

ANA KRLEŽA



BIOGRAPHY:

Born in Zagreb, on February 5th, 1966 .

She is a teacher of fine art and have a BA in fine arts from the Zagreb Academy of Fine Arts, as well as an additional degree in graphic design.

Graduated in 1997, in the class of professor M. Šutej, with painting as her main subject. She is profesor of Fine Art in High School.

Live and work in Zagreb, Croatia

with achieved many individual and group exhibitions and established public recognition.

Exhibitins

Individual exhibitions:

1994, CEKAO Gallery, Zagreb - photography exhibition

'Shadows Conceal Time'

1998, Ideal City Gallery, Zagreb - photograp, s,

'Challenge of Negation'

1999, Juraj Klovic Gallery, Rijeka - relief paintings

'Naves Nostrum'

2000, Dora Art Gallery, Varazdin - relief paintings;

together with M. Kumbatovic and Lj. Buble-Dragojevic

2001, Zagreb-CEKAO Gallery, Zagreb - exhibition of

masks 'The Masks'

2002, Spektar Gallery, Zagreb - paintings and

sculptures; without name

2004. „Contempora“ Gallery, Zagreb – sailing ships

- trattoria „ La Storia“, Zagreb – small ships

- Brasseria restoran, Zagreb

- Stuttgart, restoran „Dalmatia“

2005. „Contempora“ Gallery – street exhibition

2005/06.- „From Atelier“ – salon „Zrinjevac“, airport Zagreb

2006. Retrospectiv – „Kristofor Stankovic“ Gallery, Zagreb

2006. Bogdan Ogrizović library, Zagreb

2006. Exhibition in library „Bogdan Ogrizović“, Zagreb

2006. Exhibition in „Kraš“ factory show-room, Zagreb

2007. Retrospective exhibition of HDLU members, Prsten" gallery, Zagreb

2008. City Museum - Krapina, „Bau Bau“ – exhibition of masks,

2008. Exhibition „Naves Nostrum Nuove“, caffe - cultural centre "Zeus Faber", Zagreb.

2009. Exhibition „Naves Nostrum II“ - gallery of Arsenal, Zadar.

Group exhibitions:

As an undergraduate, she participated on 1992 and 1993 group exhibitions in Zagreb, in Vladimir Nazor, SC, and Gradec picture galleries.

2000, Grad Gallery, Rijeka - 'The Mask of Croatian Painters and Sculptors'

2001, gallery of the Town's Museum of Makarska - 'Duration of Heritage', original project of M.

Baricevic, together with 8 other artists

2005. Review election works of HDLU members- House of HDLU, Zagreb

Tehnicque:

Picto-reliefs or sculpto-paintings encompasses subject theme sailing boats, mostly Mediteranean, from the 3rd century B.C..

They are three-dimensional (like the trees and the masks, too), fixed upon a hard mediapan surface (a wood product) or wood.

The technique used is multilayered arranging of natural, handmade paper from Nepal, dipped in glue into a hard mass or a construction, painted with acrylic paints.

The construction is added wooden sticks, pieces of rope and fabric bands.

From the critic`s reviews

Natasa Stipanov:

Artistic production of Ana Krleža uses and analyses two incongruously disimilar media.

First and foremost, there was photography.

After having painted with light, Ana commenced with rice paper, using it in a

complex combination of various kinds of paint and applications.

By the means of crushing,

kasiranje (the process of dipping paper into glue and arranging it in many layers),

and painting of paper on a hardsurface, a genuine atmosphere of an old piece of art is invoked.

Sometimes realistic, sometimes stylized, the paintings od these ships are firmly linked with their authentic historical counterparts.



Marina Baricevic:

The masks of academic painter Ana Krleza are the unique pieces of art: relief paintings, assemblage-objects.

Without reference or historical background. The author's experience of the mask emerges exclusively from its picturesque aspect which is why the mask is built of diverse materials, the basis being rice paper. Devoid of the burden of tradition, the painter plays in a way characteristic of youth and explorer's curiosity; the masks are creative inter-cycles in the opus, in which the elements of tradition, together with the painter's poetics form its two recognizable and beneficent traits

Thus, the name given to the exhibition itself - 'Naves Nostrum', is a geographically located segment of Croatian history. The ships brought to us by Ana are not so volatile in their realization and technical aspect, as the scale of colours they use is distinct in a way that opens an interesting and dynamic game. In an almost ascetic repetition of theme and motives, we can read out a very subtle, yet convincing aesthetic game. Harmony of details interpolated on a static motif both puzzles and fills us with wonder; the motif which, nonetheless, does not lack the wind in its sails.

Artistic shape of Ana Krleza's works is, above all, a consequence of a poetically moved female soul, looking for a dream within the given framework of the world of facts.



Visnja Slavica Gabout:

Ana Krleza treats her paintings as places of playful games and memories.

They become imaginative and talkative picture-books, dreamy memory albums in which, artfully and with inspiration, with the feeling of joy and melancholy, she paints childhood tales and myths of long ago, of folk poetics and joyous fantasy.

Three main motives are nurtured, varied, and modified:

ships, masks, and trees. Strong and metaphorical, rich

and morphological potential of the motives impregnated with deep symbolism, grants them the ability of communication and clarity, makes them evocative, as well as fluid and metaphysical. The trees are connected with the idea of constant and cyclic renewal of life,

bearing the notion of fertility, mortality, and eternity; both cosmic and human. The author handles relations between volume and space, mass and surface, fullness and emptiness in a way that she transforms the

three-dimensional physical reality into the two-dimensional one. Reality and illusions are met somewhere at the edges of the painting.



Almeida

INFO:

cellphone: +385 98 822 575

e-mail: atelje.akum@gmail.com

www.facebook.com/Galerija-Ane-Krleza