

The background is a complex, abstract composition of textures and colors. It features a mix of deep blues, purples, and blacks, with some lighter, almost white, areas that create a sense of depth and movement. The textures appear to be layered, with some areas looking like rough, torn paper or heavy brushstrokes, while others are smoother. The overall effect is one of dynamic energy and artistic exploration.

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TRAJECTORIES

IVA LATERZA OBULJEN

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IVA LATERZA OBULJEN

PALAČA SPONZA / SPONZA PALACE
25. LIPNJA - 8. SRPNJA 2022. / JUNE 25 - JULY 8, 2022

Polazišna točka nikad nije potpuno čista, ispražnjena značenjem i sjećanjima, suha, beživotna, tabula rasa. Ljudi počinju tražiti nova značenja vlastitog života uvijek se nadovezujući na prijašnja, dok u novim licima koje upoznajemo prepoznavamo obrise osmijeha ljudi koji su nam u jednom periodu života neizmjereno puno značili. U svakoj ljudskoj gesti, pokretu, načinu na koji uzimamo čašu i pijemo vino, načinu na koji promatramo zidove tuđeg stana, prepoznavamo sitne geste nekih drugih ljudi koji su ostali upisani u našem sjećanju. Svaki novi početak nikad u stvarnosti nije u potpunosti početak.

Apstrakciju umjetnica Iva Laterza Obuljen opisuje kao odlazak u kompleksnije svjetove. Platna koje koristi kao prozor za odlaske čiji krajnji ciljevi nikad nisu unaprijed zadani ne promatra kao početnu praznu točku, već podlogu koja u sebi već krije rastere njenih radova. Poput Michelangela koji u mramornom bloku prepoznaje lika koji je zarobljen i kojeg treba osloboditi, Laterza Obuljen u platnu kistom traži upisane linije koje vaze za izlaskom na površinu. Tom mukotrpnom i često dugom procesu traženja slike na platnu ne prethode skice i crteži na papiru koji se potom prenose na platno, već autorica slici pristupa potpuno

neopterećena i spremna prihvatiti izazov slikanja kao slikanja u maniri larpurlartizma. U procesu koji nerijetko traje mjesecima i koji često obuhvaća periode istovremenog rada na dvjema slikama, naglasak je stavljen na potreban odmak pri radu. Taj prekid uzrokovan periodima kreativne zarobljenosti autorica koristi za svojevrsnu mentalnu regeneraciju, ali i traženje novog pogleda i perspektive. Proces stvaranja autorica opisuje kao građenje slike koje nalikuju građenju jednog mišića. Ovaj organ neprestano treba poticati, stiskati, koristiti do krajnjih granica, ali i davati mu potrebne periode opuštanja i smirenosti stvarajući mu ritam u kojem se on oblikuje, u kojemu se same ideje oblikuju u umjetničkoj formi. Stoga je stvaranje svake sljedeće slike uvijek intenzivnije uz izražajniju bržu protočnost ideja i pretakanja tih misli na samo platno.

Eksperiment koji je autorici izrazito važna stavka u nastanku slike predstavlja odlazak u nepoznato, u podzemni svijet u kojemu su akteri poput likova u Hadu isprepleteni i ostavljeni sudbini. U tom svijetu, daleko ispod zemljine površine, isprepliću se svi naši izgubljeni osjećaji u Aherontu, Kokitu, Flegetonu, Leti, Stiksu, Mnemozini i Eridanu, mitološkim grčkim rijekama boli, jadikovanja, vatre, zaborava,

A point of departure is never a completely clear tabula rasa, void of meaning and memory, dry and lifeless. People start looking for new meanings of their own life always linking up with the old, while in the new persons we recognise the contours of the smiles of those who in some time of life have meant immensely much. In every human gesture, movement, the way in which we take up a glass and drink wine, in the manner in which we look at the walls of someone else's dwelling place we can recognise the tiny gestures of other people who have remained engraved in our memory. Every new beginning is never in its entirety a beginning.

Artist Iva Laterza Obuljen describes abstraction as a departure into more complex worlds. She does not look upon the canvases, that she uses as window for departures the ultimate goals of which are not set in advance, as initial empty point, rather as a ground in which the rasters of her works are already implicit. Like Michelangelo who identifies a figure that is captured in a marble block and needs setting free, Laterza Obuljen seeks with her brush in the canvas the inscribed lines that cry out for the surface. This laborious and often long-lasting process of looking for the image on the canvas is not preceded by

sketches and drawings on paper, then transferred to the canvas; rather, the artist approaches the picture without any preconceptions, ready to take on the challenge of painting as painting in the art for art's sake manner. In a process that will quite often last months and that often involves period in which two pictures are being made side by side, the emphasis is placed on the necessary distance during the work. She uses this break caused by periods of creative captivity for a kind of mental regeneration, as well as for the search for a new look, a new perspective. She describes the process of creation as the building of an image that is like the development of a muscle. This organ constantly needs stimulating, squeezing, using to the ultimate, as well as being given the necessary periods of relaxation and calm, creating for it a rhythm in which it take shape, in which the actual ideas are shaped into artistic form. And so the creation of each subsequent picture is always more intense with a more expressively rapid throughflow of ideas and the transfer of these ideas to the canvas.

An experiment that for the artist is a particularly important item in the creation of a picture is a departure to the unknown, into the underground world in which actors like figures

mržnje, sjećanja i hladnoće. Utjecaj ovih snažnih naboja osjeća je u samom načinu slikanja radova gdje Laterza Obuljen napušta privid kontrole prisutan u ranijim serijama apstrakcije u kojima su horizontalne i vertikalne linije isključivi lajtmotiv cjelokupnog ciklusa. Ovdje se pak kontrola gubi u novim radovima, te se platno odupire manipulaciji i disciplini, stanju potpune kontrole od strane umjetnice. Princip laissez-faire primjenjuje se u novim djelima u kojima autorica odustaje od strogog upravljanja procesa ostavljajući da se jednostavno neki događaji dogode. Ovaj čin djelomično je potaknut odnosima i događajima iz osobnog života u kojima ljudi jednostavno nemaju mogućnost upravljati neizbježnim životnim promjenama unatoč snažnoj volji. U dvama serijama radova podijeljenih na period iz 2019. i 2020. godine te 2021. i 2022. godine okupljenih pod zajedničkim nazivom izložbe „Putanje“, vidljive su jasne posljedice događaja iz vanjskog svijeta, bilo da se radilo o objektivnim svjetskim pandemijskim uvjetima ili pak događajima iz njezina osobnog života poput odlaska u inozemstvo na studij slikarstva. No ono što promatrač primijeti već pri prvom pogledu na djela Laterze Obuljen određeni je raster koji odaje autoričinu pozadinu prethodnog

studija arhitekture. Raster iz serije u seriju postaje zamršenija mreža slijepih i neprohodnih ulica često potpuno iščezavajući izvan granica same slike. Snažna bulevarska sila koja nastoji standardizirati prostor ustupa mjesto kvazisrednjovjekovnoj urbanističkoj matrici isprepletenoj nebrojenim napučenim uličicama. Švicarsko-francuski arhitekt, dizajner, urbanist i pisac Le Corbusier upravo je zastupao puristički stil prostora doma kao kuće koja predstavlja stroj za život. No purizam se očitavao i u njegovim urbanističkim planovima u kojima je prevladavala težnja za standardizacijom i pravilnošću gradnje u prostoru koji bi krajnjim korisnicima, odnosno modernom čovjeku, omogućio lakše i racionalnije funkcioniranje. Le Corbusierove modernističke ideje koje su nastale kao produkt industrijalizacije i snažne motorizacije uključivale su i ideju o negiranju ranijih urbanističkih matrica, prvenstveno guste mreže srednjovjekovnih četvrti velikih gradova poput Pariza, koje bi trebale biti potpuno i nepovratno uništene. Takve četvrti karakterizirale su zgrade koje nisu bile stilski ni graditeljski ujednačene, ulice koje su preuske za promet i koje su predstavljale veliki higijenski problem, no ideološki te ulice su predstavljale problem i za okupljanje

in Hades are interwoven and left to their fates. In this world, far below the earth's surface, all our lost feelings are interwoven in Styx, Lethe, Acheron, Phlegethon, and Cocytus, Mnemosyne, and Eridanos, mythological rivers of pain, sorrow, fire, oblivion, hatred, memory and cold. The impact of these powerful charges of emotion is present in the very manner of the painting of the words, where Laterza Obuljen abandons the appearance of control present in earlier series of abstracts in which horizontal and vertical lines are the sole leitmotif of the whole cycle. Here control is lost in the new works and the canvas resists both manipulation and discipline, the state of total control by the artist. The laissez-faire principle is applied in the new works in which the artist gives up on strict management of the process, letting some events simply happen. This act is partially triggered by relations and events from her personal life, in which people simply do not have the ability to manage the inescapable vicissitudes of life, irrespective of their strength of will. In two series of works divided into the period from 2019 and 2020 and 2021 and 2022, brought together under the common name of the exhibition Trajectory, clear consequences of events from the outside world are to be seen

clearly. They might be to do with the objective world pandemic conditions or events in her personal life, like going abroad to study painting. But what the observer will discern in the very first look at the work of Laterza Obuljen is a certain raster that reveals the artistic background in her previous study of architecture. From series to series, the raster becomes an ever more complicated network of cul-de-sacs and impassable streets often totally fading away outside the borders of the picture itself. A powerful boulevard-force that attempts to standardise the space gives way to a quasi-medieval urban matrix crisscrossed with countless populated lanes. Swiss-French architect, designer, urban designer and writer Le Corbusier actually represented the purist style of the space of a home as house that is a machine for living. The purism is manifested in his urban designs in which the aspiration for standardisation and regularity of building in the space prevails so as to enable an easier and more rational functioning to the end users, i.e., modern people. Le Corbusier's modernist ideas, which came into being as product of industrialisation and motorisation involved the idea about negating the earlier urban matrixes, primarily the dense networks of the medieval quarters of big cities like Paris, which

masa koje su u 20. stoljeću određivale uspjeh i ritam održivosti totalitarnih režima. Nasuprot ovoj težnji transformacije Pariza u grad s funkcionalnim prometnicama i standardiziranim zgradama, postoji romantičarski zanos koji se mentalno odupire prostornim paradigmama vanjskog svijeta. Zaključak kako bi uređen urbanistički prostor utjecao na racionalnije ponašanje ljudi djelomično se pobija razmišljanjem o načinu na koji ljudi pamte prostor. Tu misao u potpunosti utjelovljuje preteča pjesničkog moderniteta, Charles Baudelaire, koji je tijekom svog života promatrao tri različita Pariza: stari Pariz prije velikih urbanističkih transformacija, Pariz tijekom izgradnje velikih prometnica te potpuno nova slika Pariza velikih urbanističkih promjena koje su donijele rušenje velikog dijela srednjovjekovnih četvrti. No način na koji Baudelaire piše o gradu nije tek puko deskriptivno navođenje točaka u prostoru u kojem se nalazi. On svoj grad prepoznaje u detaljima, u labudu na rijeci Seni ili usputnim razgovorima starijih ljudi u parku. On grad živi i konstruira svoj vlastiti raster grada prema svojim osjećajima, doživljajima i sjećanjima.

Rasteri Laterze Obuljen nisu tek zadane urbanističke matrice, već upravo šušur srednjovjekovnih gradova koji velike priče filtrira kroz

bezbroj malih razgovora pojedinaca koji se susreću u uličicama tijekom obavljanja svojih svakodnevnih poslova.

Naše vlastite rodne gradove, a u slučaju autorice radi se upravo o dubrovačkoj staroj jezgri u kojoj je provela svoje djetinjstvo, ne pamtimo po nazivima ulica, trgova i institucija. Naš mentalni sklop tijekom takve jedne šetnje u maniri bodlerovskog dandyja grad pamti po našoj unutrašnjoj urbanističko-emocionalnoj matrici gdje konstruiramo naš zasebni individualizirani grad. Naše su ulice preimenovane po vlastitim imenima našeg sjećanja u „ulicu gdje je moja baka živjela“, „gdje sam se prvi put poljubio“, „gdje sam prvi put sama kupila knjigu“.

Slike Laterze Obuljen upravo su ti emocionalni rasteri u kojima autorica upisuje svoja sjećanja, sretne trenutke, ali i trenutke boli i gubitka najvažnijih osoba u njenom životu. Autoričine ulice nemaju znakove signalizacije jer intenzitet određenih osjećaja ne mari za pravila i norme ponašanja. Stoga umjetnica odustaje od potpune kontrole slike u toj igri i prepušta se, prema njenim riječima, „sintezi emocija, psihe i intelekta“.

Proces je to koji uključuje rad na slici, ali i rad sa slikom, simbiozu koja u sebi neminovno sadrži promatranje i osluškivanje slike. U tom slijedu

were supposed to be completely and irretrievably destroyed.

Such quarters were characterised by buildings that were not uniform in terms of either building or style, streets too narrow for vehicles and that constitute big problems for sanitation, but ideologically too these streets were a problem for the gathering of the masses that in the 20th century determined the success and rhythm of sustainability of totalitarian regimes. But as against this drive for the transformation of Paris into a city with functional thoroughfares and standardised buildings there was also a romantic enthusiasm the mindset of which resisted the spatial paradigms of the world outside.

The conclusion that an organised urban space would tend to result in a more rational human behaviour is partially refuted by consideration of the manner in which people recall space. This idea is fully embodied by the forerunner of modern poetry Charles Baudelaire, who during his lifetime watched three different versions of Paris: the old Paris, before the big urban transformations, Paris during the building of the great boulevards and an entirely new image of the Paris of great urban changes that were brought about by the destruction of a large part of the medieval quarters. But the manner in which Baudelaire writes of the

city is not a mere descriptive listing of the points in the space in which he happens to be. He identifies his city in the details, in the swan on the Seine or in the casual conversations of older people in the park. He lives the city and constructs his own raster of the city according to his feelings, experiences and memories.

The rasters of Laterza Obuljen are not just the set of urban matrixes, but actually the buzz of the medieval cities that filters the big stories through the countless small conversations of individuals met in the streets while the tasks of everyday life are being carried out. We don't recall our own native cities – in the case of this artist, actually the Dubrovnik old city core in which she spent her childhood – from the names of streets, squares and institutions. Our mind set during such a stroll in the manner of the Baudelaire dandy remembers the city according to our inner urban-emotional matrix in which we construct our special individualised city. Our streets are renamed according to the names of our memories into “street where my grandma lived” “where I had my first kiss” “where I first bought a book”. The paintings of Laterza Obuljen are precisely these emotional rasters into which the artist inscribes her memories, her happy moments,

prevođenja emocija u sliku tehnike akrila na platnu, umjetnica dopušta i inicira stvaranje slojevitosti prostora. Prvotni raster nadograđuje se tehnikom airbrusha koji stvara određenu maglicu unutar slike kao protutežu oštrim kutovima koji diktiraju smjer pogleda promatrača dodatno naglašen odabirom snažnog kolorita. Paleta boja Laterze Obuljen nije široka i unaprijed je zadana prije početka slikanja rada. Ova prethodna ograničenost kolorita na tek nekoliko boja otvara mogućnost davanja jednake vidljivosti oblicima koje kolorit ne negira, već ga nadopunjuje i dodatno osnažuje naglašavajući putanju kretanja. U zadanim ploham a slike jasno se razlikuje točno definirani geometrijski oblici koji nose težinu slike kao piloni hrama u kojem autorica otkriva svoj intimni svijet. Nasuprot oštrim rubovima nalaze se tek fragmentirani i prividno nezavršeni dijelovi, razasuti po slikama poput zaboravljenih tuđih otisaka dlanova na staklu. Oni donose kaos u prividan točno definiran raster, silu Tanatosa protiv Erosa koji su nositelji igre slikarske konstrukcije i destrukcije. Linije i plohe više nisu točno označene i usmjerene, već dolazi do preklapanja, miješanja, negiranja i stvaranja novih putanja koje se ne mogu vratiti na svoj prijašnji put. Nepovrat jednom izmijenjenih ploha

i linija u slikarskoj kompoziciji jasno se čitaju i u mediju fotografije. Fotografski su radovi posvećeni lokalitetu u kojem umjetnica pronalazi simboliku svog odrastanja, napuštenom hotelskom kompleksu Kupara. Nekadašnji biser hotelske arhitekture bivše države, nakon toliko godina ostavljenosti na milost i nemilost vremena i svojih povremenih korisnika, svjedoči stanju derutnosti i samog sustava vrijednosti u kojemu je ovakva situacija dopuštena. Rat i njegove posljedice ostavile su neizbježan trag i na osobnu priču autorice gdje se nacionalna povijest reflektira na izbore u obiteljskim pričama i na njen odlazak iz matične države na studij u inozemstvo. Upravo uklopljenost i nemogući bijeg iz takvih narativa koji zadaju okvir pričama i obiteljskim fotografijama u vrijeme rata, autorica oponaša umetanjem svojih vlastitih slika u fotografirani prostor. U kontekstu poderanih tapeta zida, spoja agresivnih i humorističnih grafita te raspadajućih dijelova nosivih zidova, Laterza Obuljen unosi svoju sliku u prostor s kojim se ona u potpunosti stapa zaustavljajući taj trenutak u fotografiji.

One nastavljaju ritam prostora, osjećaju ga i dišu isti zrak s njime balansirajući između zagušenih teških, glasnih priča i osjećaja tišine,

and also those times of pain and of loss of the most important people in her life. The artist's streets have no signage for the intensity of certain emotions does not care about regulations and standards of behaviour. The artist then has given up on total control of the image in this game and surrendered, in her words "to a synthesis of emotions, psyche and intellect".

This is a process that includes work on the painting, but also work with the painting, a symbiosis that inevitably contains looking and listening to the painting, In this sequences of translating emotions into the acrylic on canvas technique the artist allows and initiate the creation of a stratified space. The original raster is built upon with airbrush work that creates a certain haze in the picture as counterbalance of the sharp angles that dictate the observer's direction of view additionally emphasised with the choice of strong colouring. The palette of Laterza Obuljen is no wide and is set in advance before she sets about the painting of the work This a priori imitation of colour to just a few hues opens up the possibility of giving equal visibility to forms that colouring does not negate, rather complements and enhances emphasising the trajectory of the movement. In the assigned surfaces

of the painting, clearly distinguished at the precisely defined geometrical form that bear its weight, like the pylons of a temple in which the artist reveals her intimate world. As against the sharp edges there are only fragmented and seemingly unfinished parts, scattered over the pictures like forgotten alien palm impressions on glass. They bring chaos into the precisely defined raster, the strength of Thanatos against Eros, the main players in the game of painterly construction and destruction. Lines and surfaces are no longer precisely marked and given direction rather there are overlaps, mixtures, negations and the reaction of new trajectories that cannot return to their previous path The irretrievability of surfaces and lines once altered in the painterly composition are clearly read in the medium of photography. Photographic works are dedicated to the locality in which he artist finds the symbolism of her growing up, the abandoned hotel complex at Kupari. The one-time jewel of hotel architecture of the former state, after so many years of being left to the mercy of time and its occasional users, tells of the state of dilapidation of the system of values in which this situation is permitted. The war and its consequences have left an indelible mark on the personal story of the artist too, where national

širokih napuštenih hodnika i sala s lusterom bez kristala u kojima se čuje tek glas zalutale ptice ili vihor morskog vjetra. Ova se kakofonija prožima kroz sva djela, bilo da radi o mediju fotografije ili akrila na platnu, te promatrača zatiče u trenutku kada djela nastavljaju svoj prostorni i zvučni raster izvan njih samih potičući ga na poniranje u svoj vlastiti svijet. Usmjeravanja u djelima Laterze Obuljen pružaju priliku preispitivanja naših vlastitih životnih putanja, oštih rubova koje sami stvaramo u životu te naših fragmentarnih identiteta nakon teških životnih trenutaka kad djeliće sebe ponovno pokušavamo spojiti u jednu slagalicu. Time se opet vraćamo na početak, ponovno tražeći uvijek novi početak, uvijek zasićen sjećanjima koje upisujemo u naše daljnje životne korake. Prožimanje bljesaka svjetlosti u dijelovima slike nasuprot tamnijih, osjenčanih dijelova tu kakofoniju prevodi u slikarski jezik uspješno zarobivši dinamičnost u zaustavljenom trenutku. Njezine su ekspresivne slikarske geste uhvaćene u mreži obuzdanog naboja silnica koje sliku mentalno produžuju izvan samih granica slike. Putanje koje autorica sugerira tek su sugestije za promišljanje o našim vlastitim životnim smjernicama i nabojima koje nastojimo obuzdati, rasterima i planovima od kojih nastojimo stvoriti savršene urbanističke planove naših života, dok oni prolaze pokraj nas koji

planiramo, nesavršeni kakvi jesmo. U tom nastojanju prividnog stvaranja kontrole, radovi Laterze Obuljen potiho šapću da ponekad treba pustiti uzde i pustiti putanje da same prokrče put za nas same, nesavršene kakvi jesmo.

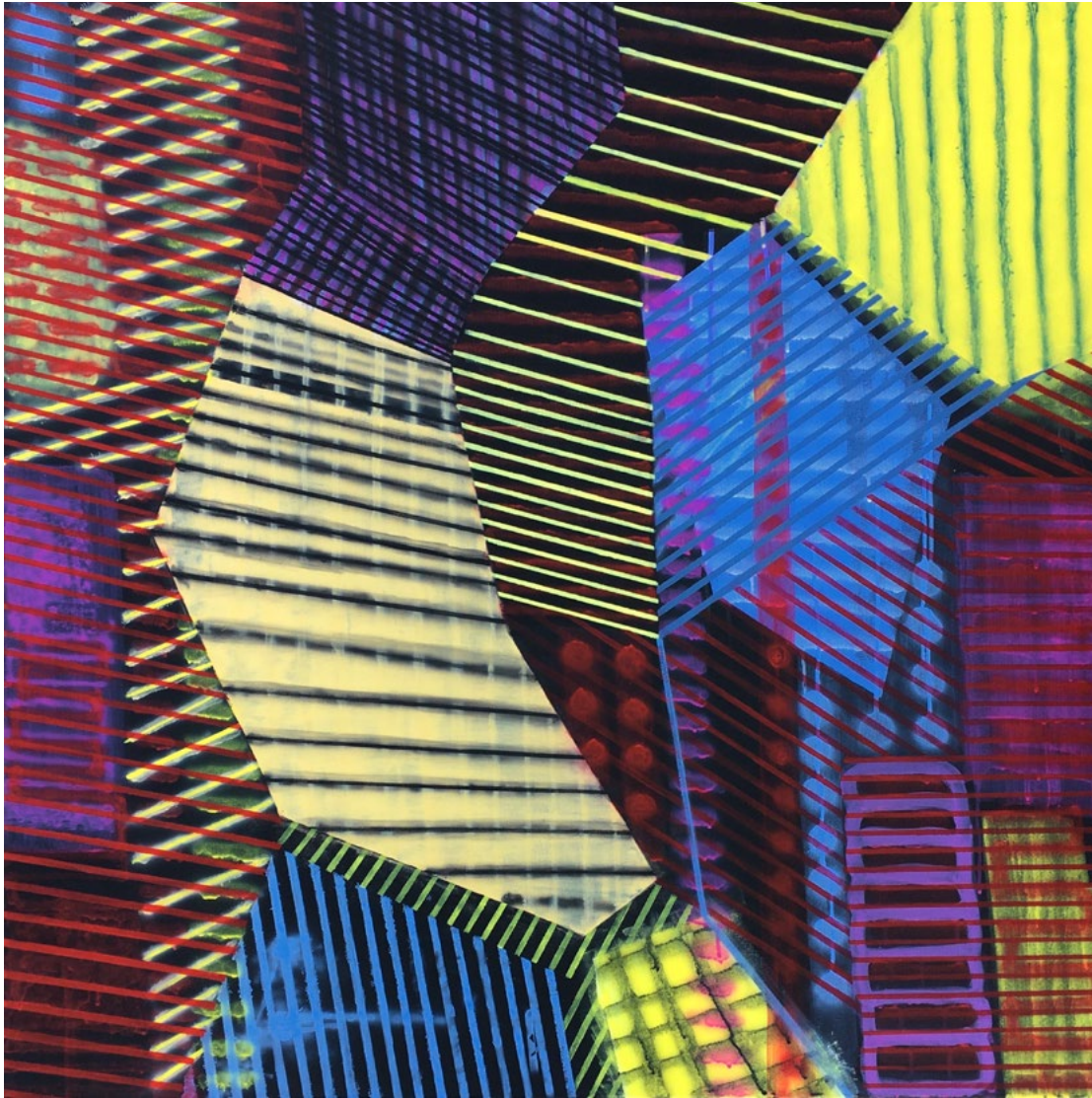
Jelena Tamindžija Donnart

history is reflected in choices in family tales and her departure from her home country to study abroad. It is precisely the integration of and the impossible escape from such narratives that set the framework for stories and family photographs during the war that the author imitates by inserting pictures of herself into the photographed space. In the context of torn wall paper, the blend of aggressive and humorous graffiti and the collapsing parts of the load-bearing walls, the artist brings her own image into the space with which she merges completely, halting this moment in photography. They continue the rhythm of the space, feel and breathe the same air with it, balancing between muted, heavy loud stories and feelings of quietness, broad abandoned corridors and rooms with pendant lamps devoid of crystal drops in which one hears just the sound of a strayed bird or the whirling of the wind from the sea. This cacophony fuses all the works, whether in the photographic medium or in acrylic on canvas, and come upon the observer at the moment when the works continue their spatial and aural grid beyond themselves, prompting them to delve into their own world. Directions in the works of Laterza Obuljen provide an opportunity to test out again our own life trajectories, the sharp edges that

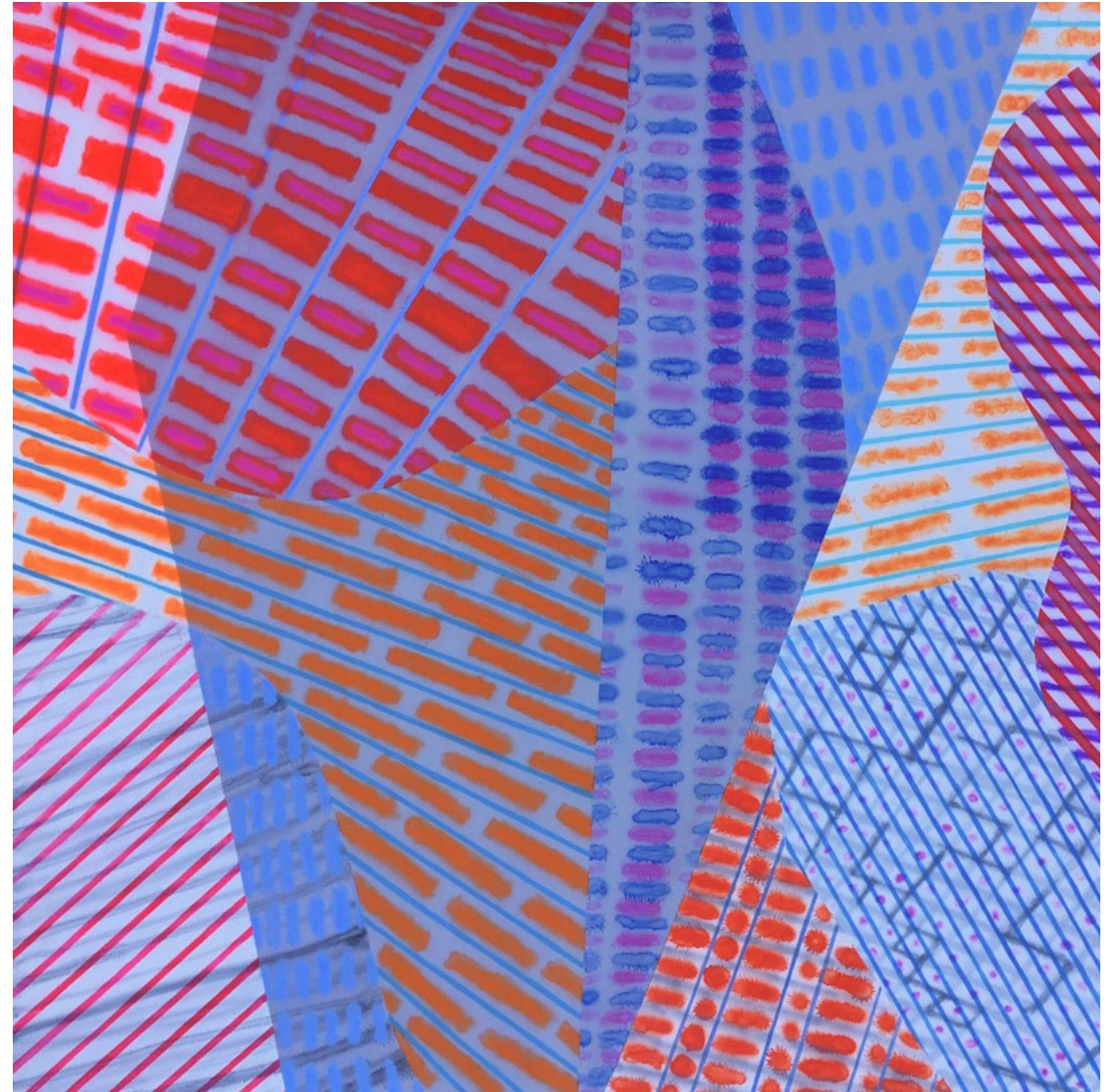
we created ourselves in life and our fragmentary identities after harsh moments in life when we attempt to fit the little bits of the self once again into a completed puzzle. This takes us back again to the beginning, seeking against an always new beginning, always saturated with memories that we inscribe into our further steps in life. The permeation of parts of the picture with flashes of light as against the darker and shadowy parts translates this cacophony into the language of painting, successfully capturing dynamism in the frozen moment. Her expressive painterly gestures caught up in a network of the restrained charge of forces that mentally extend the picture outside the edges of the painting itself. The trajectory that the artist suggests is just suggestions for thinking over our own paths and life and the charges that we endeavour to hold back, the rasters and planes from which we endeavour to complete the perfect urban plans of our lives, while they pass by us who plan, imperfect as we are. In this endeavour of the specious creation of control, the works of Laterza Obuljen whisper quietly that sometimes one needs to let the reins go and let the trajectories themselves clear the trail for us, imperfect as we are.

Jelena Tamindžija Donnart

URBAN CODE, 100 CM X 100 CM
Akriil na platnu / Acrylic on Canvas, 2019.



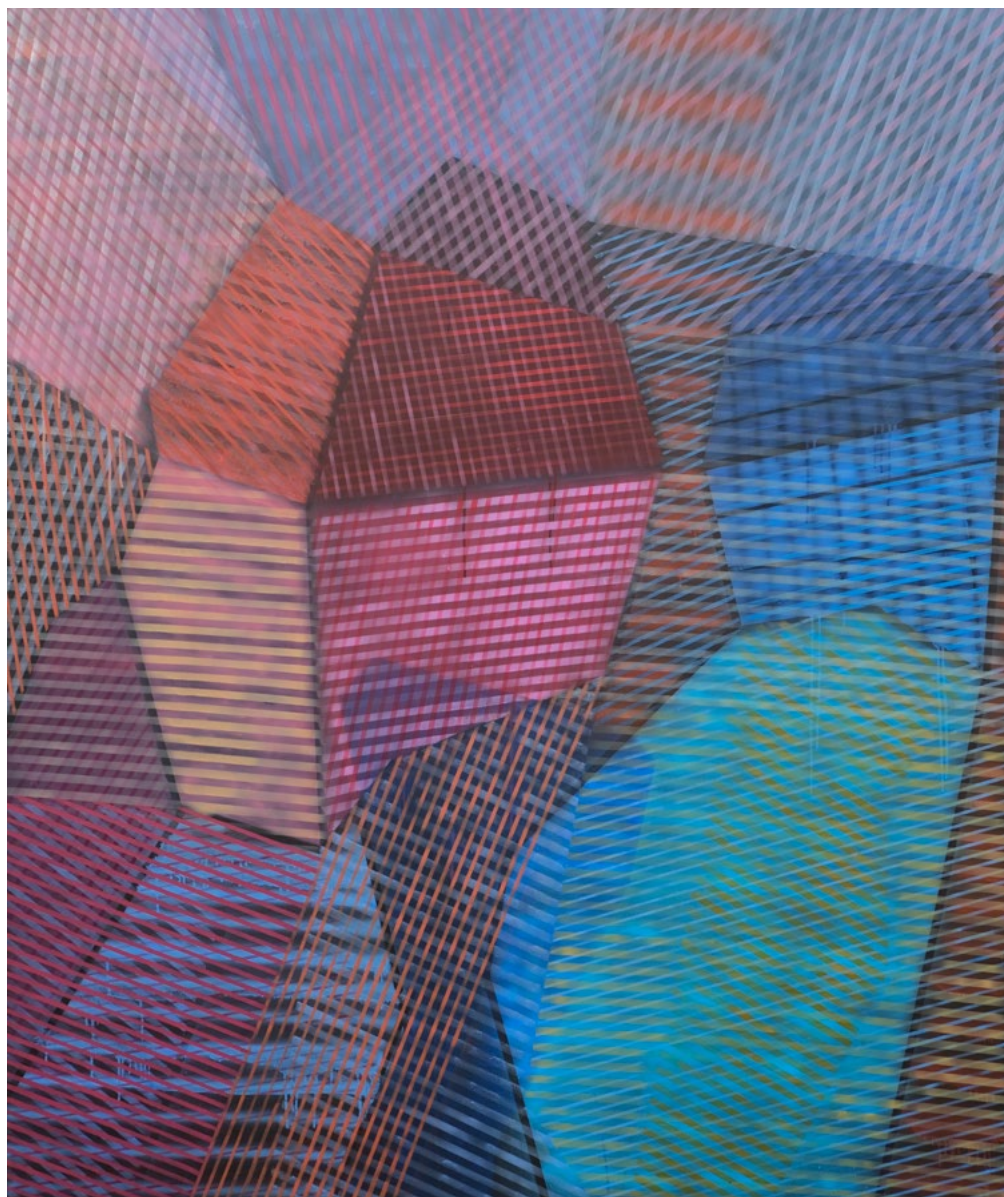
INTEGRATED SHADOW, 100 CM X 100 CM
Akriil na platnu / Acrylic on Canvas, 2019.

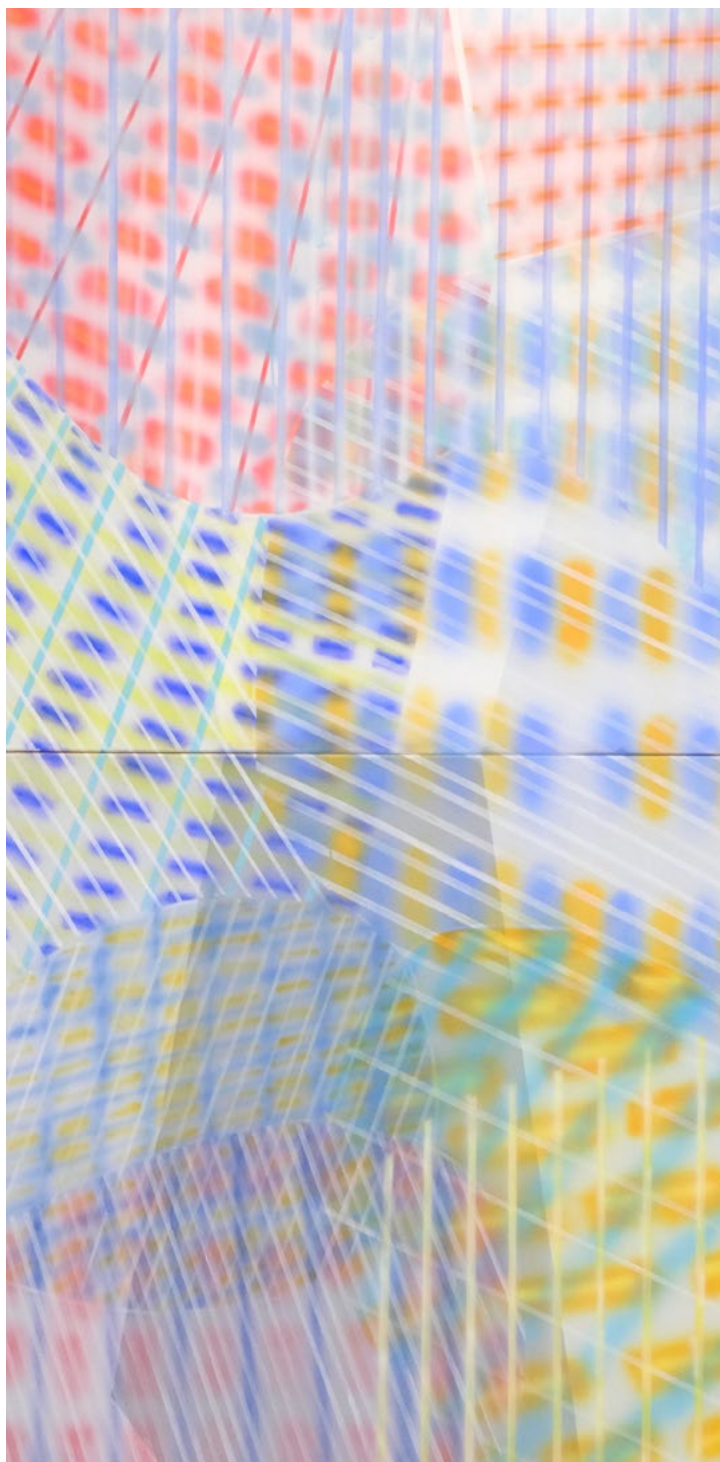


NOCTURNE, 152 CM X 121 CM
Akril na platnu / Acrylic on Canvas, 2019.

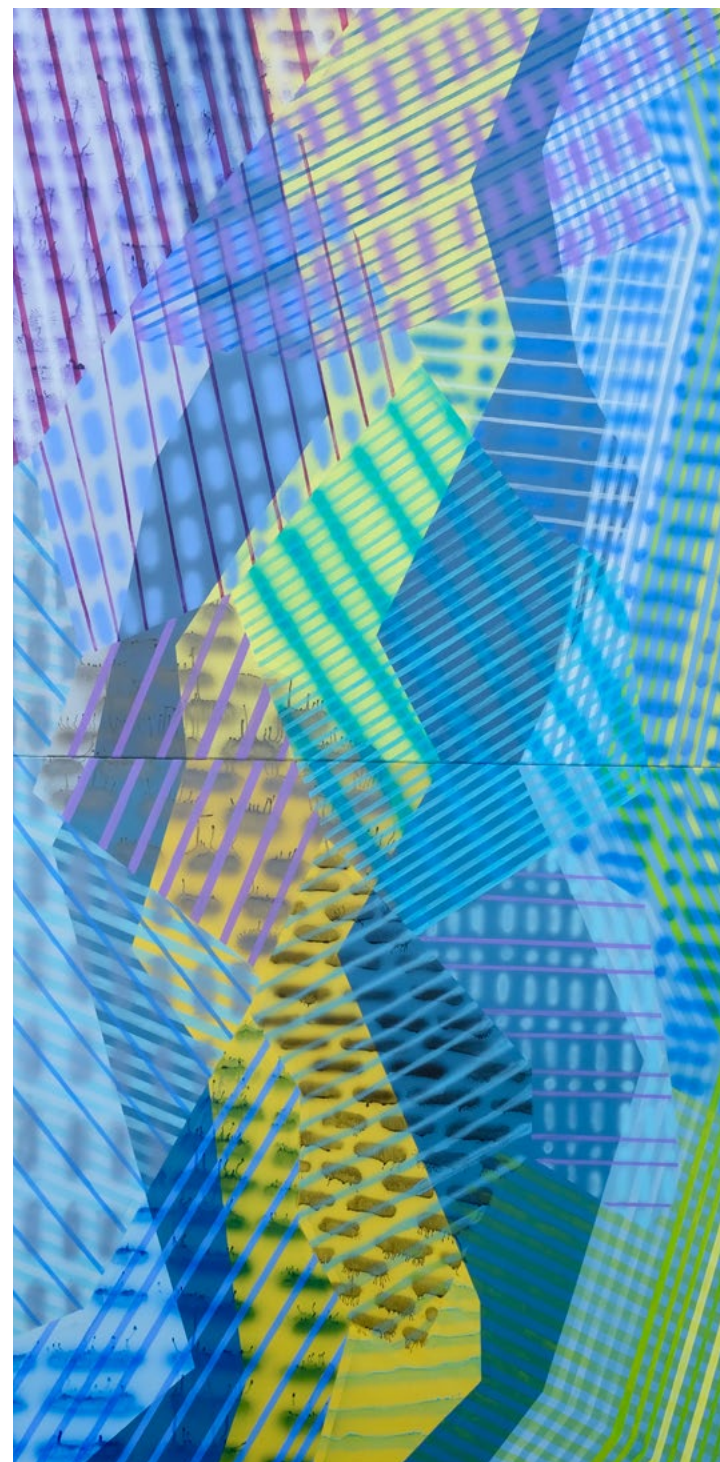


FULL BLOOM, 183 CM X 152 CM
Akril na platnu / Acrylic on Canvas, 2020.





UNDER THE SKIN
 200 CM X 100 CM
 Akрил na platnu /
 Acrylic on Canvas
 2020.

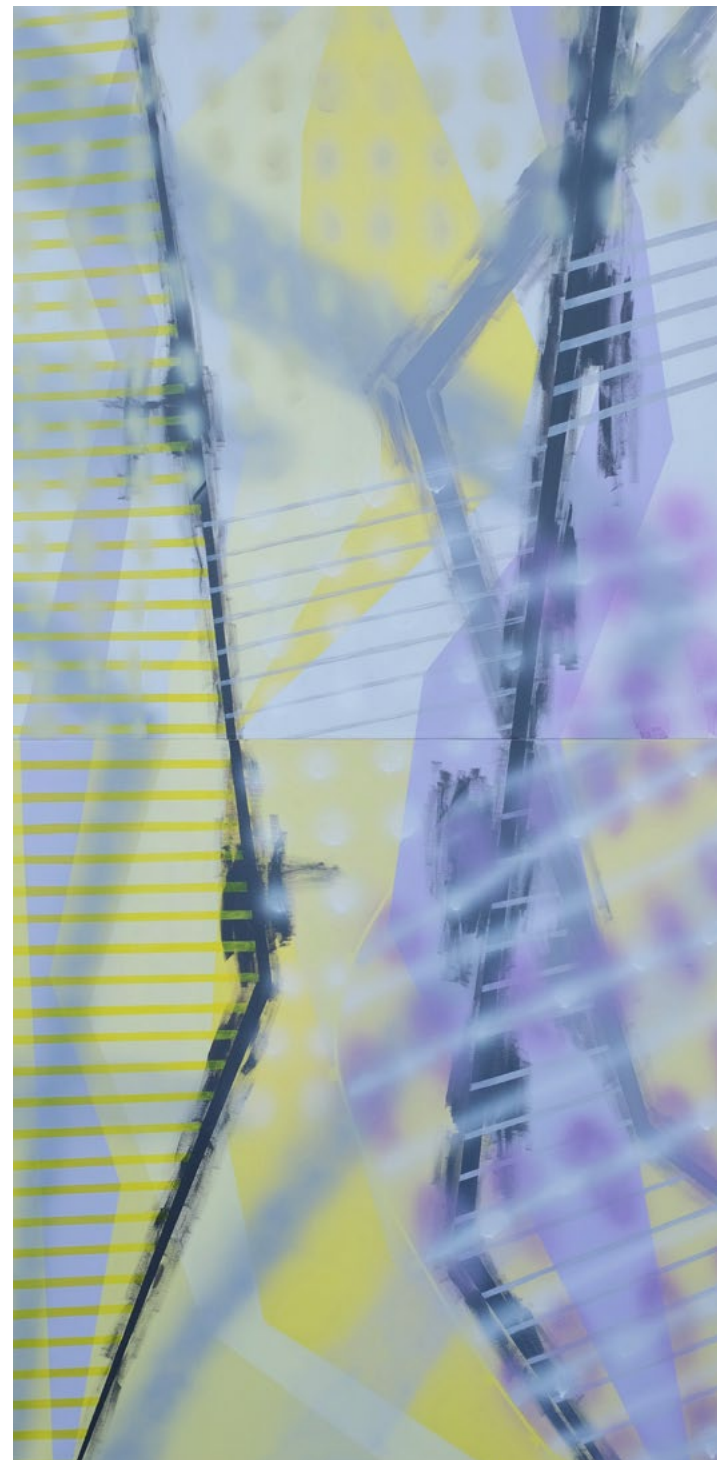


VERTIGO
 200 CM X 100 CM
 Akрил na platnu /
 Acrylic on Canvas
 2020.

HOME
200 CM X 100 CM
Akril na platnu /
Acrylic on Canvas
2021.



**L'ARTE-SPIRITO
SANTO**
1200 CM X 100 CM
Akril na platnu /
Acrylic on Canvas
2021.





NAIL ME TO THIS WALL, 215 CM X 165 CM
Akryl na platnu / Acrylic on Canvas, 2021.





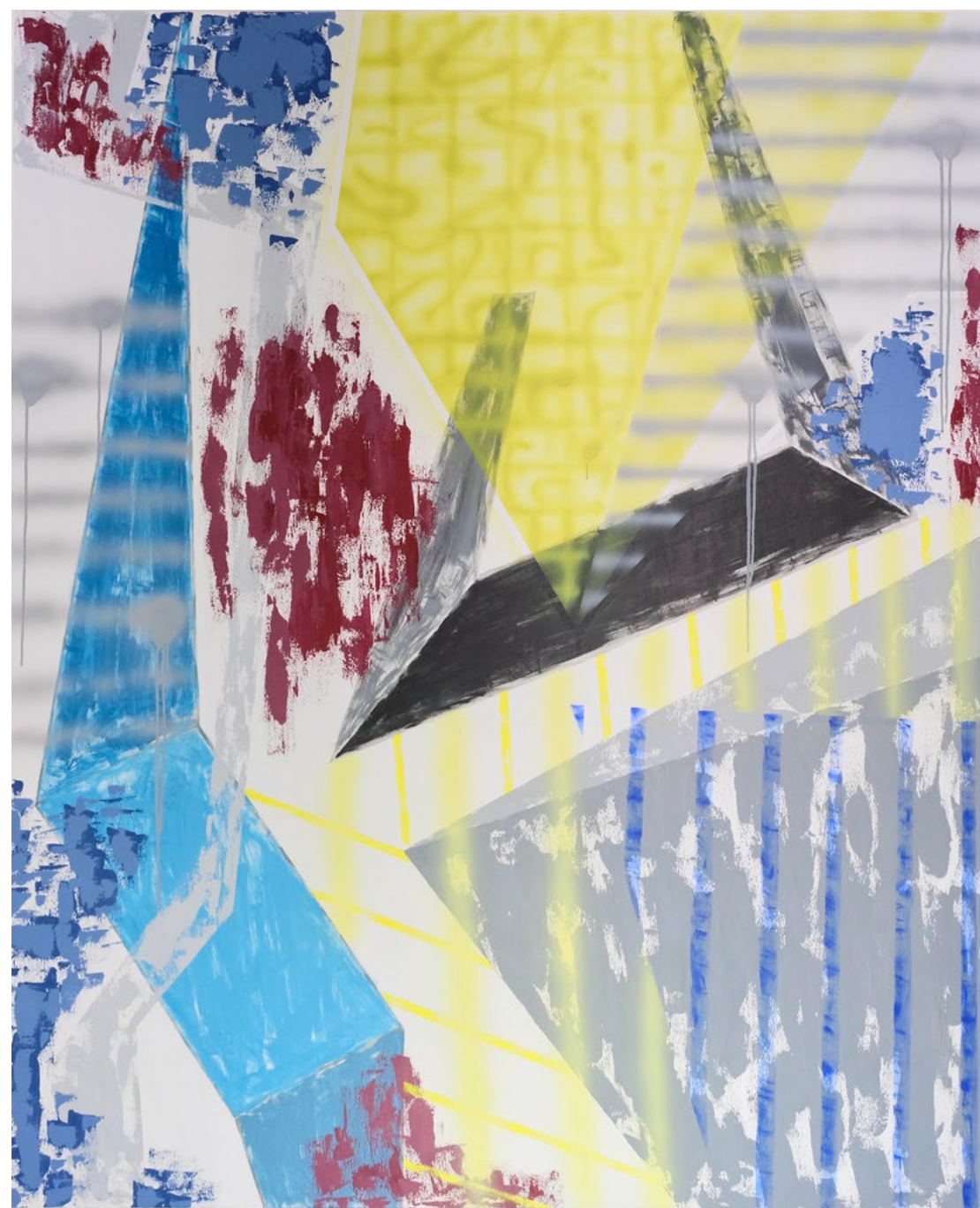
ABANDONMENT OF THE SOLID, 215 CM X 165 CM
Akril na platnu / Acrylic on Canvas, 2021.







VICIOUS IRONY, 215 CM X 165 CM
Akril na platnu / Acrylic on Canvas , 2021.



REMAINS OF THE DAY, 183 CM X 152 CM
Akril na platnu / Acrylic on Canvas, 2021.



THE RED HORIZON, 100 CM X 100 CM
Akril na platnu / Acrylic on Canvas, 2021.





INEVITABLE WAY, 100 CM X 100 CM X 2, DIPTIH / DIPTYCH
Akril na platnu / Acrylic on Canvas , 2022.





WHIRLWIND, 152 CM X 121 CM
Akril na platnu / Acrylic on Canvas, 2022.



BLUE WINDOW, 152 CM X 121 CM
Akril na platnu / Acrylic on Canvas, 2022.



HOME, 60 CM X 40 CM

Print na aluminiju / Print on Aluminium Dibond, 2021.





L'ARTE-SPIRITO SANTO, 60 CM X 40 CM
Print na aluminiju / Print on Aluminium Dibond, 2021.

MOTHER, 60 CM X 40 CM
Print na aluminiju / Print on Aluminium Dibond, 2021.





PIPE DREAM, 60 CM X 40 CM

Print na aluminiju / Print on Aluminium Dibond, 2021.

PUNCH LINE, 60 CM X 40 CM

Print na aluminiju / Print on Aluminium Dibond, 2021.





THE GRID, 40 CM X 32 CM

Print na aluminiju / Print on Aluminium Dibond, 2021.

THE GIRL WITH BRICKS, 60 CM X 40 CM

Print na aluminiju / Print on Aluminium Dibond, 2021.





Iva Laterza rođena je u Dubrovniku 1986. godine.

2010. godine postaje sveučilišni prvostupnik umjetnosti i arhitekture na Sveučilistu Nebraska-Lincoln u SAD-u.

Od 2010. do 2013. godine u New York-u dalje se obrazuje u području slikarstva na poznatoj School of Visual Arts-New York na kolegiju Continuing Education / Advanced Painting u sklopu koje ima samostalnu izložbu u 2011 godini.

2019. godine upisuje magisterij umjetnosti na Goldsmiths-u s fokusom na slikarstvo i fotografiju, Sveučilište u Londonu u trajanju od dvije godine, gdje uspješno magistrira u Rujnu 2021. godine

SAMOSTALNE IZLOŽBE:

‘Putanje’, Kustosica: Jelena Tamindžija Donnart
Palača Sponza, Dubrovnik
Lipanj—Srpanj 2022

School of Visual Arts, New York,
Studen 2011—Prosinac 2011

GRUPNE IZLOŽBE:

‘Young Talents 2021’.
De Mimi’s Galerija
Amsterdam, Nizozemska
Studen—Prosinac 2021

‘London Grads Now.’
Saatchi Galerija
London, UK
04. Studenog 2021—16. Siječnja 2022

‘Gatara’,
72. Dubrovačke Ljetne igre
Palača Sponza
Srpanj—Kolovoz 2021

‘Size Matters’
Propositions Galerija
London, UK
Lipanj 2021

‘Now that is what I call Painting’
Unit4 Gallery
Hastings, UK
Prosinac 2020

‘Triumvirate’
Tugboat Galerija, USA
Travanj 2010

Iva Laterza was born in Dubrovnik in 1986.

In 2010 she graduated with Bachelor's of Art and Architecture at University of Nebraska-Lincoln in the United States.

During the period of 2010 to 2013 she received further education in New York at the School of Visual arts as part of their Continuing Education programme in Advanced painting, where she had her solo exhibition in 2011.

In September 2019 she started her MFA in Fine Art with focus on painting and photography at Goldsmiths, University of London where she graduated successfully in September 2021.

SOLO EXHIBITIONS:

'Trajectories',
Curator Jelena Tamindžija Donnart
Sponza Palace, Dubrovnik
June 2022

School of Visual Arts, New York,
Nov 2011—Dec 2011

GROUP EXHIBITIONS:

'Young Talents 2021'.
De Mimi's Gallery
Amsterdam, Netherlands
Nov—Dec 2021

'London Grads Now.'
Saatchi Gallery
London, UK
November 4th, 2021—January 16th, 2022

'Fortune Teller', 72. Dubrovnik
Summer Festival, Sponza Palace
July —August 2021

'Size Matters'
Propositions Gallery
London, UK
June 2021

'Now that is what I call Painting'
Unit4 Gallery, Hastings, UK
December 2020

'Triumvirate'
Tugboat Gallery
USA
April 2010



IZLOŽBA / EXHIBITION

IVA LATERZA OBULJEN
Putanje / Trajectories

Fotografije / Photography
Iva Laterza Obuljen

Palača Sponza / Sponza Palace
25. lipnja - 8. srpnja 2022. /
June 25 - July 8, 2022

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