

The measure of survival

Optika treperenja

Daniela Fulgosi 'Mera opstanka'

Dostupni svet je čulna skretnica pod trodimenzionalnim teretom. Još od zrenja modernizma i zamaha stvaralačke oslobođenosti, čulni odrazi struje u razigranim autorskim pružanjima svetlosnih odsjaja i senki prisustva.

Likovna dela na papirima Daniele Fugosi, spajaju crtanja grafitom i kolažni unos taktilno obojenih čestica isto tako od hartije, odajući istančan dinamizam. Senčenja grafitom vegetativnih struktura ili konture asociiranih oblika, suočavaju se s nalepljenim serijama istovetnih geometrijskih formacija, kroz redove i skupove u minucioznim sabiranjima kružića, tački, kvadratića, trapeza i razvijorenih linija. Intenziteti osmatranja nude zamah čulnih objava, nalik na evidenciju posle stihije.

Ne radi se o rukopisnim procedurama po shematizmu sinoptičkih i meteoroloških merenja. Odmićanjem nataloženih iskustava našeg doba, jednako u ogoljenim i izolovanim životima i kroz svakovrsna komešanja, umetničke smelosti dokazuju da smo u samom središtu nepredvidljive današnjice, u epohi antropocena i, opšte uzev, pod svojevrsnim nemilostima post-informatičkih posledica. Svet u takvim odlomcima je sabijeno sveden pod društvenim, politizovanim, afektivnim ispadima i oslobađajućim represijama.

Izložba 'Linije vremena' Daniele Fulgosi (Legat R. Čolaković i M. Zorić Muzeja savremene umetnosti, Beograd 2015), objedinila je muzejski razmeštaj velikog broja kolažnih ostvarenja stvaranih tokom više godina, čime je načinjeno javno otkri-

vanje njenog tretmana geološke i situacione krize, ka aspektima izazovne i neretko otužne civilizacijske tranzicije. Kolažne bravure mnogih detalja proisteklih kroz isecanje iz štampanih prizora svakodnevice, umnožavale su nagoveštene prizore i obznanile svet predmetnih entiteta na granicama naznake i iščezavanja. Dela koja plene raznobojnim površinama svojim vizuelnim ekstraktima naslućuju senke kosmogonijskih slutnji usitnjene ikonofere jednako figura i atmosfera našeg vremena. Posledice takve izloženosti omogućile su preplet koji materiju fotografski snimljenog, bojenog i toniranog sveta, ne samo da predaju simboličkom prostoru slutnje, već i pokazuju virtuozne preseke predmetnih ili identiteskih projekcija. Kolekcija elemenata u delima sa te izložbe odala je zanosni stil taloženja za nadgradnje kasnijih dela crteža uvedenih tragova – odsjaja kao predstava umetničkog stvorenog prostora. Domašaj u takvoj formalnoj jednostavnosti postignut je iz mentalnog i emocionalnog doziva crtanih predstava, koje bi za ukupan ciklus moglo da objedini delo iz 2017, naslova 'Mera opstanka'.

Deonice poteza i minuciozan raspon tekstura i svetlosnih senzacija stvara likovnu oblast gde se fizički zakoni optike prepuštaju bliskosti u isповesti, ka istinskoj vezi rukopisa, izbora i stalne zagonetke poniranja u sebe.

Po senzacijama ravne površine, između kontura i zamaha, nestalih ili izbrisanih reči, shematične približenosti i nagoveštaja daljine, eksponirani su etaloni začudnog merenja. Crtež je otelotvo-

renje privatnosti i asocijativno mikroskopsko uvećanje, pa čak i nalik na krojni arak u ucrtavanjima zamišljene odeće. Registrovano osmatranje spoljnog sudeluje u takvom, likovno pruženom 'odevanju', gde se ujedno nevidljivost fizičkog tela i intuicije, projektuje kao svakojaki vestiarijum današnjice u igri svetlosti, posrednoj gustini tona ili unesene boje. Odsjaj nalepljenih čestica i senki otud je kontura samosvesti naših ospoljenih prisustva. Za ličnost savremene umetnice to je obnova skrajnute, ali istinske iluminacije našeg doba: pravac gnostičke zebnje pri odrazima bačenosti u fluidnosti okružujućih pridošlih promena. Predstave u crtežima su stvari od lake i prozirne materije i ne skrivaju organicističke naznake. Metod kao da je dat u stapanjima deonica - iz malenih prostora ka većim oblastima, neretko smeštenim u uglovima, nižući se iz zatamnjenosti prema čežnjivim obasjanjima, i ka projekcijama ispunjenosti. Sjedinjena su protivrečna čulna osmatranja. Markirani fragmenti dirljivosti očuvanja traga ili uspomene, kao i uzmak i osnaživanje dato svedenim naslovima crteža. 'Predaja' upućuje na ulogu prekrivača/zastave/draperije gde nastaje barokizujuća ekspresivna zagonetka, data u nadrealističkoj sceničnosti i kao eliptična, izmaknuta putanja drugih fragmenata ukupne površine crteža. Meditativni preobražaji situacija otkrivaju dočaravanje kretanja, pružajući raznoliko shvatanje moći i refleksije nad svim iznenađenjima iskustva.

Ucrtana ptičja pera na većem broju dela su znamenja zebnje, ali i idealizacije ornitološkog traga. Razmeštena ili otkinuta, usamljena ili u svojoj

gustini, ona su znamenja pretnje i gravitacione pošiljke iz nedostupne visine. Posredno eksponiran trag ptice, na crtežima 'Na kraju' i 'Izdaja' doprinosi afektivnim objavama celine svake od kompozicija, gde se putanje predmeta dinamizuju u fantomskom poretku. Uvećani prepleti i blizine sastojaka određuju crtanje o iščezavanju, o odnosima i pragovima posvećenja. 'Mera opstanka' je ciklus skrivenih struktura u kome linijski prepleti dozivaju mikroskopsku predodređenost DNK rešetke, date u sveopštoj shemi uniformisanih rasporeda incidenata i iskliznuća.

Izdanci umetnosti sistema i strukturnih izlaganja sintakse jezika i znaka, već skoro šest decenija pripadaju nasleđu traganja za slobodom. Iz tadašnjeg, zahuktalog liberalnog razdoblja, prelazi ka izmenama su dospeli u raznorodne savremene modele fluktuirajućih mreža i kolektivnih uzoraka. U našem razdoblju, posebno u tranzicionoj nestabilnosti, u pojedinim umetničkim pristupima nastaje spektralna kontemplacija raznorodnosti sklopova i otrgnuća od sveta divlje i nametljive nepreglednosti.

Cvetovi i listovi u crtanjima Daniele Fulgosi iznose jednostavan biomorfizam, izmaknut od kolorističke osetljivosti i hijerarhija posredne figuracije. Tragovi sveta flore izdvojeni su do granice začudnosti. Upućuju nam pogled na kodiranje fantazija telesne ranjivosti, date do tančina uočenih sitnica – u izraz lične evokacije i, po svom rasporedu, nastavljanje prepuštanja sa pravca izvorne nadrealističke smelosti.

Nastaje silovit vrtlog repetitivnih sastojaka gde su ucrtane niti – linije, i to kroz sve kompozicije 'Mera opstanka', ostvarene anamneze opažajnih prenosa. Na osnovama tamnih papira za dela 'Anhedonia' i 'Posledice', čestice i znakovi kroz linearne naznake putanje ističu pulsirajuća tajanstva opažanja. Pravougaona osnova kao da prati za digitalno ekransko društvo ustaljen razmer 16:9, postajući lični poligon višeslojne posvećenosti. Uneti potezi i red površine svakog od crteža, isto tako odsjaj istančanih boja i nagoveštaji i svetlosti i tame, suveren su dokaz spiralnog sna umetničke fantazije.

Nikola Šuica

Drifting optics

Daniela Fulgosi "The measure of survival"

The exposed world is a sensory crossover under a three-dimensional array. Since the ripening of modernism and its momentum of creative liberation, sensory reflections flow in playfully authored offerings of flickers of presence.

Artworks on paper from Daniela Fulgosi combine graphite drawings and collages of tactile coloured paper particles, revealing a refined dynamism. Her graphite shading of vegetative structures or contours of associated shapes are here confronted with the series of embedded geometric formations in rows and sets of minuscule circles, dots, squares, trapezes and free lines. This intensity of such perception offers a heady rush of visceral apparitions not unlike a view after a storm.

This work is not about the scripted procedures based on the schematic of some synoptic and meteorological data. Standing back from the sedimented experiences of our times, matured in our bare and insular lives as well as all kinds of grumble, such artistic impulse shows us to be at the epicentre of the unpredictable present, in the age of the Anthropocene, under the barrage of the post-information consequences. In those fragments the world is condensed under the constant of social, politicised, affective outbursts and repressions.

Daniela Fulgosi's exhibition "Time lines" (Legat R. Čolaković and M. Zorić at the Museum of Contemporary Art in Belgrade, 2015), developed the museum-scale display of her collages created over the years. Public discovery of her treatment of the

geological and situational crisis led towards a challenging and often devastating civilisational transition. Skillful detail created from cuttings of the printed scenes of everyday life multiplied the scenes of foreshadowing and revealed the world of object-entities at the boundaries of traces and disappearances. The collages that fascinate with the colourful surfaces of their visual essences forebode shadows of cosmogonic doubts and fragmented iconospheres of figures and atmospheres of our times. The consequences of such exposure has enabled the interweaving that offers the tissue of the photographed, coloured and toned world to the symbolic space of imagination, and shows the virtuoso intersections of projected subject and identity. A collection of elements from the works from "Time lines" exhibition has revealed the obsessive style for layering and building of the future drawn works and traces – a reflection as a projection of the artist-made space. The reach of such formal simplicity has been accomplished through the mental and emotional recollections of drawn spaces, here united in a cycle entitled "The measure of survival".

The passages of strokes and subtle range of textures and light creates a visual sphere where the laws of optics give way to a density of confession, a genuine tie between the individual script, choice and self-searching.

Following the feel of flat surfaces, between the contours and swings, missing or deleted words, schematic approximation and the hint of dis-

tance, the marks of strange measurements reveal themselves. Fulgosi's drawing is an embodiment of privacy and an associative microscopic magnification, at times resembling a seamstress's patterns for imaginary garments.

The recorded observation of the external world participates in this visual "clothing" where an invisible physical body and intuition is projected as a contemporary vestiarius in the game of light, indirect depth of tone or incised colour. The flutter of pasted particles and shadows thus becomes a contour of self-consciousness of our cloak of appearances. For the personality of this contemporary artist this presents a renewal of sidetracked but real illumination of our age: the direction of Gnostic fear in the face of the reflected delusions and fluidity of the surrounding changes. Apparitions in Fulgosi's drawings are substances of light and transparent matter that don't hide any organicistic indications. The method is revealed in the merging of the passages - from smaller spaces to larger areas, often placed in corners, descending from obscurity to longing glances, and on towards projections of. Contiguous sensory observations are fused together. Marked fragments of touching vigilance retrace paths or memories in reduced titles of the works. "Handover" refers to the role of the cover, flag, or a drapery creating an opulent and baroque-like expressive riddle, which appears in the surrounding surrealist scenery as an elliptical, displaced direction within the fragmentary collision of the collage. The meditative transformations of situation reveal the perception of movement, providing a diversified

understanding of power and reflection on all surprises of experience.

The drawn bird feathers on a number of works represent the omens of foreboding, but also the idealisation of the ornithological trail. Displaced or discoloured, lonely or held within own density, they are signs of threats and gravity messages from unattainable heights. The indirectly exposed trail of the bird, in the drawings 'At the End' and 'Betrayal', contributes to the affective enticement of the whole on every composition, where the course of the subject is dynamised in the phantom order. Enlarged interactions and the proximity of the ingredients determine a drawing about fading, about relationships and the thresholds of dedication. "The Measure of Survival" is a cycle of hidden structures in which linear interactions call for microscopic predestination of the DNA grid, given in the general scheme of uniformed incidence and slip diagrams.

For almost six decades, the fledgelings of art of systems and of the structural display of semantics and syntax belong to the legacy of search for freedom. From the earliest liberal period, the transitions towards change have reached the multiple contemporary models of fluctuating networks and collective patterns. In our age, especially during the transitional instability, certain artistic approaches present a spectral contemplation of the diversity of circuits and the pulling away from the world of wild and intrusive opacity.

The flowers and leaves in Daniela Fulgosi's collages are simple biomorphisms, evolved from the colourful sensitivity and hierarchy of indirect figuration. Traces of the world flora have been singled out to the edge of wonder. They direct our gaze towards the coded fantasies of physical vulnerability, expressed through the most precisely noted detail, to the expression of personal evocation and the continued submission to the origins of surrealist daring.

A violent whirlwind of repetitive elements courses through the entire series, with drawn lines creating history of perceptual transmissions. The darker background works "Anhedonia" and "Consequences" join the particles and signs through their linear trajectories expressing pulsating mysterious observations. The format of the works is reminiscent of the 16:9 ratio of the digital screen, thus becoming the personal polygon of multilayered dedication. The inscribed gestures and the order of surfaces, their reflected vivid colours, hints of light and darkness, make a confident proof of the spiral dream of artistic fantasy.

Nikola Šuica

The measure of survival

Odsustvo
Crtež i kolaž na ručnom papiru, 65 X 90 cm, 2018.

Absence
Drawing and collage on hand made paper, 65 X 90 cm, 2018





Zlatna obala

Crtež i kolaž, 56 X 76 cm, 2017.

Golden beach

Drawing and collage, 56 X 76 cm, 2017

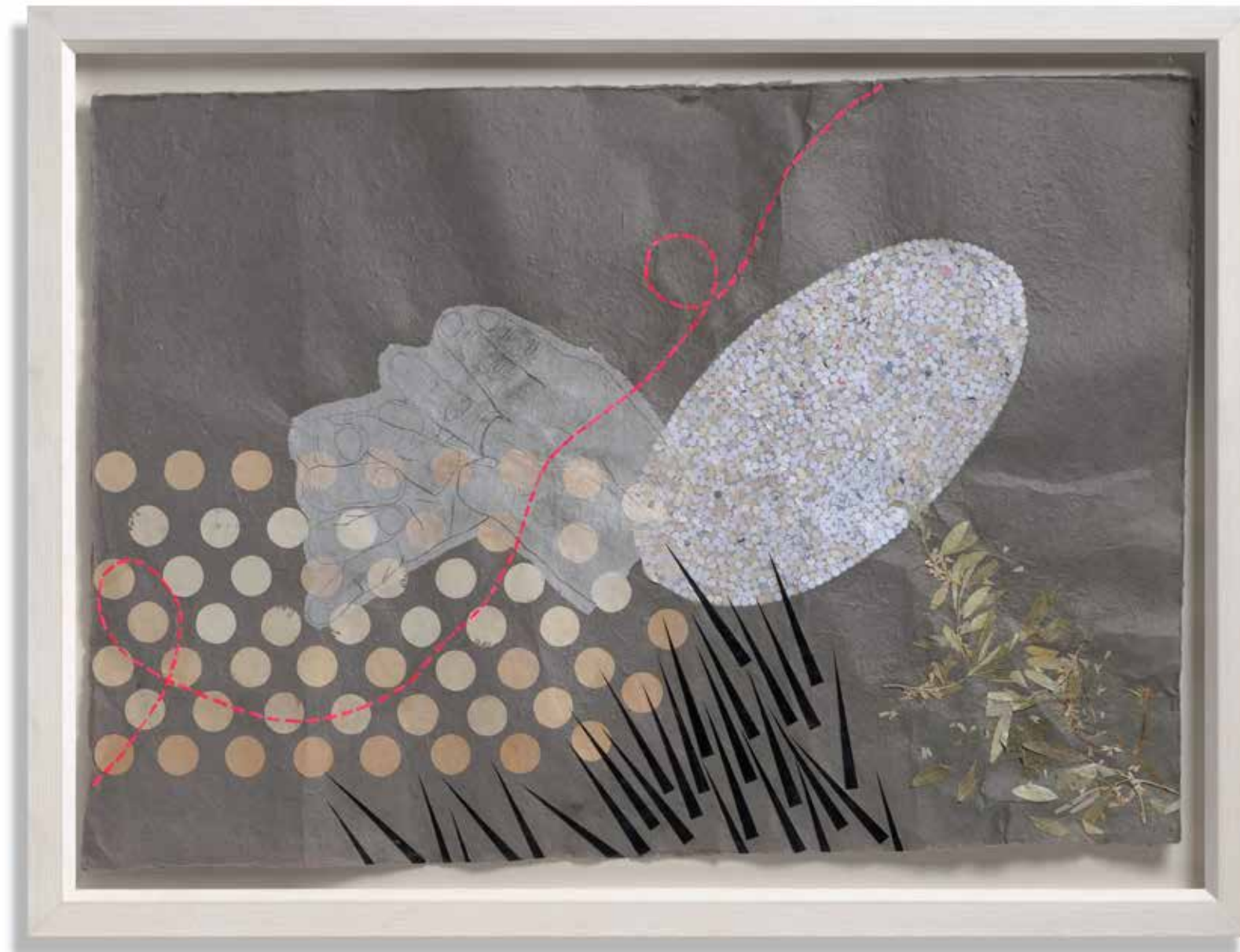
Žena
Crtež i kolaž, 56 X 76 cm, 2017.

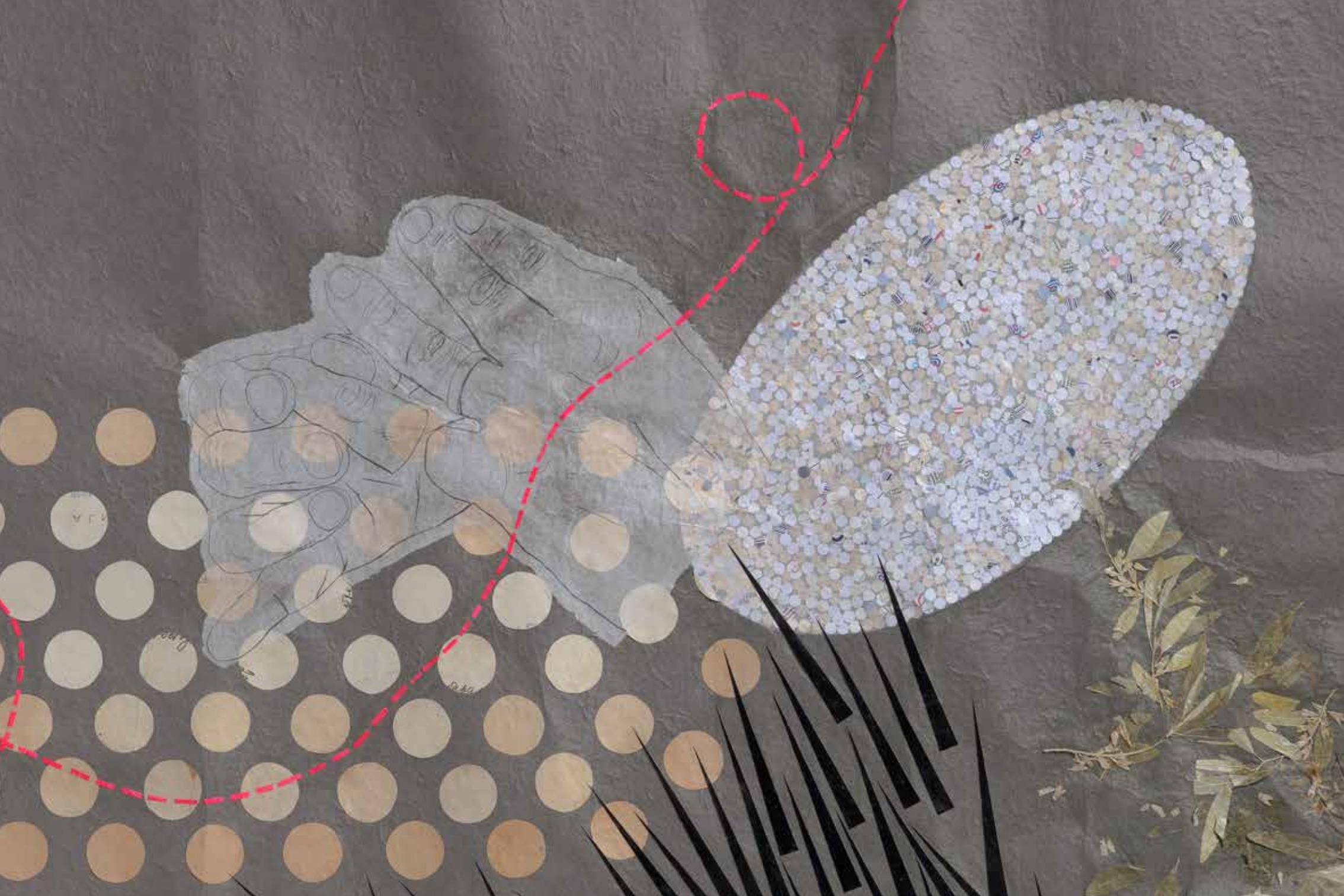
Woman
Drawing and collage, 56 X 76 cm, 2017



Posledice
Crtež i kolaž na ručnom papiru, 55 X 78 cm, 2016.

Consequences
Drawing and collage on hand made paper, 55 X 78 cm, 2016





Posledice Consequences
detalj detail

Na kraju
Crtež i kolaž, 56 X 76 cm, 2017.

At the end
Drawing and collage, 56 X 76 cm, 2017



Izdaja
Crtež i kolaž, 50 X 65 cm, 2017.

Betrayal
Drawing and collage, 50 X 65 cm, 2017





Posledice

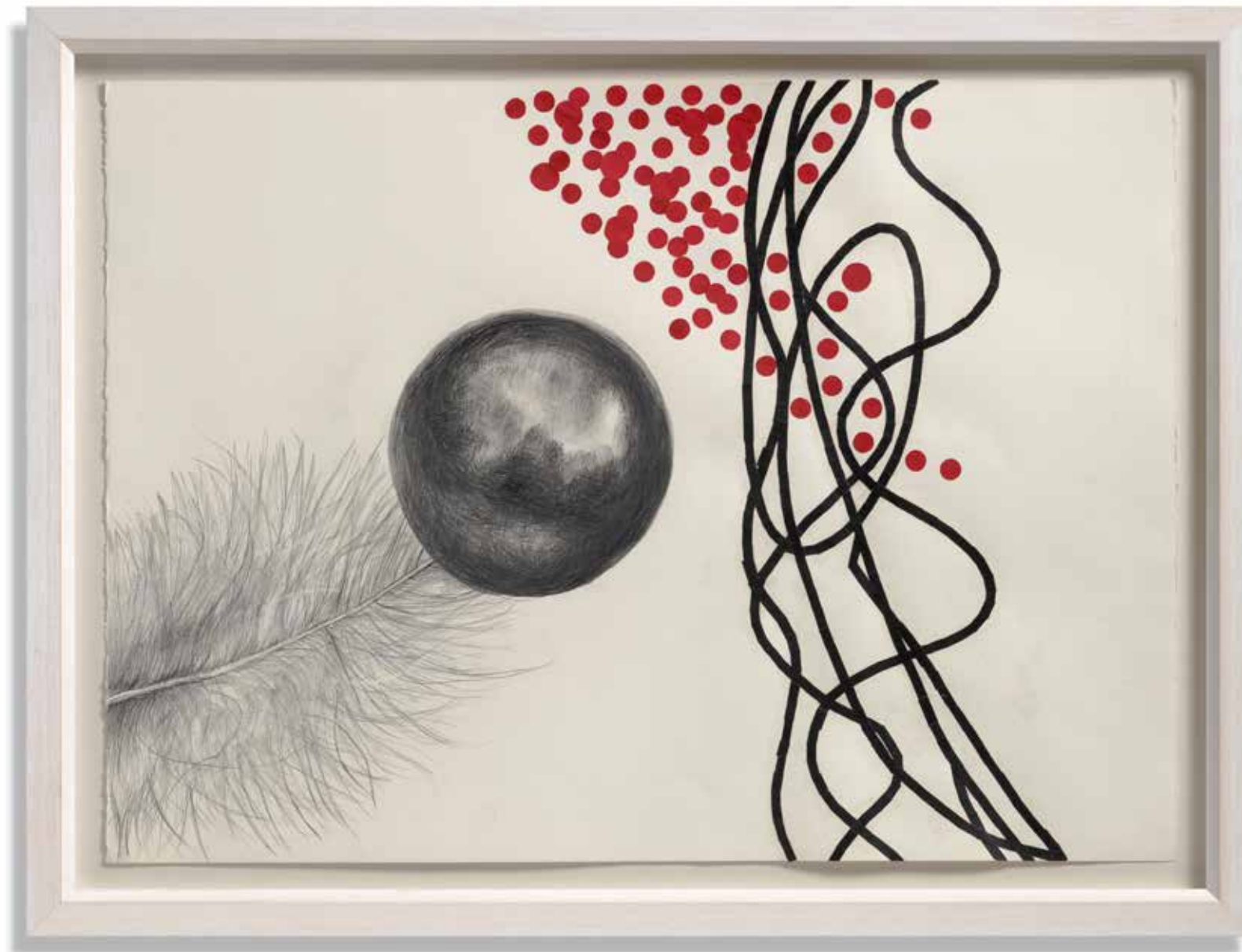
Crtež i kolaž na ručnom papiru, 55 X 78 cm, 2016.

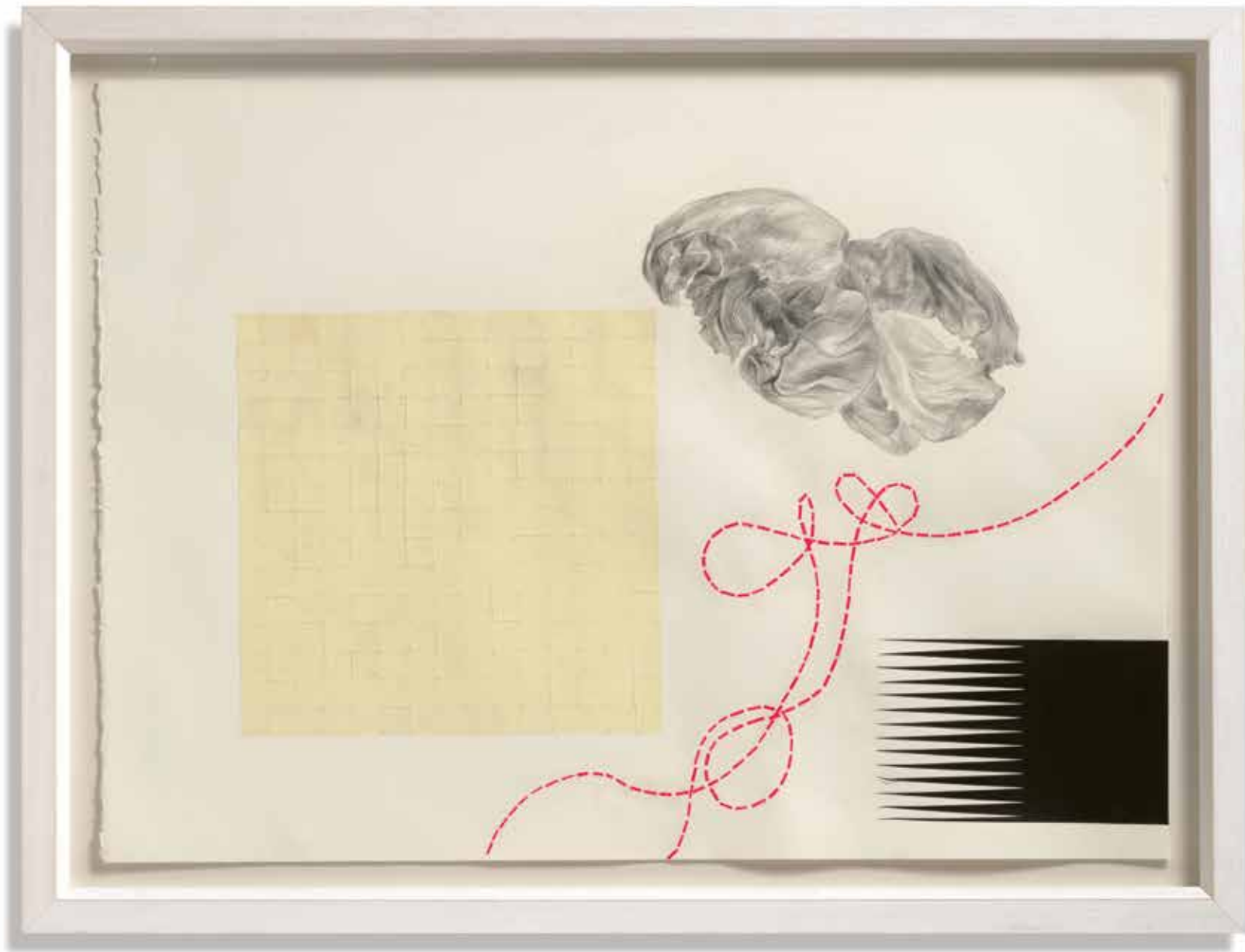
Consequences

Drawing and collage on hand made paper, 55 X 78 cm, 2016

Mera opstanka
Crtež i kolaž, 56 X 76 cm, 2017.

The measure of survival
Drawing and collage, 56 X 76 cm, 2017





Zdravlje

Crtež i kolaž, 56 X 76 cm, 2016.

Health

Drawing and collage, 56 X 76 cm, 2016



Anhedonija

Crtež i kolaž na ručnom papiru, 55 X 78 cm, 2017.

Anhedonia

Drawing and collage on hand made paper, 55 X 78 cm, 2017



Izdajnik

Crtež i kolaž, 56 X 76 cm, 2017.

Traitor

Drawing and collage, 56 X 76 cm, 2017



Predaja

Crtež i kolaž, 50 X 65 cm, 2017.

Surrender

Drawing and collage, 50 X 65 cm, 2017

Predaja Surrender
detalj detail



Predaja
Crtež i kolaž, 50 X 65 cm, 2017.

Surrender
Drawing and collage, , 50 X 65 cm, 2017



Egzotika
Crtež i kolaž, 50 X 65 cm, 2017.

Exotic
Drawing and collage, 50 X 65 cm, 2017





Kraj vremena

Crtež i kolaž, 50 X 35 cm, 2018.

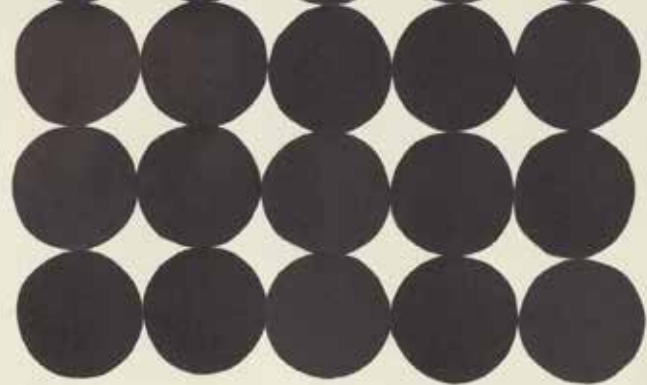
End of time

Drawing and collage, 50 X 35 cm, 2018

Kraj vremena
Crtež i kolaž, 50 X 35 cm, 2018.

End of time
Drawing and collage, 50 X 35 cm, 2018





Kraj vremena Kraj vremena
detalj detalj

Daniela Fulgosi (Zemun, 1967) se bavi crtežom, grafikom, kolažom i umetničkim knjigama.

Diplomirala na Fakultetu primenjenih umetnosti u Beogradu 1991, gde je završila i postdiplomske studije 1995. godine. Član ULUS-a od 1992. Priredila je 23 samostalne izložbe (1993. Galerija Kolarčeve zadužbine, Beograd; 1997, 2002, 2008. Galerija Grafički kolektiv, Beograd; 1999. Galerija ULUS, Beograd; 1998, 2003, 2008, 2012. Likovni salon Kulturnog centra, Novi Sad; 2011. Prodajna galerija BEOGRAD, Beograd; 2015. Legat M. Zorić i R. Čolakovića, Muzej savremene umetnosti, Beograd; 2017. Galerija savremene umetnosti, Galerija SRBIJA, Niš, itd.). Učestvovala na preko 250 kolektivnih izložbi u zemlji i inostranstvu od 1990. (1996. Međunarodno Trijenale grafike malog formata, Frederikstad, Norveška; 1997. Međunarodno Trijenale grafike, Osaka, Japan; 1997, 2003, 2005, 2011 Međunarodno Bijenale grafike, Varna, Bugarska; 1998. Međunarodno Trijenale grafike, Kanagava, Japan; 2001. Trijenale likovnih umetnosti, Nju Delhi, Indija; 2003. Prva međunarodna izložba crteža i grafike, Bangkok, Tajland; 2004. Međunarodno Trijenale grafike, Prag, Češka Republika; 2009. VI Internacionalna izložba male grafike, Kremona, Italija; 2010. Srpska grafika danas, Kulturni centar Srbije, Pariz, Francuska; 2011. I Međunarodno Trijenale grafike, Beograd; 2012. 19. Trijenale grafike, Grenhen, Švajcarska;

2013. Tri srpska i tri italijanska grafičara, Verčeli, Fano, Rim, Italija; 2015. 15. Međunarodno Trijenale grafike malog formata, Lođ, Poljska; 2017. I Međunarodno Trijenale grafike, Livno, Bosna i Hercegovina, itd.). Za svoj umetnički rad dobila je 14 nagrada za grafiku, crtež i umetničke knjige (1992, 2013, Međunarodno Zlatno pero Beograda; 1997. Nagrada Oktobarskog salona za grafiku; 1997. Nagrada III beogradskog bijenala crteža i male plastike (za crtež); 2001. Veliki pečat Grafičkog kolektiva; 2004. Zlatna igla ULUS-a, itd.). Radovi joj se nalaze u kolekciji Muzeja Savremene umetnosti u Beogradu, a imala je više otkupa od strane grada Beograda i Ministarstva kulture Republike Srbije. Radi kao redovan profesor na Fakultetu primenjenih umetnosti u Beogradu. Živi u Beogradu.

Daniela Fulgosi (Zemun, 1967) works in the domain of drawing, printmaking, collage and art books.

She graduated from the Faculty of Applied Arts in Belgrade in 1991, where she completed her postgraduate studies in 1995. Member of ULUS since 1992. She had 23 solo exhibitions (1993 Kolarčeva zadruga Gallery, Belgrade; 1997, 2002, 2008 Gallery Grafički kolektiv, Belgrade; 1999. Gallery ULUS, Belgrade; 1998, 2003, 2008, 2012. Art Salon Cultural Center, Novi Sad; 2011. Prodajna galerija BELGRADE, Belgrade; 2015, Legat M. Zorić and R. Čolaković, Museum of Contemporary Art, Belgrade; 2017. Gallery of Contemporary Art, Gallery SERBIA, Niš, etc.). Participated in over 250 group exhibitions since 1990 (1996. International Triennials of Small Format, Frederikstad, Norway; 1997. International Triennial of Graphic Arts, Osaka, Japan; 1997, 2003, 2005, 2011 International Biennale of Graphics, Varna, Bulgaria; 1998 International Triennial of Graphic Arts, Kanagawa, Japan; 2001. Triennial of Fine Arts, New Delhi, India; 2003. First International Exhibition of Drawings and Graphics, Bangkok, Thailand; 2004. International Triennial Graphics, Prague, Czech Republic; 2009. VI International exhibition of small prints, Kremona, Italy; 2010. Serbian graphics today, Cultural Center of Serbia, Paris, France; 2011 and International

Triennial of Graphic Arts, Belgrade; 2012. 19. Triennials of graphics, Grenhen, Switzerland; 2013. Three Serbian and three Italian graphic artists, Vercelli, Fano, Rome, Italy; 2015. 15. International Triennial Small Format Graphics, Lodz, Poland; 2017 and International Triennial Graphics, Livno, Bosnia and Herzegovina, etc.). Daniela received 14 awards for printmaking, drawing and art books (1992, 2013, International Golden Feather of Belgrade; 1997. Award of the October Salon for Graphics; 1997. Award of the III Belgrade Biennale of Drawings and Small Plastic (for drawing); 2001. The Great Seal of the Graphic Collective; 2004 Golden Needle of ULUS, etc.). Her works are in the collection of the Museum of Contemporary Art in Belgrade, the city of Belgrade and the Ministry of Culture of the Republic of Serbia. Daniela works as a full professor at the Faculty of Applied Arts in Belgrade, where she lives.



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