

Melanie Hodge



15. prosinca 2010 - 6. siječnja 2011

15 December 2010 - 6 January 2011

ULLRICH

Radionica Okvira, Utemeljena 1898

Zagreb, Martićeva 31A, telefon 01 46 33 018, mob 098 353 091

Melanie Hodge:

Slike akvarel i ulje na staklu /

Paintings in Watercolour and Oil on Glass

Slike Melanie Hodge ugodno su iznenađenje, nesumnjivo otkriće likovnog talenta. Maštovite, stvaralački zaigrane, neopterećene potrebom za slijedenjem inih avangardnih pravaca koji zanemaruju estetiku lijepog i ne vjeruju u duhovnu i iscijeliteljsku snagu slike. Na prvi pogled ostavljaju dojam igre i uvlače gledatelja u pustolovinu, u privid nekog bajkovitog djetinjstva, u začudni svijet nevine naracije i fantazije. Ispunjene „živim“ kućama, veselim likovima i životinjama koje u prikazu nemaju ništa zastrašujućeg, slike egzistiraju kao kadrovi istrgnuti iz nekog crtanog filma, iz vesele djeće priče. I kao u takvom stvaralaštvu crtež je pojednostavljen i smješten u neke neodredljive prostorne odnose s hijerarhijom oblika neke nove zakonitosti.

Slike nalikuju ilustracijama iako ne nastoje to biti. Njihova zasnovanost na naraciji u službi je vizualnog tumačenja samoga motiva, tj. pojma koji inspirira Melanie, teme koje se u njenoj bogatoj imaginaciji iskristalizirala kao ideja za likovnu priču. Na zanimljiv način ona oblikuje pojedine pojave, pojmove i životna stanja - poput prirodnih fenomena ili pak arhitektonskih spomeničkih simbola gradova kroz koje je prolazila. Draž njezinih slika, oslobođenih pretencioznosti velike umjetnosti nije zaustavljena tek na sladunjavosti i na amaterskom korištenju vlastitog talenta. S izrazitim osjećajem za strukturu i upotrebu likovnih elemenata i sredstava Melanie znalački transformira pojmove u jasan vizualan znak, gradeći svoju priču na prepoznatljivoj simbolici. Jednostavnost omogućuje lako iščitavanje, a intenzivan kolor i proizvoljnost u tretiranju motiva, pojednostavljena i pomalo infantilna osloboda sliku realizma, udaljava od eksplisitne mimetičnosti čineći tako sliku ugodnu oku. Ornamentalnost i negiranje ravnih linija karakteristika su ovog slikarstva, punog detalja, ali nekog nenametljivog reda.

Površinom slike nerijetko dominiraju koncentrične krivulje, vitice, arabeske. Sve to svjedoči naravno i o Melaninim dodirima sa slavenskim folklorom, ali i o senzibilitetu prema savršenoj kružnoj, spiralnoj formi. Nositeljica Melanina slikarstva ipak je boja. Ona gradi tkivo slike. Njezini su odnosi profinjeni, ali i kontrastni. Jasna je, ekspresivna i podražavajuća. Opisuje oblik i pojačava mu značenje.

A na putu ljubavi spram likovnog, konkretno slikarskog izričaja Melanie zastaje kod interesa za akvarel. Ova tehnika postat će najzahvalnija za suptilne nijanse kolorističkih odnosa i strukturalno čvrste temeljne kompozicije. Praktična i kao lako transportirajuća što nije zanemarivo u čestim autoričinim promjenama životnog habitusa. No, u konačnici ipak nedostatna za njene afinitete i ljubav prema detalju. Njezine kompozicije postajale su sve napućenije detaljima pa Melanie poseže za tehnikom koja se posebno posvećuje detalju, a to je slikanje uljem na staklu u hrvatskoj naivnoj maniri. Bogatstvo detalja, plošnost, simplifikacija oblika i slobodni koloristički odnosi elementi su koji povezuju naše naivno slikarstvo s afinitetima i promišljanjima Melanie. Osnovno formalno obilježje u gradnji slike temelji se sada na aditivnoj metodi, na nabrajaju detalja pojednostavljenih do znaka. A još jedna bliskost očituje se u fantazmagoričnosti, u susretu s elementima legendi, bajki, romantičnih priča. U bezazlenom tumačenju života. Pod slojem stakla boja je sada zasjala jače, detalj je dobio svoje puno značenje, forma se razigrala. Pejzaž postaje glavna tema i inspiracija. I sve je istodobno realnost i iluzija, opisno i asocijativno, narativno i puno simbolike. Ono što slika kist Melanie svijet je poetskih priča, svijet rasplamsale mašte koja inspirirana zbiljom, a potaknuta imaginacijom uzlijeće do prostora između sna i jave.

Sanda Stanaćev Bajzek



Melanie Hodge's paintings are a pleasant surprise, undoubtedly the discovery of an artistic talent. Imaginative, creatively playful and freed from the need to follow other avant-garde trends which ignore the aesthetics of beauty and do not believe in the spiritual and healing power of pictures. At first glance her pictures give the impression of a playful game and draw the viewer into an adventure - an illusion of fabulous childhood and a wondrous world of innocent storytelling and fantasy. Filled with "living" homes, joyful characters and gentle animals, her pictures exist as frames extracted from a cartoon, from a cheerful children's story. And, as in that kind of creative work, her drawings are simplified and placed in some indefinable dimension of space where the shapes can follow rules of her own creation.

Her paintings are similar to, but not trying to be, illustrations. They spring from a narrative foundation in the service of a visual interpretation of those themes which inspire Melanie, where the subject has been crystallized as an idea for an artistic story in her rich imagination. In an interesting way she shapes the individual events, the recurring patterns and the conditions of life such as natural phenomena and the architectural symbols of those places through which she has passed. The charm of her paintings is that they are freed from the pretentiousness of great art and their charm does not stop because of their sweetness or the amateur nature of her talent. With an exceptional feeling for structure and the use of artistic elements and means, Melanie expertly transforms concepts into a clear visual image, building her story on recognizable symbols. Simplicity allows for easy interpretation, whilst intense colours and the arbitrary treatment of motifs - simplified and somewhat childish - frees the painting from realism and from explicit imitation, making the picture pleasing to the eye. Ornaments and the denial of straight lines are characteristic of her artwork, which is full of details, but unobtrusive order as well. The surface of the painting is often dominated by concentric curves, curls and arabesques. All of this testifies

naturally to Melanie's contacts with Slavic folklore, but also to a sensibility for perfectly curving, spiral forms. However, the colours carry Melanie's artwork. They make the motifs more intriguing and symbolic. They build the tissue of the painting. Their relationships are delicate, but contrasting at the same time. The colours are clear, expressive, and stimulating. They describe shape and amplify its meaning.

And in her developing love of artistic expression Melanie pauses for a while at her interest in watercolours. This technique is very effective in achieving subtle nuances between colours and a structurally solid basic composition. Watercolours are also practical and easily transportable which cannot be ignored when considering the artist's peripatetic lifestyle. In the end, however, they were insufficient for her affinity for and love of detail. Her compositions were becoming ever more crowded with details; therefore Melanie reaches for a technique that is especially devoted to details, that is oil painting on glass in the Croatian naive manner. The abundance of details, two-dimensionality, simplification of shapes and free colour-relations are the elements that link Croatian naive painting with Melanie's affinities and considerations. The basic formal feature in building the painting is based now on the additive method, enumerating the details, which become simplified symbols. And another connection is reflected in her fantastical style, where it meets with elements from legends, fairy tales, romantic stories - in an ingenious interpretation of life. Under a layer of glass the colours shine stronger, the detail is given it's full meaning and the form becomes more playful. The landscape becomes the main subject and inspiration. And everything is reality and illusion, description and association, narration and symbolism, all at the same time. What Melanie's brush paints is a world of poetic stories, a world of blazing fantasy which inspired by reality and fired by imagination, flies up to the space between dream and reality.

Sanda Stanaćev Bajzek



Proljetno gledanje zvjezda / Spring Stargazing
2001, akvarel/watercolour, 13 x 13 cm



Ljetni ples / Summer Dance
2001, akvarel/watercolour, 13 x 13 cm



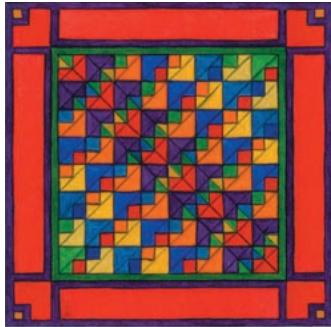
Jesenska želja / Autumn Wish
2001, akvarel/watercolour, 13 x 13 cm



Zimsko čitanje / Winter Reading
2001, akvarel/watercolour, 13 x 13 cm



Suze dugine boje / Rainbow Tears
2010, akvarel/watercolour, 20 x 37 cm



Dva posebna / Two of a Kind
2010, akvarel/watercolour, 11 x 11 cm

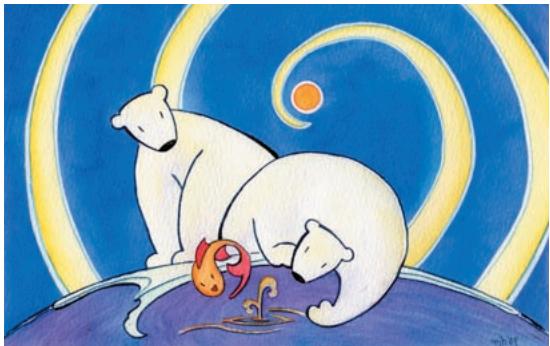
Prava ljubav / True Love
2006, akvarel/watercolour, 11 x 11 cm

Novi smjerovi / New Directions
2006, akvarel/watercolour, 11 x 11 cm



Polarni medvjed poljubac / Polar Bear Kiss

2004, akvarel/watercolour, 16 x 22 cm



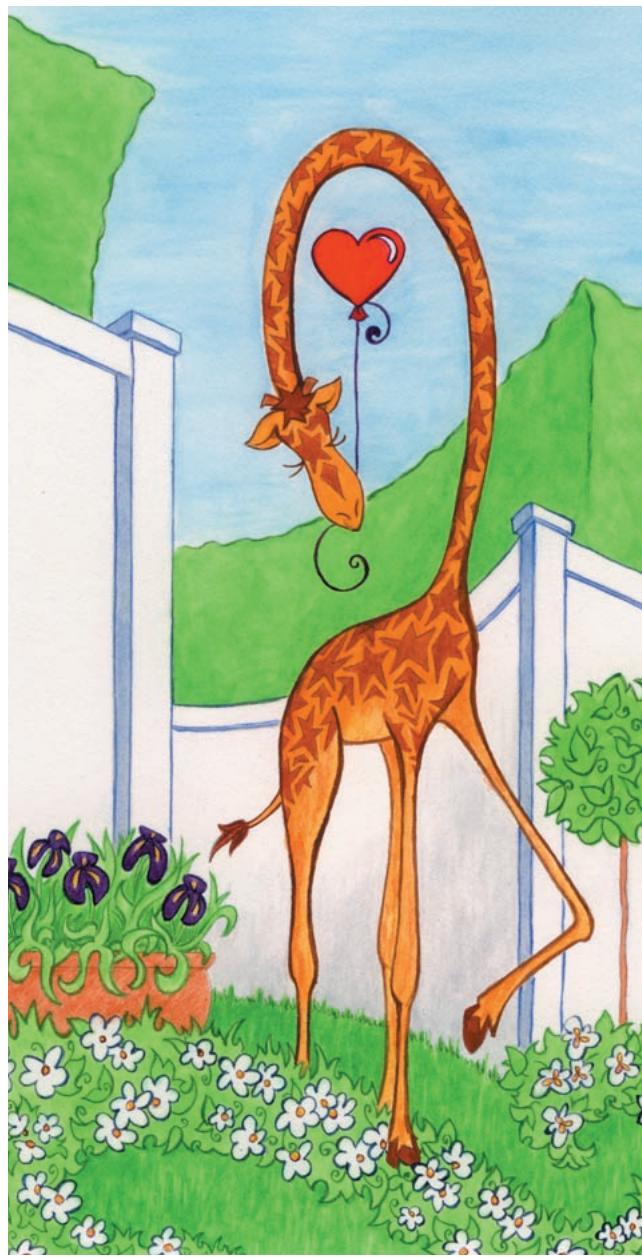
Polarni medvjed riba / Polar Bear Fish

2004, akvarel/watercolour, 16 x 22 cm



Polarni medvjed želja / Polar Bear Wish

2004, akvarel/watercolour, 16 x 22 cm



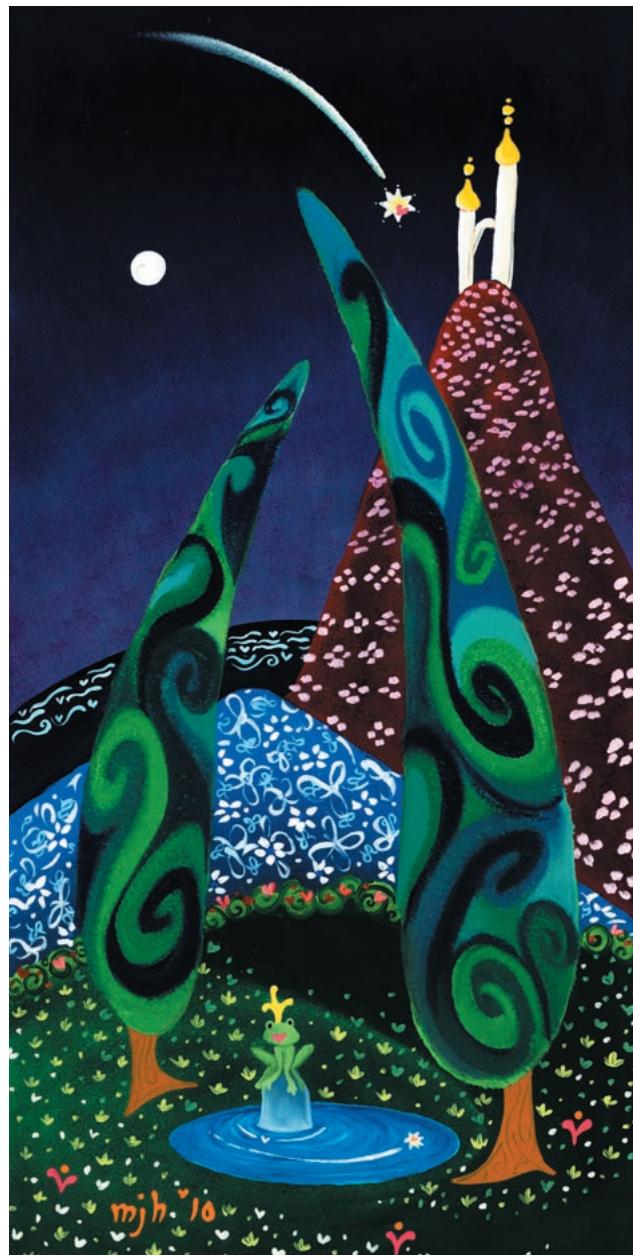
Ljubav u Zoo / Love at the Zoo

2006, akvarel/watercolour, 24 x 12 cm



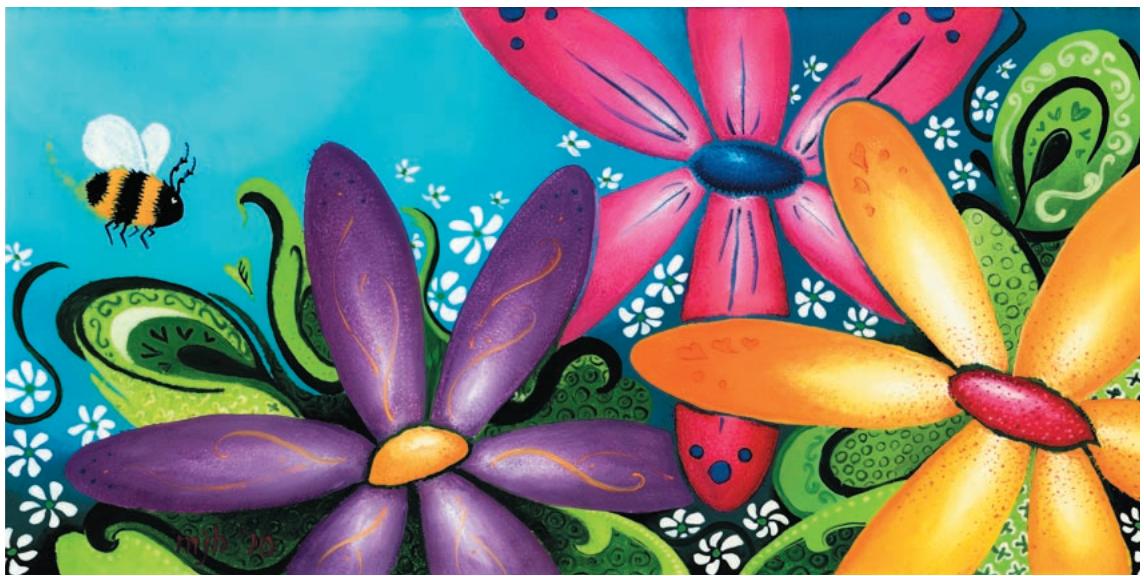
Noćne sove / Night Owls

2010, ulje na staklu/oil on glass, 30 x 39 cm



Žablji princ / Frog prince

2010, ulje na staklu/oil on glass, 30 x 15 cm



Cvijeće / Flowers

2010, ulje na staklu/oil on glass, 15 x 30 cm



Sunčano / Sunshine

2010, ulje na staklu/oil on glass, 15 x 30 cm

SLJEDEĆA STRANICA / NEXT PAGE: 1. **Alex**, 2. **Emma**

2010, akvarel/watercolour, 15 x 24 cm

Životopis

Melanie Hodge rođena je 29. ožujka 1974. u Kaliforniji. Diplomirala je književnost 1996. godine na Svečuilištu Willamette u Salemu u saveznoj državi Oregon. Nakon završetka školovanja putovala je po Europi i crtala. Njezini radovi su inspirirani bajkama, folklorom i pejzažima zemalja koje je posjetila i u kojima je živjela na svom putovanju a i kao žena diplomata.

Njezina tehnika u akvarelu se razvila u lako prepoznatljiv stil s internacionalnim daškom. Ali uvijek rado prihvata izazove, tako je u svibnju 2010. godine počela učiti Hrvatski kako bi mogla naučiti tehniku ulja na staklu uz vođenje Hrvatskog Naivnog slikara Ivice Fištera. Izložena ulja na staklu predstavljaju Melanijin nedavni rad i nude uvid u postupno izranjanje njezina vlastitog stila i razvijanje vještine u toj izazovnoj tehniči. Ovo je njezina prva samostalna izložba.

Trenutačno živi u Zagrebu s mužem i dvoje djece.

Biography

Melanie Hodge was born on March 29th, 1974, in California. In 1996 she graduated Willamette University in Salem, Oregon, with a degree in literature. After University she travelled across Europe, painting as she went. Much of her work is inspired by the fairy tales, folk lore and landscapes of the countries she has visited and lived in during the course of her travels and as a diplomat's wife.



Her watercolour technique has developed into an easily recognizable style with international appeal. But always liking a challenge, in May of 2010 she started to study the Croatian language so that she might learn oil painting on glass under the guidance of the Croatian Naive artist, Ivica Fišter. The glass paintings in this exhibition are her most recent works and a taste of things to come. This is her first solo exhibition.

She currently lives in Zagreb with her husband and two children.



*A percentage of sales during this exhibition
will benefit the children's charity*

**The Čakovec Center
for Education and Child Development**



*Postotak od prodaje s ove izložbe
bit će dodijeljen dječijem siročiju*

Centar za odgoj i obrazovanje Čakovec

Impressum/Printing

NAKLADNIK

Ullrich Radionica Okvira

UREDNIK KATALOGA/CATALOGUE

Melanie Hodge

PREDGOVOR/INTRODUCTION

Sanda Stanaćev Bajzek

PREVODITELJICA/TRANSLATOR

Eva Pavlinušić

ARTIST PHOTO

Shayne Beschta

NAKLADA

60 primjeraka



Šestine

2010, ulje na staklu/oil on glass, 10 x 10 cm



Ribe / Fish

2010, ulje na staklu/oil on glass, 15 x 15 cm

ULLRICH

Radionica Okvira, Utemeljena 1898

Zagreb, Martićeva 31A, telefon 01 46 33 018, mob 098 353 091

NASLOVNICA / COVER: Noćno jedrenje / Night Sailing

2010, ulje na staklu/oil on glass, 15 x 15 cm