

Liliana Livneh





Liliana Livneh

Akadska slikarica Liliana Livnah ima vrlo ekspresivnu likovnu poetiku iz koje prste boje, izvire snažna emocionalnost, strastvenost i sloboda izraza, a energija privlači gledatelje neodoljivom snagom.

Liliana upotrebljava različite načine izražavanja, često slikajući bez pomoći kista, boju razmazuje izravno rukom što stvara dojam taktilnosti. Materijali kojima se koristi često su kombinirane tehnike: ulje, akril, ugljen pa čak i katran. Slike često upotpunjuje riječima. Ponekad se radi o konstrukciji, a ponekad samo o nabacanim riječima. Time slikarica naglašava kako je riječ univerzalna kategorija bez obzira razumijemo li njeno značenje ili ne. Ton kojim riječi izgovaramo na bilo kojem jeziku odaje njihovo značenje.

Na slikama je gotovo uvijek prisutno more, ne samo simbolički već i stvarno, more je važan element za Lilianu Livneh. Sama umjetnica govori kako osjeća glas Thalesa iz Mileta koji govori: „Sve je voda“. Inspirirana Mediteranom, njegovoj toplini, bojama, tradiciji i kulturi suprotstavlja beskrajni i hladni ocean.

Ono što se, bez obzira na medij, permanentno ponavlja jest ljudski lik. Te senzualne figure izvire prema promatraču s velikog ili malog platna i od njega traže dijalog, zahtijevaju njegovu pažnju. Lilianina umjetnost omogućuje prolazan susret božanskog sa svakidašnjim životom.

Kad govorimo o ljudskoj figuri, uglavnom mislimo na lik karijatide, stupa u obliku žene koja nosi kapitele iznad glave, koja za Lilianu utjelovljuje viziju žene same kao oslonca koji na sebe preuzima teret i koja se zbog same svoje esencije postavlja na položaj svoje praiskonske funkcije kao podrška društvenoj strukturi koja bi bez svog stupa propala.

Drama ljudskog postojanja i pokušaja ostavljanja traga života u prostoru, vidljiva je u svakoj od njenih slika. Umjetnost Liliane Livneh je umjetnost koja emanira neku poruku, odraz je društvenog i duhovnog stanja umjetnice koja je nešto duboko u sebi proživjela i onda u zanosu to iskustvo prenijela na platno. Lilianina je umjetnost zapravo hibrid njenog doživljaja svijeta i realnog svijeta koji ju okružuje.

Ivana Školnik

Liliana Livnah is a painter who possesses a very expressive artistic style determined by vibrant colours, strong emotion, passion and freedom of expression. Her energy attracts the viewer by overwhelming force.

Liliana uses different ways of expression, often painting without the use of a brush, she smears colour directly by hand, thereby producing a tangible sensation. The materials she uses often combine techniques: oil, acrylic, coal, even tar.

She often implements paintings with words. Sometimes she uses structures, sometimes she just tosses words. Thus she emphasizes that a word is a universal category, no matter if we understand the meaning. The tone of voice in any language reveals its meaning. On the paintings, the sea is almost omnipresent. Not just symbolically but actually, the sea is a significant element for Liliana Livneh. She herself says she feels the voice of Thales from Milet who says: “Everything is water”. Inspired by the Mediterranean, she juxtaposes the cold and endless ocean with Mediterranean warmth, colours, tradition and culture.

Regardless of the media, the human figure is permanently repeated. Sensual figures reach out to the viewer from large and small canvases and ask for a dialogue, demand attention. Liliana's art enables a brief encounter of divine and everyday life.

When we talk about the human figure, mostly we think of Caryatides, a supporting pillar in the form of a draped female figure carrying capital on her head. For Lilian, Caryatides embodies a vision of a woman itself as a pillar that takes over the burden of her primordial function as a pillar of social structure which would fall apart without her support.

The drama of human existence and the attempt to leave a sign in existence, in space, is visible in every one of her paintings. The art of Lilian Livneh emanates a certain message, it is a reflection of a certain social and spiritual state of the artist who lived and passed through something deep in herself and in ecstasy, transferred it to the canvas. Lilian's art is in fact a hybrid between her experience of the world and the actual world that surrounds her.

Cjelokupna slikarska poetika Liliane Livneh izrasta iz tri prevladavajuća motiva. Riječ je, dakako, o moru odnosno priobalju, zatim o ljudskim - poglavito ženskim - figurama, te o arhitektonskim reliktima drevnih mediteranskih civilizacija. Drugim riječima, posve je razvidno da umjetnicu privlače priroda, čovjek i tragovi kreativnosti što ih on iza sebe u prirodi ostavlja. Sve spomenute motive autorica nerijetko prikazuje zasebno, ali katkada će posegnuti i za njihovim ispreplitanjem i uzajamnim ugađanjem, ostvarujući tako začudno dinamične i složene formalno-sadržajne kompozicije. Iako to nikada ne čini realistički, već balansirajući na granici između figuracije i apstrakcije - u nekim primjerima možda bismo mogli govoriti i o asocijativnoj apstrakciji - sve njezine slike ipak su više nego jasno čitljive i sadržajno definirane.

More za Lilianu ima izuzetno veliko značenje. Nimalo neobično za nekoga tko živi u Izraelu, mediteranskoj zemlji i jednom od nultih mjesta buduće europske kulture. More - kako je pisao Hegel u svojoj "Filozofiji povijesti" - ne razdvaja ljude poput planinskih lanaca, već ih naprotiv spaja i omogućuje znatno bolje uvjete za život. A upravo je Mediteran, nedvojbeno jedno od najugodnijih mora na svijetu, u tom smislu odigrao nemjerljivu ulogu. Liliana ga dočarava tipično mediteranskim koloritom sačinjenim od različitih inačica plavkastih, žućkastih ili pak zelenkastih tonova.

Ženske likove umjetnica će prikazati izrazito raznoliko, ali uvijek sa snažno iskazanim simboličkim značenjima. Slika mrljaste aktove, kod kojih će čisto slikarske komponente gotovo dokinuti one crtačke, ali također oblikuje i tijela kod kojih prevladava posve linijski princip strukturiranja. U oba slučaja Lilianine žene doživljavamo kao simbole začetka, ali istodobno i postojanosti, one predstavljaju svojevrsne temporalne vertikale u njezinom stvaralaštvu.

Na nekim Lilianinim slikama nailazimo i na naznake drevnih arhitektonskih ostvarenja. Mahom je to antičko-grčka arhitektura, usko povezana s mediteranskim ozračjem iz kojega je iznikla i s kojim je skladno stopljena, a kao svojevrsni zalog njezine neprolaznosti i trajne vrijednosti iznova se javlja ženski lik, ovoga puta u vidu žene/stupa - karijatide.

Uz upotrebu svega nekoliko pažljivo odabranih ali i duboko proživljenih motiva, Liliana Livneh pošlo je za rukom u galerijski prostor unijeti dah Mediterana i iznova nam dočarati jednu drevnu, ali još uvijek svježu i više nego zanimljivu priču.

Vanja Babić

The entire artistic poetics of Liliana Livneh emanates from three prevailing motifs. Obviously, it's about sea, respectively coast, then human - particularly female - figures, and architectural relics of ancient Mediterranean civilizations. In other words, it is quite evident that the artist is attracted by nature, man and traces of creativity which man leaves in nature behind. All abovementioned motifs, the author often depicts separately, but sometimes she grasps for their interweaving and mutual tuning, thereby creating amazingly dynamic and substantially complicated compositions. Although she never represents it in a realistic manner, but balancing on the edge of figurative and abstract - in some cases we can even talk about associative abstraction - all of her paintings are more than evidently readable and content defined.

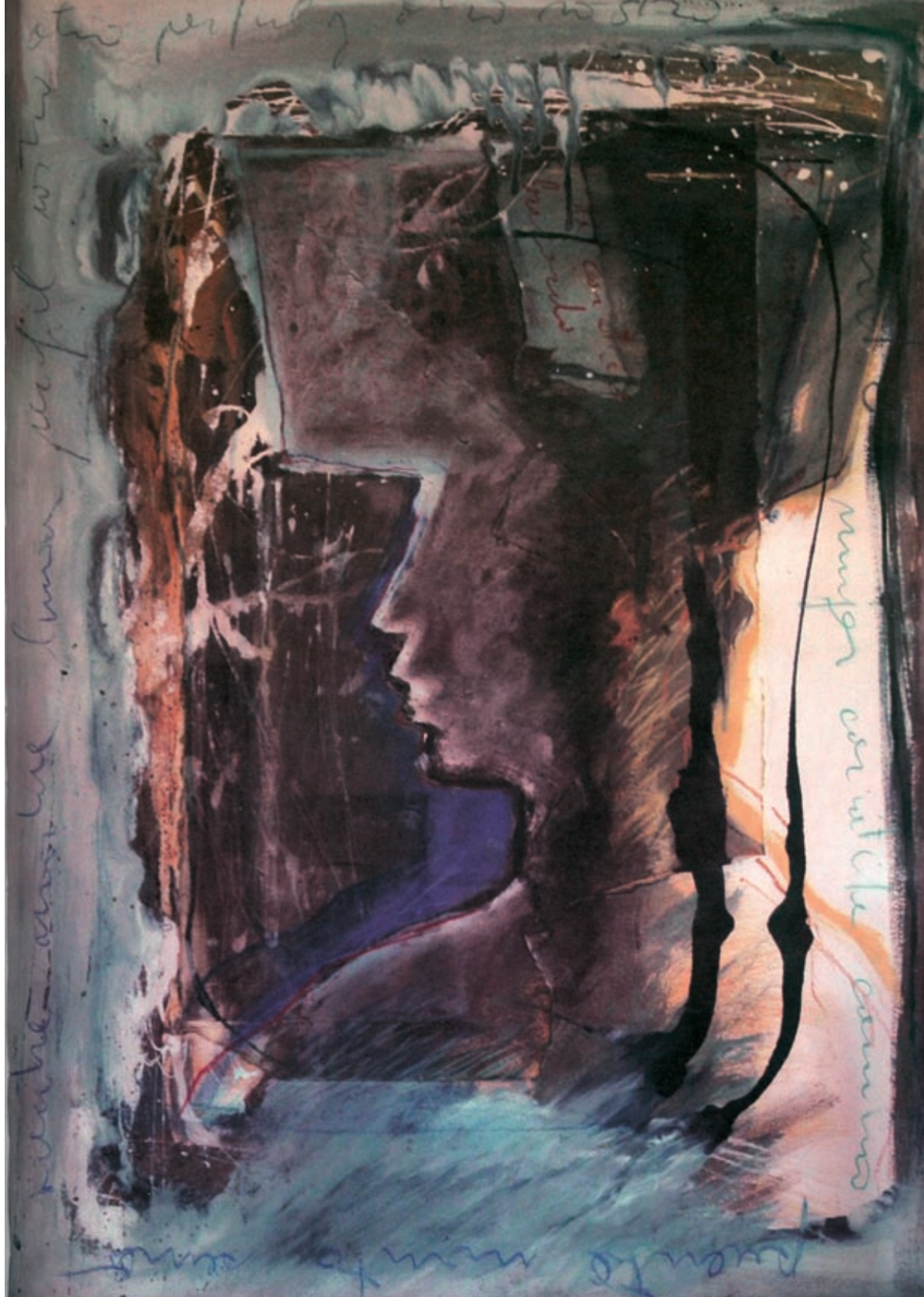
The sea has tremendous meaning for Liliana. Not at all unusual for somebody who lives in Israel, a Mediterranean country and one of the starting points for future European culture. The sea, as Hegel wrote in his "Philosophy of History", doesn't separate men like mountain chains but contrary, it connects and provides significantly better life conditions. Precisely the Mediterranean, undoubtedly one of the most pleasant seas in the world, played immeasurable role in this. Liliana depicts it using typically Mediterranean colors made of different varieties of bluish, yellowish and greenish tones. The artist will depict female figures exceptionally diverse, but always with a clearly expressed symbolic meaning. She paints blotchy nudes, where pictorial components almost annihilate drawing, but at the same time she shapes bodies where truly linear principle of structure prevails. In both cases we experience Liliana's female figures as symbols of origin and, at the same time, of persistency. Female figures represent a kind of temporal verticals in Liliana's work.

On some of her paintings, we can find indications of ancient architectural creations. It is mostly Greek and Roman architecture, closely in relation with Mediterranean environment from which it emanates and gracefully merges. Like a kind of pledge of its permanence and eternal value, female figure emerges again, this time in shape of a female column- Caryatides.

Using barely few carefully selected but deeply experienced motifs, Liliana Livneh succeeded in bringing Mediterranean feel into gallery space and depicted again one ancient but still fresh and more than interesting story.

lica > faces, 2002.

kombinirana tehnika na papiru > mixed media on paper
70x100 cm

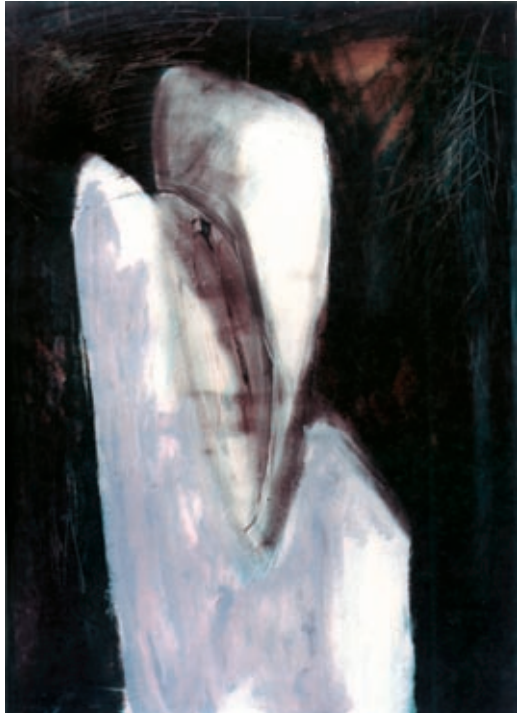


karijatida-zivot-snaga > caryatid-life-strenght. 2002.
akril na papiru > acrylic on paper
70x100 cm



postojanje III > becoming III, 2001.

akril i ugljen na papiru > acrylic and charcoal on paper
50x70 cm



postojanje I > becoming I, 2001.

akril i ugljen na papiru > acrylic and charcoal on paper
50x70 cm



postojanje IV > becoming IV, 2001.
akril i ugljen na papiru > acrylic and charcoal on paper
50x70 cm



postojanje II > becoming II, 2001.
akril i ugljen na papiru > acrylic and charcoal on paper
50x70 cm



karijatida s arhitravom > caryatid with architrave. 2002.
akril i ugljen na papiru > acrylic and charcoal on paper
70x100 cm



knossos > knossos, 2005.

akril na papiru > acrylic on paper
70x100 cm



karijatida-život-snaga > caryatid-life-strenght
akril na papiru > acrylic on paper
70x100 cm



Liliana Livneh

Akadska slikarica Liliana Livneh rođena je u Buenos Airesu u Argentini, gdje je i diplomirala na Akademiji likovnih umjetnosti. Od 1977. godine živi i radi u Izraelu.

Studirala je filozofiju na sveučilištu u Tel Avivu gdje je stekla titulu B.P. iz povijesti umjetnosti. Za svoj originalni rad dobila je rektorovu nagradu 1991. godine. Potom studira gotičko slikarstvo kod profesora Nuritha Kenaana u Normandiji i Alsaceu te renesansnu umjetnost u Firenci i Rimu. Godine 1987. dobila je stipendiju francuske vlade za studij litografije na Ecole des Beaux Arts u Parizu.

Izlaže na više samostalnih i grupnih izložbi u Izraelu, Argentini, Meksiku, Čileu, Boliviji, Njemačkoj, Španjolskoj, Francuskoj, Švedskoj i Hrvatskoj.



Liliana Livneh is a painter born in Buenos Aires, Argentina, where she graduated from the National School of Fine Arts. Since 1977 she lives in Israel.

She studied Philosophy at Tel Aviv University, obtaining B.P. in history of art. She was awarded with the Dean Prize in 1991 for her original work. Further, she studied Gothic art with Professor Nurith Kenaan Kedar in Normandy and Alsace and Renaissance art in Florence and Rome.

In 1987 French Government granted her a scholarship to study lithography at Ecole des Beaux Arts in Paris.

Her works has been shown in many individual and collective exhibitions in Israel, Argentina, Mexico, Chile, Bolivia, Germany, Spain, France, Sweden and Croatia.

Liliana Livneh

27, Igal Alon St. Hertzlya 46324 - Israel

telfax : (972)- 0-9-9504371

mobile: (972) -0-523- 312231

e-mail: yochliv@netvision.net.il

www.artlog.co.il/liliana

Životni moto Liliane Livneh:

“Voda je jača od stijena, ljubav je jača od nasilja.”

Herman Hesse

Liliana Livnah's motto:

“Water is stronger than rocks, love is stronger than violence.”

Herman Hesse

Grupne izložbe (izbor) > Selected group exhibitions:

1981 - Hertzlya Museum.
1981 - Beith Yad La Banim Tel Aviv.
1983 - Human Landscape, Holon Museum.
1982 - Biennale Haifa Museum.
1982 - Hertzlya Museum.
1985 - Violence, Artist House Tel Aviv.
1985 - Violence, Artist House Jerusalem.
1986 - Premi International de Dibuix XXV, Fundacio JOAN MIRO, Barcelona, Spain.
1987 - Goetheburg Exhibition, Sweden.
1989 - Grand Prix International D'Arts Plastiques, Nice.
1990 - Kunstler Aus Hertzlya Stellen in Marl Aus Germany.
1995 - Kunstler in Mulheim and der Ruhr, Germany.
1997 - Iberoamerica Pinta, Casa de America, Madrid, Spain.
1998 - Way of Peace, Givataim Theatre.
1997 - 2000 - Itinerant Exhibition Iberoamerica Pinta.
1999 - Libros de Artistas, Biblioteca Nacional, Buenos Aires.
1999 - Artist Book Sabinsky Press Center of Performance Art, Tel-Aviv.
2000 - Greetings of Peace, Art Center Givat Haviva.
2000 - Milestones for Peace Itinerant Exhibition.

Note: Iberoamerica Pinta has been exhibited in prestigious american, latinamerican and european museums. Between them: Museo Jose L.Cuevas, Mexico; Museo de Arte de Lima, Peru; Centro Cultural Recoleta, Buenos Aires, Argentina; Centro Cultural Mapocho, Santiago de Chile, Casa de America, Madrid, Spain.

Samostalne izložbe > One man Exhibitions:

1984 - Artist House, Tel Aviv.
1985 - Accadia Exhibition.
1986 - Artist House, Jerusalem.
1995 - Amalia Arbel Gallery, Hertzlya.
1995 - Eternal-Ephemeral Casa Argentina, Jerusalem.
1995 - A Mark, A Man. Danon Gallery Tel Aviv.
1996 - Men and Caryatids, Tiroche Gallery, Old Jaffa
1996 - Dialog with Oscar Cerruto, 50 Anniversary of UNESCO, La Paz, Bolivia.
1997 - 25 paintings from Dialog with Cerruto, The American Presidents Convention Santa Cruz, Bolivia.
1998 - Men and Caryatides, Arte X Arte Gallery, Buenos Aires, Argentina Belgrano Puertas Abiertas II.
1998 - Fifty years - Fifty works, Embassy of Chile.
1999 - Hands and doves, special work for the Peres Center for Peace.
2000 - Painting and Design for Catedra Interdisciplinaria por la Paz Shimon Peres, University Anahuac, Mexico City.
2001 - Dialog and Rescue of the memory, Museum Windows, Ramat Aviv.
2002 - Between Heaven and Earth, Cervantes Institute, Tel Aviv.
2005 - Memoria Centro Pignatelli Fundacion Seminario por La Paz, Zaragoza, Spain.
2005 - Paintings and Drawings Itinerant Exhibition, Muzej Galerja Grada Koprivnica Croatia.

2006 - Caryatide Women, The Fourth Woodrow Borah International Colloquium Femenine Protagonism in History of Latin America and Spain, Tel Aviv University.
2006 - Itinerant Exhibition, Muzej Gradski Virovitica, Croatia.
2006 - 250 Years of Bjelovar City Project, Itinerant Exhibition, Muzej Gradski, Bjelovar, Croatia.

Bibliographical notes

Artist's Catalogue File, Tel Aviv Museum. Beith Ziffer, Documentation and Research of Israeli Art, Faculty of Visual Art, Tel Aviv University.
The Artist's Book, Israel Painters and Sculptors Association, Gabriel Sherover Information Center of Modern Israeli Art, Israel Museum, Jerusalem. Hoy Arte Hoy Buenos Aires, Argentina. Acrylic and oil painting, Tel Aviv. Book of Artists, Artists Book Sabinsky Press, Tel Aviv. Hedwig Brenner Judische Frauen in der bildenden Kunst II, 2004, Austrian Library, Wien. Likovni Svet, September 2006, Slovenia.

IMPRESSUM

Nakladnik > Publisher

Galerija Marisall
Mesnička 4, Zagreb, Croatia
Tel.: +385 1 48 30 178, Mob.: +385 91 18 28 611

Za nakladnika > For the publisher

Kristina Maričić

Tekst > Text

Ivana Školnik, Vanja Babić

Prijevod na engleski > English translation

Ivana Ferenčak

Grafičko oblikovanje > Graphic design

Kristina Slunjski

Postav izložbe > Author of the exhibition

Liliana Livneh, Ivana Školnik, Kristina Maričić

Izložba je organizirana isključivo uz pomoć Gradskog ureda za obrazovanje, kulturu i šport grada Zagreba.

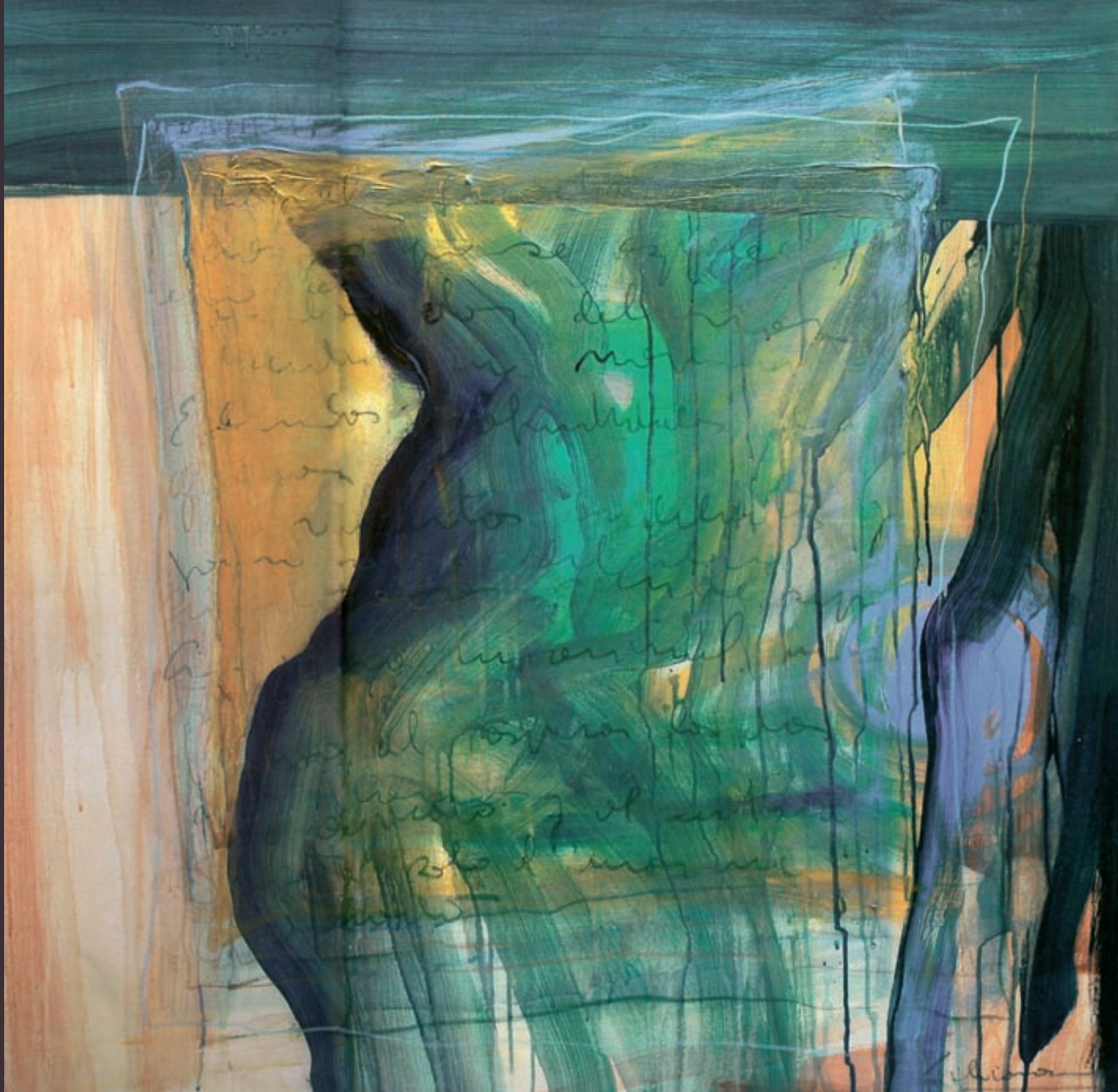
The exhibition is organised with a help from City Department for Education, Culture and Sport, City of Zagreb.

Zahvaljujemo se na suradnji gradu Koprivnici, a posebno gđi. Draženki Jalčić Ernečić, višoj kustosici Muzeja grada Koprivnice, koji su prvi u Hrvatskoj izlagali slike Liliane Livneh.

Special thanks to city Koprivnica, especially to Mrs. Draženka Jalčić Ernečić, higher curator of the Museum of Koprivnica, where Liliana Livneh's paintings were prior exhibited.

Tisak > Printed by

Birotisak d.o.o.
Vrandučka 44, Zagreb, Croatia
Tel.: +385 1 30 95 230, +385 1 30 95 232, Fax.: +385 1 30 95 231
Mob.: +385 98 20 62 22



spas od sjećanja > rescue of the memory, 2005.
akril i ugljen na platnu > acrylic and charcoal on canvas
70x100 cm

Marisall
GALERIJA

Galerija Marisall

Mesnička 4, Zagreb
Tel.: 01/ 48 30 178, GSM.: 091/ 18 28 611
galerija@marisall.com, www.marisall.com
radno vrijeme: radnim danom 11-15 h, 17-20 h,
subotom 10-15 h