



# Daliborka Đurić

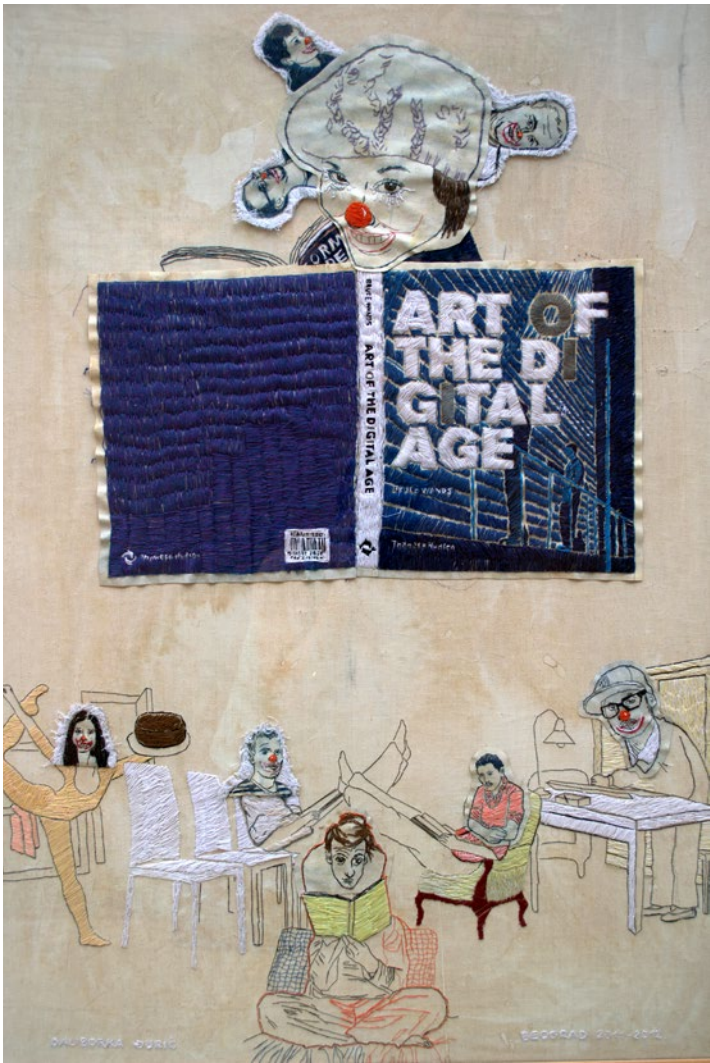
Znanje će spasiti svet

ГАЛЕРИЈА  
САВРЕМЕНЕ  
УМЕТНОСТИ  
СМЕДЕРЕВО



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## Želim, želim... znanja i osećanja koja će spasiti svet

Radovi Daliborke Đurić svojevrsne su priče, molitve i želje, koje umetnica iskazuje tehnikama ručnog rada (kilt i vez), tako što manje komade tkanina prošiva i spaja kreirajući veću formu, kojoj pridodaje material u slojevima (vatiranu sredinu i naličje), što sve zajedno porubljuje u konačnu tekstilnu celinu.

Inicirani ručnim/umetničkim radovima Aminah Robinson, Faith Ringgold i Harriet Powers, koje karakteriše bogatstvo teksture i kolorita, predstavljeni ručno vezeni kiltovi inspirisani su tradicijom negovanja primitivne umetnosti prošlosti. Vez je star koliko i sama tkanina, a tehnika ručnog rada sa koncem i tekstilom (kojom žene pričaju svoje priče), univerzalna je i povezuje ceo svet, jer se može prepoznati u mnogim civilizacijima.

Osim što svojom formom i načinom izrade evociraju narodnu (naivnu) umetnost, dela Daliborke Đurić, zasnivaju se kompoziciono i tematski na ostvarenjima kinematografske umetnosti, kao što su filmovi Vudija Alena. U svojim filmovima, Vudi Alen postavlja pitanja slučajnim prolaznicima, komentariše njihove odgovore na kominačan način, upotrebljava podeljen filmski kadar, animirane sekvence, flešbekove (kao i flešbekove unutar flešbekova), scene u kojima se telo/misli udvajaj... Predstavljajući kritiku savremenog društva, filmovi-komedije Vudija Alena analitički prikazuju savremene probleme međuljudskih odnosa, s posebnim osvrtnom na komunikaciju između muškaraca i žena, koji su zaljubljeni ili ostavljeni.

Prenoseći svoja razmišljanja, umetnica slikarski veze priče, trudeći se da likovno istakne lepotu, rukom izvedene nepravilnosti, što je u suprotnosti sa danas opšteprihvaćenim digitalno standardizovanim pojavama. Ručni vez i kilt simbolički označavaju meditativna stanja duha i tela, pošto traže strpljivost izvođenja manuelnog procesa (koje ima svoje vremensko trajanje), kao i čulnost što se izražava kroz pokrete i dodire ruke i materijala. Niti konca označavaju mek materijal-međustanje koje se nalazi između čvrstine kristalne strukture i nematerijalne fluidnosti protoka/zračenja enegije. U muzeju, na ostrvu Gospe od Škrpjela, čuva se goblen, u koji su, pored srebrnih i zlatnih niti, upletene i vlasi kose, žene koja ga je vezla. U iščekivanju povratka svoga muža, upućujući molitve/želje da se on što pre vrati, vezilja je goblen radila 25 godina.

Posvećen nadi za ponovni ljubavni susret, ovaj vez kao i pojedini filmovi Vudija Alena, govore o prekinutoj ljubavi između dvoje ljudi i njihovoj nemogućnosti da je ponovo nastave. Ne čuju se svadbena zvona i ne postoji srećan završetak – to je ono što spomenutom goblenu i filmovima daje ubod pokrstice. Šta je pošlo naopako? Zašto se romana završila? Nema odgovora na ova pitanja. Ostaje samo dirljivo ispričana priča.

Ubrzan tempo života, koji prati smenjivanje tehničkih inovacija, utiče na to da i ljubav poprimi kratkotrajan, prolazan oblik postojanja. Bliski partner ne mora nužno biti zamenjen drugom osobom, njegovo mesto može zauzeti i novi, tehnološki izum – očigledno je da smo za neka dostignuća visoke tehnologije emocionalno vezani kao za nama draga bića.

Tako su molitve koje su trajale satima, danima, mesecima, godinama, utkane u umetnička dela, koja su postala kratkotrajne želje, koje još brže smenjuju žudnje za nečim novim. Šta to savremeni svet želi? Čemu se danas većina ljudi moli? Neko želi računar *Mac Pro*, neko *3D printer*, neko šivaču mašinu *Bernina 580*... Postali smo zavisnici tehničkih dostignuća, žudeći da posedujemo najnovije digitalne uređaje i aparate.

Međutim, želja-molitva može da bude usmerena i ka drugačijim životnim vrednovanjima. Pitajući se čemu teži savremena žena, u radovima *Dobar dan! Molim Vas upoznajte moje Anime* i *Pipi zauvek*, umetnica Daliborka Đurić razmatra vrednost sadašnjeg ženskog postojanja. Jedno je sigurno, žena je miljama udaljena od Pipi, sitne i krhke, ali, sa druge strane, snažne i neustrašive devojčice. Iako smo nekada, kao male sanjale da ćemo biti kao Pipi, vreme je da preispitamo u šta smo se odrastanjem pretvorile.

Da li smo, možda, postale kuvarice, koje kupuju preskupe knjige o kuvanju autora *Olivera, Džejmi Olivera*, najpoznatijeg kuvara, koji preko TV ekrana propagira organsku i zdravu ishranu? Dok se propitujemo šta je organska hrana i kako se ona konzumirala u prošlosti, zaboravljamo da ishrana predstavlja obred, koji uz zdrave, organske namirnice (prirodno proizvedene u bašti), čini i okupljena porodica koja ih međusobno deli za trpezom. Ishrana nije samo briga o zdravlju tela i količini kalorija koje u njega unosimo – to su i obroci ljubavi koje delimo sa našim bližnjima.

Fenomen da digitalno doba paradoksalno kvari i poboljšava našu ishranu, karakteristika je sadašnjeg života, u kome teško da možemo izbeći nametnute vrednosti i nova društvena merila. *Vidimo se u parkiću* jedan je od primera naših strahova da ćemo biti izopšteni iz društva, ako ne budemo provodili više vremena u virtuelnoj nego u prirodnoj realnosti. Pozivanje na vrednosti koje smo poznavali, po kojima smo živeli i koje smo poštovali, ali

usput zaboravili, prisutno je u delu *Annie Hall forever*, koje je inspirisano filmom Vudija Alena *Annie Hall*. Snimljen 1977. godine, ova romantična komedija, značajna je ne samo po tome što je osvojila četiri Oskara (uključujući i onaj za najbolji film), već i što je obeležila kraj zlatnih godina američkog filma, posle koga je usledilo doba komercijalnih filmova.

Nastao kao dramatizacija autorove ljubavne romanse, ovaj film kroz lik Alvy Singer (koga glumi Woody Allen), autobiografski prikazuje njegov odnos sa mladom pevačicom Annie Hall (koju tumači Diane Keaton). Iako se zapravo radi o filmu, Dajan Kiton je glumila samu sebe (nosila je svoju odeću) i u vreme snimanja filma bila je u vezi sa Vudi Alenom. Tako da film, na neki način, prikazuje životnu realnost posvećenu prošlim vremenima, kada su Dajan Kiton i Vudi Alen bili zajedno. Iako komplementarno različiti, oba (filmska) lika neodoljivo su zabavni, neobični i komični.

Dok je Alvy Singer (Woody Allen) cinični pesimista opsednut smrću, što saznajemo iz njegovog monologa u početnoj sekvenci filma: *“Postoji jedan stari vic: Dve starije žene nalaze se u restoranu na Katskil planini... i jedna od njih kaže: ‘Ovde je hrana očajna’ A druga na to kaže: ‘Da, znam. I tako su male porcije.’ Ovo oslikava suštinu mog viđenja života... prepun samoće i bola i patnje i nesreće... i sve se prebrzo završi...”*;

Dotle je Annie Hall (Diane Keaton) njegova sušta suprotnost – vedrog, slobodnog duha, koja, na kraju filma, slavi ljubav, pevajući o prošlosti u kojoj se ona dogodila: *“Izgleda kao u dobra, stara vremena, pored mene si, šetamo zajedno... i još uvek osećam uzbuđenje, samo da te imam u zagrljaju... još uvek osećam uzbuđenje, to je bio dan kada sam te upoznala... ostvarujemo sve snove... radimo stvari koje smo navikli raditi... izgleda kao u stara, dobra vremena... ovde sa tobom...”*

Oživljavajući zaboravljene vrednosti prošlosti, koristeći samo iglu i konac, Daliborka Đurić posvećeno i predano kreira umetnička dela – vezeni kiltovi posmatračima ne upućuju neku određenu kritiku, već pre žele da javnost podsete i opomenu, slično slici Pola Gogena *Odakle dolazimo? Šta smo? Gde idemo?*

Stoga rad *Znanje će spasiti svet...* predstavlja utopijsku ideju umetnice... njenu iskru nade... i vere... u znanja i osećanja, koja će spasiti ljudski rod od samouništenja...

dr Olivera Erić  
*doktor teorije dramskih umetnosti, medija i kulture*





## I wish, I wish... the knowledge and feelings which will save the world

The works by Daliborka Djuric are stories, prayers and wishes of their own kind, and the artist expresses them through techniques of quilt and embroidery – she sews in and connects smaller pieces to create a larger form to which she adds the material in layers (the cotton middle and the reverse side), and she stitches all of them into the final textile unity.

Initiated by the handmade/art works of Aminah Robinson, Faith Ringgold i Harriet Powers, which are known for the richness of texture and colour, the exhibited handmade quilts are inspired by the tradition of nurturing the primitive art and past. The embroidery is as old as the fabric itself, and the technique of the embroidery (with which women told their stories) is universal and it connects the whole world because it could be found in other civilizations.

In addition to evoking the folk/ naïve art with their form and style, the works by Daliborka Djuric are, in composition and theme, based on the works of cinematography, like the films by Woody Allen. In his films, Woody Allen asks questions to strangers, he comments on their responses in a funny way, he uses segmented frames, animated sequences, flashbacks (as well as flashbacks inside flashbacks), scenes in which body/soul duplicate... As a critique of modern society, Woody Allen's comedies are analytical in showing the problems of contemporary human relationships with special retrospect to the communication between men and women who are in love or who are left.

By transmitting her thoughts, the artist embroiders stories, trying to, in an artistic manner, emphasise the beauty, handmade irregularities, which is in contrast with today's generally accepted digitally standardized phenomena. Embroidery and quilts symbolically signify meditative states of body and spirit, since they require the patience of a manual process (which has its duration), as well as sensuality which is expressed through movement, touch and material. There is a tapestry in a museum on the Lady of the Rocks Island, in which, beside silver and golden threads, are the hairs of a woman intertwined – a woman who made it. While waiting, praying and wishing for her husband to return, she worked on it for 25 years.

Dedicated to the hope of seeing our loved one again, this embroidery, as well as some of the films by Woody Allen, speak about the interrupted love between two people and the

impossibility of them continuing it. There are no wedding bells tolling, there is no happy ending – that is what a cross-stitch gives to the mentioned embroidery and films. What went wrong? Why did the romance end? There are no answers to these questions. There is only a touching story.

The accelerated pace of life, which follows the revolution of technical innovations, makes love take on a short and perishable form of existence. The partner does not necessarily have to be replaced by a new person, they can be replaced by a new technological invention – it is obvious that we are as emotionally attached to some hi-tech inventions as we are to our loved ones.

That way, the prayers, which once lasted for hours, days, months, years, are now embroidered into art works which became short-lived desires, which are even faster replaced by the new ones. What do modern people want? What do most people pray for? Somebody wants a *3D printer*, somebody wants a *Bernina 580*... We have become addicted to technical innovations, wanting to own the newest digital gadgets.

However, the desire-prayer can be directed to different values. In her works *Hello! Let Me Introduce You to My Anime* and *Pippi Longstocking*, asking herself what a modern woman's aspirations are, the artist, Daliborka Djuric contemplates the value of modern life of a woman. One thing is certain, women are miles away from Pippi, a small and fragile little girl, but, on the other hand, strong and fearless. Although, as little girls, we dreamt to be like Pippi, it is time to ask ourselves what we have become by growing up.

Have we, perhaps, become housewives who buy overpriced cook books by *Oliver, Jamie Oliver*, the most famous chef, who promotes organic and healthy food through the TV screen? While we think about what organic food is and how people used it in the past, we forget that eating is a ceremony, which, with healthy, organic foods (naturally produced in a garden), makes a family gather round and share them at the table. Diet is not just about looking after the health and the number of calories – it is about the food of love which we share with our loved ones.

The phenomenon of modern age paradoxically spoiling and improving our dieting is a characteristic of the modern life and it is difficult to avoid the imposed values and new social criteria. *See You in the Park* is one of the examples of our fear of being banished from the society if we do not spend more time in virtual, rather than natural reality.

Alluding to the values we once knew, according to which we once lived and respected, but forgot along the way, is present in *Annie Hall Forever*, inspired by the film *Annie Hall* by Woody Allen. Made in 1977, this romantic comedy, significant not only because the fact that it won four Oscars (including the one for the best picture), but also because it marked the end of the golden age of the American cinema, after which came the age of blockbusters.

Created as a dramatisation of the author's romance, this film is an autobiographical representation of the relationship between the character Alvy Singer, played by Woody Allen, and a young singer Annie Hall, played by Diane Keaton. Even though it is a film, Diane Keaton actually played herself (she wore her own clothes) and during the filming, she was involved with Woody Allen. That way, the film represents the reality dedicated to times which have passed, when Diane Keaton and Woody Allen were an item. Although complementary different, both (film) characters are irresistibly funny, unusual and comic.

While Alvy Singer (Woody Allen) is, a cynical pessimist obsessed with death, which we learn from his monologue at the beginning of the film: *'There is an old joke – Two elderly women meet at a restaurant on Catskill Mountains... And one of them says: 'The food is awful here.' And the other responds: 'Yes, I know. And the portions are so small.' This paints the essence of how I see life... full of loneliness and pain and suffering and misery...and all ends too fast...'*, Annie Hall (Diane Keaton) is a complete opposite – cheerful and free in spirit, who, at the end of the film, celebrates love, singing about the past when it happened: *'It is like the good old days, you are next to me, walking together...and I still feel excitement, just to hold you in my arms... I still feel excitement , that was the day I met you...it is like the good old days... here, with you...'*

By reviving the forgotten values for the past, with a needle and a thread, Daliborka Djuric creates her art work with dedication – the quilts do not offer criticism of the observer, but want to remind and warn the public, like Paul Gauguin's *Where do we come from? What are we? Where are we going?*

Therefore, *The Knowledge Will Save the World*... represents the artist's utopian idea... a sparkle of her hope... faith.. in the knowledge and feelings which will save the human kind from selfdistruction...

dr Olivera Erić  
*Doctor of Theory of Dramatic Arts, Media and Culture*





**Dobar dan! Molim vas, upoznajte moje Anime**  
37x67cm / ručni vez  
**Hello! Let Me Introduce You to My Anime**  
14.5"x26.4" / hand embroidery



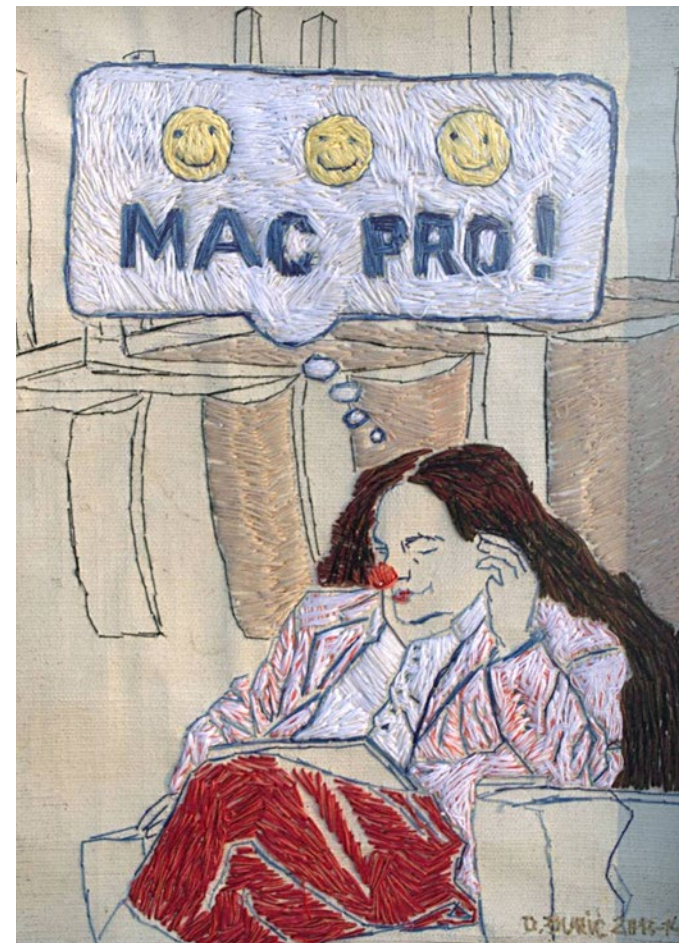
**Annie Hall Forever**  
192x222cm / ručni vez, quilt  
**Annie Hall Forever**  
6'3"x7'3" / hand embroidery, quilt



**Oliver, Džejmi Oliver**  
203x302cm / quilt, ručni vez  
**Oliver, Jamie Oliver**  
6'8"x9'11" / quilt, hand embroidery



**Želim, želim.... 3D Printer**  
25x31cm / ručni vez  
**I wish, I wish .... 3D Printer**  
9.8"x12.2" / hand embroidery



**Želim, želim.... Mac Pro**  
25x31cm / ručni vez  
**I wish, I wish .... Mac Pro**  
9.8"x12.2" / hand embroidery





Biografija

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## Orođavanje disparatnih svetova

Likovni svet Daliborke Đurić gradi se iglom i koncem, bod po bod, uzastopnim, kontinuiranim, repetitivnim ubodima igle i provlačenjem niti kroz podlogu platna. Krupnim i sitnim štepom, debelim i tankim koncem ona formira hromatski zasićene i reljefno bogate bojene partije. Ukoliko se nastalo delo posmatra pre kao slika a tek potom kao goblen ili tapiserija, tragovi končanih niti, njihov linearni ritam, gustina i raspored masa naći će se u ulozi poteza slikarske četke, lazurnog ili pastuoznog namaza bojenog sloja. Ova uzajamna simulacija ili medijski koloplet, ispostavljaju se kao autorkin poduhvat „orođavanja“ hijerarhijski različito tretiranih umetničkih veština, jezika i tehnika izražavanja. Stoga ovi radovi jednako egzistiraju i kao umetnost tekstila sa svim njegovim specifičnostima i kao slikarstvo sa svojom retorikom i svojim zakonitostima.

### Manuelno – misaono - meditativno

Osnovna umetnička zamisao ovakvog opusa oslonjena je na tri moćne, naizgled disparatne ali suštinski nerazdvojne stvaralačke poluge – manuelni/ručni rad, aktivno mentalno angažovanje i naglašeno kontemplativno mišljenje. Inercijom ustaljenih shvatanja, šivenje i vez, olako se „guraju“ u sferu zanatskog ili posve-dekorativnog. U savremenoj praksi čestih medijskih prekoračenja i snaženja konceptualnih izazova, Daliborkini radovi prepoznaju se kao formula u kojoj se susižu tehničko majstorstvo, raskošna materijalnost i takozvani čisti art.

### Stara - nova tehnologija

Najmarkantnija kontradikcija ove izlozbe dogodja se upravo na slikarskim platnima na kojima se tehnikom veza ispisuju želje za digitalnom tehnologijom – brzim kompjuterom, visokosofisticiranom mašinom za šivenje i slično. Iako ovakvim izjavama, manuelni čin naizgled sam sebe dovodi u pitanje, reč je istovremeno o autorkinom respektu prema klasičnom mediju i kreativnoj potrebi za korišćenjem novih pametnih programa kao alatki za samousavršavanje i iznalaženje željenih tehnika.

### Moderno – postmoderno

Empatijski odnos prema prikazivanju ljudske figure, sklonost ka stilizaciji forme, narušavanje klasičnih proporcija, spontana detinja manipulacija bojom - neke su od odlika humanističkog nasledja evropskog Modernizma koje se nalaze u temeljima Daliborkinog umetničkog vaspitanja. Sa njim ona stupa i uzleće u hibridne i rasterećujuće postmodernističke slobode – u citiranje, kolažiranje i montažu različitih stilskih obrazaca i jezičkih kodova.

### Quilt - ekstaza spektakla, ekstaza intimnog

Niz radova velikih formata iz serije quiltova, troslojno prošivenih tkanina/prekrivača, određen je u pravcu preuzimanja gotovih vizuelnih matrica, a u svrhu daljeg parodiranja ili preinačavanja njihovih primarnih značenja. Planetarno popularan **Oliver**,/ **Džejmi Oliver**, prikazan upravo na pop-artovski način, sa poslužavnikom iz kojega namiguje crvena jabuka, okružen je pikasovskom upadicom - stikerom kubistički izlomljenog lika koji potvrdno-upitnom rečenicom sumnjiči istinitost organskog proizvoda po istom ključu po kojem je „Pablo prelomio tradiciju“ i porekao organsku celinu ljudskog tela. Dovodjenjem u vezu prepoznatljivog modernističkog likovnog citata i aktuelne televizijske kulinarske zvezde, umetnica se u kritičko-humurnom tonu osvrće na hipertrofiju gastronomskih

rijaliti programa; **Annie Hall forever**, obožavani glumački dvojac Vudi Alen i Dajana Kiton, „lica nalepljenih“ na serijske paterne muškog i ženskog tela, okruženi uzorcima goblena „kućice u cveću“ aludiraju na filmske i ne-filmske jezičke driblinge i verbalne doskočice njujorških itelektualaca u njihovom poslovlično opsesivnom preispitivanju sopstvenih trauma i frustracija. **Vidimo se u parkiću** – u bašti idiličnog pačvorka rasprostire se motivski kalambur vizura i perspektivnih skraćanja, roditeljskih i dečijih figura, mobilnih telefona i fantazmagorijskih stonoga šetača. To je isečak navodne svakodnevice čiji akteri, kao i u čitavom korpusu prethodnih slika, vrhovima noseva vickasto „mrdaju“ crvenom klovnovskom lopticom – Daliborkinim čestim portretnim markerom kojim ona raz-ozbiljuje, razgaljuje i optimistički opušta svaki odabrani životni prizor.

### Slikarsko platno

Među predstavama koje za materijal imaju slikarsko platno i konac za šivenje zatičemo seriju likova i ličnosti, predložaka – persona posredstvom kojih autorka priželjkuje i likovno-magijski priziva ispunjenje svojih životnih potreba. **Pipi duga čarapa**, gustim predivom najuhranjenija predstava, figurativna je kompozicija koja dozvoljava nebrojana sociološka i neo-feministička učitavanja. Koloristički- izvajana devojčica, kao projektovana vizija sedokose građanke za upravljačkim pultom, uznosi se u nebo u vizuelnom kodu El Grekovog grofa od Orgaza. Glorifikovana i puna vrlina, žutim i plavim koncem izvezena, „suncem i mesecom obasjana“, saosećajna i druželjubiva heroina, snažna je psihološka transpozicija ženskih fantazama i (nedo)sanjanih životnih avantura. **Znanje će spasiti svet**, groteskno je uprizorenje sveta intelektualaca u čije izolovane živote „sleće“ informacija o umetnosti digitalnog doba. Pozicija knjige s naslovom, Art Of The Digital Age, koji nosi celokupna izložba, jeste detalj čiju direktnu referencu možemo tražiti u baroknim lepršavim lentama koje nekom pronose antropomorfni andjeli a koje svojim tekstualnim sadržajem redovno nešto važno saopštavaju. **Dobar dan! Molim Vas upoznajte moje anime** je hermetična kompozicija podeljena u tri događajna plana. Gornja trećina rezervisana za skrivene, nesvesne predele bića, ištepana je zlatnim koncem gusto zbijenih brazda i markirana devojačko-ženskim stojećim figurama. Odečom erotizovano telo na dnevnoj pačvork prostirci i transrodna figura zauzeta istovremeno ručnim i umnim poslom, pripadaju donjim, simbolički prizemnijim sferama. Predstava udvojene figure vuka, animalnog čuvara „mesta primordijalnih zbivanja“ realni je pandan isklesanim Mikenskim lavovima na istom zadatku – telesnoj zaštiti mitskog ženskog božanstva.

### Ishod ušivanja želja

**Želim, želim... Berninu B580 / Mec Pro / 3D Printer**, takođe pripadaju opusu „slika želja“. Po svedočenju autorke, sve one su inspirisane poznatim goblenom izvesne Jacinte iz Perasta koja je početkom 19. veka, čekajući muža mornara, punih dvadeset pet godina, zlatnim i srebrnim koncem vezla na svili lik Bogorodice uplićući u kose andela svoju sopstvenu.

Izvršeni transfer kulta molitve, iz oblasti sakralnog u oblast svetovnog, nesmetano je doprineo emotivnom preklapanju vremenski udaljenih ali dubinski srodnih ženskih priroda. Molitvena formula je zadržana kao drevni garant ispunjenja onoga za čim se teži pa bio to tri- de štampač ili spasonosno znanje. Pokazalo se izvesnim da je praksa ušivanja ‘dušinih želja’ dobacila do konkretne materijalizacije likovnog rada što zapravo i jeste inicijalni i krajnji ishod svakog umetnickog angažovanja.

Istorijski dublji i mističniji ženski reper može se tražiti i u nacionalnoj srednjovekovnoj umetnosti, u Jefimijinom vezu s početka XV veka. Tek jedan aspekt dopušta poređenje ručnog rada despotice i naše umetnice a to je pisanje o sebi u prvom licu, ispovedno, neposredno i direktno. Uz nesamerljive razlike u oblasti duhovnih sfera, istorijskih uloga i ličnih sudbina, postkosovska udovica Rakićevski „veze strašne bole otmene joj duše“, a Daliborka pak, gladna znanja, artistski oglašava svoje tekuće želje i zasigurno deli radost renomirane njujorške koleginice Fait Ringgold koja usklikuje „Hej, ja sam umetnica, ja pripadam galerijama i imam izložbe!“.

Hedonistički kolorizam, iščašenost ikonografskih rešenja i raskalašna intuicija, po rečima Getea, ono „otkrivanje koje se razvija iz čovekove duše“- ponešto govore o Daliborkinom umeću, njenim slikama i mnogim talentima. Poređenje sa laureatom Tarnerove nagrade, maestoznim Grejsonom Perijem, bilo bi naizgled preterano, ali u kontekstu odnosa podvižničke prakse i nadrealne egzistencije umetnika na domaćoj likovnoj sceni, ono je umesno, suvislo i ovakvom izložbom, sasvim potkrepljujuće.

U Beogradu, maja 2017.

Svetlana Jovičić  
*istoričar umetnosti*

## Making disparate words familiar

Daliborka Djuric's world of art is built with the needle and the thread, stitch by stitch, with successive, continuous, repetitive stitches and threading through the canvas. With her long and short stitches as well as with thick and thin treads, she achieves chromatically saturated and richly embossed coloured works. If one of her works is observed as a picture at first, and then as a needlepoint or a tapestry, the thread prints, their linear rhythm, density and volume will become the brush strokes, azure or pastuous. This mutual simulation or media whirl represent the author's endeavour to make the skills, language and techniques, which are treated differently according to their hierarchy, familiar. Therefore, these works equally exist as both the art of textile with all its specific qualities as well as art with its rhetoric and laws.

### The Manual – The Reflective – The Meditative

The basic artistic idea of this kind of opus relies on three powerful, seemingly disparate, but essentially inseparable creative axis – manual work, active mental engagement and emphasized contemplative thinking. The inertia of established beliefs 'pushes' the sewing and the embroidery into the sphere of a craft or quite decorative work. In modern times of frequent media excess and empowering of conceptual challenges, Daliborka's works are recognized as a pattern in which technical mastery, luxurious materialism and so called pure art gain upon each other.

### The Old-New Technology

The most striking contradiction of this exhibition takes place on the very canvases on which, through the technique of embroidery, the artist expresses her desires for digital technology – a fast working computer, a hi-tech sewing machine and such. Although these statements make the manual act question itself, at the same time, it is about the artist's respect towards the classic medium and the creative need for using new smart programmes as tools for self-improvement and discovering desired techniques.

### The Modern – The Postmodern

The empathic way of representing the human figure, the inclination towards the stylization of the form, the violation of classic proportions, the spontaneous childlike manipulation of colour, are some of the characteristics of humanistic legacy of the European Modernism which can be found in the very foundations of Daliborka's artistic upbringing. With it,

she treads and sets off to hybrid and relieving postmodernistic freedoms – to quoting, to collaging and editing of different stylistic patterns and linguistic codes.

### Quilt – The Extasy of Spectacle, the Extasy of Intimate

The series of quilts, the three-layered sewn cloths/covers, is directed towards taking the complete visual patterns and then parodying them or transforming their primary meanings. The planetary popular **Oliver, Jamie Oliver**, is represented in the exact pop-art manner, holding a tray with the winking apple, surrounded with Picasso-esque interjection – a sticker of a cubist character who uses a positive-interrogative sentence to question the authenticity of an organic product in the same way in which 'Pablo broke the tradition' and denied the organic unity of the human body. By connecting the familiar modernistic art quotation and the popular TV culinary superstar, the artist uses the critically humorous tone to comment the hypertrophy of gastronomy reality programmes. **Annie Hall Forever** - the adored acting couple Woody Allen and Diane Keaton, 'with their faces pasted' on serial patterns of male and female bodies, surrounded by samples of the embroidery 'a cottage in flowers', allude to cinematic and non cinematic linguistic dribblings and verbal quibbles of New York intellectuals living in their obsessive introspection of their own traumas and frustrations. **See You in the Park** – a motif word play of visions and shortened perspectives, of figures of parents and children, of mobile phones and of phantasmagoric centipede walkers that is spread in a garden of idyllic patchwork. It is a clipping of a so called everyday life, whose participants, like in the previous pictures, with the tip of their noses, wittily 'wiggle' their red clown ball – Daliborka's frequent portrait marker which she uses to light, to humour and to optimistically relax any life image.

### The Canvas

Among the works done on a canvas with a sewing thread we find a series of characters and personalities, sample-persons through which the artist shows her desires and appeals to the fulfillment of her life needs in a artistic and magical way. **Pippi Longstocking**, the most complete work woven in thick yarn, is a figurative composition which allows for countless sociological and neo-feminist representations. The colouristically sculptured girl, as a projected vision of a grey-haired woman at a control panel, rises up in a visual code of the El Greco's Count of Orgaz. Glorified and virtuous, embroidered with yellow and blue threads, 'illuminated by the sun and the moon', a compassionate and friendly heroine represents a powerful psychological transposition of feminine fantasies and unfinished life adventures. **The Knowledge Shall Save the World** is a grotesque warning given by the

intellectuals whose isolated lives 'are stricken' by the information of the art of the digital age. The position of the book titled 'The Art of The Digital Age', which is also the name of the exhibition, is found in a detail whose direct reference can be discovered in baroque fluttering sashes which are carried across the sky by anthropomorphic angels and which always have important messages written on them. **Hello! Let Me Introduce You to My Anime** is a hermetic composition divided into three sequences of events. The upper third is reserved for the hidden, unconscious parts of the being, thickly stitched with gold threads and marked by girl-woman like standing figures. The body eroticised by clothes which is represented on a patchwork rug and the transgender figure engaged both in physical and intellectual work, belong to the lower, symbolically earthly spheres. The representation of the dual figure of a wolf, an animal guardian of 'places of primordial events', is a realistic counterpart to sculptures of the lions of Mycenae which have the same task – to protect the mythical feminine deity.

### The Outcome of Sewing Desires in

**I Wish, I Wish... a Bernina B580 / Mac Pro / 3D Printer** also belong to the opus of 'the pictures of wishes'. According to the artist, all of them are inspired by a famous embroidery by the Lady of the Rocks – at the beginning of the 19th century, while waiting for her husband for 25 years to come back from the sea, she sewed the visage of Mother of God in silk, with silver and gold threads, intertwining her own hair into the hair of angels. The transfer of prayer from the sacred into the wordly sphere, contributed to the emotional overlap of the feminine natures which are distant in time but essentially very close. The prayer is kept as an ancient guarantee of the fulfillment of wishes, even if it is a 3d printer or life-saving knowledge. It became certain that sewing 'your soul's desires' reached the concrete materialization of the art work which actually is the initial and the final outcome of any work of art.

Historically, the deeper and more mystical model can be found in the medieval folklore, in the embroidery of Jefimija at the beginning of the 15th century. Only one aspect allows for comparing the despot's wife's embroidery and that by our artist, and that is writing in the first person, confessional, blunt and direct. With immeasurable differences in the spiritual sense, historical roles and personal destinies, the post-kosovan widow Rakicevski 'sews in horrid pains of her elegant soul', while Daliborka, hungry for knowledge, artistically announces her current desires and definitely shares the joy of the renowned colleague from New York, Faith Ringgold who shouts 'Hey, I am an artist, I belong to the galleries and have exhibitions!'

The hedonistic colourism, the dislocation of the iconographic solutions and the luxurious intuition, as Goethe says, 'the disclosure of the person's soul' – speak about Daliborka's artistry, her pictures and many talents. To compare her works with the works by the Turner Award laureate, the great Grayson Perry, would perhaps seem far fetched, but, in the context of the ascetic practice and the surreal existence of the artist on the domestic art scene, it is appropriate, meaningful and, with this exhibition, quite substantiating.

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