

Anessa Alagić Negri

GGL

gradska galerija labin

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Xenofobija jedne boje

Labinska umjetnica Anessa Negri predstavlja se u Gradskoj galeriji Labin svojim novim ciklusom slika nastalih nakon niza godina svojevoljne umjetničke apstinencije. Kreativna dugogodišnja pauza (bavljenje pedagoškom i primijenjenom umjetničkom djelatnošću) rezultirala je potpuno nepredvidljivim pomakom u poimanju autoričinog umjetničkog svjetonazora u odnosu na njezino ranije stvaralaštvo. Slobodno se može konstatirati da je u Anessinom radu nastupila katarza, odnosno temeljito čišćenje slikarskih elemenata ne samo u odnosu na prijašnji rad, već i u kontekstu općenitih umjetničkih razmišljanja kao svojevrzne filozofijsko-egzistencijalističke nadgradnje autorskih postupaka. To u autorice rezultira bitnom redukcijom izražajnih elemenata, odnosno ogoljavanjem slikarskih sredstava, koja su sada svedena na svoja osnovna polazišta. Izabravši monokromiju kao ishodište, Anessa se svjesno i odgovorno okreće slikarskim počelima, odnosno primarnim umjetničkim postupcima. Dakako da je tijekom dugogodišnjeg, prvenstveno duhovnog, odmaka od svojih ranijih radova uvidjela da je nužno učiniti bitnu redukciju izražajnih elemenata karakterističnih za njezino ranije slikarsko razdoblje, odnosno privremeno odustati od svog narativnog, gestualnog i ekspresivnog izraza i započeti *ab ovo*, od čiste elementarnosti. Anessa to čini razmišljanjima u monokromatskom slogu, odnosno svoj urođeni jaki kolorit sada razlaže na primarne boje, žutu, crvenu i plavu, te sekundarne, narančastu i zelenu, dok je ljubičasta namjerno izostavljena. Seriji izloženih monokroma kao pandan jakom koloritu Anessa će impostirati i dvije ne-boje: bijelu i crnu. Inzistiranje na priključivanju ne-boja u slikarsku seriju kolorističkog spektra ima, dakako, svoju teoretsku težinu, ali i jasnu ulogu korektora izloženog ciklusa, koji time još više gubi na ekspresivnosti i ikakvoj naraciji, a dobiva na analitičnosti. Izložene slike rađene su u većim i manjim formatima koji jasno podvlače razliku između dekorativne i umjetničke uloge upotrebe i tretiranja boje. Veći formati (100 x 100 cm) jasno tretiraju boju kao jedan od osnovnih parametara umjetničke misli od koje sve u slikarstvu kreće, a manji će formati (20 x 20 cm) ukazati na skladnu kolorističku razigranost te na edukativnu funkciju boje, koja se, ovako tretirana, ne treba stidjeti čak ni svoje uporabne dekorativnosti.

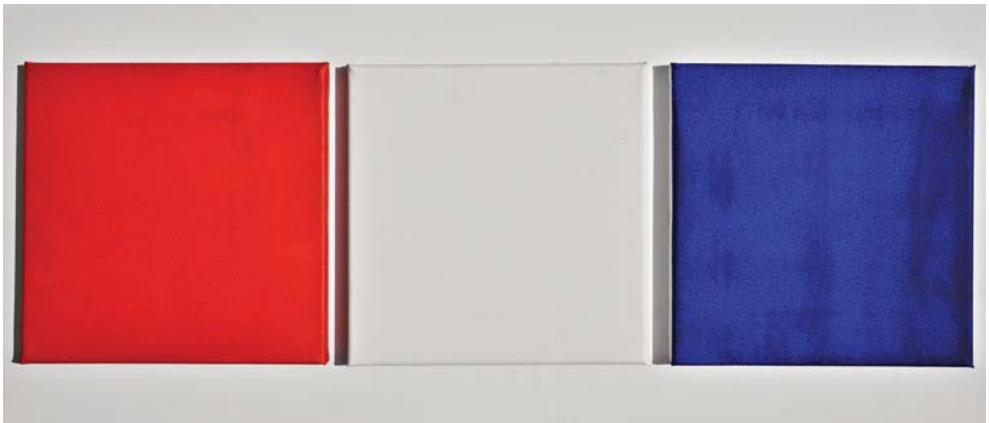
Govoreći o monokromima, dakako, moramo prizvati začetnika takve misli u kontekstu suvremene umjetničke produkcije, Yvesa Kleina i njegov patent s plavom bojom, ali i niz američkih umjetnika, poput Ada Reinhardta ili Barnetta Newmana, koji su pomoću monokroma analizirali jedan od

dominantnih avangardnih pravaca proteklog stoljeća – apstraktni ekspresionizam. Takva analiza, u kojoj se kromatska ekspresivnost razlaže i svodi na koloristički minimalizam, primjetna je i u Anesse, koja očito tim putem želi smiriti svoja prethodna snažnom narativnom i kolorističkom izražajnošću nabijena platna. Krenula je od zakonitosti i teorije boje tragom njezinih analitičara Johannesena Ittena i Josepha Albersa, tih *bauhausovaca* koji su boji u slikarstvu pridodali teoretsku auru i utrli put monokromatskom razmišljanju. Anessa ne ostaje samo na kolorističkoj elementarnosti nego uspostavlja i dijalog boja i ne-boja, odnosno dodavanjem crne i bijele podržava suštinu tvorbi i miješanja boja, ali njima još jače naglašuje svoj novonastali radikalizam, kao što i teoretski zaziva Maljevičev suprematizam. Bez sumnje da je takvim novim, a u odnosu na ranije stvaralaštvo dijametralno suprotnim, umjetničkim stavovima Anessa Negri doprinijela i njezina pedagoška djelatnost, odnosno educiranje drugih, koje ne može proći bez teoretske potke.

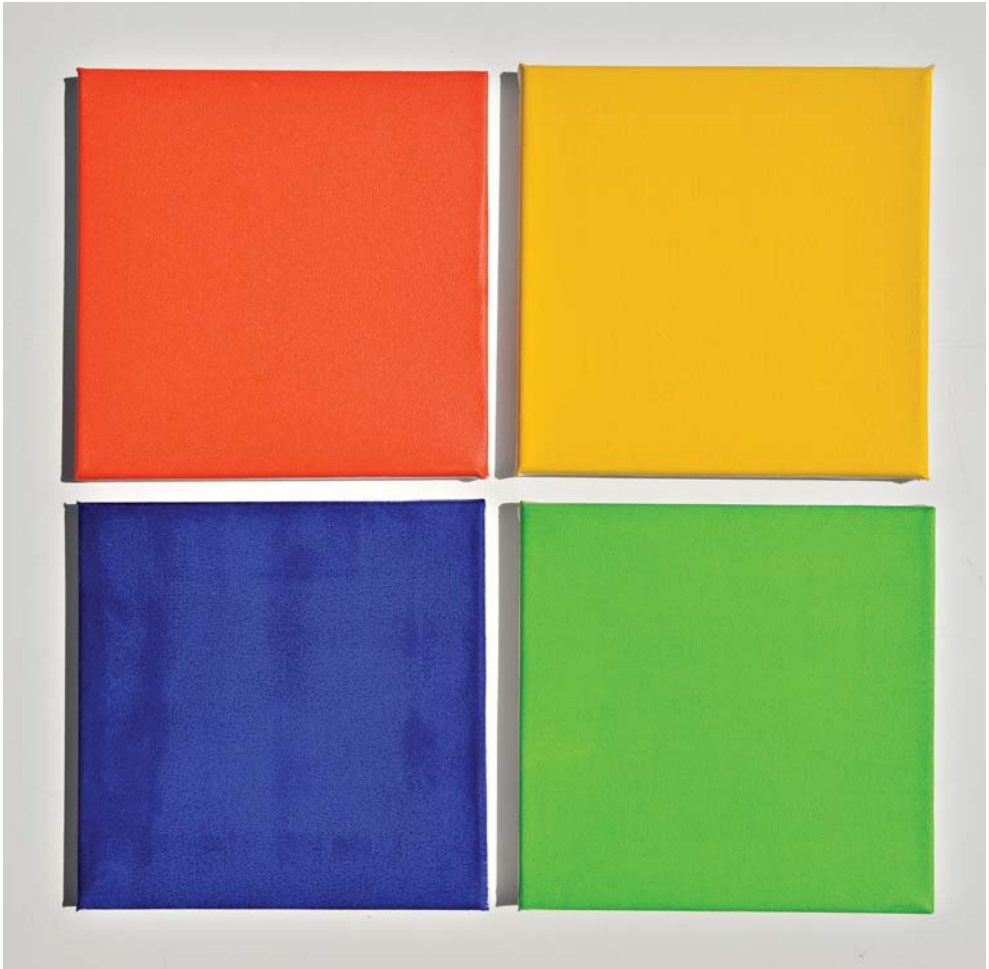
Uporaba boje, kako to čini Anessa, nije samo minimalistički teorem, jer ona nije isključivo tretirana kao redukcija slike na neka njezina primarna svojstva, već, koliko god to može neuvjerljivo zvučati, ona je u autorice i pitanje osjećaja.

Boja je ipak osoban, čulni doživljaj, koji svaki recipijent drugačije doživljava, a evidentno je da je Anessa u svoju kolorističku avanturu krenula sa snažnim emocijama. Možda i zato nema ljubičaste, jer taj presnažan kolorit u sebi nosi nagomilane osjećaje i raspoloženja različitih predznaka, a svojom sugestivnošću nosi realnu opasnost za emocionalno – koloristički usklađen, a teoretski potkovan novi ciklus Anesse Negri, koji bez sumnje ukazuje i na njezin novi umjetnički početak.

Mladen Lučić



**Crvena, Bijela, Plava, 2014., 3 komada 100 x 100cm, akril na platnu /
Red, White, Blue, 2014, 3 pieces 100 x 100 cm, acrylic on canvas**



**Narančasta, Plava, Žuta, Zelena, 2014., 4 komada 40 x 40 cm /
Orange, Blue, Yellow, Green, 2014, 4 pieces, 40 x 40 cm**



Narančasta, Žuta, Crna, Bijela, Plava, Crvena...., 2014., promijenjiva kompozicija, 20 x 20 cm /
Orange, Yellow, Black, White, Blue, Red...., 2014, mutable composition, 20 x 20 cm

One colour xenophobia

Anessa Negri, an artist from Labin, is exhibiting at the Town Gallery Labin, where she is presenting her latest series of paintings created after a long self-imposed artistic abstinence. The creative break, which lasted for many years (during which she worked in the fields of pedagogy and applied arts), led to what is, compared with her previous works, a completely unpredictable shift in the perception of the author's artistic view of life. It is possible to state without hesitation that there has been a catharsis in Anessa's work, that is to say, a thorough removal of painting elements, not only as compared to her previous works, but also in the context of general artistic reflections as a philosophical and an existentialist complement to the actions of an author. In Anessa's works this leads to a significant reduction of elements or, in other words, to the uncovering of painting tools, which are now reduced to their basic positions. By choosing one colour as her starting point, Anessa turns consciously and with responsibility to the rudiments of painting, to basic artistic actions. Needless to say that during her long, first of all spiritual, disengagement from her earlier works, she realised how necessary it is to significantly reduce expressive elements peculiar to her earlier painting period or, rather, to temporarily give up her narrative, gestural and expressive style and start *ab ovo*, from pure elementariness. Anessa does it by thinking in monochromatic terms, which means that she divides her innate strong colourism into the primary colours – yellow, red and blue – and into the secondary colours – orange and green, whereas purple is deliberately omitted. To the series of her monochrome paintings Anessa will oppose as a counterpart of the powerful colours the two non-colours: white and black. Insisting on adding the non-colours to the painting series of the colour spectrum has, of course, its theoretical foundations and it plays a clearly defined role of a corrective to the works presented, which in such a manner become even less expressive and narrative, but more analytical. The paintings are made in large and small formats that make a clear-cut distinction between the decorative and the artistic role of the colour use and treatment. The large painting formats (100 x 100 cm) treat the colour as one of the basic parameters of artistic thinking, from which in the art of painting everything starts, while the small ones (20 x 20 cm) reveal the harmonious colouristic exuberance and the educational function of the colour, which, treated in such a manner, should not be ashamed of anything, not even of its practical decorativeness. When talking about the monochromes, we have to mention, of course, the

progenitor of the thought in the context of contemporary art production, Yves Klein, and his blue colour patent, as well as a series of American artists, like Ad Reinhardt or Barnett Newman, who through monochromes analysed one of the dominant avant-garde movements – abstract expressionism. Such an analysis, in which the chromatic expressiveness is divided and reduced to chromatic minimalism, can be seen in Anessa's work. It is obvious that this is the way in which she wants to calm down her previous canvases, which are charged with a strong narrative and chromatic expressiveness. She started from the pattern and the theory of colour following in the footsteps of her analysts Johannes Itten and Josef Albers, the two Bauhaus representatives who added to the colour in painting a theoretical aura and paved the way for monochromatic thinking. However, Anessa does not limit herself to the chromatic elementariness. She also creates a dialogue of colours and non-colours, supporting the essence of colour formation and mixing by adding black and white, through which she emphasises even more her newly formed radicalism and at the same time theoretically invokes Malevich's Suprematism.

There is no doubt that what contributed to these new artistic attitudes, which are diametrically opposed to Anessa Negri's earlier work, was her pedagogical activity, that is educating others, which cannot be carried out without a theoretical concept.

The use of colour, the way Anessa does it, is not only a minimalist theorem, since it is not treated exclusively as a painting reduction to one of its primary features, but, however unconvincing it may seem, in this author's case it is a matter of feeling.

After all, colour is a personal, sensuous experience, which every recipient experiences differently, and it is obvious that Anessa embarked on her new colouristic adventure with powerful emotions. This is perhaps the reason why there is no purple, because this strong colour bears in itself accumulated emotions and moods with different connotations and because of its suggestiveness represents a real danger for emotionality – the new painting series of Anessa Negri which, with its colouristic harmony and theoretical basis, without any doubt, indicates her new artistic beginning.

Mladen Lučić



Crna, Žuta, Crvena, 2014., 3 komada 60 x 60 cm, akril na platnu /
Black, Yellow, Red, 2014, 3 pieces 60 x 60 cm, acrylic on canvas

Životopis:

Anessa Alagić Negri rođena je 1967. godine u Raši. Završila je Školu za Primijenjenu umjetnost i dizajn u Puli, a diplomirala je u Rijeci pri Filozofskom fakultetu, smjer Likovna umjetnost, odjel za grafiku, u klasi mr.art prof. Josipa Butkovića.

Članica je HDLU-a Istre. Izlagala je na nekoliko samostalnih i na brojnim skupnim izložbama u zemlji i inozemstvu. Za svoj umjetnički rad dobitnica je nekoliko nagrada.

Živi u Labinu i radi kao profesor likovne kulture u Osnovnoj školi „Ivo Lola Ribar“ Labin.

Anessa Alagić Negri was born in October 1967 in Raša. She graduated from the Applied Arts and Design School in Pula and received a university degree in Visual Arts from the Faculty of Philosophy at the University of Rijeka, the Department of Graphic Arts, in the class of Professor Josip Butković. She is a member of the Croatian Association of Artists (HDLU) in Istria. She exhibited at several individual and many collective exhibitions in Croatia and abroad. She received a number of awards for her work.

She lives in Labin and works as an art teacher at the local Ivo Lola Ribar Elementary School.

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