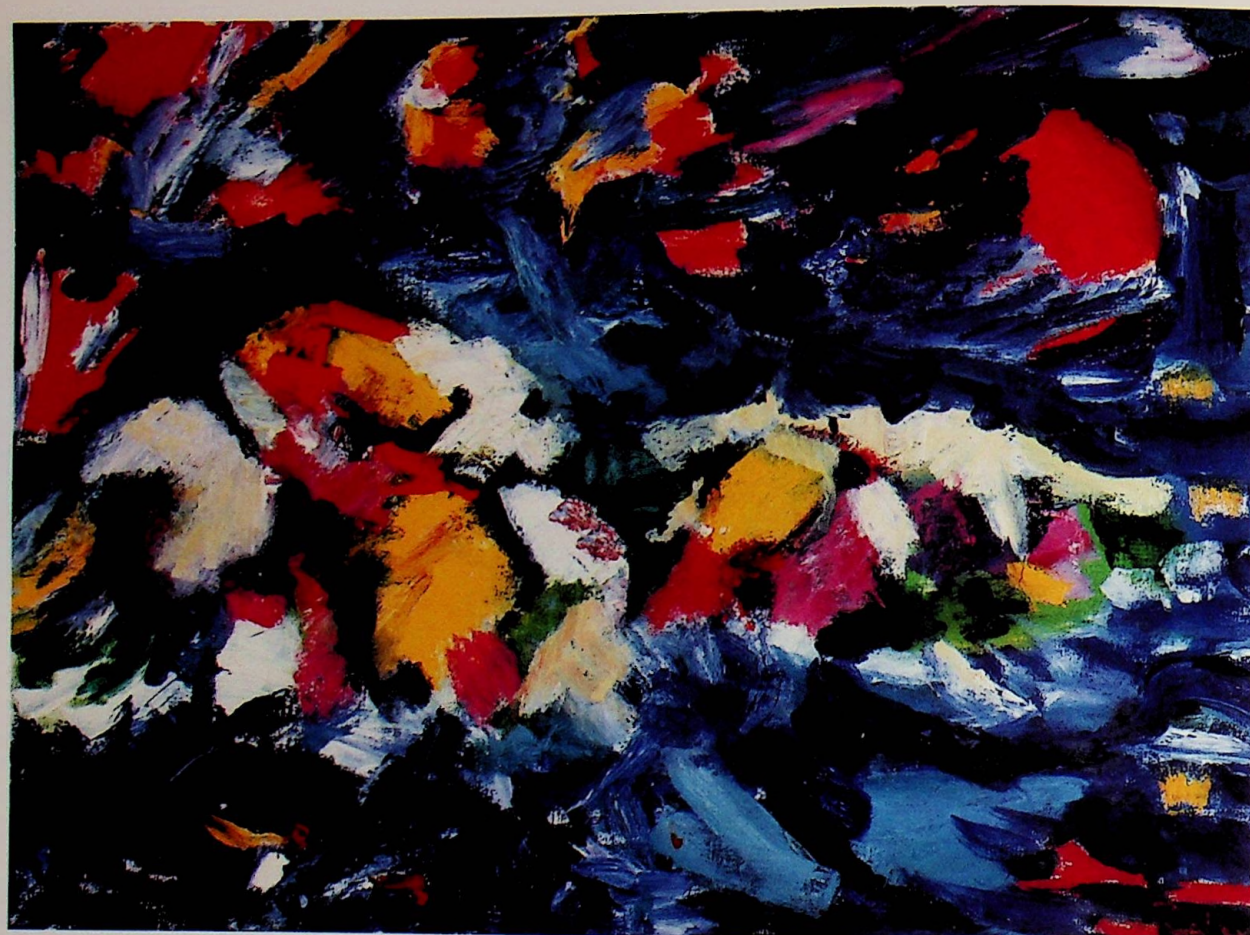
Ana Guberina slikar je sjajnog senzibiliteta za boju, pa su dinamična i svjetlosna svojstva boje vodilja na putu od motiva do koncentrata dojma, prenosa doživljajnog koji se događa i u direktnosti susreta s predloškom, ali i kumuliranja sjećanja, kada je slika prvenstveno odraz unutrašnjeg raspoloženja, nastala u odmaku vremena, no zato ništa manje uvjerljiva ni iskrena. Lokalne vrijednosti tona kultiviranošću izraza i u napuštanju ambijenta inspiracije, dobivaju na blistavosti, pa je Dalmacija Ane Guberine jednako autentična i u direktnosti bilježenja, osluškivanja mora i promatranja tektoničnosti stijena i traga neba, i u obnovljenoj eruptivnosti u nekoj drugoj situaciji.

Emocionalna žestina daje potrebiti vitalitet svakoj sastavnici slike, koja se ponekad u dojmu širi i izvan svog fizičkog okvira. Svako je djelo razložno i likovno logično u svojim granicama, no prasak enformelne pjege dinamizira scenu pa se boja u svojoj izražajnosti "napinje" do svog maksimuma. S uvijek sačuvanom plemenitošću tonskog i kolorističkog, s provedenim međusobnim skladom svih kromatskih partikula. Prividno radi se o suprotnosti pristupa. No istina je potpuno drugačija.

Radi se o originalnom rješenju, u kojem je otvorenost kompozicije upućena kolorističkoj tankočutnosti, a ekspresionistički krik oazi intimnog. Elementarno u bujanju i raskoši boje ima svoje počelo u poetskom tkanju. Doživljaj je isprepleten od niti, darom čistog oka u krajoliku je prepoznato bitno, a osjetljivost i htjenje da se uprizori i zaustavi, ali u nj utisne sva različitost koju isto nosi, dovela je do stvaralačkog nemira površine slike, koja nudi mogućnosti brojnih očitovanja. Figurativnog, asocijativnog ili apstraktnog, iskaza koji međusobno korespondiraju bez ikakve isključivosti. Forme proizašle iz boje, slike mišljene bojom, tako da je primjerice ploha plavetnila prenesena pučina, ali je i oblik likovne autonomnosti.

Ana Guberina krenula je od pejzaža, i bez njega ne bi mogla, i u slučajevima slike strukture lirske apstrakcije. Sve je za nju pejzaž, bilo vanjski ili unutrašnji, pa se to pejzažno poistovjećuje sa životom. Ritmovi su se izjednačili. Slikanje je način življenja, interpretacija pejzaža identificira se s razumijevanjem svijeta. Takav pristup doveo je do dojmljivih rezultata, te dalo Ani Guberini posebno mjesto unutar suvremenog hrvatskog pejzažizma. Ditrambskom ozračju juga mnogi su se obraćali, nalazili svoje zakutke, svoj titraj atmosfere, svoje osjećanje ambijenta. Ana Guberina nastavila je tu tradiciju, osvojila prostor za sebe, nadahnjivala se konkretnim, prenoseći ga u sam pojam neporecive ljepote dragog krajolika.

STANKO ŠPOLJARIĆ



9. POGLED NA PRVIĆ, 1997.
A VIEW OF PRVIĆ

DITHYRAMBIC ATMOSPHERE OF THE SOUTH

The most characteristic feature of Ana Guberina's paintings is the transformation of landscape into a scene of colouristic flash. The Mediterranean landscape full of light and chromatic challenge has attracted her attention to the extent that her choice of colours becomes the very measure of its being. The painting holds a dialogue with beauty, the picturesque motifs, adopted in a way annulling the descriptive feature of the concrete in which the scope of the palette suggests both the appearance and the atmosphere of the region. In the composition of the painting and the organization of its segments, Ana Guberina certainly preserves the fundamental characteristics of the southern landscape, be it only in the form of a silhouette, the collision of the sky, the sea, the rocks and the vegetation. The factual comes in the middle distance, but the surface, the stain, the line, the object still bear elements of their own reality.

The reduction of the object which in its ultimate "liberation" touches upon the abstract, does not suppress the motif; it is still throbbing, bearing its inner magnetic forces giving the scene its dynamics, cohesively uniting the differences into the uniqueness of the scene; or better yet, into the consistency of style, for regardless of an analytical decomposition of form of Ana Guberina's alterations in intensity of colour, her personal individual style is clearly recognised.

Its value is all the more special because of the absence of any calculation in her painting; she is attracted by the immediacy of gesture of almost psychographic characteristics, based on the combination of talent and rapture. The rational should not, however, be entirely excluded; it is the elementary discipline of order on which the spontaneity of the game commences.

The idea of an individual work of art and the entire cycle of paintings certainly exists, but the performance bears a string of the unpredictable caused by yielding to the creative.

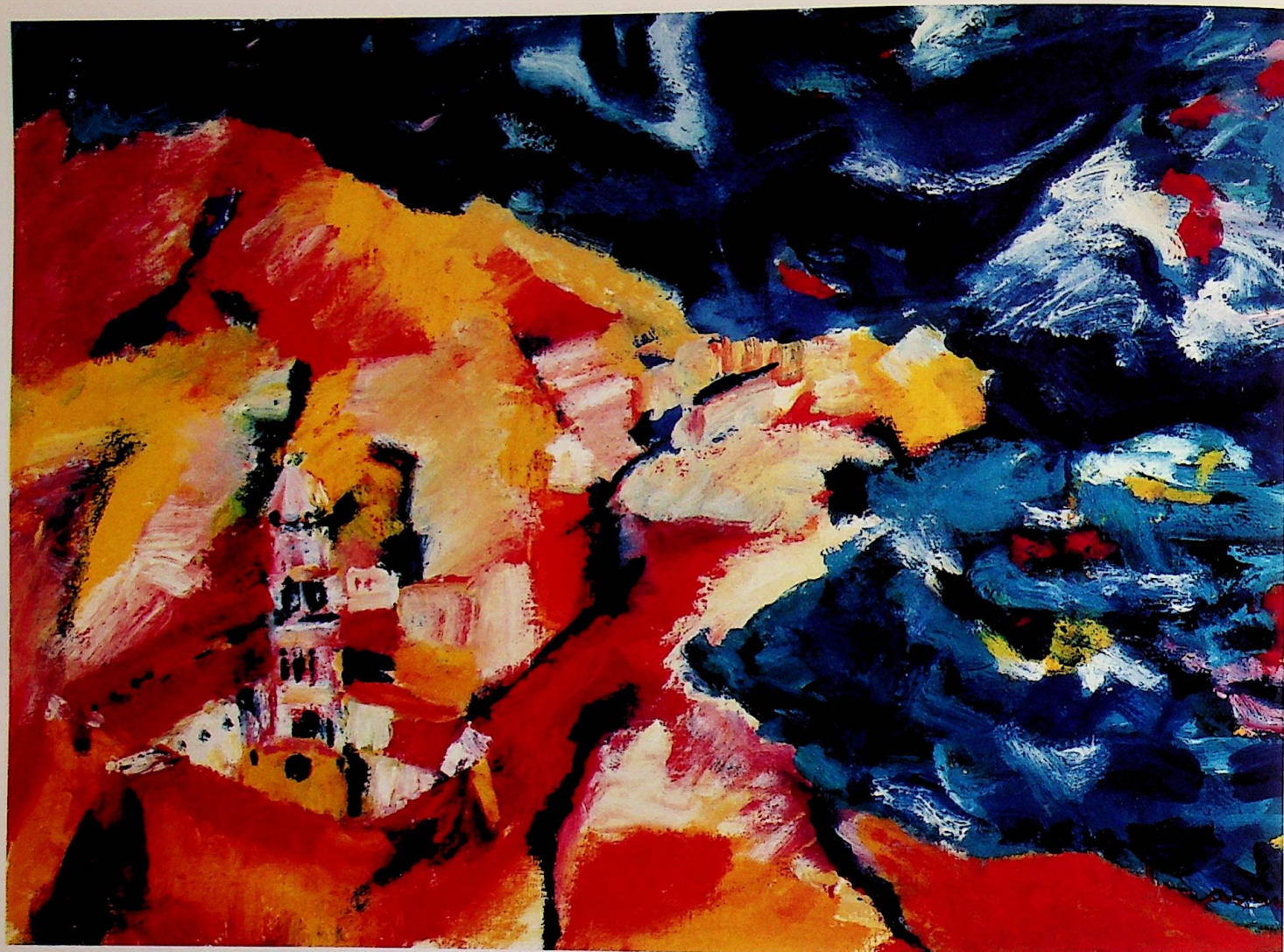
Ana Guberina is a painter of brilliant sensitivity to colour, so that the dynamic and light characteristics of colour are a guidance on the road from a motif to the concentrate of impression. The transfer of the experience lived into the direct contact with the object, but also drawn from accumulated memory when the painting is primarily a reflection of the inner mood, created from a time distance, does not make the painting none the less convincing or sincere. The local values of shades of colour become radiant through the cultivated style of their expression and the abandonment of inspiration drawn from the setting, so the Dalmatia of Ana Guberina is equally authentic in the directness of recording, listening to the sea and observing the tectonical rocks and traces of the sky, in a renewed outburst in another situation.

The emotional vehemence provides the necessary vitality to every element of the painting, the impression of which sometimes goes beyond its physical frame. Every work is sensible and visually logical within its boundaries, but the bang of a formless stain dynamises the scene so that the colour in its expressiveness is "strung" to its maximum. Yet, the nobleness of shades and colours, with all the chromatic particles is always kept. They may seem as opposite approaches, but the truth is entirely different.

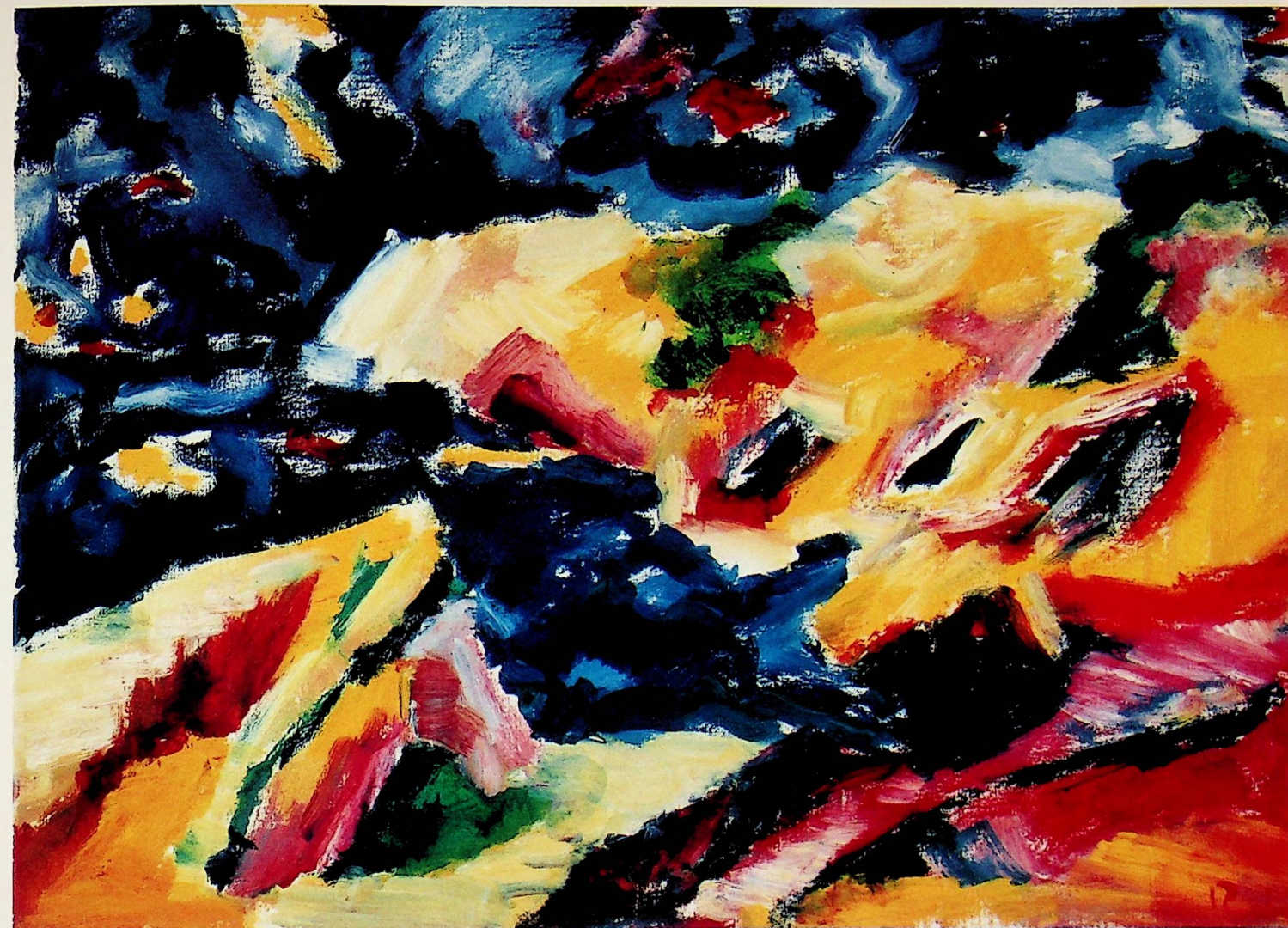
It is an original solution in which openness of the composition is referred to colouristic sensitivity and the expressionist scream to the oasis of the intimate. The elementary characteristic of exuberance and magnificence of colour has its beginnings in the poetic texture. Various threads are interwoven into a sensation by the gift of a pure eye; the essential was recognised in the landscape, and the sensitivity and the desire to capture the scene, yet incorporate all the distinctiveness it bears, brought about a creative restlessness of the surface, offering numerous possibilities of its disclosing the figurative, associative or abstract expression which are interrelated without being exclusive. Forms ensuing from colour, paintings thought of in colour, so that, for example, the surface of blueness represents open sea, but also a form of visual autonomy of expression.

Ana Guberina has begun with landscape and she could not do without it, even in paintings with a lyrical abstract structure. Everything is landscape to her, be it outside or inner landscape, so it is identified with life itself. The rhythms have reached equal pace. Painting is a way of life, the interpretation of landscape is identified with understanding of the world. Such approach has yielded impressive results, and assured Ana Guberina a special place in contemporary Croatian landscape painting. Dithyrambic atmosphere of the South has been addressed by many an artist, many have found their places of refuge there, their vibration of the atmosphere, their feeling of ambience. Ana Guberina has continued in the same vein of that tradition, gained a place for herself, inspired by the concrete, transferring it into the very concept of the undeniable beauty of a cherished landscape.

STANKO ŠPOLJARIĆ

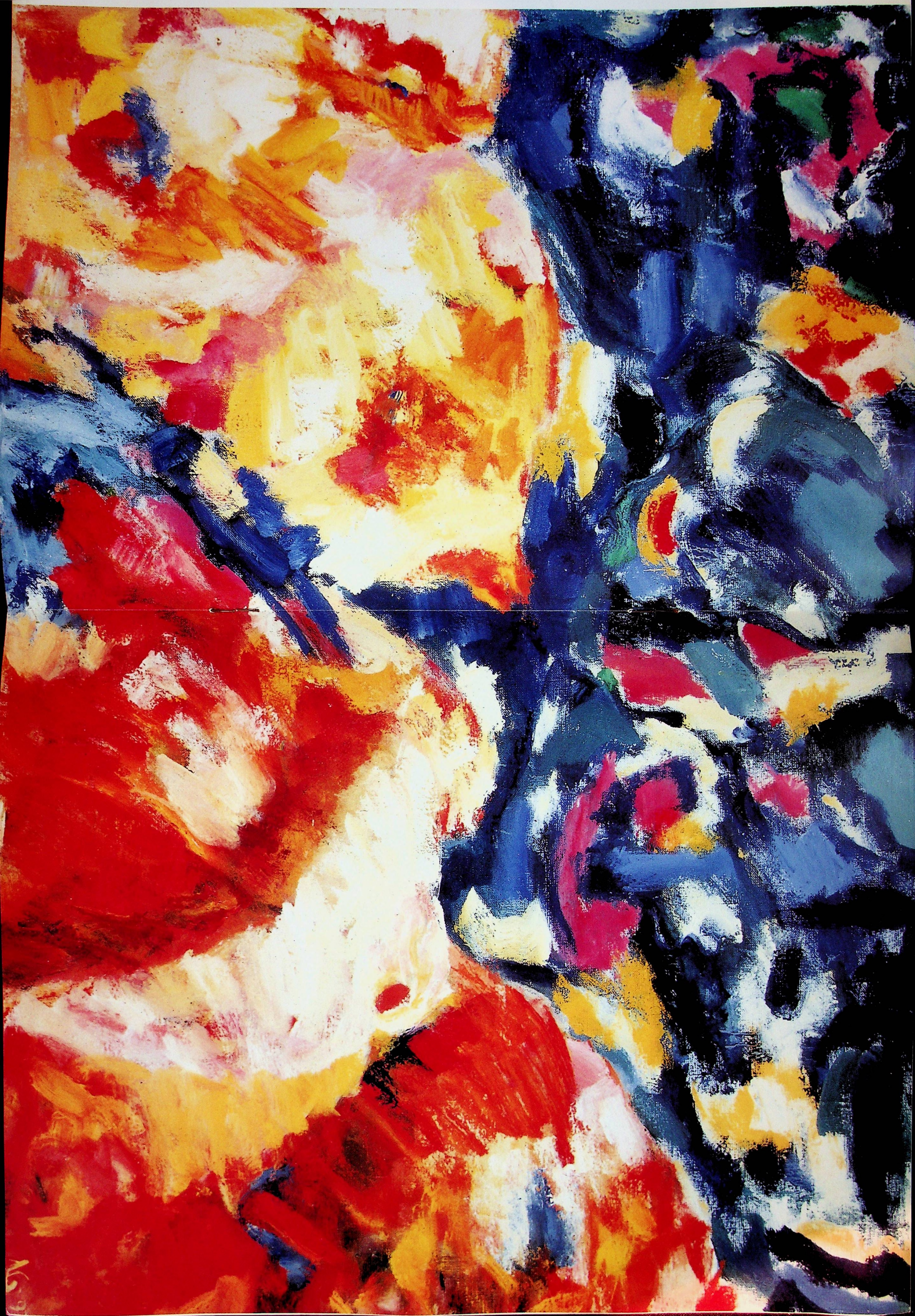


11. SAMOSTAN SV. KATARINE NA SINAJU, 1997.
ST.CATHERINE'S CONVENT ON SINAI



15. ORUT, 1997.
ORUT

1. PJESMA POSTANKA, 1997.
THE SONG OF GENESIS





4. KRAJOLIK U ISTRI, 1998.
LANDSCAPE IN ISTRIA



2. ADAM BEZ EVE, 1997.
ADAM WITHOUT EVE



7. GHIBLI, 1998.
GHIBLI



3. PREDVEČERJE U UVALI, 1997.
DUSK IN A COVE

K A T A L O G

1. PJESMA POSTANKA 1997, ulje na platnu; 70X100 cm.
2. ADAM BEZ EVE, 1997, ulje na platnu; 70X100 cm
3. PREDVEČERJE U UVALI, 1997, ulje na platnu; 70X100 cm
4. KRAJOLIK U ISTRI, 1998, ulje na platnu; 70X100 cm
5. BRAČKA PRIČA, 1997, ulje na platnu; 50X70 cm
6. SAHARA, 1998, ulje na platnu; 60X80 cm
7. GHIBLI, 1998, ulje na platnu; 60X80 cm
8. RADOST LJETA, 1998, ulje na platnu; 60X80 cm
9. POGLED NA PRVIĆ, 1997, ulje na platnu; 50X70 cm
10. LEVRNAKA, 1998, ulje na platnu; 80X116 cm
11. SAMOSTAN SV. KATARINE NA SINAJU, 1997,
ulje na platnu, 50X70 cm
12. PJESMA POGLAVICE SEATTLEA, 1998,
ulje na platnu; 70X100 cm
13. MANA, 1998, ulje na platnu; 70X100 cm
14. ZAGRLJAJ I, 1997, ulje na platnu; 70X100 cm
15. ORUT, 1997, ulje na platnu; 50X70 cm
16. LJETO NA KORNATU, 1998, ulje na platnu; 80X116 cm
17. POGLED NA GALIOLU, 1997, ulje na platnu; 50X70 cm
18. IZA LOGORUNA SUNCE ZALAZI, 1997, ulje na platnu, 50X70 cm
19. ZAGRLJAJ II, 1997, ulje na platnu; 50X70 cm
20. EVA I LJETO I, 1997, ulje na platnu, 50X70 cm
21. EVA I LJETO II, 1998, ulje na platnu, 50X70 cm
22. NA STIJENAMA, 1997, ulje na platnu; 50X70 cm
23. JUTRO U MEĐUGORJU, 1997, ulje na platnu; 70X70 cm
24. POGLED NA JUG, 1997, ulje na platnu; 50X70 cm
25. KRAJOLIK S KAPELICOM, 1997, ulje na platnu; 50X70 cm
26. KRAJOLIK SA STIJENAMA, 1997, ulje na platnu; 50X70 cm
27. KRAJOLIK S KADULJOM I MIRTOM, 1997,
ulje na platnu; 50X 70 cm
28. STIJENE I JUŽNI VJETAR, 1997, ulje na platnu; 50X70 cm
29. DOLAZAK JUŽNOG VJETRA, 1997, ulje na platnu; 50X70 cm
30. ŽUTI KRAJOLIK, 1998, ulje na platnu; 50X70 cm
31. RADOST NA JUGU, 1997, ulje na platnu; 50X70 cm

C A T A L O G U E

1. THE SONG OF GENESIS, 1997, oil/ canvas; 70x100 cm
2. ADAM WITHOUT EVE, 1997, oil/canvas; 70x100 cm
3. DUSK IN A COVE, 1997, oil/canvas; 70x100 cm
4. LANDSCAPE IN ISTRIA, 1998, oil/canvas; 70x100 cm
5. THE STORY OF BRAČ, 1997, oil/canvas; 50x70 cm
6. THE SAHARA, 1998, oil/canvas; 60x80 cm
7. GHIBLI, 1998, oil/canvas; 60x80 cm
8. JOY OF SUMMER, 1998, oil/canvas; 60x80 cm
9. A VIEW OF PRVIĆ, 1997, oil/canvas; 50x70 cm
10. LEVRNAKA, 1998, oil/canvas; 80x116 cm
11. ST. CATHERINE'S CONVENT ON SINAI, 1997,
oil/canvas; 50x70 cm
12. THE SONG OF THE CHIEF OF SEATTLE, 1998,
oil/canvas; 70x100 cm
13. MANA, 1998, oil/canvas; 70x100 cm
14. THE EMBRACE I, 1997, oil/canvas; 70x100 cm
15. ORUT, 1997, oil/canvas; 50x70 cm
16. SUMMER ON THE KORNATI ISLANDS, 1998, oil/canvas; 80x116 cm
17. A VIEW OF GALIOLA, 1997, oil/canvas; 50x70 cm
18. THE SUN SETS OVER LOGORUN, 1997, oil/canvas; 50x70 cm
19. THE EMBRACE II, 1997, oil/canvas; 50x70 cm
20. EVE AND THE SUMMER I, 1997, oil/canvas; 50x70 cm
21. EVE AND THE SUMMER II, 1998, oil/canvas; 50x70 cm
22. ON THE ROCKS, 1997, oil/canvas; 50x70 cm
23. MORNING IN MEĐUGORJE, 1997, oil/canvas; 70x70 cm
24. A VIEW OF THE SOUTH, 1997, oil/canvas; 50x70 cm
25. LANDSCAPE WITH A CHAPEL, 1997, oil/canvas; 50x70 cm
26. LANDSCAPE WITH ROCKS, 1997, oil/canvas; 50x70 cm
27. LANDSCAPE WITH SAGE AND MYRTLE, 1997,
oil/canvas; 50x70 cm
28. THE ROCKS AND THE SOUTHERN WIND, 1997, oil/canvas; 50x70 cm
29. THE COMING OF THE SOUTHERN WIND, 1997, oil/canvas; 50x70 cm
30. YELLOW LANDSCAPE, 1998, oil/canvas; 50x70 cm
31. JOY IN THE SOUTH, 1997, oil/canvas; 50x70 cm



IZ ŽIVOTOPIISA:

Ana Guberina, rođena v megli Turopolja. Odrastala na moru i stinama Dalmacije. Školovala se u Zagrebu, dizajn u Hamburgu. Nakon dugogodišnjeg bavljenja dizajnom, težište svog djelovanja nalazi u slikarstvu. Slikarstvo diplomirala u Umjetničkoj školi slikanja, u klasi prof.N.D.Trtovca.

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Short Biography:

Ana Guberina was born in Turopolje region. Grew up in Dalmatia. Educated in Zagreb, studied design in Hamburg. After several years consecrated to design, painting becomes the focal point of her work. She graduated from the Art School of Painting, in the class of Professor N.D. Trtovac.

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1997, Zagreb, Galerija Schira
1998, Zagreb, Galerija Forum

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