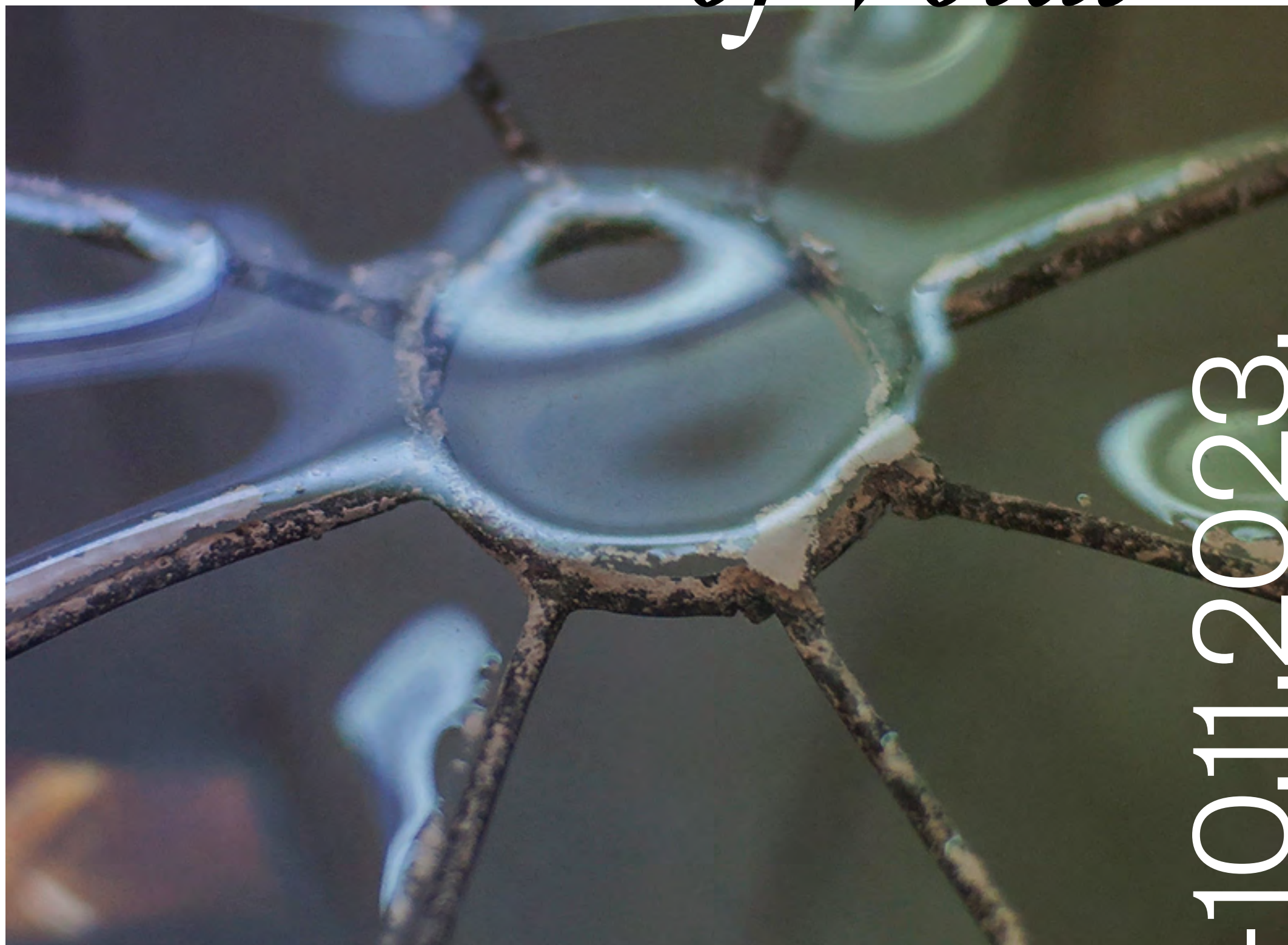


ENG Lucija Krizman is an artist from Zadar, Croatia. She is based in London where she graduated from the Royal College of Art with an MA in Sculpture. She received awards for her work: J&J Bursary in 2016, Dissertation Award in 2017 and was the recipient of the Frankopan Scholarship for outstanding students from Croatia studying in the UK in 2020 and 2021. Krizman participated in exhibitions across Europe, most notably "Art Biesenthal" 2022 and 2019 in Berlin, "IN Sonora" International Sound and Interactive Art Festival 2022 in Madrid, "Master of voids" solo exhibition in Galerija Karas in Zagreb, 2022. Krizman was a participant of "I Object" exhibition and online residency in collaboration with the Freud Museum in London alongside 17 selected RCA students in 2021.

HR Lucija Krizman umjetnica je iz Zadra, Hrvatske. Živi i radi u Londonu gdje je diplomirala kiparstvo na Royal College of Art. Dobitnica je Frankopan stipendije za izvrsne studente iz Hrvatske studirajući u Ujedinjenom Kraljevstvu. Sudjelovala je na izložbama diljem Europe, među kojima su istaknute "Art Biesenthal" 2022 i 2019 u Berlinu, "IN Sonora" 2022 multimedijalni festival u Madridu, "Master of Voids" 2022 samostalna izložba u Galeriji Karas u Zagrebu, "I Object" 2021 skupna izložba studenata RCA u suradnji sa Freud Muzejom u Londonu.

LUCIJA KRIZMAN

Master of Voids



2010.-10.11.2023.

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ENG *Master of Voids* is the title of highly poetic, site specific installations of Lucija Krizman, by which, contrary to the void, she actually fills up the space in which they are exhibited, making the work and the space become one. The author says: “I am a collector and a translator. I collect experiences and translate their language into the language of immersive environments.”

This is exactly what one experiences by entering the work itself, “space bound” in a particular spot. By entering, the viewer becomes the protagonist. Being inside the work, passing by, observing, creating new connections based on one’s associative templates, the work is given new meanings.

We approach the work by observing small glass and ceramic objects. Lucija’s objects are reflections, not direct references to appearances, materialized impressions of personal experiences and memories combined with literary works. The objects are abstract forms, small, polished ceramic or glass objects with an organic undertone of indefinite origin. We feel them as familiar, we recognize them as part of our universe, but they do not have a direct reference to something human, animal, plant, a phenomenon... It is uncertain whether it is something primordial, extraterrestrial or futuristic... We know that it is there with us in space and time, with firm roots in nature. One of their strong properties is mutability. It’s as if they are alive. Just by observing, we notice their transformation, and by interacting with other objects and a new space, they go through a metamorphosis, while retaining the solid essence of their own being. The creation of each of these objects is a process, they are a materialized thought, an idea, but the process of materialization itself is long. Like life itself, it is built sometimes quickly, sometimes slowly, sometimes it has to age, thaw, melt, sometimes cool down, solidify, and sometimes life continues by decomposing. Such are their material properties as well. The glass curtain that forms its final shape lying on the bent iron form, seems so airy, light and soft, like a soap bubble, but actually it is hard and brittle, yet gentle. On the other hand, the iron form is what seems stable and solid, but still is affected by rust, thus solid becomes brittle, and the brittle becomes fragile and now is glass – it becomes what retains the form and a new dynamic is created. Noticing this new dynamic, Lucija emphasizes it. In the new constellation, the object is getting a new base - salt. The material that will support this process and accelerate it, emphasize it; alchemy is playing out before our eyes. Ceramic objects with a shape reminiscent of stalactites or drops or comets... have a solid form in a fragile material. Placed on a stainless steel stand, each one rests on a specific wire and is held physically by balance alone, a balance that is transferred to the form itself, and to the aura of the entire work. And we arrive at a new metaphor, the poetry of physics in harmony with life. The work is accompanied by a two-channel video projection. On one side we see the road that leads from Zagreb to Zadar, and on the other side vice versa. On both sides, there are landscapes, the sky, the clouds that change in front of us, and the constant is the road that dominates the lower half of the frame. These are spaces of external, fluctuating realities, our thoughts wander with a firm foothold on the ground. The two roads then meet in the tunnel and we visually get the impression of one and the same road. Subsequently, space and time disappear from our thoughts, a meditative journey continues, in which the well-known sound of the vehicle keeps us anchored in reality. Again, the path opens up to metaphors, references, self-reflection. Are we leaving or arriving, or just traveling? Are we on the right or on the wrong path, is the wrong path still the right path, is any path even a path at all? What is a path? And suddenly, the road splits again. We emerge from thought again into natural surroundings, with or without any conclusion, on the same Earth. A significant part of this work is precisely the meeting of the material and the immaterial and the connections that are created between them. This is exactly what the author herself emphasizes, calling the work *Master of Voids*, defining “void” as a space or process that is hidden or subconscious. “Void” is translated as emptiness, nothingness. In this case, emptiness, as the Buddhist concept of the term, a place of pure potential, release and liberation in the fullness of emptiness, a whole that is difficult for our minds to grasp.

The surroundings of the work itself create a new context, in which it necessarily changes, with a clear intention to retain and transmit its ontological properties. Each of Lucija’s works continues its development even after its creation. Its very existence in time and space, in material reality, makes it sensitive, changeable, as we ourselves are. Exhibiting it in a new space, exposes it to new circumstances, and new needs arise, it looks for new components that will add to it, become a part of it or separate from it. And a new process of acceptance and rejection, attraction and distancing, harmonizing, balancing, begins. This dynamic pulsates in the installations and creates harmony, which is intended to be transcribed into the language of music in the future. The video piece *You told me to wait...* demonstrates the way sculptures and the space become a whole. The author says: “I create environments for thoughts,” as well as “I expose my vulnerability to the surrounding where the work can expand and morph. But where is Where? It is a hidden landscape I must discover. A Möbius road with a twisted surface and sharp edges leads me to the opposite of the same. The walk is challenging, dangerous but thrilling.”

We can clearly discern the space of the cave, and then artifacts appear – ceramic objects with a new meaning and a sound that, along with the natural one, water drops, brings mystery and some uneasiness, with a direct reference to sounds from sci-fi movies. Again the dualism of stillness of dripping water and shrill, menacing sound, fine polished pieces of ceramics, but of unknown function and meaning... Her work entitled *Phantom* leaves such an impression, as a finding of “archeology of the future”. Placed in a glass “sarcophagus”, it really looks like an exhibit belonging to a natural history museum, as a calcified object of organic origin found either in the distant past, arrived from another planet or yet to be created in the future.

Looking at the three glass sculptures made of gently colored solid glass, we notice three edges in their form, and it becomes clear that the other works appear in threes as well, a number of strong symbolic meaning about which plenty could be said, but it is enough to emphasize that Pythagoras considered it the perfect number, the number of harmony, wisdom and understanding. In the whole of each of Lucija’s works, we see harmony, and as we go deeper into the work, we recognize the dualisms of which, through fine-tuning, it has been achieved.

HR *Master of Voids* naslov je visokopoetičnih site specific instalacija Lucije Krizman, kojima, suprotno praznini, upravo ispunjava prostor u kojem ih izlaže, čineći rad i prostor jednim. Autorica kaže: “ Ja sam skupljač i prevoditelj. Skupljam iskustva i prevodim njihov jezik u jezik prožimajućeg/obujmljujućeg iskustva.”

To iskustvo postiže se upravo ulaskom u sam rad “oprostoren” na određenom mjestu. Svojim ulaskom i gledatelj sam postaje protagonist. Biva u radu, prolazi, promatra, stvara nove veze temeljene na svojim asocijativnim predlošcima i daje radu nova značenja.

Radu prilazimo promatrajući male staklene i keramičke objekte. Lucijini objekti su refleksije, a ne izravne reference na pojavnosti, materijalizirani utisci osobnih doživljaja i sjećanja u kombinaciji s literarnim djelima. Objekti su apstraktne forme, mali, uglačani keramički ili stakleni predmeti s organskim prizvukom neodređena porijekla. Osjećamo ih kao poznate, prepoznajemo kao dio našeg svemira, no nemaju direktnu referencu na nešto ljudsko, životinjsko, biljno, pojavno... Neodređeno je da li je to nešto primordijalno, vanzemaljsko ili futurističko... Znamo da je tu s nama u prostoru i vremenu, s čvrstim korijenima u prirodi. Jedno od njihovih snažnih svojstava je promjenjivost. Kao da su živi. Već samim promatranjem uočavamo njihovu preobrazbu, a interakcijom s drugim objektima i novim prostorom doživljavaju metamorfozu, pritom zadržavajući čvrstu esenciju vlastita bitka. Nastanak svakog od ovih objekata je proces, oni su materijalizirana misao, ideja, no proces same materijalizacije je dug. Kao život sam, gradi se ponekad brzo, ponekad polako, ponekad mora odležati, rastopiti se, rastaliti, nekad ohladiti, očvrnuti, a nekad život nastavlja propadanjem. Takva su i njihova materijalna svojstva. Staklena koprena koja formira svoj konačni oblik liježući na formu od savijenog željeza, djeluje toliko prozračno, lako i meko, poput balona od sapunice, a zapravo je tvrda i krta, iako krhka. S druge strane, željezna forma je ono što djeluje stabilno i čvrsto, no ipak hrđa, čvrsto postaje krto, a krto krhko i sada je staklo postaje ono što zadržava formu i stvara se nova dinamika. Primjećujući tu novu dinamiku, Lucija je naglašava. U novoj konstelaciji, objekt dobiva i novu podlogu – sol. Materijal koji će podržati ovaj proces i ubrzati ga, naglasiti, alkemija nam se odigrava pred očima. Keramički objekti oblika koji podsjećaju na stalaktite ili kapi ili komete... imaju čvrstu formu u krhkom materijalu. Postavljeni na stalak od nehrđajućeg željeza svaki liježe na određenu žicu i drži se fizički samim balansom, balansom koji se prenosi na samu formu, a i auru čitavog rada. I dolazimo do nove metafore, poezije fizike u suglasju sa životom. Rad je popraćen dvokanalnim videom. S jedne strane vidimo cestu koja vodi od Zagreba do Zadra, a s druge obrnuto. I s jedne i s druge strane pred nama se mijenjaju pejzaži, nebo, oblaci, a konstanta je cesta koja dominira donjom polovinom kadra. Prostori su to vanjske promjenjive pojavnosti, misli nam vrludaju s čvrstim uporištem na tlu. Dva puta zatim se sastaju u tunelu i vizualno dobivamo dojam jednog zajedničkog puta. S vremenom, prostor i vrijeme isčezavaju iz misli, nastavlja se meditativno putovanje u kojem nas u stvarnosti zadržava dobro poznati zvuk vozila. Ovdje se ponovo otvara put metaforama, referencama, autorefleksiji. Da li odlazimo ili dolazimo, ili samo putujemo? Je li to pravi ili krivi put, je li i krivi put pravi put, je li svaki put uopće neki put? Što je put? I odjednom, put se opet razdvaja. Izranjamo iz misli opet u prirodnu pojavnost, s kojim god zaključkom ili bez njega, na istoj Zemlji. Značajan dio ovog rada je upravo taj susret materijalnog i nematerijalnog i veze koje se među njima stvaraju. Upravo to naglašava i sama autorica, nazivajući rad *Master of Voids*, definirajući “void” kao prostor ili proces koji je skriven ili podsvjestan. “Void” prevodimo kao prazninu, ništavilo. U ovom slučaju, prazninu koja se referira na budističko poimanje pojma kao mjesta čistog potencijala, otpuštanja i oslobođenja u ponoći praznine, našem umu teško shvatljive cjeline.

Okruženje samog rada stvara novi kontekst, u kojem se on nužno mijenja, uz jasnu intenciju da zadrži i prenese svoje ontološka svojstva. Svaki Lucijin rad i nakon nastanka nastavlja svoj razvoj. Samo njegovo postojanje u vremenu i prostoru, u materijalnoj pojavnosti, čini ga osjetljivim, promjenjivim, kao što smo i sami. Izlažući ga u novom prostoru, ono dobiva nove okolnosti koje na njega utječu, a time i nove potrebe, traži nove komponente koje ga nadograđuju, postaju njegov dio ili se odvajaju. I kreće novi proces prihvaćanja i odbijanja, privlačenja i udaljavanja, usuglašavanja, balansiranja. Ova dinamika pulsira u instalacijama i stvara harmoniju, kojoj je intencija da se u budućnosti transkribira i u jezik glazbe.

Video radom *You told me to wait...* pokazuje upravo cjelovitost koju čine skulpture i prostor. Autorica kaže: “Stvaram okruženje za misli.” kao i “Izlažem svoju ranjivost okruženju gdje rad može ekspandirati i oznakoviti se. Ali gdje je Gdje? To je skriven krajolik kojeg moram otkriti. Möbiusov put s izokrenutom površinom i ostrim rubovima vodi me u suprotnost istog. Put je zahtjevan, ali uzbudljiv.” Prostor špilje jasno razaznajemo, a onda se pojavljuju artefakti, keramički objekti novog značenja i zvuk koji, uz onaj prirodni - kapanje vode, unosi tajanstvenost, a pomalo i nelagodu, s izravnom referencom na zvukove iz SF filmova. I opet dualizam mirnoće kapanja vode i reskog, prijetecćeg zvuka, finih uglačanih komada keramike, ali nepoznate funkcije i značenja... Takav dojam ostavlja i njezin rad pod nazivom *Fantom*, kao nalaz “arheologije budućnosti”. Postavljen u stakleni “sarkofag” doista djeluje kao izložak koji pripada nekom prirodoslovnom muzeju, kao kalcificirani objekt organskog porijekla pronađen ili u dalekoj prošlosti, stigao s neke druge planete ili tek treba nastati u budućnosti.

Promatrajući tri staklene skulpture od nježno obojenog punog stakla, uočavamo i tri brida u njihovoj formi, a zatim i da se ostali radovi pojavljuju po tri, u broju snažnog simboličkog značenja o kojem bi se moglo mnogo pisati, no dovoljno je naglasiti da ga je Pitagora smatrao savršenim brojem, brojem harmonije, mudrosti i razumijevanja. U cjelini svakog Lucijinog rada vidimo harmoniju, a ulazeći sve dublje u rad prepoznajemo dualizme od kojih je fino ugođenim balansom postignuta.