



galerija forum

samira kentrić

balkanalije

odrastanje u tranzicijskom vremenu | growing up in a time of transition

1. – 26. 3. 2016.



Balkan: Onaj tko je susjedu vuk,
strancu će biti janje.

Balkans: Those whose neighbour is the wolf
will be lambs to the foreigner.

metijer i moral samire kentrić

antun maračić

Izložba Samire Kentrić (1976.), suvremene slovenske umjetnice, temelji se na njezinoj nedavno tiskanoj knjizi *Balkanalije*. Knjiga, koju autorica žanrovski određuje kao 'grafički roman', sastoji se od autoričinih crteža i kraćih tekstova koji se, kako je u podnaslovu navedeno, odnose na osobno iskustvo 'odrastanja u tranzicijskom vremenu'.

Ovom prilikom premijerno je izložen dio originalnog materijala, 38 crteža-akvarela. Većim dijelom radovi su gusto nanizani u kontinuiranom frizu na katu galerije, a u prizemlju autorica je postavila i 'kutak za čitanje', instalaciju s knjigama, *bean bag*-sjedalicama i hrpom *kitkat* čokoladica, odnosno njihovih uokvirenih omota. Dio instalacije čini i evokativni tekst o stradanju jednog znanca iz djetinjstva, koji, apliciran na zidu u pozadini, određuje njezin izgled i ugođaj.

Dosljedno autoričinoj specijaliziranosti i profesionalnoj aktivnosti na ilustriranju časopisa i knjiga, ti crteži, crno-bijelo-sivi akvarelni monokromi s tek mjestimičnim, uglavnom blagim blijedocrveno obojenim zonama, odlikuju se pomno detaljiziranom (nad)realističkom figurativnošću, montažnim postupcima referentnim na predložak priče, odnosno njezine pojedine segmente. Autorica demonstrira suverenu zanatsku vještinu, uvjerljivu moć prikaza željenog sadržaja, no istodobno njezine predstave u svojoj deskriptivnosti sadrže i

izvjesnu (analogno inicijalnom rakursu djeteta) naivnu crtu, prizvuk rustičnosti u mjestimično pomalo tvrdoj modelaciji.

Ta obilježja, međutim, nipošto ne slabe izraz. Naprotiv, riječ je o produktivnim 'kontroverzama' crteža koji se ne oholi virtuoznosti i samodopadnošću nego je u vjernoj funkciji specifične autobiografske sage. Pritom, u odnosu na kraće ili duže, često nadasve poetične, zgusnute i sadržajne tekstove koji ih nadahnjuju i prate, ti crteži uglavnom zadržavaju vlastitu autonomiju. Više su to komplementarne slike, metaforične i alegorijske montaže nego ilustrativna pratnja tekstu pa tako autoričina priča poprima dodatnu slojevitost i voluminoznost.

Priča kreće od doživljaja i senzacija djeteta rođenog sredinom 70-ih godina prošlog stoljeća u Sloveniji, u radničkoj obitelji bosanskih imigranata. Okolnosti su to koje uvelike uvjetuju autoričino iskustvo. Od ranih dana osjećala je svoj specifični položaj dvojnog identiteta koji je bitno utjecao na odnose s neposrednom okolinom te, dosljedno, uvjetovao upitanost o porijeklu, vjeri, društvenom statusu.

Političko osamostaljenje Slovenije početkom 90-ih ona doživljava kao presijecanje veza sa svojom širom domovinom čiji je Bosna, zajedno sa Slovenijom, bila dio. Ubrzo je kao 15-godišnju djevojčicu zatiče i rat koji prekida mogućnost kontakta s rodnim krajem roditelja te donosi sve pri-

padajuće perturbacije, traume i tragedije. Djevojčica doživljava smrt mnogih rođaka i znanaca, susreće se s nesrećom prognanika koji iz Bosne dolaze u Sloveniju pa i u njezin roditeljski dom.

Kao senzibilno i talentirano biće, sve te okolnosti i događaje Samira posebno intenzivno doživljava.

Njezine *Balkanalije* nastaju tako kao posljedica snažne potrebe da zabilježi i (samoj sebi) objasni vlastitu povijest u datom vremensko-prostornom okviru. Kroz pojedine životne epizode i događaje ona samu sebe povezuje s općim društvenim i političkim zbivanjima. Sva ta uprizorenja i zapise karakterizira aktivan odnos, strasna zapitanost, kritički pogled koji se manifestira u odlučnosti i borbenosti, otporu stereotipima čija je i sama žrtva. Svoje svjedočenje i viđenje stvari Samira plasira kroz humor, ironiju, a nerijetko i sarkazam, no sve je protkano i empatijom te dubokom melankolijom.

Kroz njezine montažne prizore provlače se brojni ikonografski lajtmotivi. Primjerice – prikazi ovaca, u smislu reference na očev rodni kraj i prvotno zanimanje, ali i kao simbola nezaštićenosti koji se povremeno transformira u svoju suprotnost, u životinju s iskešenim vučjim zubalom. Nadalje, česti je motiv korijenja koje niče iz ljudskih stopala te biva iščupano iz matičnog tla, podrezano i zaostalo kao relikvije neke bivše pripadnosti. Autoportret se provlači kroz

niz crteža u različitim fazama odraslosti i metamorfoza, pojavljuju se likovi roditelja, sestre, bližih i daljih poznatih lica, potom likovi političara, lokalnijih i globalnijih aktera povijesnih zala. Tu su i vjerski, državni i financijski simboli u različitim interpretacijama. Konačno, fragmentarno i često ne-nametljivo pojavljuju se reference na djela iz povijesti umjetnosti aplicirana na lokalne prizore. Tako se susrećemo s motivom Picassove *Guernice* ili Munchovog *Krika* u kontekstu prikaza masakra u Bosni. Upotrebljen je i poznati Bunuelov motiv rezanja oka britvom iz *Andaluzijskog psa*, a jedan od crteža, s motivom karakterističnog istočnjačkog tepiha, vezan uz dirljivu priču o *denazi* djeda u Bosni neposredno pred izbijanje rata, fizički je perforiran u maniri Lucia Fontane. Pritom autorica zacijelo aludira i na sintagmu *concetto spaziale* (*prostorni koncept*), vezanu za Fontanino djelo, koje u ovoj prilici funkcionira kao metonimija i imenovanje cijepanja teritorija i agresije na život, na tijela ljudi.

U radu na knjizi i izložbi *Balkanalijske* Samira Kentrić je svoje znanje i umijeće, koje dnevno primjenjuje na ilustriranje vanjskih, tuđih sadržaja, upotrijebila za 'vlastite potrebe', baveći se svojim životom te afirmirajući vlastite stavove i pogled na svijet. Time je svoj zanat vratila samoj sebi, sabrala vlastite literarne i likovne snage u cilju koncentriranog govora u prvom licu - izravnog, neposredovanog, beskompromisnog govora kakvog primjenjuje i u svom radu na drugom planu, u medijski i pojavno drugačijem obliku, u radikalnim performansima i instalacijama koje izvodi kao dio tandema Eclipse.

Zajednički nazivnik oba ta pola njezinog

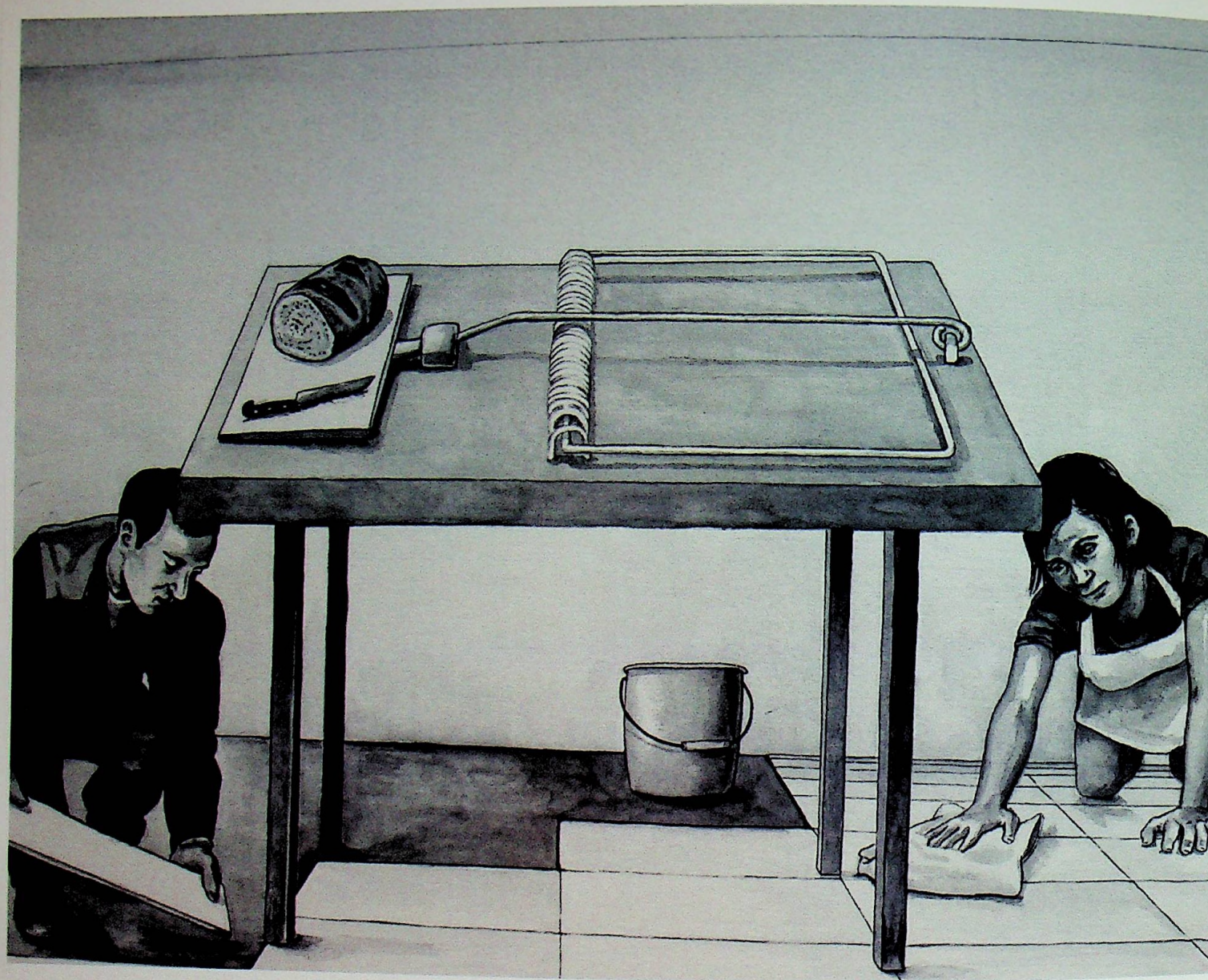


djelovanja jest pogon strasti, kako u smislu jake čežnje za spoznajom same sebe i svijeta kome pripada, tako i erosa da denuncira patologiju tog svijeta. Dakako, u cilju - nevažno koliko dostižnom - njegova izlječenja.

Svoju 'nekomfortnu' sudbinu djeteta doseljenika i pripadajući kompleksan status koji je prati od djetinjstva, Samira je kreativno kapitalizirala.

Ispravno shvativši da je njezin startni hendikep zapravo njezin dar jer uključuje bogatstvo spoja naslijeđenog i vlastitog iskustva, ona, s pokrićem vlastitog primjera i stvaralačkog talenta, zagovara otvorenost i koegzistenciju. Tako se moralna dimenzija ovog djela ističe kao njegova najveća snaga.





Otac gradi, majka održava. Zidar i čistačica. Radnici. Doseljenici.
 Father builds, mother maintains. A bricklayer and a cleaner. Workers. Immigrants.

metier & morality in samira kentrić

antun maračić

The exhibition of Samir Kentrić (1976), the contemporary Slovene artist, is based on her recently printed book *Balkanaliya / Balcchanalia*. This book, the genre of which the author defines as graphic novel, consists of the artist's drawings and short texts that, as stated in the subtitle, refer to her personal experience of "growing up in a time of transition".

On this occasion, part of the original material has been put on show for the first time: 38 original drawings/watercolours. Mostly, the works are densely sequenced in a continuous frieze on the first floor of the gallery, while on the ground floor the artist has established a "reading corner", an installation with books, bean bags and a pile of Kit Kat chocolate bars, or the wrappers of them in a frame. Part of the installation consists of an evocative text concerning the fate of a figure from her childhood, which, appliquéd to the wall in the background, determines its appearance and mood.

In line with the artist's speciality and her professional work as illustrator of journals and books, the black-white-and grey watercoloured monochromes with just the occasional zones lightly filled with paler red, are marked by a carefully detailed, (sur) realistic figuration and by montage procedures referring to the prototype of the story, or the individual segments of it. She demonstrates great mastery of her craft, a convincing ability to depict the desired

content, but at the same time, her representations in their descriptiveness contain a certain naïve trait, an undertone of the rustic and in places a somewhat stiff modelling (analogous to the initial viewpoint of the child). This feature, however, in no way weakens the expression. On the contrary, what we see are the productive controversies of the drawing, which does not brag of its own virtuosity or parade its complacency, but is there for the sake of the particular autobiographical saga. At the same time, the drawings on the whole retain an autonomy of their own vis-a-vis the texts, shorter or longer, condensed and substantive, that accompany and inspire them. They are more like complementary images, metaphorical and allegorical montages than an illustrative accompaniment to the text, and thus the author's story takes on an additional layeredness and sense of volume. The tale starts off from the experience and sensations of a child born in the mid-1970s in Slovenia, in a working class family of Bosnian immigrants. These are the circumstances that very largely condition the author's experience. From her earliest days, she had a sense of having a specific position, a dual identity, which essentially coloured her relations with the immediate surroundings and, consequently, led to her inquiring into her origin, faith and social status.

She experienced Slovenia becoming independent at the beginning of the 1990s

as a breaking of the links with her extended homeland, of which Bosnia, together with Slovenia, was a part. Soon as a fifteen-year-old girl she was affected by the war that interrupted any possibility of contacts with the birth country of her parents and brought with it all the accompanying perturbations, traumas and tragedies. The young girl experienced the deaths of many relatives and acquaintances, had to encounter the woes of the exiles who came from Bosnia to Slovenia, to her parents' home as well. On account of her sensibility and talent, Samira underwent all these circumstances and events particularly intensely.

Her *Balcchanalia* was created as the consequence of a powerful need to record and to explain (for herself) her own history in the given spatial and temporal framework. Through individual episodes and events in life she forges connections between herself and the overall social and political events. All these scenes and records are characterised by an active relationship, an impassioned need to find out, a critical view that is manifested in resoluteness and militancy, resistance to the stereotypes of which she was herself the victim. She renders her testimony and view of things through humour and irony, quite often with sarcasm, but it is all shot through with both empathy and a profound melancholy.

Continuing through the montage of scenes

are numerous iconographic leitmotifs. For example, the depiction of sheep, a reference to her father's native region and his original occupation, and as symbols of unprotectedness that are sometimes transformed into their opposite, into animals with leering lupine jaws. A frequent motif is that of roots that grow out of people's feet and are ripped out of their native soil, cut off and remain only as a relict of some former belongingness. The self-portrait makes its way through a series of drawings in various phases of grown-upness and metamorphosis; the figures of parents and sisters appear, and closer and more distant familiar faces, then the figures of politicians, the local and the global actors in these historical evils. There are religious, political and financial symbols in various interpretations. Finally, fragmentarily and often unobtrusively come references to works from the history of art that are applied to local scenes. We thus encounter a motif from the *Guernica* of Picasso, the *Scream* of Munch in the context of the Bosnian massacres. Also used is the well-known Bunuel motif of cutting an eye with a razor from *An Andalusian Dog*, while one of the drawings, with a motif of a characteristic oriental carpet, is related to the poignant story of the *djenaza* of the grandfather in Bosnia just before the outbreak of war, is physically perforated in the manner of Lucio Fontana. The author is doubtless also alluding her to the phrase of *concetto spaziale* (spatial concept) connected with Fontana's work which on this occasion functions as a metonym for and naming of the splitting of territory and the aggression against life.

In her work on the book and exhibition *Balcchanalia* Samira Kentrić has used her knowledge and skills, which she devotes at the daily level to the illustration of other people's and outside contents, for her own purposes, dealing with her own life, and providing credence for her own standpoints and view of the world. She has thus brought her craft back to herself, concentrated her own literary and visual powers for the sake of concentrated first-person speech. For the sake of direct, non-mediated, uncompromising speech, of the kind that she uses in her work at a different level, in a form that is different in medium and appearance, in the radical performances that she carries out as part of the duo called Eclipse. The common denominator of these two sides of her activity is the drive of passion, both in the sense of a powerful longing for knowledge of herself and the world to which she belongs, and of the Eros of denunciation of the pathology of this world. In other words, for the purpose – however little it is attainable – of its improvement.

Samira Kentrić has capitalised creatively on her nonconformist fate as child of immigrant parents and the correspondingly complex status that has attended her since childhood. Justly realising that her handicap at the start is actually a gift, for it includes the richness of the connection of inherited and own experience, with the backing of her own example and creative talent, she urges openness and coexistence. And so the moral dimensions of this work stand out as its greatest strength.



KitKat

Danas je došao Nihad ispričati roditeljima što se dogodilo s Asimom.

Otkad znam za sebe Asim je radio u Njemačkoj. Gastarbajter. Ne znam što je radio i koliko je tamo zaradivao, o tome se naveliko nagađalo. Njegova kuća bila je ona najljepša, na najsuncanijoj padini. A njegova petero djece obasjavalo je unutrašnjost kuće. I nas su ispunjavala vedrinom. S tavana je najmlađi, Emin, krijumčario kitkate te nam ih dijelio bez riječi.

Prije izvjesnog vremena saznali smo da je Asim zbog neprimjerenih uvjeta na radnom mjestu ostao paraliziran i da sad prima njemačku invalidsku mirovinu.

Nihad nam priča da ga njegovi ukučani nisu uspjeli na vrijeme odnijeti iz kuće, nakon što su vidjeli da se približavaju četnici. Kad su četnici ušli, ležao je na kauču. Nisu ga dirali. Nekoliko sati pokraj njega su iznosili iz kuće sve što je tijekom dugih godina fizičkog rada privredio. Za oprosta! zapalili su kauč na kojem je ležao. Ukučani su se vratili netom prije nego što mu je vatra osmudila meso.

Kao da smo osjetili taj miris, na trenutak nam je stao dah.

Sutra imamo test iz geometrije pa zato ne mislim na Asima.

Ako ne budem mislila na Asima, kitkat će još uvijek mirisati na mlijeko. I na sretno, sunčano djetinjstvo.

Ne mislim na Asima.

KitKat

Nihad came today to tell our parents what had happened to Asim.

As long as I can remember, Asim had worked in Germany. A gastarbajter. I don't know what he did and how much he made there, though there was a lot of guessing about it. His house was the finest, on the sunniest slope. His five children lit up the inside of the house. And filled us too with good cheer. From the attic, the youngest, Emin, smuggled KitKats and shared them with us without a word.

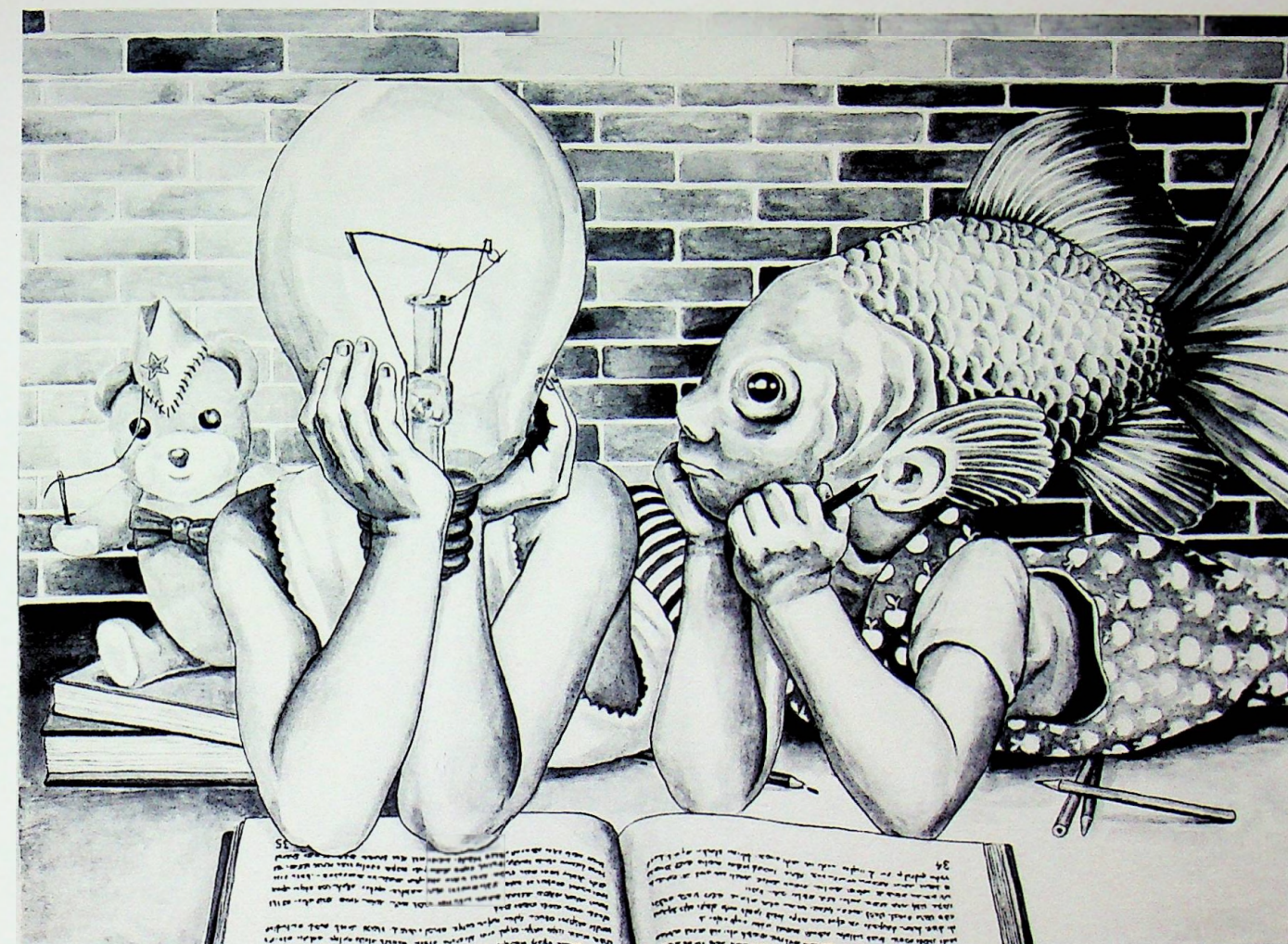
A bit ago we had learned that because his workplace had unsafe conditions, Asim had been paralysed and now was getting a German disability pension.

Nihad tells us that the people in the household hadn't managed to get him out of the house in time when they saw the Chetniks coming up. When the Chetniks came in, he was lying on the couch. They didn't touch him. For several hours, with him still there, they took out of the house everything he had earned all those long years of manual labour. For a goodbye, they set fire to the couch he was lying on. The other people in the house returned just a few minutes before the fire scorched his flesh. As if we could smell that smell, for a moment we stopped breathing.

Tomorrow we have a geometry test, and so I don't think about Asim.

If I don't think about Asim, Kitkat will still smell of milk. And of a happy, sunny childhood.

I don't think about Asim.



Ameia ne crta puno, ona više voli čitati i već puno toga razumije.

Ja ne. U meni sve to izaziva čuđenje, sve je očaravajuće, tajanstveno.

Ameia doesn't draw much, she is fonder of reading, and already understands quite a lot.

I don't. Everything arouses amazement in me, it's all fascinating, mysterious.



Kraj je rata. Mnogih više nema.
It's the end of the war. Lots of people are no more.



EU gubi sjaj.

Socijalna nesigurnost čini se jedino izvjesnom.

Europljani također, tako snažno vezani na svoje povijesne identitete, mi Europljani također odlazimo.

The EU has lost its shine.

Social insecurity seems the only sure thing.

Europeans too, so strongly bound to their historical identities, we Europeans are also leaving.



Uvijek se nađe dovoljno bradonja koji se osjećaju pozvanima tumačiti ovaj svijet i vladati njime.

There will always be plenty of beards who feel called upon to explain and rule this world.





Autoportret
Self-Portrait

biografija

Samira Kentrić rođena je 1976. u Ljubljani. Godine 2000. diplomirala je na Akademiji za likovnu umjetnost i oblikovanje u Ljubljani. Kao slobodna umjetnica intenzivno se bavi ilustracijom knjiga i časopisa. Između ostalog, njezine su ilustracije objavljene i u prestižnoj publikaciji *American Illustration*. Za svoju knjigu *Balkanalijske* objavljenu 2015. godine autorica je primila međunarodnu nagradu *Special Book Award*. Bavi se i izlagačkom djelatnošću. Osim u Sloveniji, izlagala je i diljem Europe (Gent, Brisel, Rim, Berlin...). Od 1999. godine djeluje i kao dio umjetničkog dvojca *Eclipse* koji je za svoj rad 2001. godine dobio nagradu *Zlatna ptica*. Živi i radi u Ljubljani.

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biography

Samira Kentrić was born in 1976 in Ljubljana. She graduated at Academy of Fine Arts in Ljubljana in 2000. She is a freelance artist who is very much engaged in book and periodical illustration. As well as at home, her works have been published abroad, in, for example, the prestigious *American Illustration*. Last year she published the book *Balcanalia* which received the international Special Book Award. She is also engaged with exhibitions, and has presented her work in Slovenia and many European cities (Ghent, Bruxelles, Rome, Berlin...). Since 1999 she has also worked as part of the artistic duo *Eclipse*, which performs provocative performances and installations. For their work, the two of them received the *Gold Bird* award in 2001. Samira Kentrić lives and works in Ljubljana.

izloženi radovi | exhibited works

- 38 uokvirenih crteža, akvarel na papiru, 63 x 43 cm
- *KitKat - kutak za čitanje*, instalacija (crtež, tekst na zidu, *bean bags*, knjige, *KitKat* čokolade, uokvireni *KitKat* omoti)
- 38 framed drawings, watercolor on paper, 63 x 43 cm
- *KitKat - reading corner*, installation (a drawing, text on the wall, bean bags, books, *KitKat* chocolate, framed packs of *KitKat* chocolate)



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