



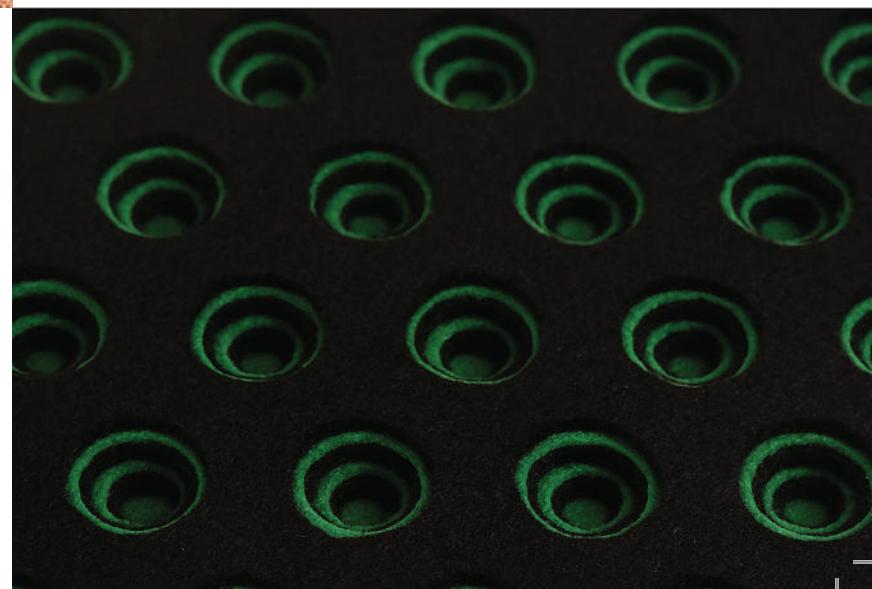
# Tri\_niti

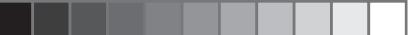


Koraljka Kovač

Andrea Pavetić

Marin Sovar





## TRI\_NITI

*Tekstil* – tako neizbjegjan i neophodan, već od pradavne povijesti dio je svakodnevice, ali i ekskluzivnih, svečanih događanja; uvijek je prisutan. Svjedoči o razvoju tehnologija i o vizualnom poimanju vremena i prostora, od svakodnevnih predmeta do umjetnosti. Taj izazovan materijal istražilo je i istražuje dalje troje umjetnika, svaki na svoj individualan i originalan način. *Koraljka Kovač, Andrea Pavetić i Marin Sovar* vizualni su umjetnici koji vješto koriste tekstil kao izražajno sredstvo. Nitima, poput mitske Arijadne, kao da traže izlaz iz labirinta, iz mnoštva mogućnosti i ideja. Kao finalni rezultat opsežnog istraživanja i traženja nastale su tri priče u tekstu, naizgled posve različite, ali postavljene jedna uz drugu stvaraju novi jedinstveni vizualni kontekst. Tri koncepta međusobno se nadopunjaju i naglašavaju vizualnim sredstvima, harmoniziranjem i kontrastiranjem boja, oblika, tekstura, a istovremeno ostaju svoji, individualno zaokruženi. Umjetnici su kombiniranjem ideja stvorili vlastiti labirint koji, doduše, ne zбуjuje već otvara i produbljuje percepciju o mogućnostima materijala. Nit vodilja jednostavna je, ali snažna: geometrijski elementi, čvrsti elementi reda u mekom materijalu.

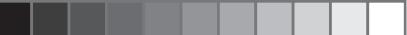
Tekstilne slike Koraljke Kovač uokviruju ambijent koji namještajem odjevenim u tekstil stvara Andrea Pavetić, a cjelinu humanizira rad Marina Sovara parafrasiranjem baroknog korzeta, što u cjelinu uvodi asocijaciju ljudskog tijela.

Potencijal tekstila kao vizualnog elemenata jasno ističe *Koraljka Kovač* slikarskom obradom, ali i načinom izlaganja; postavljanjem tekstilnih kompozicija u okvire, poput oslikanih slikarskih platna. Odabire tkaninu bogate teksture, žakard tkanje u kojem linije tkanja sugeriraju geometrijsku podjelu plohe. Jedna je tekstilna podloga u neutralnom

tamnom i plavom tonu, a druga je posve oprečna, snažna crvena. U već postojeću tekstuру i podjelu platna umjetnica intervenira novim slojem, veze novu strukturu, geometrijsku pravilnu mrežu s dominanim oblikom pravokutnika. Unutar mreže likova vezenim nitima konca stvara poteze – poput poteza kista, u tonu ili u kontrastnim bojama u odnosu na pozadinu tkanine. Potezi izvezeni koncem kratki su, postavljeni u različitim smjerovima, uz postizanje efekata variranjem gustoće i dužine. Ovakav pristup asocira na pointiliste 19. stoljeća, na efekt slikanja nizanjem točaka boja koje se miješaju u oku promatrača. Različitom gustoćom i usmjerenjima unutar veza kompozicija postaje dinamična, a dojam pokrenutosti dodatno pojačava variranje dimenzija pravokutnika. Takav tretman rezultira vibrantnom kompozicijom u strogoj geometrijskoj mreži. Autorica majstorski kombinira raznobojne konce, niti koje u kontekstu cjeline stvaraju dojam dominacije snažnih kontrasta toplog i hladnog kolorita, crvenog nasuprot plavom, što u oku promatrača stvara dovoljno uznemirenosti i time potiče na istraživanje, ali uz istovremenu intenzivnu komplementarnost koja smiruje, stvara ravnotežu i sklad kompozicije.

U svom istraživanju umjetnica koristi niti kao raskošnu slikarsku paletu boja kojom vješto barata, razumijevanjem materijala postiže kolorističke i teksturalne efekte pokazajući mogućnosti medija, smještajući ga na zasluženi pijedestal čiste slike, poput slikarstva visoke razine.

*Andrea Pavetić* u svom se istraživanju oslanja na izražajnu snagu tekstila u stvaranju ambijenta. Postojeće elemente, namještaj, redefinira uključivanjem novog elementa – netkanog tekstila; filca. Koristi minimalistički spektar, hladne tonove, jednu boju i jednu ne-boju, odabire snažan kontrast; crnu koja upija svjetlost i luminoznu zelenu kao



protutežu. Komponira ih na gotovim elementima namještaja za sjedenje ostavljajući slobodnima ogoljene drvene elemente, dijelove izvedene u toploj prirodnoj boji gradivnog materijala. Time stvara vrlo supertilan kontrast toplog i hladnog, naglašenog i razlikama u teksturi. Uz minimalističko korištenje dvije kontrastne boje netkanog tekstila, autorica stvara dinamičnost slojevima i utisnutim reljefom. Pravilnim nizanjem ploha filca intenzivira tekstuру svojstvenu mekoću, a istovremeno na oštrom rezanim rubovima nastaje presjek koji odaje strukturu, pravilno izmjenjivanje slojeva tekstilnih ploha. Crni filc ostaje dominatna podloga u koju autorica urezuje geometrijske oblike, stupnjevanjem formata ogoljuje skrivene slojeve i stvara grafičke linearne trodimenzionalne strukture. „Pošumljavanje II“ naziv je kolekcije, a asocijacija je primjetna u boji, crnilom naglašenoj sjajnoj zelenoj koja upozorava na značaj prirode, čuvanje resursa u procesima stvaranja, u proizvodnji. Ekološka komponenta tako postaje i dijelom dizajna. Upravo gradacijom geometrijskih elemenata urezanih u slojevima otkriva se skrivena zelena, nizanjem od najplićeg do najdubljeg, od najvećeg do najmanjeg, nastaje dojam trodimenzionalnog negativa likova. Nizanjem obrasca u netkanom testilu nastaje ornament, uzorak koji stvara uravnoteženu kompoziciju, uz variranje koje motivira promatrača.

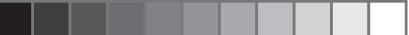
Poigravanje formom ljudskog tijela istraživanje je koje provodi *Marin Sovar*. Kao polazišnu točku uzima barokni korzet. Vrlo precizno prenosi originalan kroj koji gotovo arheološki predočava vrijeme u kojem je nastao, opisuje vještinu i misaone procese krojača, ali i anatomiju koja tada prevladava. Nakon određivanja te čvrste točke kreće igranje idejama. Kao što je korzet svojevrsna negacija tijela za koje je stvoren – jer inzistira na zadanim gabaritima i djelomično ga preoblikuje, tako autor ovim radom negira korzet u njegovoj originalnoj funkciji, a

pritom maksimalno naglašava svojstva tekstila, mekoću, podatnost, prilagodljivost, s druge strane ističući moć oblikovanja istim: uzorak i boje odabrane tkanine posve se udaljavaju od prvotne ideje ovog odjevnog predmeta. Sitni pravokutnici jarkih boja razlikuju se od uzorka i tonaliteta korzeta u vremenu u kojem je taj odjevni predmet nastao i bio u funkciji. Iako dinamična osnova tkanine dodatno je razigrana pomacima usmjerenja na spojevima kroja. Usprkos strogosti odjevnog predmeta, vizualna podloga i njezina razrada stvaraju novu estetiku poznatog oblika. Taj je pomak dodatno naglašen tijelom koje korzet steže. Nije to više pomalo neposlušan ženski torzo već strogi geometrijski oblici u mekoj izvedbi; valjci od tekstila koji korzetu dopuštaju potpunu dominaciju stezanjem, ali zadržavaju ravnopravnost identičnom vizualnom obradom – presvučeni jednakom tkaninom. U titravom geometrijskom uzorku stroge oblike koje sugerira odabrani odjevni predmet doista treba tražiti, ali time je promatrač uključen u proces stvaranja. Pravilnost dodatno ističe namjerni element nepravilnosti – iz strukture materijala izvučeni konci jarko crvene boje, sugeriraju destrukciju gradivnog materijala, remećenjem reda dodatno ga naglašavaju.

Iako su im polazišta različita – uz zajednički element tekstila i geometriju, autorice i autor grade skladnu zajedničku kompoziciju, dosljednu priču koja upućuje na mogućnosti tekstila i niti kao medija, upućuje na bezbrojne mogućnosti prilagodbe materijala, na izražajnu snagu tekstura i boja. Tri naizgled posve različite niti vodilje istraživanjem su prošle kroz labirint ideja. Rezultat su zaokružene, završene cjeline koje otvaraju putove u nove labirinte, nove mogućnosti, nove tekstilne priče.

Čini se kao igra, ali – ozbiljna je to igra iza koje stoji mnogo rada i znanja.

Ksenija Foretić



*Koraljka Kovač* (Zagreb, 1971.) 1999. je diplomirala na Akademiji likovnih umjetnosti Sveučilišta u Zagrebu, Nastavnički odsjek, slikarski smjer, u klasi profesora Zlatka Kesera. Bavila se animiranim filmom i ilustracijom. Bila je članicom grupe „Daklelososi“ i udruge „Punkt“. Do sada je održala 59 samostalnih izložbi i sudjelovala je na 83 skupne izložbe u zemlji i inozemstvu.

Sudjelovala je na više kolonija, projekata i rezidencija. Dobitnica je Rektorove nagrade Sveučilišta u Zagrebu i Likovne nagrade HDLU za najbolju izložbu u 2020. godini. Trenutno radi kao izvanredna profesorica u umjetničkom području na Sveučilištu u Zagrebu Tekstilno-tehnološkom fakultetu u Zavodu za dizajn tekstila i odjeće gdje izvodi nastavu iz skupine kolegija Kreiranje tekstila.

Članica je HDLU-a.

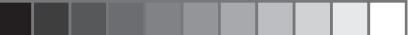
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*Koraljka Kovač* was born in Zagreb in 1971. In 1999 she graduated from the Academy of Fine Arts, University of Zagreb, Art Education – orientation: teaching in the class of Prof Zlatko Keser. She was engaged in animated film and illustration. She was attached to some associations such as Daklelososi and Punkt. She has held 59 solo exhibitions and participated in 83 group exhibitions at home and abroad. She has also participated in several colonies, projects and residences. She has received the University of Zagreb Rector's Award as well as the Croatian Society of Fine Artists Award for best exhibition in 2020. Koraljka Kovač is currently working as an associate professor at the University of Zagreb, Faculty of Textile Technology and the Department of Textile and Clothing Design, where she teaches a group of subjects related to textile design. She is a member of the Croatian Society of Fine Artists.







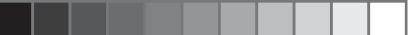


Naziv rada: KONAC CRTA 1,2, 3,4,5 (cjelinu čini pet objekata)

Tehnika: ručni rad- vez na žakard tkanju

Dimenzije: tekstil 50 x 60cm, objekt 80 x 80 x 7cm

Godina nastanka: 2019. / 2020.



*Andrea Pavetić* (Zagreb, 1966.) 1992. je diplomirala na Ekonomskom fakultetu Sveučilišta u Zagrebu, a 1997. na Akademiji likovnih umjetnosti Sveučilišta u Zagrebu, Nastavnički odsjek, kiparska klasa. Do sada je održala 14 samostalnih izložbi i sudjelovala je na 95 skupnih izložbi. Dobitnica je Rektorove nagrade Sveučilišta u Zagrebu, Nagrade Akademije likovnih umjetnosti Sveučilišta u Zagrebu i prve i izvedbene Nagrade za vrtno parkovnu skulpturu. Zaposlena je kao redovita profesorica u umjetničkom području na Sveučilištu u Zagrebu Tekstilno-tehnološkom fakultetu u Zavodu za dizajn tekstila i odjeće gdje izvodi nastavu iz skupine kolegija Kreiranje tekstila.

Članica je HDLU-a, ULUPUH-a i Udruge hrvatskih učitelja likovne izobrazbe.

\* \* \*

*Andrea Pavetić* was born in Zagreb in 1966. In 1992 she graduated from the Faculty of Economics and Business, University of Zagreb, and in 1997 she graduated from the Academy of Fine Arts, University of Zagreb, Art Education – Sculpture. She has held 14 solo exhibitions and participated in 95 group exhibitions. She has received the University of Zagreb Rector's Award, the Academy of Fine Arts Award and first prize for landscape sculpture. Andrea Pavetić works as a full professor at the University of Zagreb, Faculty of Textile Technology and the Department of Textile and Clothing Design, where she teaches a group of subjects related to textile design.

She is a member of the Croatian Society of Fine Artists, Croatian Association of Artists and Croatian Association of Art Educators.



Naziv rada: Pošumljavanje II- cjelinu čini 5 elemenata: 1 ležaljka, 2 stolca i 2 taburea

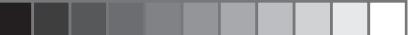
Godina nastanka: 2020./2021.

Tehnika: kombinirana

Dimenzije: 75 x 58 x 90 cm - ležaljka, 47 x 38 x 38 cm - stolac, 19 x 49 x 49 cm - tabure







*Marin Sovar* (Vukovar, 1977.) 2002. je diplomirao na Sveučilištu u Zagrebu Tekstilno-tehnološkom fakultetu, studij Modnog dizajna, 2006. je diplomirao je na Akademiji likovnih umjetnosti Sveučilišta u Zagrebu, Grafički odsjek.Umjetnička djelatnost vezana je uz modne revije, povijesni kostim i dizajn odjeće. Stručna djelatnost vezana je uz područje dizajna i izrade kostima na javnim događanjima (izložbe, glazbeni spotovi, filmovi, predstave), likovne radionice, grafički dizajn, popularizaciju struke kroz TV emisije, žiriranje umjetničkih radova.

Trenutno radi kao docent u umjetničkom području na Sveučilištu u Zagrebu Tekstilno-tehnološkom fakultetu u Zavodu za dizajn tekstila i odjeće gdje izvodi nastavu na kolegijima vezanim uz crtanje i slikanje i izradu kostima te na kolegijima vezanim uz dizajn tekstila i odjeće. Član je ULUPUH-a.

\* \* \*

Marin Sovar was born in Vukovar in 1977. In 2002 he graduated in fashion design at the University of Zagreb, Faculty of Textile and Technology. In 2006 he graduated from the Academy of Fine Arts, University of Zagreb, Department of Graphic Arts.

His artistic activity involves fashion shows, historical costume and clothing design.

His professional career revolves round design and costume design at public events (exhibitions, music videos, films, plays), art workshops, graphic design, promotion of the profession through TV shows, professional assessment of works of art.

He is currently working as an assistant professor at the University of Zagreb, Faculty of Textile Technology and the Department of Textile and Clothing Design, where he teaches a group of subjects related to drawing, painting and costume design as well as a group of subjects related to textile and clothing design. He is a member of the Croatian Society of Fine Artists.



Naziv rada: Radosnice

Tehnika: krojenje i šivanje

Dimenzije: visina 100, širina 70, dubina 50

Godina nastanka: 2021.









## THREE THREADS

*Textile*, so ubiquitous and necessary, has been part of our everyday life since ancient times; it has been present at various exclusive, festive events. It testifies to the development of technologies and the visual concept of time and space, from everyday objects to art. This challenging material has been explored by three artists, each of them in their individual and original way. *Koraljka Kovač, Andrea Pavetić and Marin Sovar* are visual artists that skilfully use textile as a means of expression. Like the mythical Ariadne, they appear to look for a way out of the labyrinth, out of a myriad of possibilities and ideas. As a final result of an extensive exploration and search, three stories have been created in textile, all of them seemingly different but when combined together, they create a new and unique visual context. The three concepts complement and stress one another through the use of visual means, harmonisation and contrasting colours, shapes and textures, while at the same time remaining individually recognisable and complete. By combining different ideas, the artists have created their own labyrinth, which does not leave us puzzled, but rather opens and deepens the possibilities of the material used. The guiding thread is simple but powerful – geometric elements, solid elements of order present in soft materials.

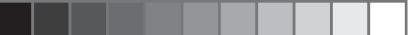
The ambience created by Andrea Pavetić and her pieces of furniture dressed in textiles is framed by Koraljka Kovač's paintings, with the whole being humanised by Marin Sovar's works through paraphrasing the baroque corset, which introduces the association of the human body into the whole.

The potential of textile as a visual element is clearly outlined by *Koraljka Kovač* through her painterly treatment, but also through the way her works are displayed, with her textile compositions being placed in frames, like painted canvases. She chooses a fabric of rich texture, Jacquard weaving in which the lines of weaving suggest a geometric division of the surface. One of the textile substrates is in a neutral dark and

blue tone, whereas the other one is in a strong red tone. The artist intervenes with a new layer in the existing texture and division of the canvas, thereby weaving the threads of a new structure, a geometrically regular grid with a dominating rectangular shape. Within the grid of characters, strokes similar to brush strokes are created with woven threads in tones or contrasting colours in relation to the fabric substrate. The strokes created with woven threads are short, set in different directions, with different effects being accomplished by varying density and length. This approach is reminiscent of 19th-century pointillists, i.e. the practice of applying small dots of colour to a surface so that they blend together in the eye of the beholder. Different density and directions within the connections result in the compositions becoming dynamic, while the impression of motion is further enhanced through varying the dimensions of the rectangle. Such a treatment results in a vibrant composition in a strict geometric grid. The author skilfully combines threads of different colours which, in the context of the whole, give the impression of the dominance of strong contrasts of warm and cold colours, red opposed to blue, which produces enough unease in the eye of the beholder, thus encouraging exploration, but at the same time there is an intense complementarity that soothes, creates the balance and harmony of the composition.

In her exploration the artist uses threads as a lavish palette of colours that she manipulates expertly, while her understanding of materials helps her achieve colouristic and textural effects; thus, she shows the possibilities of the medium, placing it on a well-deserved pedestal of pure, high-level painting.

In her exploration *Andrea Pavetić* relies on the expressive power of textile in creating ambience. She redefines the existing elements, furniture by introducing a new element – a non-woven fabric, felt. She uses a minimalist colour palette, cold tones, one colour and one non-colour; she opts for a strong contrast – black that absorbs light and luminous green as its counterweight. She composes them on ready-made seating pieces



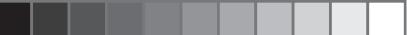
of furniture, while leaving the bare wooden elements free, parts created in a warm, natural colour of the material used to make the object. Thus, she creates a subtle contrast between the warm and the cold, which is further highlighted in the texture. In addition to the minimalist use of two contrasting colours of non-woven textile, the author creates dynamism by using layers and embossing. Typical softness of textile is intensified through the regular arrangement of felt surfaces, while at the same time on the sharply cut edges there is a section that reveals the structure, regular alternation of the layers of felt surfaces. Black felt remains the dominant substrate, into which the author embosses geometric shapes, exposes the hidden layers by grading the format and creates graphic linear three-dimensional structures. The collection is entitled *Afforestation II* and the association can be noticed in colour, with black highlighting bright green, which points to the importance of nature, preservation of resources in the processes of creation and production. The ecological component thus becomes part of the design. It is the gradation of geometric elements embossed in layers that reveals the hidden green and the arrangement from the shallowest to the deepest, from the biggest to the smallest creates the impression of the three-dimensional negative of the characters. The arrangement of a pattern in a non-woven fabric results in an ornament, a pattern creating a balanced composition, with a varying feature that motivates the observer.

Playing with the form of the human body is being explored by *Marin Sovar*. His starting point is the baroque corset. He conveys the original cut fairly accurately, which presents in an almost archaeological manner the period of time in which it was created; it also describes the tailor's skill and mental processes as well as the prevalent anatomy of the time. Once that centrepiece has been determined, playing with ideas ensues. Just as the corset is a sort of negation of the body for which it has been created, because it insists on strictly defined measurements and partially reshapes it, so too the author negates the corset in its original function with this work, while clearly

emphasising how soft, supple and adaptable textile is as well as its power of creating shapes; the pattern and colours of the chosen fabric completely deviate from the original idea of this garment. The tiny rectangles of bright colours differ from the patterns and colour range of the corset in the times in which that garment was created and used. Although the base of the fabric is already dynamic, it is made even more playful through the shifts of direction on the pieces of cut that are spliced together. In spite of the stiffness of the garment, the visual background and its development create a new aesthetic of a familiar form. This shift is further emphasised by the body wearing the tight-fitting corset. It is no longer a somewhat rebellious female torso but softly tailored strict geometric shapes; textile cylinders that enable the corset to completely dominate by tightening the body, while retaining equality due to the identical visual treatment – dressed in the same fabric. Strict shapes suggested by the chosen garment need to be sought within the vibrating geometric pattern, but in this way the observer is involved in the creation process. Regularity highlights the intentional element of irregularity; bright red threads drawn from the structure of the material suggest the destruction of the material; by disturbing the order they further emphasise it.

Despite their starting points being different – with a common interest for the element of textile and geometry, the authors are creating a coherent common composition, a consistent story that points to the possibilities offered by textile and threads as a medium; it also points to countless possibilities of the material adaptation as well as to the expressive power of textures and colours. In the course of exploration three seemingly completely different guiding threads went through a labyrinth of ideas. This resulted in rounded, complete wholes that open the way for new labyrinths, new possibilities, and new textile stories. It seems like a game, but it is a serious game, with a lot of invested effort and knowledge.

Ksenija Foretić



## GALERIJA SV. KRŠEVANA ŠIBENIK

9. rujna - 15. listopada 2021.

*Nakladnik:* Galerija sv. Krševana Šibenik

*Za nakladnika:* Antonija Modrušan

*Tekst:* Ksenija Foretić

*Prijevod teksta:* Joško Tošić

*Postav izložbe:* Koraljka Kovač, Ksenija Foretić i Marin Sovar

*Fotografije:* Jovica Drobnjak, Nikola Šiško

*Fotografija portreta Koraljke Kovač:* Lucija Anušić

*Nakladnik:*

Sveučilište u Zagrebu tečajno-tehnološki fakultet,  
prilaz baruna Filipovića 28 a, 10000 Zagreb

Izložba je realizirana u okviru umjetničkog istraživanja pod nazivom  
*"Istraživanje upotrebe tečajne materije unutar umjetničkog područja".*

Umjetničko istraživanje financirano je iz programske sredstava  
Ministarstva znanosti, obrazovanja i sporta Republike Hrvatske.

*Voditelj umjetničkog istraživanja:* Marin Sovar

*Suradnici na istraživanju:* Koraljka Kovač i Andrea Pavetić

*Grafička priprema i tisk:* SeMigraf, Šibenik

*Naklada:* 200