

IZLOŽBA

IZORMA
DARIJA
ŽMAK
KUNIĆ



Za mamu.

Pst, Tiho, Još tiše,
Volim te Sto puta i više.
Pst, Tiho, Još tiše
To znamo Ti i ja,
Pst, Tiho, Još tiše
I nitko više.

Mladen Kušec

Ako bih pletenica bila, kuda i kako bih se svila?

*Golubice u klisurama, u zaklonu vrletnom,¹
lice pokaži, glas pusti, svij se, zaštiti nas,
poveži. U vrtu budi, zapleti se i u svakom
otisku prebivaj prateći stopala naša.*

*Uvijek je nosila jednu malu pletenicu, sa
strane... našla sam tu pletenicu i mnoštvo
tkanina za šivanje..., izgovara jedva čujno,
kiparica Darija Žmak Kunić dok joj ruke
rade: palčevi se susreću, neprimjetno
vrhom jagodica dodiruju, potom brzo
razdvajaju svaki vodeći svoju nit. Jučer
sam cijeli dan rezala trake... Bilo mi je
lijepo jer su mi pomagale tri prijateljice,
sjedile smo u kućici u vrtu i rezale
tkaninu i čakulale... Danas sam ih šivala
i sad ih pletem... Desni pa lijevi kažiprst
naizmjenično podržava središnju strukturu
koja nastaje pred našim očima. Početak
izvire sa stropa i slijeva se, prepliče u
čvrstu neprekidnu formu vjernosti, trajanja,
u linijama koje prelaze jedna u drugu,
pretapaju se i završavaju kada nova
započinje. Jedna je pletenica, a kraja
nema. Kraj se ne vidi. Odražava trajanje,
bliskost i spokoj. Razlijeva se i grana poput
rijeke, povija nazad i ispravlja. Reklo bi
se, prati linije dlana. Svoj život upisuje u
buduće živote.*

Pierre-Auguste Renoir je slikao: *Suzanne
Valadon-La Natte* (1887. Museum
Langmatt Sidney and Jenny Brown
Foundation, Baden). Njegova *Suzanne*
je jaka, mikelandelovska, oštarih kostiju i
voluminozna. Pletenica ju ublažava i daje
joj mekoću, prati nježni oval lica. Lovi
trenutak njege, zrcali se u svojim rukama i

poigrava svjetlošću. U postupku nastanka,
najavljuje se nježnost, kao u svakodnevici
koju pastelom bilježi impresionistica
Berthe Morisot (*La Natte*, 1895. The Art
Institute of Chicago). Figuracija je tu
samo da bi aluvijalnoj formi dala osnovu.
Gotovo u isto vrijeme Camille Claudel
kleše mramornu seriju šestogodišnje *La
petite Châtelaine* (Musée Rodin, 1895).
Mala dvorkinja pozira beskrajno dugo,
lice joj se kameni i gubi izraz no pletenica
varira s desne na lijevu stranu, čvrsta pa
meka, glatka pa zrnasta. Varijacija na
temu. Kiki Smith sijedoj pletenici oduzima
prostor, svodi je na otisak i optače jarkom
svilenom maramom (*Braids*. limitirano
izdanje, sitotisk, Thirteen Moons, N.Y.
2001.). Kontrastira joj mladost, djevojaštvo
i u paradoksu nam je vraća u svojoj sivoj
ljepoti.

Darija Žmak Kunić u transpoziciji i dijalogu
s odabranim kiparskim nasljeđem, od
tkanina koje još uvijek pamte prošle
dodire, svija dijete svoje majke, svoje dijete
u majčino krilo spliče. Pamćenje dodira joj
ostaje zabilježeno.

Priđite bliže, zatvorite oči – vreli ljetni dani
orošavaju tanušni kanal iza ušnih školjki,
pletenica upija kapljicu slankastog znoja.

Sanja Bojanić

¹ Pjesma nad pjesmama' 2.14., *Biblija*,
pr. Ivan Ev. Šarić.





Zahvalnost za:

ŽIVOT, BRIGU, ODRICANJE, TUGU, PRIČE, SMJEH,
POŽRTVOVNOST, NERVOZU, STREPNU, UMOR,
OKUPLJANJE, BLAGOST, STRAH, POTISKIVANJE,
DAVANJE, SKRIVANJE, PRIJATELJSTVO, BIJES, HRANU,
TRPLJENJE, MOLITVU, POKUŠAJE, RAZUMJEVANJE,
PROMAŠAJE, SAVJETE, RECEPTE, NEMIR, SREĆU, IZLETE,
UČENJE, DISTANCU, NENAMETLJIVOST, ČUĐENJE,
RAZGOVOR, TIŠINU, TRAGANJE, SVADU, MIRENJE,
LJUBAV, SRAMOTU, BORBU, MIR, ZAGRILJAJ, SNAGU.



*If I were a braid,
in which direction
would I sway?*

O, my dove, that art in the clefts of the rock, in the secret places of the stairs¹, let us see thy face, let us hear thy voice; fold your wings, protect us, connect us. Come to the garden, twine and stay forever in our footprints.

She always wore a little braid on the side... I have found this braid, along with a pile of fabrics for sewing... says sculptor Darija Žmak Kunić barely audibly, while her hands keep working: her thumbs meet at the tips, almost imperceptibly, then they quickly move on, each going its own way, each spinning its own thread. Yesterday I was cutting these ribbons all day... I had a good time because three of my friends were helping me. We were sitting in the garden shed, cutting the fabric and chatting... Today I have sown the pieces and now I am braiding them together... Darija's index fingers alternately support the central structure that comes into being before our eyes. The braid emerges from the ceiling, cascading and entwining into a solid, unending form of devotion and duration, in lines that flow into each other, and pour over each other so it is hard to say where one ends and the other begins. One braid, and no end. The end cannot be seen. It reflects duration, closeness and serenity. It spills out and branches off like a river, twisting back and forth. Following the lines of the palm, we may say. Inscribing its life into the lives of the future.

Pierre-Auguste Renoir painted: *Suzanne Valadon-La Natte* (1887, Museum Langmatt Sidney and Jenny Brown Foundation, Baden). Renoir's *Suzanne* is strong,

"michelangelian", voluptuous, with a prominent bone structure. Her braid makes her look more tender, though, and gives her softness, following the delicate oval of her face. It captures a moment of self-care, mirrors itself in its own hands and plays with the light. There is a tenderness in the process of creation, like in the everyday life recorded by the impressionist Berthe Morisot (*La Natte*, 1895, the Art Institute of Chicago). The figuration is only there to give the alluvial form a foundation. Almost at the same time, Camille Claudel carves the marble series of the six-year-old *La petite Châtelaine* (Musée Rodin, 1895). The little chatelaine poses for hours, her face becomes stone-like and it loses the expression, yet the braid sways from right to left, firm and then soft, smooth and then grain-like. A variation on the theme. Kiki Smith takes a grey braid, rids it of its space, reduces it to a print and fits it with a vibrant silk scarf (*Braids*, limited edition silkscreen print, Thirteen Moons, N.Y. 2001). It contrasts her youth, girlhood, and in paradox returns her to us in her silver beauty.

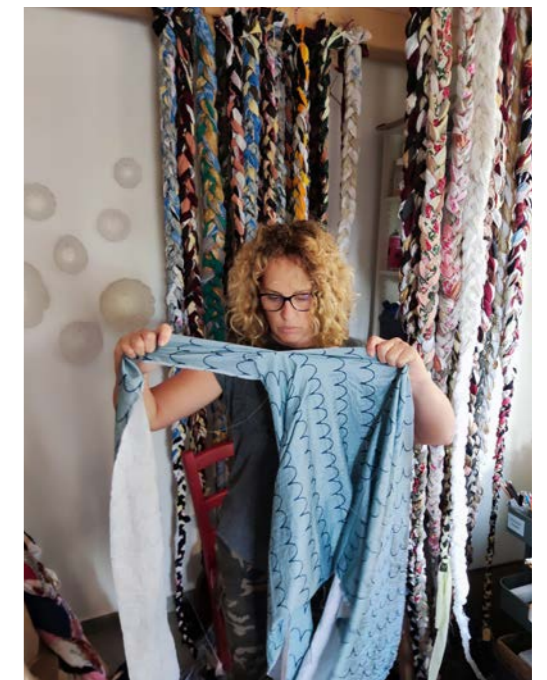
Darija Žmak Kunić, in a transposition and a dialogue with the chosen sculptural heritage, braids her mother's child, plaits the child into the mother's lap, working with the fabrics that still remember the past touches. The memory of the touch remains documented forever.

Come closer, close your eyes – hot summer days besprinkle the thin canal behind the earlobe; the braid absorbs a droplet of the salty sweat.

¹ The Song of Solomon, the Bible

Thank you for:

LIFE, CARE, SELF-SACRIFICE,
SADNESS, STORIES, LAUGHTER,
SELFLESSNESS, NERVOUSNESS,
TREPIDATION, WEARINESS, COMPANY,
GENTLENESS, FEAR, VEILING, GIVING,
HIDING, FRIENDSHIP, ANGER, FOOD,
SUFFERING, PRAYING, TRYING,
UNDERSTANDING, FAILURES,
ADVICE, RECIPES, RESTLESSNESS,
HAPPINESS, DAY TRIPS, LEARNING,
DISTANCING, UNOBTUSIVENESS,
WONDERMENT, CONVERSATIONS,
SILENCE, SEARCHING, QUARRELS,
MEDIATION, LOVE, SHAME, FIGHT,
PEACE, EMBRACE, STRENGTH.





Darija Žmak Kunić (b.1978., Rijeka) je umjetnica koji stvara uglavnom u području skulpture, umjetničkog objekta, instalacije i video instalacije, no njena praksa uključuje i eksperimentalni zvuk, crtež, sliku i performanse. Diplomirala je 2003. godine na Akademiji likovnih umjetnosti u Zagrebu, u klasi prof. Mire Vuće. Godine 2005. odlazi u Ljubljano na poslijediplomski studij na Sveučilište u Ljubljani gdje je 2008. magistrirala umjetnost, smjer kiparstvo, u klasi prof. Jože Baršija na Akademiji za likovnu umetnost in oblikovanje. S magistarskim radom *Mjesečarke*, godine 2009. sudjelovala je kao hrvatski predstavnik u području vizualnih umjetnosti na *14. bijenalu mladih Europe i Mediterana*.

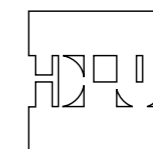
Istraživanje osobnosti, identiteta, memorije i individualne mitologije, često je njezinim radovima izraženo interaktivno te posredstvom više medija. Status samostalne umjetnice imala je do 2017. kada se zaposlila na Sveučilištu u Rijeci, Akademiji primijenjenih umjetnosti, gdje radi kao izvanredna profesorica. Godine 2018. i 2022. dobila je nagradu za Nastavnu izvrsnost na Sveučilištu u Rijeci. Žmak Kunić od 2000. godine kontinuirano izlaže na samostalnim i skupnim izložbama u Hrvatskoj i inozemstvu. Za svoj rad je nagrađivana. Osim umjetničkog istraživanja, rada i stvaranja, njezin posao i djelovanje je posvećeno i kulturnoj animaciji te uključivanju lokalne zajednice i različite publike u interaktivne umjetničke aktivnosti koje se bave idejama o zajednici, kretanju, ekologiji i umjetnosti. Oženjena je. Majka je dvoje djece.

Darija Žmak Kunić (1978, Rijeka) is an artist working mainly in the field of sculpture, art object, installation and video installation, but her practice also includes experimental sound, drawing, painting and performance. She graduated from the Zagreb Academy of Fine Arts, Department of Sculpting, in the class of Prof. Miro Vuco. In 2005, Žmak Kunić enrolled in a post graduate study at the University of Ljubljana, Academy of Fine Arts and Design, earning a master's degree in sculpting, in the class of Prof. Jože Barši, in 2008. With her master's work project, titled *Sleepwalkers*, she represented Croatia in visual arts at the 14th Biennial of Young Artists from Europe and the Mediterranean. Her work explores the topics of personality, identity, memory and individual mythology, often interactively and through different media. She had the independent artist status until 2017, when she took position at the University of Rijeka Academy of Applied Arts, where she currently works as an associate professor. In 2018 and 2022, she received the University of Rijeka Award for Teaching Excellence. Her work has been shown in solo and group exhibitions in Croatian and foreign galleries. Žmak Kunić has received several awards for her work. In addition to artistic research and work, she is also devoted to cultural revitalization, gathering the local community and different audiences in interactive activities that explore ideas related to community, movement, ecology and art. She is married and has two children.

Izdavač: Hrvatsko društvo likovnih umjetnika Rijeka
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Oblikovanje zvuka: Zoran Medved i Darija Žmak Kunić
Prijevod: Lidija Toman
Tisak kataloga: Tiskara Sušak
Br. kataloga: 12/22
Naklada: 100 komada

Naše programe podržavaju:
Odjel gradske uprave za kulturu Grada Rijeke
Ministarstvo kulture Republike Hrvatske
Županija primorsko-goranska



HRVATSKO
DRUŠTVO
LIKOVNIH
UMJETNIKA
RIJEKA

Zahvala svima koji su mi pružili podršku pri realizaciji izložbe:
Nataši Pehar, Ivoni Rubeša,
Eli Štefanac, Katarini Kožul,
Kseniji Orej, Sanji Bojanić,
Jadrano Rubeša, Veri Bakarčić
tati, Sanjinu, Grgi i Ziti

EXHIBITION

FROM

A CLOSET