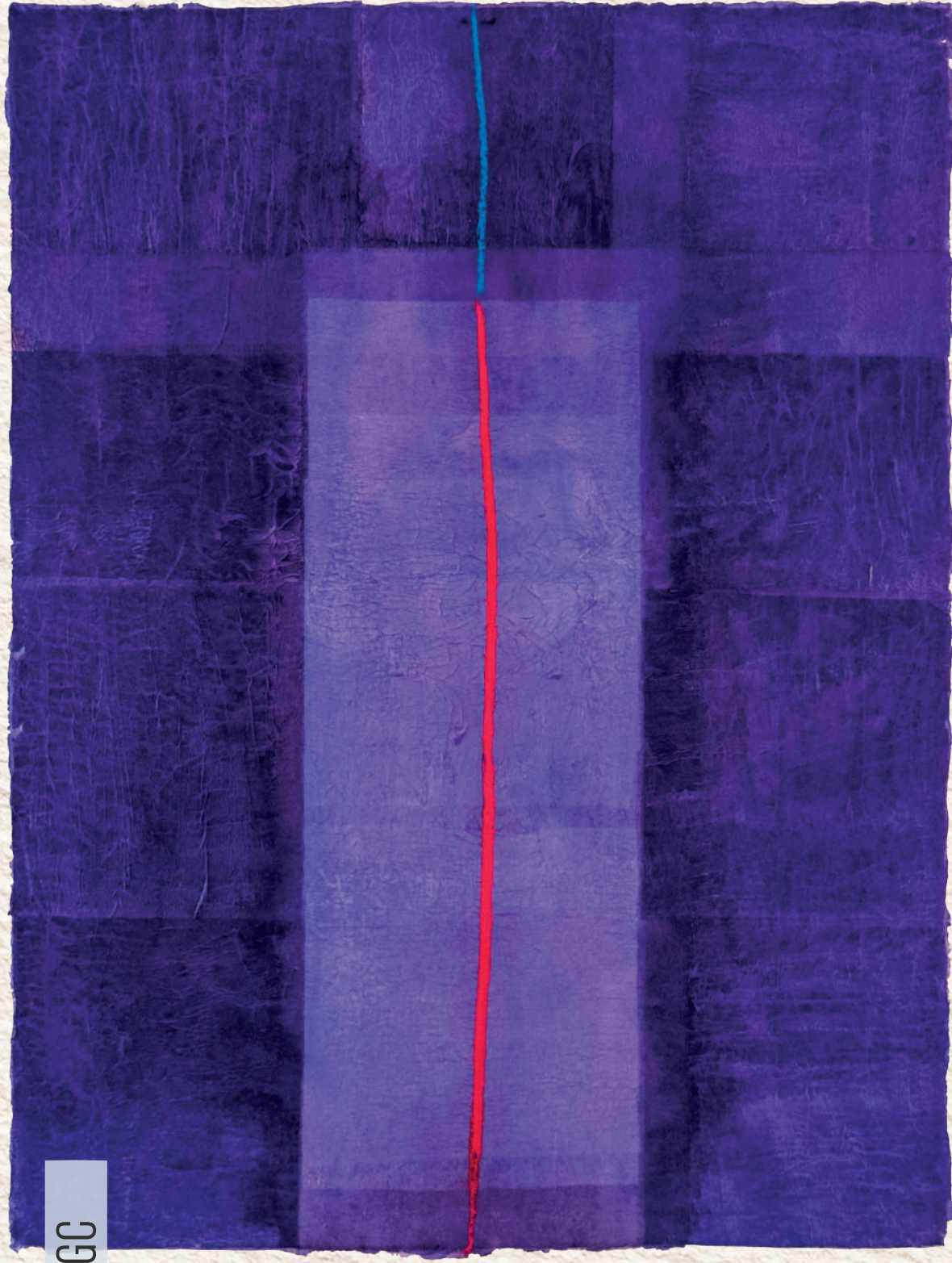


ZGC

RAPTURE SVIJESTI

KORALJKA KOVAČ



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KORALJKA KOVAČ

RAPTURE SVIJESTI /
RAPTURE OF CONSCIOUSNESS

Izložba / Exhibition

Zavičajna galerija Crnobori
24.10. - 7.11. 2026.

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KORALJKA KOVAČ

RAPTURE SVIJESTI

ZGC – Zavičajna galerija
Crnobori – Banjole, 24.10.2026.

*Kristina Tamara Franić Koulen
povjesničarka umjetnosti i etnologinja*

*„Vidjeti svijet u zrnu pijeska
i nebo u divljem cvijetu,
držati beskonačnost na dlanu,
i vječnost u jednom satu“*

*William Blake,
Predznaci nevinosti*

Promatrajući lirske, apstraktne slike zagrebačke umjetnice Koraljke Kovač kao da slušam odjeke stihova Williama Blakea, predstavnika engleskog romantizma. Oboje ih krasi, kao **nit** vodilja, njihovo stvaralaštvo, mašta i osjećaji, simbolika i mističnost, a opet i smisao za red – sposobnost racionalnog komponiranja metrike boje ili riječi u materijaliziranu ekspresiju koja se lucidno uvlači u srce svakog promatrača slike ili pjesme.

Čovjek je povezan s duhovnim svijetom kroz vlastitu sposobnost da u vidljivome prepozna nevidljivo, a u prolaznome ono vječno i vrijedno.

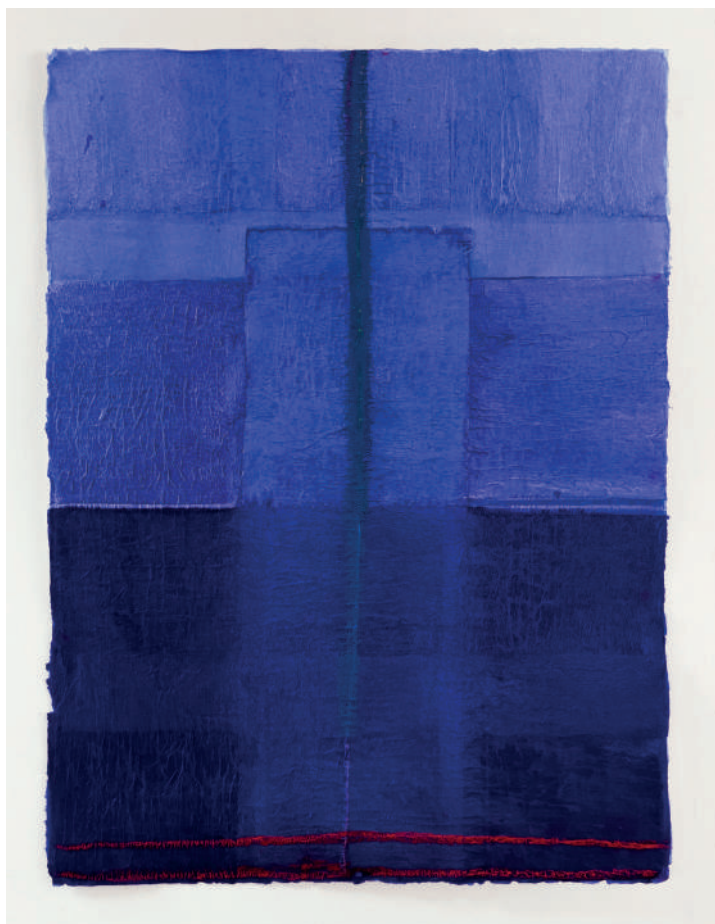
Koraljkino slikarstvo obojenog polja poziva upravo na to iskustvo, jer „Umjetnost živi u osobi koja ju promatra“ – kako je to jednostavno,

ali istinito definirao umjetnik Yves Klein, koji je začudio svijet i likovne kritičare prošlog stoljeća naslikavši veliku plavu sliku na kojoj se, naoko, nije nalazilo ništa osim prazne plohe obojene u nijansu pariški plave boje. Njezina tajna, ljepota jednostavnosti koja osvaja, skrivala se u oku promatrača, blizini promatranja slike, u mikrostrukturama plohe, i plesu između pigmenta boje i svjetlosti koja je davala slici jednu čarobnu vibrantnost. Tajna se skrivala u suptilnoj sinergiji između oku nevidljivom, ali svijesti prepoznatljivoj sferi spoznajnog svijeta stvarnosti.

Koraljkino slikarstvo čuva istu tajnu. Njezin slikarski stil krasi istančan osjećaj za nijanse boje, valere, asketiku, kompozicijsku slojevitost koja počiva na baratanjem jednostavnih obojenih ploha u obliku geometrijski omekšanih simbola kvadrata, pravokutnika ili kruga. Te simbole ujedinjuje tehnikom kaširanja papira na podlogu slike. Poput tkalje, ona gradi kompoziciju slike naizmjeničnim, unakrsnim nizanjem slojeva kaširanog papira koje boji tušem u

boji na akvarel papiru. Katkada lapidarnost tona slikarica postiže tehnikom laviranja odnosno razrjeđivanja tuša bojom, što dodatno omekšava atmosferičan dojam slike u bogatoj skali valera koji daju posebnu dubinu i mekoću slike.

Koraljka na taj način konstruira sliku. Taj proces rada je njoj izuzetno bitan, bitniji od samog ishoda, odnosno impresije slike jer ona u tom procesu „tkaje“ svoje energije, upisuje i proživljava svoje trenutne osjećaje na putu svoje osobne istine srca. Za nju su njezine slike psihogrami trenutka poput dnevnika zapisu koje voli crtati u trenucima opuštanja ili su poput pjeskovitih mandala budističkih svećenika, koje kada su gotove, svećenik uništava jednim potezom ruke i vraća ih zemlji i vjetru. Rođena intimistkinja drži se te metodičke, kontrolirane konstrukcije slike, ali i slučaja – odnosno slučajnog procesa razlijevanja i sušenja tuša na akvarel papiru. Dualistički koncept krajnosti: kontrast toplih i hladnih boja, utkanih sjena i svjetline, fraktalnost kompozicije



1. Sazvučja, 76 x 58 cm,
kombinirana tehnika na akvarel papiru, 2026



2. Sazvučja, 57 x 39 cm,
kombinirana tehnika na akvarel papiru, 2026

slike stvara dojam dinamičnosti iza prvog prividnog spokoja slike. Istančani osjeća za kromatski registar, koji je gotovo monokroman, dodatni je forte Koraljkina slikarskog umijeća. Izbor modro-ljubičastih hladnih, meditativnih boja koje dominiraju slikarskom plohom ovog ciklusa slika nije slučajna jer simbolika tih boja asocira na beskrajno plavetnilo neba, uda-

ljene horizonte koji spajaju magiju neba i nedokučivost morskih dubina. Uranjanjem u plavo-ljubičasti spektar boja, umjetnica uranja u vlastitu sudbinu duše koja poziva na spokoj, mir i kontemplaciju. Poziv vrijedi i za promatrača slike. Međutim, ni pred tim velikim, hladnim ploham slika Koraljka ne posustaje pred vlastitim temperamentom

svoje savjesti, već odlučno poentira slikarski proces završetka slike kartezijskim potezom majstora. Vertikalnim ili horizontalnim linijama krede ili suhog pastela, toplih boja sunčeva spektra, koje stvaraju napeti kontrast u odnosu na podlogu slike, ona kroji kompoziciju na manje dijelove. Simbolika tih linija, koje daju konačni sklad kompoziciji slike, kao da su



3. Sazvučja, 57 x 39 cm,
kombinirana tehnika na akvarel papiru, 2026



4. Sazvučja, 57 x 39 cm,
kombinirana tehnika na akvarel papiru, 2026

***raptura** između Koraljkine svijesti i podsvijesti i nose poruku:

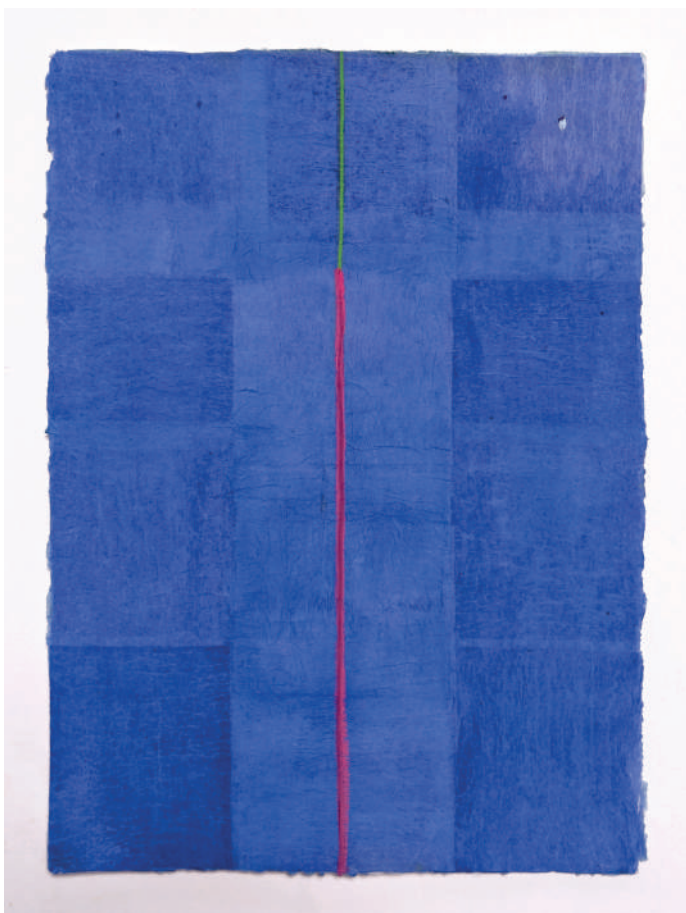
*„Ja jesam! Malo tu – malo tamo,
ali jesam! Sanjam, propitkujem,
katkada sam umorna od ovog*

*materijalnog, ubrzanog svijeta
i mnoštva informacija, ali sam
dalje tu, prisutna u materiji, volim
život vjerujući u uznesenje.“*

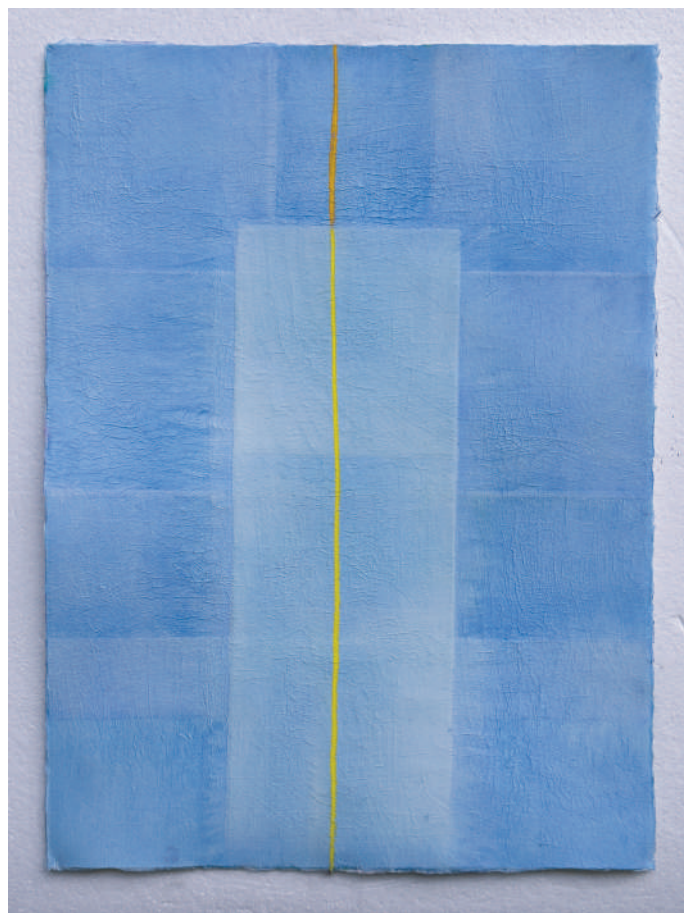
*Jednom je zapisala svoju misao,
koja mi savršeno ilustrira njezin
spektar slikarske motivacije:*

* **raptura** – /lat. Raptura – otmica, čin uzimanja ili uznesenja;/ /engl. Rapture/ duševno stanje, ushićenje, vjera u uznesenje

** **Koraljka Kovač**; Unutarnje vizije, Art Magazin Kontura, 2021., autor Željko Marcuš



5. Sazvučja, 76 x 58 cm,
kombinirana tehnika na akvarel papiru, 2026



6. Sazvučja, 76 x 58 cm,
kombinirana tehnika na akvarel papiru, 2026

***„Gubim se u gomili razmišljanja, htijenja, obaveza i ljudi. Tako bih rado da mi netko to sve obriše Pelikan gumicom“.*

Njezino intimističko, lirsko slikarstvo je poput čina simpatetičke magije. Ono što je izvana, dogodit će se i unutra, u zbiljnosti dvojnika duha i materije u napetom odnosu kreacije. Pozvani kako bismo uronili u taj svijet umjetnosti, suočeni s vlastitim emocijama i

intelektualnim propitkivanjem nad viđenim, prepušteni smo slobodi odabira gdje nam je mjesto pripadanja. U tome je ljepota i umješnost Koraljkina izvanvremenskog slikarstva. Sloboda introspekcija u modro-ljubičastoj luminarnosti prostora bitka.

KORALJKA KOVAČ

RAPTURE OF CONSCIOUSNESS

ZGC – Crnobori Heritage Gallery
Banjole, October 24th, 2026

Kristina Tamara Franić Koulen
Art Historian and Ethnologist

*To see a World in a Grain of Sand
And a Heaven in a Wild Flower,
Hold Infinity in the palm of your hand
And Eternity in an hour.*

William Blake

The lyrical abstract paintings of Zagreb-based artist Koraljka Kovač resonate the verses of William Blake, one of the foremost representatives of English Romanticism, according to my contemplation. The creative world of paintings appears bound by a common thread: imagination and emotion, symbolism and mysticism, yet also a profound sense of order, a capacity for rational composition through which colour or language is meticulously orchestrated into a materialized expression that finds its way, with remarkable lucidity, into the heart of every viewer or reader. Human beings remain connected to the spiritual realm through their innate ability to recognize the invisible within the visible, and to discern the eternal and meaningful within the transient.

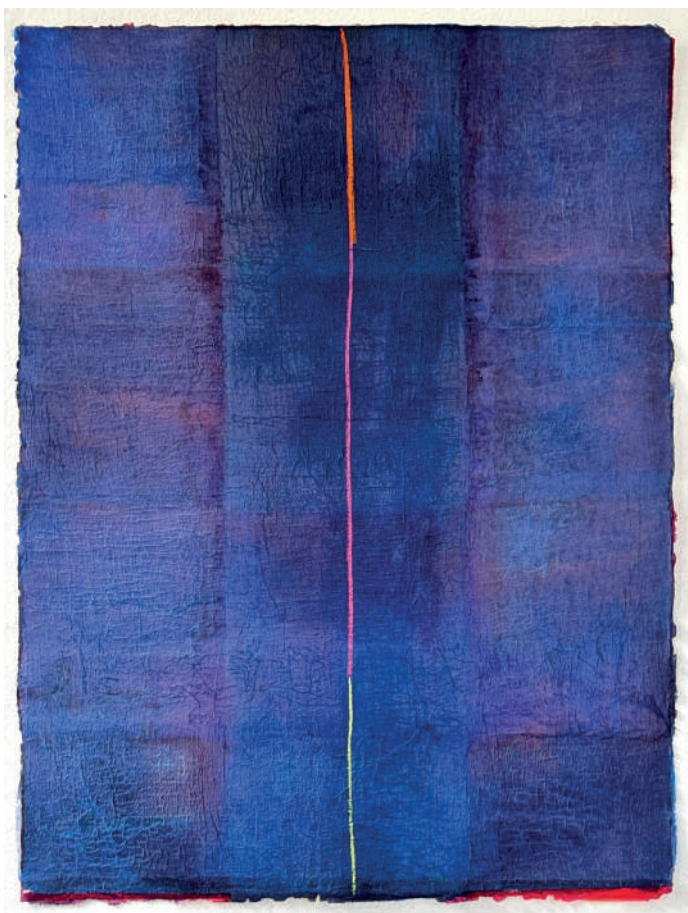
Kovač's Color Field painting invites precisely such an experience, for, as Yves Klein so succinctly yet profoundly observed: "Art lives in the person who looks at it." Klein astonished the art world and critics of the twentieth century when he presented a monumental blue canvas that appeared, at first glance, to contain nothing but a monochromatic surface rendered in his celebrated shade of International Klein Blue. Its secret, the captivating beauty of simplicity, resided neither in the object alone nor in its apparent emptiness, but within the eye of the beholder, in the intimacy of observation, in the microstructures of the pictorial surface, and in the subtle interplay between pigment and light that endowed the work with an almost magical vibrancy. The mystery emerged from a delicate synergy between what remains invisible to the eye and what is nevertheless recognizable to consciousness within the cognitive sphere of reality.

Koraljka Kovač's painting preserves that very same mystery.

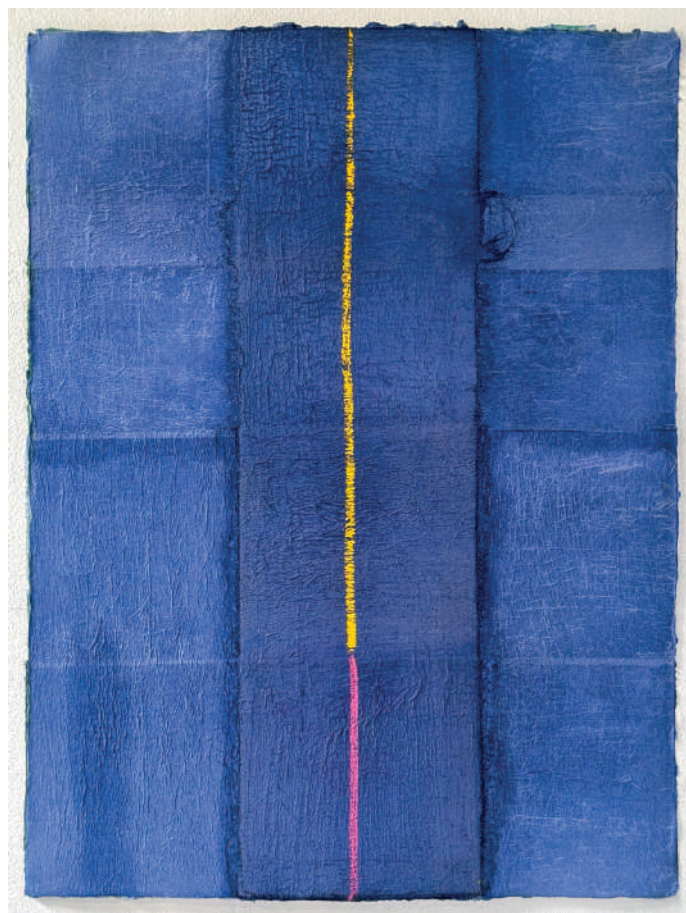
Her artistic language is distinguished by a refined sensitivity to chromatic nuance, tonal value, and an almost ascetic compositional complexity founded upon the manipulation of simple coloured fields shaped into geometrically softened symbols of squares, rectangles, and circles. These elements are unified through a collage-like process of mounting paper onto the pictorial support. Like a weaver, she constructs her compositions through the alternating and interlacing layering of paper surfaces, subsequently coloured with ink on watercolour paper. At times, she achieves remarkable tonal subtlety through ink wash techniques, diluting pigment to create atmospheric transitions across a rich spectrum of tonal values that lend the works exceptional depth and velvety softness.

It is through this process that Kovač constructs the image.

The process of creation is of greater significance to her than the final outcome itself, more important even than the immediate impression of



7. Sazvučja, 76,5 x 57 cm,
kombinirana tehnika na akvarel papiru, 2026



8. Sazvučja, 76,5 x 57 cm,
kombinirana tehnika na akvarel papiru, 2026

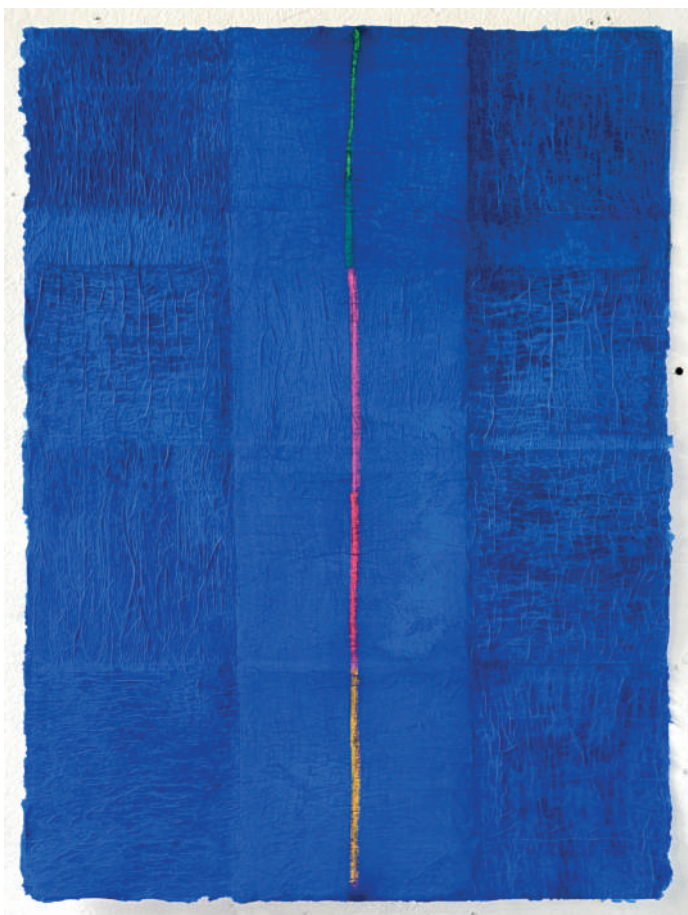
the completed work. Within this act of making, she “weaves” her energies, inscribes and relives her present emotional states, and follows the path toward her own inner truth. Her paintings function as psychograms of a moment in time, visual diary entries conceived in moments of contemplation and repose. They may also be likened to the ephemeral sand mandalas of Buddhist monks, which, upon

completion, are swept away with a single gesture and returned to the earth and wind.

An innate intimist, Kovač remains faithful to a methodical and controlled construction of form, while simultaneously embracing chance: the unpredictable processes of ink spreading and drying upon the paper surface. This dualistic interplay of opposites, warm and cool colours,

woven shadows and luminosity, order and accident, together with the fractal character of her compositions, generates a dynamic tension concealed beneath the paintings’ apparent serenity.

Her highly refined chromatic sensibility, often approaching near-monochromy, constitutes another hallmark of her artistic mastery. The predominance of blue-violet hues throughout



9. Sazvučja, 76,5 x 57 cm,
kombinirana tehnika na akvarel papiru, 2026

this cycle is far from arbitrary. The symbolism of these cool, meditative tones evokes the infinite expanse of the sky, distant horizons where the mystery of heaven merges with the unfathomable depths of the sea. By immersing herself in this blue-violet spectrum, the artist simultaneously immerses herself in the destiny of her own soul, a realm that invites calm, serenity, and contemplation. The invitation extends equally to the viewer. Yet even before these vast and tranquil expanses of colour, Kovač does not surrender to passivity. Instead, she concludes the creative act with decisive authority, ex-

cuting what might be described as a Cartesian gesture of mastery. Through vertical or horizontal lines drawn in chalk or dry pastel, rendered in the warm colours of the solar spectrum and set in dramatic contrast to the underlying surface, she articulates and subdivides the composition.

These lines, which ultimately bestow harmony upon the work, appear as a form of **rapture*** between the artist's conscious and subconscious worlds. They seem to convey a simple yet profound declaration:

"I am. A little here, a little there, yet I am. I dream, I question, and at times I grow weary of this material, accelerated world and its multitude of information. Yet I remain present within matter. I love life because I believe in transcendence."

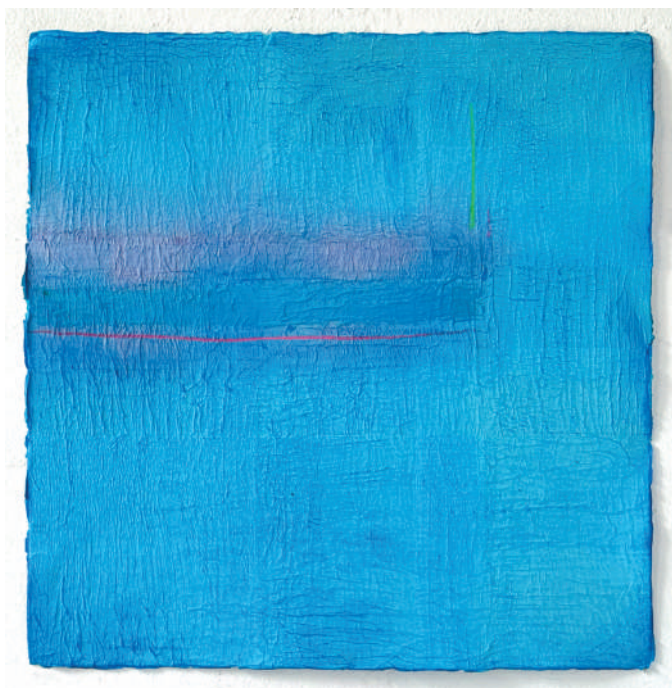
On one occasion, she recorded a thought that, to me, perfectly encapsulates the spectrum of her artistic motivation:

"I lose myself amidst a multitude of thoughts, desires, obligations, and people. How I wish someone could simply erase it all with a Pelikan eraser."

Her intimate and lyrical painting resembles an act of sympathetic magic. What occurs externally ultimately manifests internally, within the dual reality of spirit and matter bound together in a dynamic relationship of creation. Invited to immerse ourselves in this artistic universe, confronted by our own emotions and intellectual reflections upon what we perceive, we are granted the freedom to decide where our own place of belonging resides. Therein lies the beauty and mastery of Koraljka Kovač's timeless painting: a freedom of introspection within the blue-violet luminosity of the space of Being.

* **Rapture** - (from Latin *raptura*: abduction, taking away, or ascension; English: *rapture*)* denotes a state of spiritual exaltation, ecstasy, and faith in transcendence.

** **Koraljka Kovač**; "Inner Visions" (Unutarnje vizije), Art Magazin Kontura, 2021, text by Željko Marcijuš



10. Sazvučja, 56 x 56 cm,
kombinirana tehnika na akvarel papiru, 2026



11. Sazvučja, 56 x 56 cm,
kombinirana tehnika na akvarel papiru, 2023



12. Sazvučja, 56 x 56 cm,
kombinirana tehnika na akvarel papiru, 2023



13. Sazvučja, 56 x 56 cm,
kombinirana tehnika na akvarel papiru, 2026



KORALJKA KOVAČ

BIOGRAFIJA / BIOGRAPHY

Koraljka Kovač rođena je 17. srpnja 1971. u Zagrebu. Završila je Slikarski odjel Škole za primijenjenu umjetnost i dizajn u Zagrebu. Godine 1991. upisala je Slikarski smjer Pedagoškog odjela Akademije likovnih umjetnosti u Zagrebu. Diplomirala je u klasi profesora Zlatka Kesera. Članica je HDLU-a od 1998. godine. Bavila se animiranim filmom i ilustracijom. Bila je članicom grupe „Daklelososi“ i udruge „Punkt“. Do sada je imala 71 samostalnih i 97 skupnih izložbi u zemlji i inozemstvu. Sudjelovala je na više kolonija, projekata i rezidencija. Vodila likovne radionice za djecu i odrasle. Od važnijih nagrada dobitnica je Rektorove nagrade Sveučilišta u Zagrebu i likovne nagrade Hrvatskog društva likovnih umjetnika za najbolju izložbu u 2020. godini za ciklus „Unutrašnji prostor“ u Muzeju za umjetnost i obrt u Zagrebu. Od 1998. do 2007. godine radila kao profesorica Likovne kulture u Osnovnoj školi Gračani. Članica Hrvatske zajednice samostalnih umjetnika od 2008. do 2011. godine. Trenutno radi kao redovna profesorica u umjetničkom području na Tekstilno-tehnološkom fakultetu, u Zavodu za dizajn tekstila i odjeće.

NAGRADE I PRIZNANJA

- 1996. Zagreb, Rektorova nagrada Sveučilišta u Zagrebu
- 1997. Rijeka, Fashion news, priznanje žirija grupi „Daklelososi“
- 2004. Koprivnica, Posebna pohvala komisije na 2. Drava art annalu Koprivnica
- 2005. Gospić, Lički likovni anale – 1. otkupna nagrada
- 2017. Zagreb, Nagrada dekanice, Za nastavni doprinos i popularizaciju izvannastavnih aktivnosti
- 2021. Zagreb, Likovna nagrada HDLU – za najbolju izložbu u 2020. godini za izložbu Unutrašnji prostori, Muzej za umjetnost i obrt, Zagreb
- 2021. Zagreb, Nagrada dekanice, Za umjetničko djelovanje, samostalne i skupne izložbe sa objavljenim kritikama

Koraljka Kovač was born on July 17, 1971, in Zagreb. She completed the Painting Department at the School of Applied Arts and Design in Zagreb. In 1991, she enrolled in the Painting program within the Art Education Department at the Academy of Fine Arts in Zagreb, graduating from Professor Zlatko Keser's class. She has been a member of the Croatian Association of Artists (HDLU) since 1998. She has worked in animated film and illustration and was a member of the „Daklelososi“ group and the „Punkt“ association. To date, she has held 71 solo exhibitions and participated in 97 group exhibitions, both in Croatia and abroad. She has taken part in numerous art colonies, projects, and residencies, and has led art workshops for children and adults. Notable awards include the University of Zagreb Rector's Award and the Croatian Association of Artists' award for the best

exhibition of 2020—recognizing her „Inner Space“ (*Unutrašnji prostor*) cycle at the Museum of Arts and Crafts in Zagreb. From 1998 to 2007, she worked as an art teacher at Gračani Elementary School. She was a member of the Croatian Freelance Artists' Association from 2008 to 2011. She currently works as a full professor in the field of art at the Faculty of Textile Technology, within the Department of Textile and Clothing Design.

AWARDS AND RECOGNITIONS

- 1996 Zagreb, Rector's Award of the University of Zagreb
- 1997 Rijeka, Fashion News, Jury Recognition awarded to the group „Daklelososi“
- 2004 Koprivnica, Special Commendation from the Committee at the 2nd Drava Art Biennale, Koprivnica
- 2005 Gospić, Lika Art Biennale – 1st Purchase Award
- 2017 Zagreb, Dean's Award, for teaching contributions and the promotion of extracurricular activities
- 2021 Zagreb, HDLU Art Award – for Best Exhibition of 2020 (*Interior Spaces* / *Unutrašnji prostori*), Museum of Arts and Crafts, Zagreb
- 2021 Zagreb, Dean's Award, for artistic work (solo and group exhibitions with published reviews)

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BIOGRAFIJA / BIOGRAFIA

KRISTINA TAMARA FRANIĆ KOULEN

povjesničarka umjetnosti i etnologinja



KRISTINA TAMARA FRANIĆ KOULEN rođena je u Zagrebu. Završila je Matematičko – informatičku gimnaziju u Koprivnici. Na Filozofskom fakultetu u Zagrebu magistrirala je Povijest umjetnosti i Etnologiju. Nakon toga je magistrirala Marketing na Ekonomskom fakultetu na Sveučilištu u Zagrebu.

2000. godine osmisila je prvu digitalnu platformu u Hrvatskoj – Ars@Nova koja je okupljala i popularizirala likovne umjetnike digitalnim putem.

Radila je kao predavač na Fakultetu za Ekonomiju i turizam „Mijo Mirković“ na Sveučilištu Juraj Dobrila u Puli i predavač na Visokoj školi Politehnika u Puli.

Kao nezavisna kustosica organizira i otvara izložbe diljem Hrvatske.

Predsjednica je udruge za promicanje kulture Arsa Nova i članica AICA – međunarodne organizacije likovnih kritičara.

2025. godine primila je nagradu, svečanu povelju Općine Medulin za dugogodišnji doprinos u promicanju kulture

Autorica značajnijih publikacija:

- Monografija “Vještina ribarenja - Umijeće življenja” / “The skill of fishing - the art of living”; TZO Medulin, 2023.,

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- Monografija “Castrum Vallis - Izložba vječne inspiracije” / “Castrum Vallis - Una mostra senza tempo”; Udruga Arsa Nova, Bale, 2024. ISBN 978-953-50120-2-3

KRISTINA TAMARA KOULEN was born in Zagreb in 1968 where she completed her education. She received her Master's degree in Art history and Ethnology from the Faculty of Humanities and Social Sciences, University of Zagreb. At the same University, within the Faculty of Economics she received a Master's degree in marketing.

In 2000, she created the first virtual gallery in Croatia.

She works as a lecturer at the Faculty of Economy and Tourism “Mijo Mirković” at the University of Pula and as an independent curator, researcher, organises exhibitions, writes and is engaged in art criticism.

She is the president of the Arsa Nova association, an initiative for the promotion of culture and the member of AICA – Croatian section of the International Association of Art Critics.

In 2025, she received an award—a formal charter from the Municipality of Medulin—for her long-standing contribution to the promotion of culture.

She lives and works in Pula, Croatia and Villach in Austria.

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Čimulje bb, Banjole, Croatia

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Kustosica / Kurator:

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Mr.sc. Kristina Tamara Franić Koulen

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Medulin Riviera
The blue planet.



FAKIN
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