



ALFRED FREDDY KRUPA (1971.) diplomirao je slikarstvo na Akademiji likovnih umjetnosti u Zagrebu 1995. godine. Kao dobitnik postdiplomske stipendije Vlade Japana, usavršavao je slikanje tušem na tokijskom sveučilištu Gakugei. Svoje radove u vodenim i drugim slikarskim tehnikama izlagao je na svim kontinentima, te je za njih diljem svijeta primio niz nagrada. Predavao je u osnovnom, srednjem i visokom školstvu, te je vodio brojne škole crtanja i likovne radionice. Nagrade dodijeljene učenicima kojima je bio mentor, potvrda su vrsnosti njegovih pedagoških metoda. O Krupinim dosezima pisali su vodeći svjetski umjetnički magazini. Jedan je od pokretača globalnog slikarskog pravca New Ink Art. Najreferentniji svjetski portal Artfacts svrstao ga je 2019. među deset vodećih suvremenih svjetskih majstora slikarstva tušem.

ALFRED FREDDY KRUPA (1971) Alfred Freddy Krupa (1971) graduated at the Academy of Fine Arts in Zagreb in 1995. After receiving a post-graduate scholarship from the Government of Japan, he perfected ink painting at Tokyo's Gakugei University. He exhibited his works in water-based and other painting techniques on all continents and has received numerous awards all over the world. He taught at schools, high schools and universities, and has led numerous drawing schools and art workshops. The awards given to the students he mentored, are proof of the excellence of his teaching methods. The world's leading art magazines have written about Krupa's achievements. He is one of the initiators of the global New Ink Art painting movement. In 2019, the world's most renowned Artfacts portal ranked him among the ten leading contemporary masters of ink painting.

Ovom hvalevrijednom zbirkom tekstova autor popularizira vodene likovne tehnike, pokušavajući čitatelju na što jednostavniji način razjasniti sve njihove mogućnosti i karakteristike, čime djelo osim umjetničke, poprima i iznimnu pedagošku vrijednost.

Svebor Vidmar, prof. likovne kulture, voditelj Galerije Vladimir Filakovac u Zagrebu

With this valuable collection of texts, the author popularizes water-based techniques, trying to clarify to the reader in the simplest possible way all their characteristics and possibilities, and that is the reason why, in addition to the artistic one, this book also has an exceptional pedagogical value.

Svebor Vidmar, prof. of Fine Arts, manager of Vladimir Filakovac Gallery in Zagreb

Glavna vrijednost ove, na našem govornom području jedinstvene zbirke, je ne samo u divergentnosti tema kojima se bavi, već još i više u načinu na koji ih obrađuje. Obuhvaćeni tekstovi odnose se, naime, na sve glavne vodene likovne tehnike, te daju niz nadahnutih, spontanih i jednostavnih uputa ne samo kako, već i zašto uopće slikati...

Ante Vranković, arheolog, povjesničar umjetnosti, likovni kritičar

The main value of this, in Croatian language a unique collection of texts, lies not only in divergence of its topics, but also in the way it deals with them. Krupa`s texts cover all major water-based techniques and provide a series of inspirational, spontaneous and easy-to-use instructions not only how, but also why to paint at all...

Ante Vranković, archeologist, art historian, art critic



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Alfred Freddy Krupa

ALFRED FREDDY KRUPA

MISLITE!
THINK!

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THINK!



Kad je krajem 2018. izdavačka kuća „Blurb“ iz San Francisca objavila dvojezičnu, englesko-hrvatsku zbirku „Texts / Tekstovi“ Alfreda F. Krupa, odmah je postalo jasno da je riječ o vrijednom doprinosu, ne samo na području teorijskih promišljanja likovne umjetnosti - konkretno: vodenih slikarskih tehnika - već i na području likovne pedagogije, likovne umjetnosti te kulture općenito. Da je tome uistinu tako, ubrzo je potvrdila činjenica da je tu, zapravo nepretencioznu knjigu, na police svojih knjižnica uvrstio niz najuglednijih svjetskih institucija: Metropolitan Museum of Art u New Yorku, British Library u Londonu, Sackler Library (bivša Ashmolean Museum Library) u Oxfordu, Umjetnička biblioteka Državnih muzeja u Berlinu, Visoka škola za umjetnost u Zürichu, Središnji institut za povijest umjetnosti u Münchenu, Auckland Art Gallery u Aucklandu, Nacionalna biblioteka Australije u Viktoriji, Chegg u Santa Clari i dr. Stoga smo tu zanimljivu i korisnu knjigu odlučili približiti hrvatskoj likovnoj i kulturnoj javnosti, te studentima i učenicima ovim drugim, tj. prvim hrvatskim izdanjem. U toj odluci dodatno nas je motivirala i činjenica da su u zadnje vrijeme obrazovne institucije na različitim meridijanima, od Čilea do SAD-a, svrstale Krupino stvaralaštvo uz radove najglasovitijih velikana modernog i suvremenog slikarstva kao ogledni primjer na kojem mladi mogu stjecati znanja o biti likovne umjetnosti.

When, at the end of 2018, the San Francisco-based Blurb Publishing House published Alfred F. Krupa's bilingual, English-Croatian collection "Texts/Texts", it immediately became clear that it's a valuable contribution, not just in the field of thinking about art - specifically: about water-based painting techniques - but also in the fields of art education, fine arts, and culture in general. All that was soon confirmed by the fact that this unpretentious book was placed on the shelves of libraries of many world's most reputable institutions: the Metropolitan Museum of Art in New York, the British Library in London, the Sackler Library (former Ashmolean Museum Library) in Oxford, Art Library of the Berlin State Museums, Zurich School of Arts, Central Institute for Art History in Munich, Auckland Art Gallery in Auckland, National Library of Australia in Victoria, Chegg in Santa Clara and others. Therefore, we have decided to bring this interesting and useful book closer to the Croatian art and cultural public, and to the pupils and students in this second, i.e. the first Croatian edition. In this decision, we were motivated by the fact that educational institutions in various parts of the World, from Chile to the USA, have recently classified Krupa's work together with the works of the most famous modern and contemporary painters, as a model example from which young people can gain knowledge of the essence of fine arts.

Alfred Freddy Krupa

MISLITE!

THINK!

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ALFRED FREDDY KRUPA

MISLITE! THINK!

Izabrani tekstovi 1994. - 2019.

Selected texts 1994 - 2019



Pučko otvoreno učilište Sveti Ivan Zelina
2020.

Predgovor urednika

Sve umjetnosti imaju dvostruku svrhu: pružiti zadovoljstvo i poučavati.

*Kist kojim se umjetnik služi treba biti umočen u razum:
više nego što privlači oko, on mora poticati na razmišljanje.*

Johann Joachim Winckelmann

Može nam se učiniti da je umjetnost u opasnosti da se utopi u moru riječi.

*Previše ljudi posjećuje muzeje i skuplja knjige s reprodukcijama,
a da ipak ne dopru do umjetnosti.*

Rudolf Arnheim

Kad je krajem 2018. izdavačka kuća „Blurb“ iz San Francisca objavila dvojezičnu, englesko-hrvatsku zbirku „Texts / Tekstovi“ Alfreda F. Krupe, odmah je postalo jasno da je riječ o vrijednom doprinosu, ne samo na području teorijskih promišljanja likovne umjetnosti - konkretno: vodenih slikarskih tehnika - već i na području likovne pedagogije, likovne umjetnosti te kulture općenito.

Da je tome uistinu tako, ubrzo je potvrdila činjenica da je tu, zapravo nepretencioznu knjigu, na police svojih knjižnica uvrstio niz najuglednijih svjetskih institucija: Metropolitan Museum of Art u New Yorku, British Library u Londonu, Sackler Library (bivša Ashmolean Museum Library) u Oxfordu, Umjetnička biblioteka Državnih muzeja u Berlinu, Visoka škola za umjetnost u Zürichu, Središnji institut za povijest umjetnosti u Münchenu, Auckland Art Gallery u Aucklandu, Nacionalna biblioteka Australije u Viktoriji, Chegg u

Santa Clari i dr.

Stoga smo tu zanimljivu i korisnu knjigu odlučili približiti hrvatskoj likovnoj i kulturnoj javnosti, te studentima i učenicima ovim drugim, tj. prvim hrvatskim izdanjem. U toj odluci dodatno nas je motivirala i činjenica da su u zadnje vrijeme obrazovne institucije na različitim meridijanima, od Čilea do SAD-a, svrstale Krupino stvaralaštvo uz radove najglasovitijih velikana modernog i suvremenog slikarstva kao ogledni primjer na kojem mladi mogu stjecati znanja o biti likovne umjetnosti.

Izdanje koje držite u rukama razlikuje se od prvog, američkog, kako formom: većim formatom i višim grafičkim standardima tiska, tako i sadržajem, jer je dopunjeno s nekoliko tekstova kojih u prvom, američkom izdanju, nije bilo.

To je i bio razlog promjene naslova knjige, koja je ovom dopunom dobila nov naglasak i značenje.

Novo izdanje, koje pružamo javnosti na korištenje, razlikuje se od prethodnih, ne osobito brojnih knjiga koje su u nas služile kao uvodi u likovno mišljenje i stvaranje, i to u samoj svojoj biti. Razlog tome neobična je okolnost da je njezin autor, akademski slikar Alfred F. Krupa, zbog izvanrednih ratnih okolnosti još tijekom studija, tj. neposredno nakon što je na Likovnoj akademiji apsolvirao teme koje u svojim tekstovima obrađuje, bio pozvan da ih u osnovnoj i srednjoj školi prenosi mladima. Tako su prva dva teksta zapravo nastala kao autorove neposredne impresije i reminiscencije na rad u akvarelu i tušu, koje je u njihovoj punoj životnosti i svježini – dok su i njemu samome iskustva u tim tehnikama još bila uzbudljiva i nova – nastojao približiti i prenijeti svojim učenicima, a kasnije, kao gost-predavač i studentima.

I upravo u tome leži „tajna“ otvorenosti, neposrednosti, iskrenosti svakog

retka objavljenih Krupinih tekstova. Srodna, ranija djela drugih naših autora, nastala su naime uglavnom regresivnom metodom prisjećanja na iskustva iz vlastitog rada i nastave, od kojih je ponekad prošlo 20, 30, pa i više godina, te stoga njihov sadržaj, premda tematski zaokružen i korektan, najčešće djeluje suhoparno i školnički rutinirano, bez one iskre pravog kreativnoga žara.

Drugi razlog izrazite otvorenosti i komunikativnosti tekstova u ovoj knjizi leži u činjenici da ih je autor pisao temeljem vlastitih iskustava, pobuđujući kod čitatelja dojam da i on sam, kao neposredni promatrač, na neki način sudjeluje u stvaranju likovnog djela čiji nastanak autor opisuje. To osobito vrijedi za prvi i najduži tekst, „Akvarel – iskustva jednog praktičara“, no u većoj ili manjoj mjeri i za ostale.

„Crtež se“, naime, „gradi mišlju, ali se usporedno i mišljenje gradi kroz crtež“¹ pa Krupini redci čitatelja brzo uključuju u tijek slikarevih stvaralačkih misli, te on, čitajući, ubrzo postaje „svjedok u slici“ (Vera Horvat Pintarić), tj. neposredni očevidac kreativnog (s)likovnog procesa. Tome je tako, jer autor piše bez mistifikacija koje često zbunjuju i odbijaju laike koji bi o umjetnosti htjeli znati više, ali i stoga što opisuje vlastiti rad, za razliku od drugih srodnih knjiga koje uglavnom opisuju djela klasika slikarstva poput Rembrandta, Daumiera ili Dufya, u čije se stvaralaštvo, zbog vremenskog odmaka, prosječnome čitatelju najčešće teško do kraja uživjeti.

Tekstovi su u knjizi poredani tematski i kronološki.

Prva skupina odnosi se na različite vodene slikarske tehnike, na osnovi kojih autor tumači logiku i metodiku stvaranja likovnog djela. Ti članci, pisani organički, puni su izravnih uvida i opservacija koje će biti zanimljive i korisne ne samo mladim praktičarima: učenicima umjetničkih škola i studija kojima

¹ Tomislav Premerl: Crtež kao način mišljenja, u: Crtež u znanosti - zbornik radova, Zagreb, 1998., str. 21

su prvenstveno namijenjeni, nego i svim ljubiteljima likovne umjetnosti koji bi htjeli steći nehinjen – stvaran, živ i jasan uvid u proces nastanka umjetničkog djela.

Druga skupina objedinjuje tekstove kojima je zajednički nazivnik poticanje kreativnog mišljenja i prakse.

U prvom članku autor se nadovezuje na svoja uglavnom tehnička zapažanja iznesena u tekstu „Akvarel – iskustva jednog praktičara“, razmišljanjima o specifičnom senzibilitetu neophodnom za slikanje akvarela, temi o kojoj se nije mnogo pisalo.

Članak „Mislite!“ postavlja konkretna suštinska likovna pitanja, ne sugerirajući pri tom nikakve odgovore, koje čitatelj – ostajući dosljedan stvarnosti i vlastitoj intuiciji – mora naći sam.

U sljedećem članku autor podrobno analizira svoj pristup japanskom sumi-e slikarstvu tušem, tumačeći vlastita polazišta i izbore. Taj članak - u kojem se umjetnik u neku ruku nadovezuje na prikaze rjeđih vodenih tehnika iz prvog dijela knjige, od kojih je neke napisao posebno za ovo izdanje, opisuje i rjeđe pristupe temeljnoj tehnici tuša. Sve je to postalo osobito aktualno nakon što je na stranicama najmeritornijeg svjetskoga portala „Artfacts“, Krupa krajem veljače 2019. izabran među deset ponajboljih suvremenih svjetskih slikara tušem, i to kao jedini ne-Azijac na tom popisu, što je nedvojbeno jedan od najvećih uspjeha suvremenog hrvatskog slikarstva.

Zbirku zaključuje tekst o mogućoj povezanosti suvremene fizikalne teorije struna i suštine kreativnoga procesa, u kojem autor iznosi vlastita stvaralačka iskustva, koja su – kako je to naknadno otkriveno i za samu teoriju struna - zapravo kompatibilna Pitagorinim i Keplerovim viđenjima harmonije sfera, tj.

ideji o mogućoj ugođenosti čitavoga Svemira. Taj članak, koji kroz autorovo osobno svjedočenje vlastitog procesa umjetničkog stvaranja, tijekom kojeg on kao da se dotakao jedne hipotetičke, još nepoznate i neistražene, iskonske kreativne energije, nuka čitatelja da se i sam zapita koja je to zapravo sila što pokreće i vodi umjetnički čin.

A to je danas izrazito važno pitanje!

Naime nakon dugog postmodernističkog razdoblja u kojem je u svijetu i u nas došlo do herostratskog „rušenja kršćanskoga mita o ruci umjetnika vođenoj božanskim genijem“ (Nena Dimitrijević), mita koji je zapravo mnogo stariji od kršćanstva, i koji počinje prvim stihom Ilijade, slikar Alfred F. Krupa nam - nakon mnogih desetljeća apsolutne dominacije destruktivnog ili bar nihilističkog pristupa likovnosti kojem je svoj znatan doprinos dao jedan drugi Karlovčan, slikar Josip Vaništa (na kojeg se citirane riječi Nene Dimitrijević zapravo i odnose) - na stranicama ove knjige razložno, neposredno, koncizno i jasno, pomalo neočekivano obnavlja pouzdanje u duboku kreativnu prirodu i moć svake istinske umjetnosti.

Stoga, slično kao nekoć Rudolf Arnheim, ovu knjigu vidim u kreativnoj atmosferi radnih soba, učionica, predavaonica i ateliera, „stranica izgužvanih i s `magarećim ušima`, ispisanu bilješkama po marginama, zamusanu bojama i gipsom, kako stoji ili leži na policama, radnim stolovima i stolčićima svih onih koji se aktivno bave teorijom i praksom likovne umjetnosti“, jer su upravo u tom i takvom stvaralačkom ambijentu i u tu svrhu, ovi tekstovi i napisani.

Ante Vranković

Editor`s Preface

All arts have a dual purpose: to provide pleasure and to teach.

*The brush used by the artist should be dipped into the reason:
more than it pleases the eye, it must encourage thinking.*

Johann Joachim Winckelmann

It may seem to us that art is in danger of being drowned in a sea of words.

*Too many people are visiting museums and collecting books with
reproductions,
without reaching the art.*

Rudolf Arnheim

When, at the end of 2018, the San Francisco-based Blurb Publishing House published Alfred F. Krupa's bilingual, English-Croatian collection "Texts/ Tekstovi", it immediately became clear that it's a valuable contribution, not just in the field of thinking about art - specifically: about water-based painting techniques - but also in the fields of art education, fine arts, and culture in general.

All that was soon confirmed by the fact that this unpretentious book was placed on the shelves of libraries of many world's most reputable institutions: the Metropolitan Museum of Art in New York, the British Library in London, the Sackler Library (former Ashmolean Museum Library) in Oxford, Art Library of the Berlin State Museums, Zurich School of Arts, Central Institute for Art History in Munich, Auckland Art Gallery in Auckland, National Library of

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Therefore, we have decided to bring this interesting and useful book closer to the Croatian art and cultural public, and to the pupils and students in this second, i.e. the first Croatian edition. In this decision, we were motivated by the fact that educational institutions in various parts of the World, from Chile to the USA, have recently classified Krupa's work together with the works of the most famous modern and contemporary painters, as a model example from which young people can gain knowledge of the essence of fine arts.

The edition you hold in your hands is different from the first, American one, in larger dimensions and higher graphic standards of printing, as well as in content, because it was supplemented by several texts that were not included in the first, American edition.

That was the reason for the change of the title of the book, which, with these additions, obtained a new emphasis and meaning.

This new edition, which we've decided to offer to the public, is also different from the previous not very numerous books that have been used in Croatian schools and universities as introductions to artistic thinking and creation, in its very essence. The reason for this is unusual circumstance that its author, the academic painter Alfred F. Krupa, was invited to teach art at primary and secondary schools during the Croatian War of Independence, only shortly after he graduated at the Academy of Fine Arts in Zagreb. Thus, the first two texts are the author's direct impressions and reminiscences about the work in watercolors and ink wash, which he have tried to bring to his pupils and students, while his own experiences in those techniques were still exciting and new even to him.

And that is precisely where the “secret” of the openness, immediacy and sincerity of every line of Krupa’s texts lies. Similar earlier books by other authors have mostly emerged from a regressive method of recalling their own painting and teaching experiences, sometimes 20, 30 or even more years earlier, and therefore their content, although thematically complete and correct, most often seems dry and schooly routinely, without the spark of true creative fervor.

The other reason of the true openness and communicativeness of the texts in this book lies in the fact that the author wrote them on the basis of his own experience, giving to the reader the impression that he is, as a direct observer, in some way involved in the creation of a work of art the author describes. This especially goes for the first and longest text, “Aquarelle - Experiences of a Practitioner”, but in a higher or lower extent to the other texts as well.

“A drawing is built with thoughts, but in the same time the thoughts are built through drawing”¹, so Krupa’s sentences quickly involve the reader in the flow of his creative thoughts on painting, and the reader soon becomes “an eyewitness in the painting” (Vera Horvat Pintarić), i.e. an immediate eyewitness of the creative art process. This is so, because the author writes without mystifications, which confuse and reject lay people who would like to know more about art, but also because he describes his own working process, unlike other related books that mostly describe work of famous painters from the past such as Rembrandt, Daumier or Dufy, whose opus is - because of the time lag - for the average reader difficult to fully understand.

In this new edition, texts are arranged according to their subject and chronology.

The first group of texts deals with different water-based painting techniques,

¹ Tomislav Premerl: Crtež kao način mišljenja, in: Crtež u znanosti - zbornik radova, Zagreb, 1998., p. 21
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on the basis of which the author explains the logic and methodology of creating a work of art. These articles, written organically, are full of direct insights and observations that will be interesting and useful not only to young practitioners: students of art schools and art academies they are primarily intended for, but also to all art lovers who would like to get uninhibited - real, alive and clear insight into the process of the creation of a work of art.

The second group brings together texts about encouraging of creative thinking and practice.

In the first article, the author`s mainly technical observations from the text “Aquarelle - Experiences of a Practitioner”, are upgraded with his reflections on the specific sensibilities necessary for watercolor painting, a topic that has not been much discussed.

The article “Think!” asks specific, core art questions, without suggesting any answers that the reader - while remaining consistent with reality and his own intuition - must find for himself.

In the following article, the author analyses in detail his approach to Japanese sumi-e ink wash painting, explaining his own starting points and choices. This article - in which the artist in some way builds on his commentaries of rare water-based painting techniques from the first part of the book, some of which he wrote especially for this edition - also describes lesser known approaches to the basic ink wash technique. All this became more relevant after Krupa was, in February 2019, selected among ten of the world’s best contemporary ink wash painters as the only non-Asian on that list, and that is undoubtedly one of the greatest successes of Croatian contemporary painting.

The collection concludes with a text on the possible connection between

contemporary physical string theory and the essence of the creative process, in which the author presents his own creative experiences, which - as it was later proved for the string theory itself - are actually compatible with Pythagoras and Kepler's views on the harmony of spheres, i.e. the idea of possible tuning of the entire Universe. This article - which through the author's personal testimony of his own process of artistic creation, during which he seemed to touch one hypothetical, yet unknown and unexplored, original creative energy - provokes the reader to ask himself about the force that drives and leads the act of art.

And that is an important question today!

Namely, after a long postmodern period in which the heroic "destruction of the Christian myth of the hand of an artist guided by a divine genius" (Nena Dimitrijević), a myth that is actually much older than Christianity, and begins with the first verse of the Iliad, painter Alfred F. Krupa offers us a new, much more positive and constructive approach to the art. After many decades of an absolute dominance of destructive, or at least nihilistic approach to art, to which another painter from Karlovac, Josip Vaništa (to whom the words of Nena Dimitrijević refer) has made a significant contribution – on the pages of this book Krupa directly, concisely, and clearly, although somewhat unexpectedly, restores our belief in the deeply creative nature and power of all true art.

Therefore, much like Rudolf Arnheim in his days, I see this book in the creative atmosphere of workrooms, classrooms and ateliers, with "pages creased, and with `dog ears`, with notes on its margins, blurred with colors and plaster, standing or lying on shelves, tables and chairs of all those who are actively engaged in the theory and practice of the fine arts", because in such a creative setting and for that particular purpose, that these texts are written.

**SLIKARSKE I CRTAČKE VODENE
TEHNIKE**

**WATER-BASED PAINTING AND
DRAWING TECHNIQUES**



Ručno rađeni kist od perja iz repa mladog pijetla (bambusova drška)

Handmade young rooster's feather brush (bamboo handle)

Crtanje tušem (1994.)

Što se tiče kineskog tuša, prije nego što započnemo s intenzivnim i ozbiljnim radom, toplo preporučujem (kao i kod akvarela) upoznavanje sa suhim crtačkim tehnikama (olovka, ugljen, kreda, pastel) koje će početniku biti puno podatnije i dati mu neophodno crtačko iskustvo.

Od spomenutih tehnika tuš se najviše razlikuje po težini rada (gotovo da nema mogućnosti nikakvih bitnih korekcija), izrazitom kontrastu prema bjelini papira kao i finoj transparentnosti koju posjeduje u svojem laviranom stanju. S druge strane, nemogućnost ispravke i fluidnost uvelike ga približavaju slikarskoj tehnici akvarela.

Ukoliko radimo linearno, samo s gustom, punom, nelaviranom crtom, sve što želimo, moramo izraziti varirajući tijek linije (prekidajući, šireći, uzeći, šrafirajući i dr.). Ovaj način crtanja daje nam priliku da minimalnim intervencijama izrazimo potpuni dojam.

Kao sredstvo za rad možemo koristiti kistove (razne, obično one koji zbog svojeg forme i vrste dlaka mogu primiti dosta tuša), drvce, bambus (trstiku), pera različitih ptica (guska, pura, labud i dr. – gdje se koristi i elastični vrh pera/batrljice/grane i zastavica/konturno perje) i drugo. Svaka ta alatka ima svoj specifični „govor“ tj. drugačije se ponaša na papiru, u istim situacijama ostavlja drugačije tragove. I naravno, uvelike na taj „govor“ utječe debljina, struktura/tekstura i sastav papira (kao i kod akvarela).

Ako primjenjujemo laviranje crteža (razrjeđivanje tuša vodom) raspon naših izražajnih sredstava uvelike se povećava. Sivim tonalitetima možemo izraditi fine maglovite obrise i prijelaze (udaljena brda, rijeke, maglovita jutra, sjene i dr.).

Uzimajući to sve u obzir, crtanje tušem osim kao zaseban zaokružen način izražavanja i više je nego dobra priprema za slikanje vodenim bojama.



*Kineski i japanski kistovi i razna pera za crtanje
Chinese and Japanese brushes and various
drawing feathers (quills)*



*Razni kineski papiri: od kore brijesta, kore duda,
kao i riže, bambusa i drugih materijala*

*Various Chinese papers: from elm bark, mulberry
bark, as well as rice, bamboo and other materials*

Drawing With Ink (1994)

As for the Chinese ink, before we start with intense and serious work, I strongly recommend (as with watercolors) to familiarize yourself with dry drawing techniques (graphite pencil, charcoal, chalk, pastel) that will give the beginner a lot more knowledge and give him the necessary drawing experience.

Of the above mentioned techniques, the ink differs most from the complexity of the work (almost no possibility of any major corrections), the sharp contrast to the whiteness of the paper and the fine transparency it possesses in its “lavis” (diluted with water, a wash ink) condition. On the other hand, the impossibility of correction and fluidity is far closer to the painting technique of aquarelle.

If we work linearly, only with a dense, full, unraveled line, all that we want, we must express through the variation of line flow (interpreting, spreading, taking, curling, etc.). This type of drawing gives us the opportunity to express the full impression with minimal interventions.

As a work tool we can use brushes (various, usually those that can absorb a lot of ink due to their shapes and types of hair), wooden stick, bamboo (chervil), feathers (quills) of various birds (goose, turkey cock, swan and so on - where an elastic top of the feather / branch just as flag - contour feathers may be used), etc. Each tool has its own specific “speech” i.e. behaves differently on paper, leaving different traces in the same situation. Also, of course, the “speech” is greatly affected by the thickness, structure / texture and composition of paper (as well as on watercolors).

If we apply the drawing with “lavis” ink (dilution of the ink with water, wash drawing) the range of our expressing means is greatly increased. We can make

fine tonal contours and transitions (remote hills, rivers, foggy mists, shadows, etc.).

Taking this into account, drawing with an ink (except as a separate rounded expression mode) is more than a good preparation for painting in watercolors.



Rad s priborom načinjenim od priručnog materijala u prirodi: osušene stabljike kukuruza i labudovog pera s obale rijeke str. 20.-23.

Working with painting equipment made from materials available in nature: dried corn stalk and swan feather from the riverbank pages 20-23

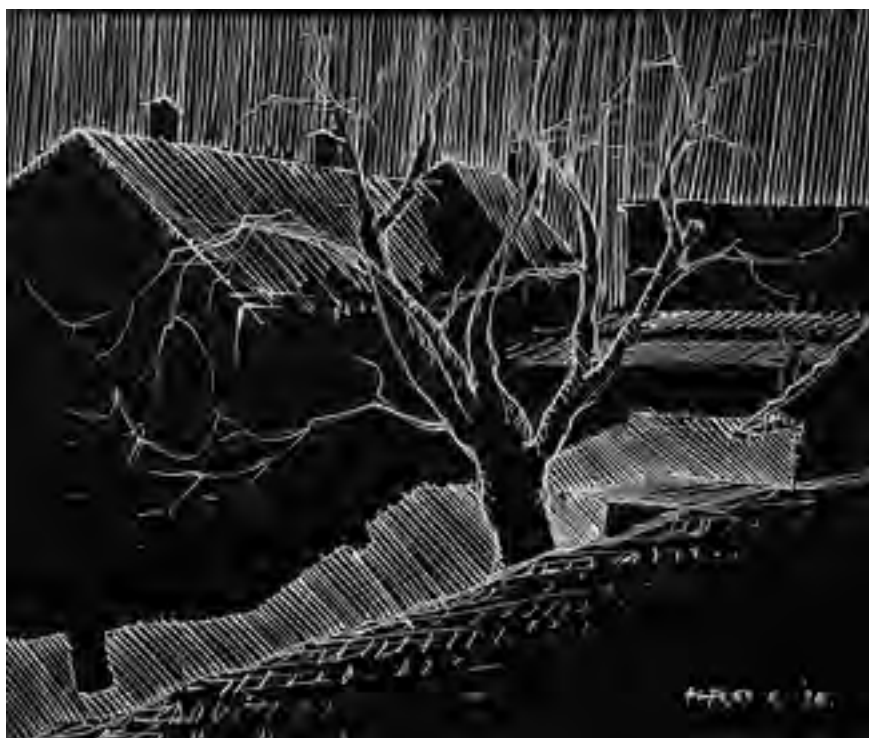








*Napušteno seosko imanje, lavirani tuš na kartonu, kist i plastično pero, 2019.
Abandoned rural estate, ink wash on cardboard, brush and plastic pen, 2019*



*Mjesečina, orah, dvorište, bijeli tuš na crnom kartonu, metalno pero, 1998.
Moonlight, Walnut, Yard, white ink on black cardboard, dip pen, 1998*



S posljednjeg slapa rijeke Korane, crni i bijeli tuš, labudovo pero, 2019.

From the Last Waterfall of the Korana River, black and white ink, swan feather (quill), 2019

Akvarel – iskustva jednog praktičara (1994.)

Uvodno objašnjenje: cilj mojega analitičkog, istraživačkog rada djelomično prikazanog na ovome mjestu, bio je dokazati jednostavnu istinu poznatu manjini entuzijasta i poklonika, a to je da je akvarel apsolutno ravnopravna tehnika uljanoj tehnici. Dapače, da je daleko nadilazi u nekim svojim čisto likovno-kreativnim elementima.

Nažalost, do 70-tih godina ovog stoljeća¹ neki slikari su govorili da je to „igra za djecu“. Takvih ima i danas čak i među uvažanim akademskim stvaraočima. Isključivo uživanje u debelim naslagama ulja (koliko god da je lazurno, uvijek je „debelo“) je čisto pomodarstvo. Iskreno se nadam da sam uspio barem minimalno pripomoći afirmaciji pravilnog pristupa akvarelnom stvaralaštvu.

Kratka povijest svjetskog i hrvatskog akvarelizma

Tehnikom vodenih boja slikalo se već u vrijeme starog Egipta, tako da ona spada u najstarije tehnike slikanja u povijesti ljudskog roda. Akvarelom su ilustrirani stari rukopisi, kao i bogato oslikani drveni sarkofazi. Daleki Istok, posebno Kina i Japan, poznaju ga od drugog stoljeća prije nove ere. Svoju kulminaciju ta tehnika dostiže u 17. i 18. stoljeću u Japanu, gdje se razvijaju škole akvarelista.

U Indiji, Perziji, staroj Heladi i Rimu, a zatim preko Bizanta, u samostanima čitave Europe slikalo se akvarelom. Srednji vijek koristi ga pri koloriranju crteža u misalima, brevijarima, evanđelistarima, kronikama i drugom. Za renesansne epohe, akvarelu se pretpostavlja tempera i ulje, akvarel se upotrebljava

¹ Misli se na razdoblje do 1970-ih godina. Autor je naime tekst pisao 1994.

isključivo kod izrade studija i kartona za freske i goblene, te arhitektonske crteže.

U djelima njemačke renesanse (A. Altodorfer, 1480. – 1538., L. Cranach, 1472. – 1553.) nalazimo crteže oživljene akvarelom, a Dürerovi pejzaži prvi su te vrste u Europi. Europski akvarel kakav danas poznajemo njegovan je u okviru engleske slikarske škole s početka 19. stoljeća. Njegovim osnivačem smatra se Paul Sandby (1725. – 1809.).

1800. godine otvorena je u Londonu „Akademija akvarelnog slikarstva“, a 1805. godine također u Londonu otvorena je i prva izložba udruženja akvarelista (Society of Painters in Water Colours) sa strogim propozicijama u čistoći i prozračnosti izražavanja. Jedan od najvećih engleskih i europskih slikara J. M. W. Turner (1775. – 1851.) naslikao je 2000 akvarela (iako ponekad ulazi i u gvaš). I 20. stoljeće daje slavna imena privrženima tehnici akvarela: Matisse, Vlaminck, A. Dunoyer de Segnoz, Dufy... Ekspresionizam se u svom naletu također služi akvarelom. Njime slikaju Pechstein, Grosz i Feninger. Nolde, Macke i Paul Klee također rade u akvarelu.

Djela Slave Raškaj (Ozalj, 1877. – Stenjevec, 1906.) daju završetku 19. stoljeća takav sjaj, da slobodno možemo reći kako s akvarelima Slave Raškaj prvi puta u novije vrijeme slikarstvo u Hrvatskoj počinje hvatati korak s modernom umjetnošću Europe.

Matko Peić u svojoj izvanrednoj biografsko – estetičkoj studiji piše: „Slava Raškaj je reformator našeg akvarela. U njenim radovima se osjeća da je taj akvarel slikala ruka rođenog akvareliste, ruka neopterećena iskustvom stečenim u slikanju uljem ili nekoj drugoj tehnici.“

Nakon nje u Hrvatskoj se javlja niz značajnih akvarelista: Petar Šimaga –

nepravедno zaboravljeni majstor, Vladimir Varlaj – reaffirmiran u najnovije doba, Viktor Šipek – izvrsni zanatlija, i drugi. Blaž Ćuk (1916. – 1975.) ostavio je za sobom seriju odličnih čistih akvarela.

Kao što je Slava Raškaj označila početak stoljeća, Alfred Krupa (1915. – 1989.) je to učinio s drugom polovicom 20. stoljeća. Autor je više tisuća vrsnih akvarela. O njegovom radu naš likovni kritičar prof. Juraj Baldani kaže: „Umjetnikova emotivnost posebno dolazi do izražaja u preljevima boja, ritmičkoj igri tonova i diskretnom korištenju bjeline papira.”

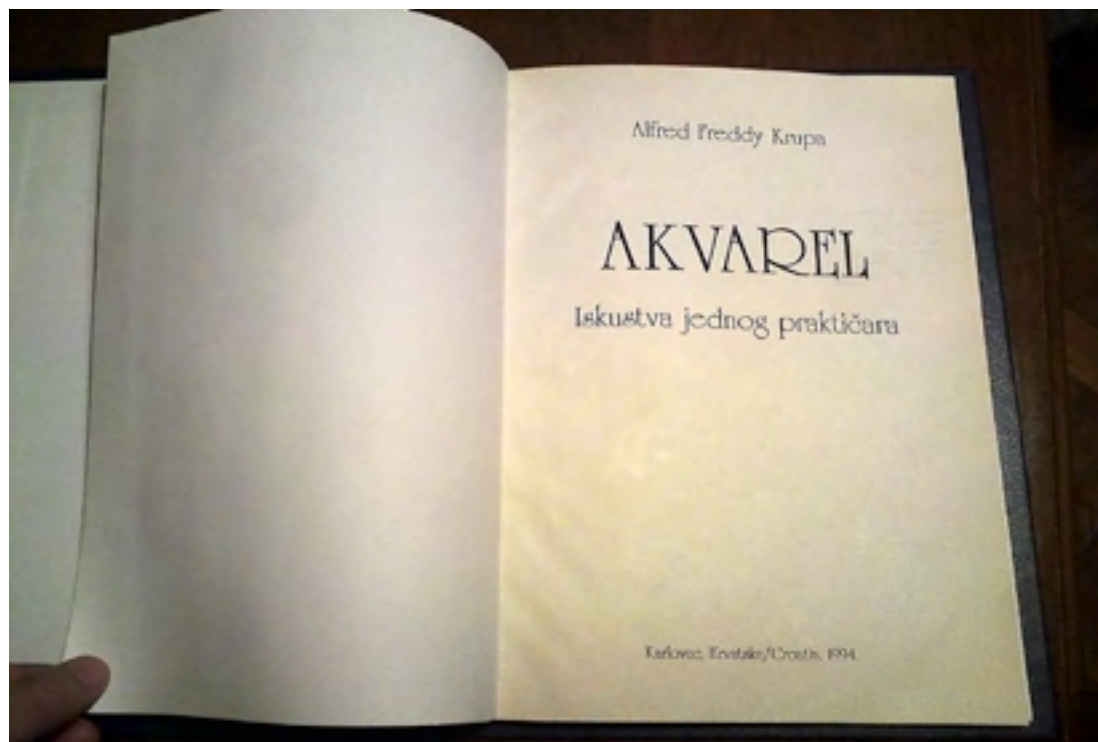
(Napomena: Iz mnogih razloga nisam želio navoditi živeće majstore akvarela.)

Temeljne postavke rada (opaska – idealno zamišljene)

1. Maksimalno respektiranje bjeline i strukture akvarelnog papira
2. Potpuno izbačena upotreba bijele boje i drastično smanjena upotreba crne boje
3. Slika se gradi tako što se prvo iscrtava crtež kistom, bambusom ili drvцем (što rjeđe ili nikada olovkom!), a potom se nanašaju bojene plohe mozaički stupnjevito
4. Korištenje jednog sloja boje (op. – kad god je to moguće), uz dozvoljene intervencije
5. Održavanje makar i najlabavije veze s realnim oblicima
6. Direktan kontakt s prirodom (op. – i modelom)
7. Neopterećenost (op. – psihološka i stvaralačka) iskustvom u uljanoj tehnici
8. Uvažavanje samo onoga što se u osobnoj praksi pokazalo kao vrijedno

Primjeri analitičke obrade akvarela

Gledajući tj. analizirajući tzv. likovne elemente neke slike, mi vidimo površinu, vanjsko obličje (rada). Svo praktično obrazovanje iz likovnosti (op. – upotrebe likovnih elemenata, tj. likovne gramatike) većinom se svodi upravo na tu analizu površine. Ponekad se preko tih elemenata pokušava prodrijeti u dubinu, u suštinu slike, u ono što je pokrenulo i stvorilo djelo, u doživljaj (op. – to je prvenstvena zadaća teorije, sociologije i povijesti umjetnosti). To je jako teško. Ima djela koja nam nesumnjivo sugeriraju svoju dubinu i značenje, ali i tu pri procjeni postoji (premda ponekad i minimalna) mogućnost pogreške.



Knjiga "Akvarrel – iskustva jednog praktičara", 1994.

Book "Aquarelle - Experiences of a Practitioner", 1994



1. „Čađavi ” zimski koranski pejisaž (1994.)

Ovo je po formatu iznimno velika slika (op. – za akvarel), 65,5 x 102,5 cm. U akvarelu, gdje je od suštinske važnosti kontrola vode, na ovako velikim formatima je teško raditi. Ova slika je slikana na obali rijeke Korane u krajnjim ljudskim i slikarskim mogućnostima. Vjetar je puhao izuzetno jako (snježna mećava) i stvarao dojam veće hladnoće od stvarne. Prilikom slikanja stvorio se debeli sloj leda koji se (tek) kod kuće otopio. Tako su se napravile nakupine tamne boje na slici, zbog koje sam je nazvao „čađava“. Ta sam mjesta doradivao finim smeđim i plavim tonovima. U kontekstu klasičnog engleskog akvarela, zlonamjernik bi ta mjesta nazvao prljavim, ali u kontekstu suvremenog akvarela ta (moguća) tvrdnja postaje besmislena. Slika je primjer linearne perspektive s fokusom u centru simetrije slike, i kolorističke perspektive (gradacija od tamnih, smeđe – plavih tonova, te svjetlijih plavih tonova). Korištene su i vrlo male količine toplih boja (žuta). Podloga rada je papir Arsch-France, a korištene boje su Royal Talens, Lucas i Schminke.



2. Zima na Kupi (1994.)

Ovaj rad je također slikan u zimskim uvjetima, što lako možemo vidjeti na onom mjestu, gdje se dočarava zimska voda Kupe i gdje je hladnoća stvorila kristaliće. Ti kristalići i zvjezdice nastali prirodnim smrzavanjem uvijek daju specijalno lijep „štimmung” zimskim pejzažima. Ova slika je rađena također na velikom formatu 56 x 76 cm. Cijeli rad je riješen većinom nijansama plave boje (ultramarin), smeđom i s malim količinama drugih boja. Ostavljene su velike bijele površine koje su organski ugrađene u akvarel, a tamo gdje je nanescena boja, sve je u jednom sloju (tako se ušlo u srž tehnike). Na ovoj slici se prostor kompozicijski otvara unedogled, polazeći od obale Kupe u prvom planu. Podloga je 100% pamučni Fabriano papir (300g/m²). Korištene boje su Royal Talens.



3. Stope u snijegu, pored novog pristaništa na Kupi (1994.)

Ovaj akvarel je praktično vodoravno podijeljen na gornji tamni prostor i na donji svijetli. Prikaz dubine prostora sveden je samo na ono što se zbiva u prvom planu. Također drveni stup koji je u prvom (gotovo nultom) planu okomito dijeli sliku na poziciji jedne trećine. Čamac u vodi nije obojen, već je smišljeno akcentiran i u blizini je polovice slike. Tamna voda riješena je iz cijelog niza boja, koje prosijavaju jedna kroz drugu. Pri dnu slike smješten je čamac pod snijegom, lagano obojen relativno toplijom bojom od većeg dijela slike. On daje ravnotežu kako ne bi gornja (tamna) polovica slike prevagnula. Također u desnom donjem kutu naslikane su stope u snijegu, neopterećenom nonšalantnom manirom. Akvarel je (moguće) interesantan zbog kompozicijskih odnosa ploha i svojeg (vrlo) jednostavnog prikazivanja objektivne stvarnosti. Podloga je 100% pamučni Fabriano papir (300g/m²), a korištene boje su Royal Talens. Format djela je 56 x 76 cm.



4. Drvo u dvorištu dvorca Dubovac (1994.)

Ovaj akvarel slikan je na galeriji pod krovom dvorca, tako da je pod vrlo snažnim udarima vjetra snijeg u hrpama sipao po slici. To se vrlo lako može uočiti u pigmentu na slici, gdje su jasno vidljivi komadići leda. To je vrlo interesantna stvar. Ovaj akvarel je položen okomito i većina linija sugerira uzdizanje, vitkost. Žuta boja u desnom donjem kutu je kompozicijski pandan crvenoj boji kule u lijevom gornjem kutu i žutoj boji podnožja kule, u lijevom donjem kutu. Bijela površina snijega koji prevladava u donjem dijelu slike (fino) balansira s gornjom površinom, koja je relativno bogata bojama i crtežom. Sve je praktično nanoseno u maksimalno neposrednom, jednom sloju boje. Format akvarela je 76 x 56 cm. Podloga je 100% pamučni Fabriano papir (300g/m²), a korištene boje su Royal Talens i Lucas.



5. Kupa u Ozlju (1994.)

Ova slika je izrazit primjer slikarskog shvaćanja – u masama. Nigdje ne postoje suvišni detalji. Korišteno je tri do četiri boje (većinom smeđa/zelena/plava), koje se kontrolirano prelijevaju i tvore fine, plemenite površine. To još više potencira izuzetno hrapavi papir (pojačava presijavanje boja). Bijela boja je jako naglašena, čak i u obojenim dijelovima zbog rastrzanog poteza kista. Bijela zgrada starog grada Ozlja smještena je u slici po prilici na onom mjestu, gdje je žarišna točka interesa (fokus). Ova slika je vrlo blizu impresionističkom shvaćanju.

Pogled nam prati široki prostor doline Kupe i potom preko plavih brda odlazi u daljinu. U daljini vidimo most koji je nedetaljiziran i neobojen i služi kao akcent. Crtež je nanesen tankim bambusovim drvcetom i sepijom. Podloga je Hondsrug-Schut Papier (Heelsum). Format akvarela je 56 x 76 cm. Boje su Royal Talens i Schminke.



6. Na Korani u drugom mjesecu (1994.)

Kao i na prethodnoj slici, ovdje je crtež apliciran tankim bambusovim drvcetom. Postao je izrazit organski element slike (ultramarin). Inače, cijela slika je jednostavno riješena, postoje samo dva glavna plana. U prvom vidimo dva drveta golih grana, potom je rijeka Korana koja predstavlja svojevrsni međuplan, zatim kao drugi plan je snježna obala i drveni most. Most je načinjen od nelokalne plave boje, ogoljen je do crteža. Ova slika je po motivu, a dijelom i po izvedbi, u tradiciji karlovačkog akvarelnog pejzažizma. Gole grane drveta, a i format slike, potpuno se podređuju horizontalnoj ravni. Podloga je 100% Fabriano papir (300g/m²), formata 56 x 76 cm. Korištene boje su Royal Talens, Lucas i Schminke.

7. Zimi uz Mrežnicu (1994.)

Ovo je tipični zimski pejzaž, ali (za mene) rijedak, jer je s rijeke Mrežnice. Akvarel je dosta sličan onom pod nazivom „Zima na Kupu” po korištenju plave boje i velike količine bjeline. To je, uostalom, diktirala i stvarna situacija na terenu. Zeleni čamac koji leži na obali u prvom planu s lijeve strane (vizualno) djeluje na cjelinu i daje joj (glavni) smisao. Iz nekog razloga, ovaj akvarel se izrazito dopao većini promatrača. I na ovoj slici su često prisutni ledeni cvjetići, nastali od hladnoće. Potez kista je u rasponu od vodenastog do ledenog tj. suhog. Kod tako niskih temperatura kist je gotovo stalno (više ili manje) zaleđen. Ponekad je kao štapić tvrd. Slika stvara dojam nužnosti u svim svojim dijelovima (op. – dojam da je nužno baš tako naslikana). Format slike je 56 x 76 cm, papir je 100% pamučni Fabriano papir (300g/m²). Korištene su boje Royal Talens, Lucas i Schminke.

Napomena: Fotografija ovog rada je izgubljena, a lokacija izvornika nepoznata.

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- „Slavino proljeće” – akvarelistička kolonija, Narodno sveučilište Ozalj, 1985.
- „Alfred Krupa - akvarel”, katalog izložbe, Likum - Salon Ulrich Zagreb - Zorin dom Karlovac, 1989.

Aquarelle - Experiences of a Practitioner (1994)

Introductory explanation: The goal of my analytical, researching work, partially depicted at this place, was to prove the simple truth known to a minority of enthusiasts and admirers, that watercolor is an absolutely equal technique to the oil one. Indeed, it goes far beyond in some of its purely artistic-creative elements.

Unfortunately, by the 70s of this century¹, some painters have said that it is a “play for children”. Even today, among the well-respected academic authors, this opinion is still present. Exclusive enjoying in thick oil deposits (no matter how thin it is, it is always “thick”) is purely a fad. I sincerely hope that I have contributed (at least to a certain extent) to the affirmation of proper approach to aquarelle creativity.

A short history of world and Croatian watercolorism

Watercolor technique has been painted at the time of ancient Egypt, so it is one of the oldest techniques of painting in the history of mankind. Watercolor technique illustrates old manuscripts as well as richly painted wooden sarcophagi. The Far East, especially China and Japan, know it from the second century BC. This technique was reaching its peak in 17th and 18th centuries in Japan, where watercolor schools have been developed.

In India, Persia, ancient Greece and Rome, then through Byzantine monasteries across Europe, it had been painted with watercolors. The Middle Ages used it in coloring drawings in missals, breviaries, chronicles and other.

¹ It was meant on the period until 1970s. Author has written the article back in 1994.

In the Renaissance era, tempera and oil have been preferred, while watercolor was used exclusively in the preparation of studies and cardboard for frescoes and tapestries, and architectural drawings.

In the works of the German Renaissance (A. Altodorfer, 1480 - 1538, L. Cranach, 1472 - 1553) we find drawings enlivened by aquarelle, and Dürer's landscapes were the first of its kind in Europe. European watercolor as we know it today was nurtured within the English school of painting from the early 19th century. Paul Sandby (1725 - 1809) was considered as its founder.

In 1800 the Academy of Watercolor Painting was opened in London, and in 1805 the first exhibition of the Society of Painters in Water Colours had been held in the Capital, with strict propositions in purity and airiness of expression. One of the greatest English and European painters, J. M. W. Turner (1775 - 1851), painted some 2000 watercolors (although sometimes he was engaging also in a gouache). In the 20th century, the famous names attached to the watercolor technique were: Matisse, Vlaminck, A. Dunoyer de Segnoz, Dufy, etc. Expressionism in its burst also used watercolor. Pechstein, Grosz and Feninger, Nolde, Macke and Paul Klee also worked in watercolor.

Watercolor artworks of Slava Raškaj (Ozalj, 1877 – Stenjevec, 1906) gave such brilliance to the end of the 19th century, that we can safely say that Croatian painting for the first time in modern epoch begins to catch up with art movements in Europe.

Matko Peić in his extraordinary biographical-aesthetic study wrote: "Slava Raškaj is the reformer of our watercolors. In her works it can be felt that this aquarelle painted the hand of a born aquarelle painter, a hand unburdened with the experience gained in oil painting or some other technique."

After her, there was a number of important watercolorist in Croatia: Petar Šimaga - unjustly forgotten master, Vladimir Varlaj - reaffirmed in the recent times, Viktor Šipek - excellent craftsman, and others. Blaž Ćuk (1916 - 1975) left behind a series of excellent “pure” watercolors.

As Slava Raškaj marked the beginning of the century, Alfred Krupa (1915 - 1989) has done with the second half of the 20th century. He was an author of several thousands of excellent watercolors. About his work our art critic prof. Juraj Baldani says: “The artist’s emotion is particularly evident in the shades of color, rhythmic game of tones and discreet use of white paper.”

(Note: For many reasons I did not want to mention the living masters of watercolors.)

Basic job settings *(Note - ideally imagined)*

1. Maximum respect for the whiteness and texture of watercolor paper
2. Fully discarded use of white and drastically reduced use of black
3. The image is built first by drawing with brush, bamboo or wood stick (as rarely as possible or never with a graphite pencil), and then the colored surfaces are mosaically graded
4. Use a single layer of paint (whenever possible), with permissible interventions
5. Maintaining even the weakest links to realistic forms
6. Direct contact with nature (and model)
7. The unhindered, unburdened (psychological and creative) experience from painting in oil technique
8. Recognizing only what has been shown to be valuable in personal practice

Analysis of watercolor paintings

While analyzing the so-called visual elements of an image, we see the surface, the outer look of an artwork. All practical art education (the use of artistic elements, i.e. art grammar) is mainly focused to this surface analysis. Sometimes, through these elements, it tries to penetrate deep into the essence of the image, into what initiated and created a work, into an experience (this is the primary task of theory, sociology and art history). This is very difficult. There are works that undoubtedly suggest its depth and meaning, but there is, at least sometimes, the possibility of a mistake.

1. “Sooty” winter landscape at the Korana River (1994)

This is the format of extremely large image (for watercolors) - 65.5 x 102.5 cm. In watercolors, where water control is of vital importance, it is difficult to work in such large formats. This watercolor has been painted on the bank of the River Korana in the extreme human and artistic possibilities. The wind was blowing very strongly (blizzard) and created the impression of greater coldness than the real was. During the painting process, a thick layer of ice was created. It was dissolved later at home. There were some dark colors on the picture, and that's why I called it “soot”. That place was later fine-tuned with fine brown and blue tones. In the context of classic English watercolors, malicious people would call these spots dirty, but in the context of contemporary aquarelle that (possible) claim becomes meaningless. The picture is an example of a linear perspective with focus on the center of the image symmetry, and the coloristic perspective (gradation from dark, brown - blue tones, and brighter blue tones). Very small amounts of warm colors (yellow) were also used. The base

of the paper is Arsch-France and the colors used are Royal Talens, Lucas and Schminke.

2. Winter at the Kupa River (1994)

This work is also painted in winter conditions, which we can easily see at the spots where the winter water of the Kupa River is depicted and where the cold has created crystals. These crystals and stars created by natural freezing always give especially beautiful atmosphere to winter landscapes. This image was also made in large format 56 x 76 cm. The whole work is largely resolved by the shades of blue (ultramarine), brown and with small amounts of other colors. Large white surfaces are left in the watercolor, and where the paint is applied, everything is in one layer (so it came to the core of the technique). At this painting, the space opens up endlessly, starting from the shore of the Kupa River in the foreground. The base is 100% cotton Fabriano Paper (300g/m²). The colors used are Royal Talens.

3. Footsteps in the snow, near the new pier at the Kupa River (1994)

This watercolor is practically divided horizontally into the upper dark space and into the lower bright space. Recreating of the depth of space is reduced to what is happening in the foreground, as well as a wooden column that in the first (almost zero) plan vertically divides the picture into a position of one third. The boat in the water is not painted, but is deliberately accentuated and placed near to the half of the picture. Dark water is solved with a whole range of colors that sift one through another. At the bottom of the picture there is a boat under the snow, lightly painted with a relatively warmer color than most

of the picture. It gives the balance so that the upper (dark) half of the image does not override. In the lower right corner of the painting the footprints in the snow are painted, with unbalanced nonchalant maneuvers. Watercolor is (possibly) interesting because of the compositional relationship between the surface and its (very) simple representation of objective reality. The base is 100% cotton Fabriano Paper (300g/m²) and the colors used are Royal Talens. The format of the work is 56 x 76 cm.

4. Wood in the courtyard of Dubovac Castle (1994)

This watercolor has been painted on a gallery beneath the roof of a castle, so that the snow fell in the picture in the piles under very strong blows of wind. This can be easily seen in the pigment in the picture, where clearly visible traces of ice pieces are present. This is a very interesting thing. This watercolor is placed vertically and most lines suggest elevation, slimness. The yellow color in the lower right corner is composite in contrast to the red color of the tower in the left spur corner and the yellow color of the tower base in the lower left corner. The white surface of snow that prevails in the lower part of the picture (smoothly) balances with the upper surface, which is relatively rich in colors and drawing. Everything is practically applied in the most immediate, one layer of color. The watercolor format is 76 x 56 cm. The base is 100% cotton Fabriano Paper (300g / m²) and the colors used are Royal Talens and Lucas.

5. The Kupa River in Ozalj (1994)

This painting is a clear example of pictorial thinking - in masses. There are no extraneous details anywhere. Three to four colors are used (mostly brown /

green / blue), which overflow and form fine, noble surfaces. This is even more emphasized by the extremely rough paper (enhances the color shading). The white color is very accented, even in the painted parts due to the shattered brush action. The white building of the old town of Ozalj is located in the picture on the spot where the focal point of interest (focus) is. This picture is very close to the impressionistic concept.

The view follows the wide area of the Kupa Valley and then goes far beyond the blue hills. In the distance we see a bridge that is unmanaged and unobstructed and serves as an accent. The drawing in the painting was applied with thin bamboo wood stick and sepia color. The paper is Hondsrug-Schut Papier (Heelsum). The watercolor format is 56 x 76 cm. The colors are Royal Talens and Schminke.

6. On the Korana River in February (1994)

As in the previous picture, the drawing here is applied with thin bamboo stick. It has become an explicit organic image element (ultramarine). Otherwise, the whole picture is simply resolved; there are only two main plans. In the first we see the two trees of the bare branches, then the Korana River which represents a kind of intermediate, then the second plan is the snowy shore and the wooden bridge. The bridge is made of non-local blue paint, and it is scribbled to the drawing. This painting is by its motive, and partly by its performance, in the tradition of Karlovac watercolor landscape. The bare branches of wood, and the image format, are submerged horizontally. The substrate is 100% Fabriano Paper (300g/m²), size 56 x 76 cm. The colors used are the Royal Talens, Lucas and Schminke.

7. In the winter beside the Mrežnica River (1994)

This is a typical winter landscape, quite rare (for me), because it was painted on the River Mrežnica. This watercolor is quite similar to the one called “Winter at the Kupa River” by the use of blue and a large amount of white. That was dictated by the actual situation on the spot. The green boat laying on the coast in the foreground on the left (visually) affects a whole painting giving it (main) meaning. For some reason, this watercolor is very much liked by the most observers. Ice-cold flowers made of coldness are present in this painting as well. The brush movement is in the range of water-based, ice-dry or dry. At such low temperatures the brush is almost always (more or less) frozen. Sometimes it's tough as a stick. The image creates an impression of necessity in all its parts (the impression that it is necessarily painted in this manner). The image format is 56 x 76 cm, paper is 100% cotton Fabriano paper (300g/m²). The colors used are Royal Talens, Lucas and Schminke.

Note: The photo of this painting is lost, and the location of the original work is unknown.

Literature:

- “Biennale akvarela Jugoslavije ‘79.”, Gradski muzej Karlovac (GMK), 1979
- “Karlovački slikari”, Gradski muzej Karlovac (GMK), 1979
- “Slavino proljeće” – akvarelistička kolonija, Narodno sveučilište Ozalj, 1985
- “Alfred Krupa - akvarel”, katalog izložbe, Likum - Salon Ulrich Zagreb - Zorin dom Karlovac, 1989



“Alfred Freddy Krupa - plain air” snimio/by Danko Fajt (1993.)

Sepija (1996.)

Sepija je vodena crtačka tehnika i uvjetno ju možemo ubrojiti u tuševe.

To je specifična smeđa boja (dobiva se od crnila morskog mekušca sipe) koja se ponekad presijava „zlatno“, a razrijeđena vodom na određenim vrstama papira može dati „zelene“ tonove.

Jednom prilikom kad sam slikao na moru, pod udarom vjetra mapa puna crteža sepijom odletjela je u more. Uz pomoć kolege slikara uspjeli smo ih izvaditi i osušiti. Ali, što se desilo? Struktura crteža i bitne mase su ostale nedirnute, a tamo gdje su bile nakupine gustog tuša (sepije) pojavili su se crveni, plavi, žuti, zeleni tonovi u obliku kapilara i sitnih razlivenih mrlja.

To je dalo crtežima osobit „štimung“.

Danas jedan od najpoštovanijih slikara u europskoj povijesti Rembrandt Harmenszoon van Rijn (1606. - 1669.) dao je ogroman broj crteža baš u ovoj tehnici i tako stvorio onaj element koji može „parirati“ srednjovjekovnim kineskim i japanskim crtačima tušem.

Također imam moralnu i stručnu obavezu spomenuti (kao i uvijek) da je moj „slikarski otac“ Alfred Krupa (1915. - 1989.) izradio veliki broj pejzaža sepijom osebnog, „toplog“ ugođaja čija će se likovna vrijednost vjerojatno valorizirati i podići na pravo mjesto tek u budućnosti.

Post scriptum

- eksperimenti s otopinama soli nisu dali rezultat kao onaj dobiven „namakanjem“ u moru
- moji prvi crteži sepijom osim očigledno (i logično) morfološki slični mom

učitelju, načinjeni su upravo s njegovom zalihom prirodne Karbonove sepije (te je ona dala gore opisane rezultate)

- „Karbon“ iz Zaprešića po mom je mišljenju proizvodio možda najbolju sepiju dostupnu na tržištu



Klečeci akt i shema zlatnog reza, lavirani tuš i sepija na kartonu, kist i plastično pero, 2017.

The Kneeling Nude and golden ratio diagram, ink wash and sepia on cardboard, brush and plastic pen, 2017



*Nakon što umrem...
sepija, kist i metalno pero, 1997.*

*After I Die...
sepia, brush and dip pen, 1997*

*Pogled kroz promenadu (in situ),
sepija, purino pero, 1995.*

*A View Through Promenade (in situ),
sepia, turkey feather, 1995*





Victoria Tower u Londonu, sepija, purino pero, 1995.

Victoria Tower in London, sepia, turkey feather, 1995

Breze, sepija i bijeli akril, 2017.

Birches, sepia and white acrylic, 2017



Sepia (1996)

Sepia is a watery drawing technique and we can put it conditionally among the inks.

This is a specific brownish color (obtained from the ink of sea mollusk cuttlefish) which is sometimes “golden”. Diluted with water on certain types of paper it can give “green” tones.

In one occasion when I painted on the seashore, a map full of sepia drawings flew into the sea under the blast of a wind. With a help of my colleague I managed to get them out of the sea and dry them.

But what happened? The structure of the drawings and the essential mass remained intact, while reddish, blue, yellow and green tones in the form of capillaries and tiny discolored stains have appeared where there were clumps of dense sepia.

This gave the drawings a special “atmosphere”.

Today, one of the most respected painters in European history, Rembrandt Harmenszoon van Rijn (1606 - 1669) has given a huge number of drawings in this technique and thus created the element that can be understood as the “European counterpart” to the medieval Chinese and Japanese ink painters.

I also have a moral and professional obligation to mention (as always) that my “painting father” Alfred Krupa (1915 - 1989) made a large number of landscapes with a sepia of a peculiar, “warm” atmosphere whose art value is likely to be valorized and raised to the right position in the future.

Post Scriptum

- experiments with salt solutions did not produce the result of the “soaking” in the sea
- my first drawings with sepia, other than being obvious (and logically) morphologically similar to my teacher’s, were made with his stock of natural “Karbon Sepia” (and that sepia gave the results described above)
- In my opinion, factory “Karbon” from Zaprešić had been producing perhaps the best sepia available at the market



Na početku Banijanskog mosta, sepija, purino pero, 1994.

At the Beginning of the Banija Bridge, sepia, turkey feather, 1994

Strugani tuš (2017.)

Jedna od meni vrlo dragih crtačkih tehnika je strugani tuš ili grattage / zgraffito. Prvi put s tom sam se tehnikom susreo kao dijete u radovima svoga djeda Alfreda Krupe i urezala mi se u um kao nešto posebno. Kasnije kao student slikarstva okušao sam se u njoj i ponovo ju pronašao kao nešto zaista interesantno. Postoje i druge vrste strugane tehnike (ulje na platnu, pastel, tempera i dr.), ali to me nije previše zanimalo.

Kažu da je prvi oblik strugane tehnike izumio Max Ernst i smatra se izvorno nadrealističkom tehnikom.

Tu se ne radi samo o „izokrenutoj“ varijanti crteža tušem (pozitiv – negativ) nego o tehnici koja govori jednim potpuno drugim likovnim govorom.

Možda bih mogao reći da je ovo, po mojem mišljenju(!), prije svega podatna ekspresionistička tehnika, gdje se ta ekspresija izuzetno fino izražava kroz jaki kontrast i to energično (više ili manje) struganje nožićem ili skalpelom po tušem premazanoj površini papira ili kartona.

To struganje može varirati od finih, jedva vidljivih linija do „iscufanih“ masa ili jasno omeđenih pravilnih formi. Dva jednostavna faktora s materijalne strane utječu na umjetnikov izraz: vrsta papira (žilav, krhak) i stupanj izbrušenosti oštrice koja se koristi.

Prije premazivanja površine crnim tušem, papir se može premazati akvareлом ili tušem u boji (ili čim drugim) kako bi se dobili dodatni koloristički efekti. Boja se može aplicirati i kasnije.

Iako nisam nikada vidio nekog drugog umjetnika (u svojem okruženju) da se ozbiljnije predstavlja u struganom tušu (sasvim sigurno ih ima), ja sam se

zaista snašao u njoj vrlo dobro.

Više puta sam izlazio po noći (radi autentičnosti doživljaja) s naočalama bez stakala i ugrađenim svjetiljkama (baterije), sjedao u park, uz rijeku ili odlazio na stari grad Dubovac, te tako dodao nešto od veće raznovrsnosti mojem crtačkom opusu. Zanimalo me to oslobađanje svjetlosti i „izranjanje“ forme iz potpunog crnila i ništavila praznog premazanog papira.

Za razliku od crteža i slike gdje uvijek imam osjećaj stvaranja forme, u ovoj tehnici imam osjećaj oslobađanja forme (koja je prisutna, ali skrivena).

Često sam koristio ovu tehniku u srednjoškolskoj nastavi crtanja i slikanja (dodao sam je u svoj plan i program). Učenici su je uvijek rado prihvaćali, te se njoj vraćam kroz sve 4 godine školovanja, ali sa sve složenijim likovnim problemima.



Primjeri radova u tehnici struganoga tuša i alat (skalpel)

Examples of works in the grated ink technique and the tool (scalpel)



Grated Ink (2017)

One of my favorite drawing techniques is a grated ink or grattage/sgraffito. For the first time I met this technique as a child in the works of my grandfather Alfred Krupa and it was engraved into my mind as something special. Later, as a student of painting, I tried it again and found it as something really interesting.

There are other types of grated techniques (oil on canvas, pastel, tempera, etc.) but I wasn't much interested in them.

They say that the first form of grated technique was invented by Max Ernst and is considered originally as the surrealist technique.

This is not just an "inverted" variant of ink drawing (positive-negative) but also a technique that speaks with a completely different visual language.

Maybe I could say that this is above all – in my personal opinion – a supple expressionistic technique, where the expression is extremely subtly put through strong contrast and energetic (more or less) scratching of the scalpel on the ink-coated surface of paper or cardboard.

This scraping can vary from fine, barely visible lines to "choppy" masses or clearly bounded proper forms. Two simple factors on the material side affect the artist's expression: the type of paper (tough, brittle) and the degree of blade friability that is being used.

Before covering the surface with black ink, the paper can be painted with a watercolor or a color ink (or some other paint) to get extra color effects. The color can be applied later, too.

Although I have never seen another artist (in my environment) to be more serious in a grated ink (surely there are some), I really did feel good in it.

I went out several times at night (for the authenticity of experience) with glass-free glasses and built-in flashlights, seated in the park, by the River, or going to the old castle of Dubovac and adding something of a greater variety to my drawing opus. I was occupied with the release of light and the “emergence” of the form from the full black and the emptiness of blank paper.

Unlike drawings and images where I always have the feeling of creating a form, in this technique I have a sense of liberating the form (which is present but hidden).

I often used this technique in high school drawing and painting classes (I added it to my plan and program). Students have always been happy to accept it, and I’m returning to the grated ink works through all 4 years of teaching, but with more and more complex visual problems.



Noć na rijeci Kupa, strugani tuš i sivi akril, 2012.

Night at the Kupa River, grated ink and grey acrylic, 2012



Noću na promenadi, strugani tuš, 2007.

Night at the Promenade, grated ink, 2007



Alfred Krupa st. (1915. - 1989.): Trenutak odmora, strugani tuš, 1954.

Alfred Krupa Sr. (1915 - 1989): A Moment of Rest, grated ink, 1954

Vinorel i bajc (2019.)

S obzirom na to da su temelj mojeg izražavanja vodene tehnike, dakle, od akvarela do tuša, zainteresirao me i vinorel. To je tehnika koja se izražava isključivo putem vina, svakako jedna egzotična tehnika, koju ne nalazimo u širokoj praksi i upotrebi.

Vino se malo drugačije ponaša nego vodena boja, primjerice mijenja boju već u samom radu, dok se suši, a kažu oni koji se time više bave da ono s godinama mijenja svoj izgled pa će možda s vremenom neki od tih radova postati još interesantniji (plemenitijeg tonaliteta?), a neki će možda vjerojatno i izbljediti. To je nešto što akvarel nema. On je postojan kakav jest kao u trenutku kada je naslikan ili boja jednostavno izgubi intenzitet ako se radi o jeftinijem ili prirodno osjetljivijem pigmentu i ako se slabije čuva.

Teško je točno reći kako će se slika promijeniti jer koristimo različita vina. Neka vina se znaju i dodatno kuhati kako bi izgubila udio vode, kako bi pigment postao malo izražajnije, da ima bolji kontrast. U najboljem tj. najsretnije pogođenom slučaju, dobro čuvana, kao i vino koje je s godinama sve bolje, tako bi i ta slika s godinama mogla biti sve bolja. Bojila u vinu su vrlo složeni organski spojevi.

Moj najintenzivniji susret s tehnikom vinorel bio je na „Zelinskim vinorelima 2018.“, kada sam se intenzivno koristio s mladim vinom iz 2016. godine, sauvignonom obitelji Hrupec. Iako se vinorel može raditi istovremeno s bijelim / svijetlim / žutim i crvenim / tamnim / crnim / ružičastim (i drugim) vinima, on je prvenstveno monokromatska tehnika, istovremeno crtačka i slikarska.

Bajc (močilo) je skupni naziv za bojila za toniranje drvenih površina. Lako



Alfred Krupa st. (1915. - 1989.): Iz posavskog dvorišta (selo Gušće), bajc i kist, 1953.

Alfred Krupa Sr. (1915 - 1989): From the Posavina`s Courtyard (Gušće village), wood dye and brush, 1953

dostupan i relativno jeftin, u 20. stoljeću je uz tuš često korišten kao crtački medij raznih smeđih tonaliteta (može biti i crven, pa skoro do crnog). Ne posjeduje osebnost, plemenitost i izražajnost prirodne sepije (iako se može činiti sličnim), ali u cijelosti zadovoljava potrebe svakog profesionalnog umjetnika. Može podsjećati i na monokromatski akvarel.

Stjecajem okolnosti nekoliko puta koristio sam se i čajem i kavom kao crtačkim medijima, i oboje podsjećaju na oblik svijetlog vinorela (osim u slučajevima kad se miješaju s tušem).

Istraživanje ovih „alternativnih“ tehnika i njihovih izražajnih posebnosti i mogućnosti se nastavlja.



Vinorel br. 1, cabernet sauvignon, 2018.

Vinorel no. 1, Cabernet Sauvignon, 2018



Imaginarni vinorel, cabernet sauvignon, 2018.

Imaginary vinorel, Cabernet Sauvignon , 2018





*Još jedno blatno
jutro, lavirani
tuš i kava na
kartonu, kist i
plastično pero,
2019.*

*Another Muddy
Morning, ink
wash and coffee
on cardboard,
brush and
plastic pen,
2019*

Vinorel and Wood Dye (2019)

Since water-based techniques are the basis of my expression, from watercolor to ink, I was also interested in vinorel. It is a technique that is made exclusively with wine, and it is certainly an exotic technique that cannot be found in wide practice and use.

Wine behaves a little differently than watercolors. For example, it changes color already during the work itself, as it dries. It has been said by those who paint more in vinorel, that the paintings change appearances during years and may become more interesting over time (a nobler tonality?), while some may probably fade. It's something that watercolor doesn't have. It is durable as it is when it is painted or the color simply loses its intensity if it is a cheap or naturally sensitive pigment or/and if it is kept inadequately.

It's hard to say exactly how the picture will change as we use different wines. Some wines also can be cooked to lose the water content, to make the pigment a little more pronounced, to have better contrast. In the best case, well kept, like wine that is getting better with age, such a picture could get better with age, too. Dyes in wine are very complex organic compounds.

My most intense encounter with the vinorel technique was at the "Zelina Vinorelli 2018" when I used intensively young wine from 2016, the Sauvignon of the Hrupec family. Although vinorel can be used with white/light/yellow and red/dark/black/pink (and other) wines, it is primarily a monochromatic technique and drawing and painting technique in the same time.

The wood dye is a common name for wood toning paints. Easily accessible

and relatively inexpensive, in the 20th century it was often used as a drawing medium of various brown tonalities (it could be red till almost black tones) along with the ink. It does not possess the sensitivity, nobleness, and expressiveness of natural sepia (though they can be performed similarly), but wood dye fully meets the needs of every professional artist. It may also resemble monochromatic watercolors.

I used tea and coffee as a drawing media several times, both reminiscent of the quality of light vinorel (except when mixed with the ink).

The exploration of these “alternative” techniques and expressive features and capabilities continues.



Vinorel br. 2, tuš i cabernet sauvignon, 2018.

Vinorel no. 2, ink and Cabernet Sauvignon, 2018

Plastično pero, suvremeni crtački alat plastičnog doba (2019.)

Temeljni alat, onaj na kojem se bazira veći dio mojeg opusa je plastično pero. Koje je to pero? To je ono koje gotovo redovno pronalazimo integrirano u poklopac tekućeg tuša ili sepije. Radi se o vrlo ekonomičnom, široko prisutnom priboru za crtanje s kojim se u jednom trenutku susreću i koriste gotovo sva djeca školskog uzrasta.

Vještinu i način crtanja tim perom (kojeg sam počeo intenzivno koristiti krajem 1980-tih), kao i puno drugih slikarsko-zanatskih stvari, naučio sam od svojeg djeda, akademskog slikara A. Krupe starijeg (1915. – 1989.). To je možda najvažnija „stvar“ koju sam naučio od njega.

I njemu i meni kao crtačima odgovarala je ekonomičnost, dostupnost i specifična izražajnost plastičnog pera. Kroz dugogodišnju demonstraciju poučio me jednostavnosti, racionalnoj upotrebi i stavu poštovanja prema naravi i tuša / sepije i tog pera.

Plastično pero na neki način objedinjuje svojstva i metalnog pera kao jednog kontrapunkta i ptičjeg pera kao drugog kontrapunkta.

Poetskim rječnikom opisano metalno pero se doima kao racionalan, jasan alat koji „uživa“ u podređenosti volji crtača, dok ptičje pero zadržava „divlju“ narav ptice, svojeglavost, želju za slobodom, za ekspresivnom linijom.

Crtač plastičnim perom mora osjećati i biti sposoban kontrolirati oba polariteta kako bi mogao stvoriti likovno čist i čitljiv izričaj.

Ovo pero nisam našao u nekoj široj upotrebi kod profesionalnih umjetnika. O tome nitko nije govorio na Akademiji likovnih umjetnosti, a niti drugdje.



Primjeri plastičnih pera s bočicom tuša

Examples of plastic feathers with an ink bottle



Jablanovi i poplavljena rijeka Korana, lavirani tuš na kartonu, kist i plastično pero, 2019.
The Poplars and Flooded Korana River, ink wash on cardboard, brush and plastic pen, 2019



Čamac na rijeci Korani, lavirani tuš na kartonu, kist i plastično pero, 2015.

A Boat at the Korana River, ink wash on cardboard, brush and plastic pen, 2015

Plastic Pen, a Contemporary Drawing Tool of the Plastic Age (2019)

The basic tool, the one on which most of my work is based, is a plastic pen. What is this pen? This is one that we find almost regularly integrated into the lid of a liquid ink or sepia. It is a very economical, widespread drawing tool that almost all school-age children encounter and use at one time.

I learned the art and method of drawing with this pen (which I began to use intensively in the late 1980s), as well as many other painting and craft things, from my grandfather the painter A. Krupa Sr. (1915 - 1989). That may be the most important “thing” I’ve learned from him.

To him and me as drafters, the economy, availability and specific expressiveness of the plastic pen matched. Through many years of demonstration, he has taught me the simplicity, rational use and attitude of respect for nature and the ink/sepia and that pen.

The plastic pen somehow combines the properties of both the dip pen as one counterpoint and the bird feather (quill) as another counterpoint.

Through the poetic vocabulary dip pen seems to be a rational, clear tool that “enjoys” the subordination to the will of the draughtsman, while the bird’s feather (quill) retains the “wild” nature of the bird, stubbornness and desire for freedom, for its expressive line.

The plastic pen drawer must feel and be able to control both polarities in order to create a clean and legible expression.

I did not find this pen in widespread use by professional artists. Nobody talked about it at the Academy of Fine Arts in Zagreb, nor anywhere else.

RAZMIŠLJANJA O SLIKARSTVU

Painter on Painting

Uvjetovanost slikarske motivike, tehnologije i slikarske psihologije („nervnog ustroja“) u akvarelnom slikarstvu (2001.)

Biti slikar akvarela znači biti slikar osobitog psihičkog/psihološkog (neurološkog?) ustroja, specifične emotivne strukture.

U suštini svaka tehnika traži specifični senzibilitet, ali kod akvarela (i akvarelu srodnih tehnika) se ipak ona emotivna, iracionalna komponenta pojavljuje i kao izvorište i kao zahtjev za stvaranjem značajno više nego kod drugih slikarskih medija.

I u samih slikara akvarelista, očekivano i normalno, postoje različiti umjetnički senzibiliteti. Oni traže izraz u različitim podlogama tj. različitim strukturama i sastavima papira (uvjetovanost različitih efekata), različitim odnosima pigmenta i vode, različitim formatima, različitoj motivici itd.

Odabir vrste akvarelnih boja (svaki pigment i svaki proizvođač ima svoju posebnost), te kista tj. sastava dlake i oblik kista također značajno utječe na „tip“ i razinu realizacije „krajnjeg slikarskog uratka“.

Kao smo već naglasili, slikar akvarelist (onaj autentični, naravno) je čovjek maksimalno aktivirane emocionalnosti. Kao takav okreće se onome kroz što najbolje tj. najprirodnije može izraziti i povratno ponovno doživjeti svoju vlastitu emociju; a to je upravo pejzaž – medij i aktivator emocionalne energije.

Po mom mišljenju ovdje su svi drugi motivi (iako često nalazimo vedute, ali i ilustracije, portrete, aktove, animalizam i druge /npr. razne varijante apstrakcije/) sekundarni i po volumenu i po ukupnom doseg koji nalazimo u pregledima povijesti umjetnosti.

Iz ovog proizlazi jednostavan i logičan zaključak da je termin „motiv“ (u smislu opisne interpretacije prikaza „isječka“ prirodne, materijalne realnosti koja okružuje slikara) neodvojiv od pojma akvarelnog slikarstva i u užem i širem smislu te klasifikacije. Slijedom toga možemo reći da je slikar akvarelist uvijek na neki način i slikar tradicionalist.

Kod akvarela se nameće još jedna činjenica, a koja uvjetuje ovo cjelokupno slikarstvo.

To je velika težina kontrole vode i količinskog odnosa pigment – voda, kao svojevrsni graničnik za bilo koju formu slikarskog rada, te gledano u tom svjetlu i sposobnosti/mogućnosti transpozicije, interpretacije tj. stvaranja osobnog autentičnog umjetničkog izraza.

Rečeno prostim rječnikom, slikarov um se kontinuirano mora boriti na dva „fronta“. On istovremeno savladava teško predvidivu prirodu medija (ako radi u „plein airu“ to je višestruko multiplicirano) i pokušava izraziti vlastiti unutarnji naboj i viziju u odnosu na zadani motiv tj. prenijeti (uvijek) rafiniranu, profinjenu emociju.



U podne na obali Jadranskog mora, akvarel, 2007.

At Noon on the Coast of the Adriatic Sea, watercolor, 2007





*Rijeka
Kupa pod
snijegom,
akvarel,
1997.*

*Kupa River
Under
the Snow,
watercolor,
1997*

Conditionality of Painter's Motifs, Technology and Painter's Psychology ("Nerve Structure") in Watercolor Painting (2001)

To be a watercolor painter means to be an artist/painter of a special or even profound mindset, of a specific emotional structure.

In its nucleus, every technique requires a particular form of sensibility, but in watercolors (and techniques akin to a watercolors) there is an emotional, irrational component that occurs as both a source and a request for creation, more than in any other painting media.

Normal and as expected, inside a watercolor artist there is a variety of artistic sensibilities. They seek expression in different surfaces and compositions of paper, different correlation of pigment itself and water, different formats, different styling, etc.

Choice of watercolor colors (every pigment and every manufacturer differ), and the brush, i.e. the hair composition and brush's shape also influence a type and level of realization of artist's final work.

As mentioned, watercolor artist (the authentic one, of course) is a human of utmost active emotions. Being all of that he turns to something through which he can re-experience his emotions, that is a landscape – media and trigger of emotional energy.

In my opinion, all the other motives (cityscapes, illustrations, as well as portraits, nudes, animalism and so on...) are secondary in volume and in overall reach we find in the history of fine art.

From this comes a simple and logic conclusion that a term "motif" (in the

sense of the interpretation as a projection of a “clip” of natural, material reality which surrounds an artist, a painter) is non-detachable from an idea of watercolor art in more general and in a more specific sense and classification. Following that, we can say that watercolor artist is always in some way a traditional painter.

In watercolors, one more fact dominates, which runs this entire type of painting.

It is a great deal of difficulty to control the water and the quantitative ratio of pigment and water, as its ultimate delimiter for any form of painting work, and understood in this light, of abilities/possibilities of transposition, interpretation, or creation of a personal authentic artistic expression.

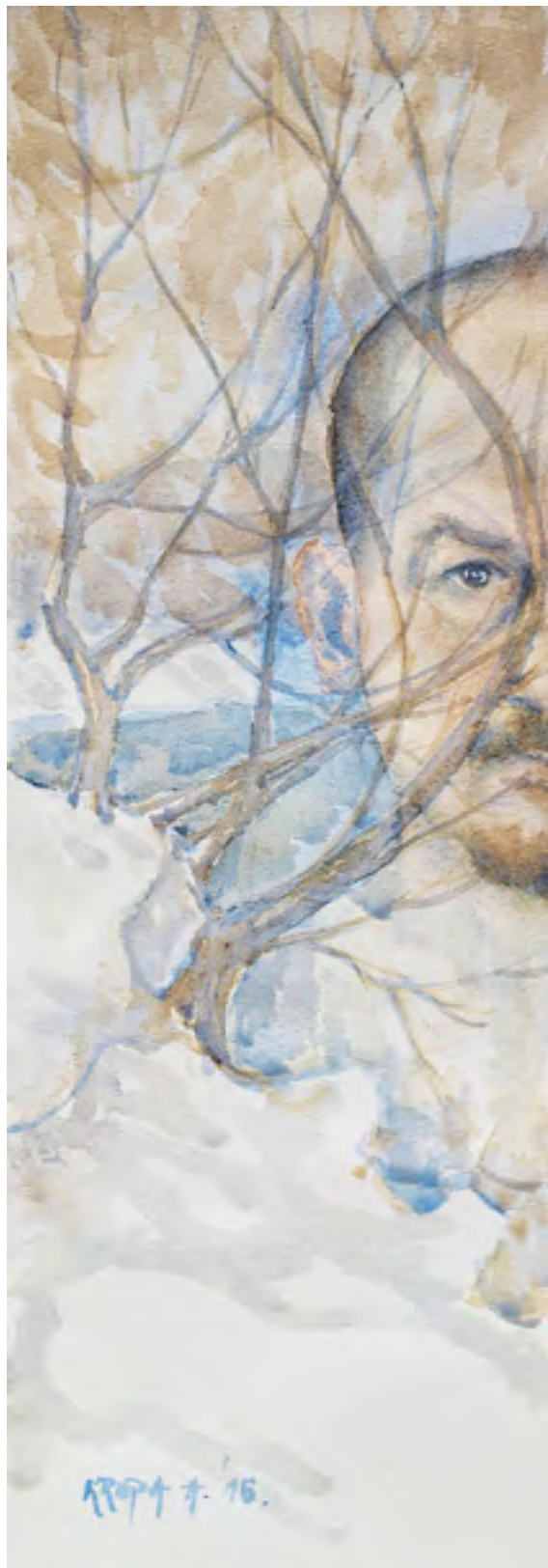
In simple terms, the painter’s mind must continually struggle on two fronts. At the same time, he overcomes the difficult-to-predict nature of the medium (and this is even harder in a plein air) and tries to express his own inner charge and vision in relation to a given motif, i.e. to convey a (always) refined, subtle emotion.



*Dvije breze zimi,
akvarel, 1996.*

*Two Birches
in Winter,
watercolor, 1996*

*Autoportret,
akvarel, 2016.
Self-portrait,
watercolor, 2016*





Dvije kule, watercolor, 2007.

Two Towers, watercolor, 2007

Mislite! (2013.)

ili sjećanje na akademika Matka Peića

U umjetnosti nema evolucije.

Raspad stila nosi klicu novog stila.

Svaka tehnika služi (nekoj) svrsi.

Napredak postoji samo u odnosu na cilj.

Ovo je nekoliko kratkih lekcija kojima me poučio (tamo negdje 1991. ili početkom 1992.) pokojni akademik M. Peić (1923. – 1999.), slikar, pisac, likovni kritičar i profesor na Akademiji likovnih umjetnosti u Zagrebu.

Mislim da su ove lekcije bile aktualne tada i danas.

I da svaki slikar treba razmišljati o vlastitom radu kroz prizmu tih riječi. To je nešto što radim više od dva desetljeća.

Kada se bavimo umjetničkim tehnikama kao što je tuš, koji je prošao faze razvoja, cvjetanja i morfološke formalizacije u vremenskom okviru duljem od 2000 godina, i bezbrojnim slikarima koji su (bili) uključeni u taj proces, to je postalo još važnije i aktualnije.

Možemo li ikad biti originalni?

Možemo li ići izvan škole i tvrdo ukorijenjenih ideja o tome kako bi trebalo izgledati slikanje tušem? Što možemo postići vlastitim radom?

Je li to samo osobni izraz? Ili možemo svojim radom izazvati promjene u svijetu?

Je li to pomak u tehničkoj obradi i pristupu postupku slikanja? A ako odaberete sumi-e slikarstvo (kao svoju tehniku izražavanja), ima li to istu težinu ako smo

rođeni u Kini ili Japanu ili ako dolazite iz srednje Europe, na primjer?

I hoće li naš stav, naše ideje o tome kako slikati, biti prihvaćen od „preobrazovanog” autoriteta i premalo obrazovanog širokog kruga publike?

Dvadeseto je stoljeće svjedočilo razvoju teorije umjetnosti i sociologije umjetnosti koje pripadaju društvenim znanostima - što je istodobno rezultiralo znanstvenim proučavanjem umjetničke prakse, ali i (pod njihovim utjecajem) formiranjem (ili možda deformiranjem) sadašnje i buduće umjetničke prakse.

U svakom slučaju, svaki ozbiljan umjetnik ne smije i ne može ignorirati te činjenice. Prije stotinu godina to je bilo moguće. Danas, osim što je slikar, pojedinac mora stalno čitati i učiti (biti kompletan intelektualac).

Vjerujem da su to činjenice i rizici o kojima bi svaki suvremeni slikar trebao razmišljati.

Prof. Peić je nastavio:

Kada jedna vještina postane jako retorička, a ne sadržajna - to je zloraba umjetnosti.

Beskorisna je vjera u mjerila koja su „vrijedna zauvijek”.

Razmotrite ove riječi. Kako se nalazimo u njima? Odgovor ostaje na integritetu (poštenju) svakog umjetnika prema samome sebi.

MISLITE!

P. S.

Moja vlastita studentska praksa.

Da sažmem citate profesora Peića jednom uputom:

Prema vlastitom afinitetu birajte ljubimce u povijesti umjetnosti i tako nađite rođake.

To je ono što sam ja tada, kao student slikarstva, učinio. Našao sam umjetničke rođake!

Dvojica od njih su mi bila najbliža u to vrijeme.

S europske strane bio je to (možda iznenađujuće) Rembrandt van Rijn, a s azijske strane Sesshu.



Noćni prizor na rijeci, strugani tuš i gips na platnu, 2015.

The Night Scene at the River, grated ink and plaster on canvas, 2015

Think! (2013)

or remembering academician Matko Peić

There is no evolution in art.

The disintegration of style carries the germ of a new style.

Each technique serves to some purpose.

Progress exists only towards the target.

These are a few short lessons I was taught by late academician M. Peić (1923 – 1999), painter, writer, art critic and professor at the Academy of Fine Arts in Zagreb.

I think these lessons were current then as they are today.

I also think that every painter should think about his work through the prism of these words. This is something that I do for more than two decades.

When one deals with the art techniques such as ink (that passed stages of development, flowering and morphological formalization in the time frame of more than 2,000 years) and with countless painters involved within, it becomes even more important and current.

Can we ever be original?

Can we go outside the school and hard-seated ideas about how the making of ink painting should look like? What can we achieve with our work?

Is it just a personal expression? Or can we cause a change in the world through our work?

Is it a shift in the technical processing and accessing the painting process? And if you choose sumi-e painting, has the same weight if we were born in

China or Japan or if you come from central Europe, for example?

And will our attitude, our ideas on how to paint, be accepted by an “ over-educated” authority and an under-educated broad audience?

The twentieth century witnessed the development of art theory and sociology of art that belongs in social science - at the same time resulting in the scientific study of artistic practice, but also they formed (or perhaps deformed) current and future art practice.

Anyway, every serious artist should not and can not ignore these facts. A hundred years ago it was possible. Today, besides being a painter, the one must read and learn.

I believe that these are facts and risks that every contemporary painter should think about.

Prof. Peić continued:

“When one skill becomes strongly rhetorical, rather than contentful - it is an abuse of art.”

“It is useless to believe in benchmarks that last forever.”

Consider these words. How do we find ourselves in them? The answer remains at the integrity of every artist.

THINK!

P. S.

My own student practice.

To sum quotes of Professor Peić with a single instruction:

According to your affinity choose favorites in art history and thus find your art-relatives.

That's what I, as a university student did back then. I found relatives!
Two of them were the closest to me at that time.
From European side it was (perhaps surprisingly) Rembrandt van Rijn, and
from Asian side it was Sesshu.



Pjeskarski čamac, crni i bijeli tuš, labudovo pero, 2018.

Sand Mining River Boat, black and white ink, swan feather, 2018

Sumi-e slikarstvo iz perspektive tradicionalno akademski školovanog europskog umjetnika (2013.)

To nije jednostavno usvajanje znanja, nego promjena u biću.

J. M. W. Turner

Ono što najviše poštujem unutar sumi-e slikarstva je njegova priroda kontrasta, opozicije, vizualno-morfološke tenzije koja teče tijekom njegove primjene. Lako je uočiti vezu, nerazdruživu vezu, prema univerzalnom i osnovnom simbolizmu, najbolje izraženom u čuvenom jin-jang simbolu i njegovim varijantama iz drugih kultura: Davidove zvijezde Židova, sumerskog istokračnog križa i drugima. Ako razmišljamo na taj način, svaki sumi-e slikar je neka vrsta svećenika, maga.

Oni su šamani-umjetnici koji konstantno teže gledati prema nacrtu kreacije dalje od vizualne gužve i buke suvišnih detalja, oni su oni koji su na putu istraživanja i komunikacije s primarnom igrom suprotnih vrijednosti tijekom kompozicije i konstrukcije čvrste slikovne strukture. Oni slikaju s obje razine; jedne – osobne i intimne, i druge – univerzalne, koja proizlazi iz životvorne napetosti.

Svaki crtež tušem, svaka sumi-e slika, jest jedinstveno križanje suprotnosti, suprotnosti smjerova, suprotnosti namjera. Oni su trajni podsjetnik dvostrukosti kreacije i točnosti one jednadžbe gdje je dva jednako jedan.

I još jedna stvar.

Slikarstvo tušem kao drevna i izvorna istočnoazijska slikovna forma, obično pridružena zen tradiciji, starija više od dva tisućljeća i nastala u povijesnom

dobu zaraćenih država (Kine), jedna je od glavnih slikovnih formi svijeta i nalazi se u kraljevstvu mentalnih koncepata pojednostavljenja, apstrakcije i pročišćenja. Korespondira s kreativnim umom slikara-muralista europskog gornjeg paleolitika Altamire, Escourala, Niauxa, Cougnaca i Lascauxa, umom koji žudi izraziti sve i bilo što sa svega nekoliko crta, mrlja i tonova. Ovdje sa zemljanim pigmentom pomiješanim sa životinjskom masti ili krvi nanesenima na zid pećine, tamo s otopinom borove čađe nanesenim na rižin / dudov / bambusov papir.

Studij slikarstva tušem za mene je počeo u kasnim 1980-tima s bivšim učenicom prof. Jozefa Mehoffera (1869. - 1946.) – slavnog poljskog slikara i člana pokreta „Mlada Poljska”, mojim djedom i poznatim hrvatsko-jugoslavenskim akvarelistom i crtačem prof. Alfredom Krupom (Alfred Joseph Krüppa, 1915. -1989., rođen u Mikolowu, Poljska; umro u Karlovcu, Hrvatska).

Na Akademiji likovnih umjetnosti Sveučilišta u Zagrebu studirao sam kod prof. Josipa Biffela, Nikole Koydla, Vasilija Jordana i Zlatka Kauzlarića. Diplomirao sam 1995. godine izložbom plenerističkih akvarela. Na prijelazu 1998. / 1999. studirao sam kod prof. Akire Itoha na Istraživačkom institutu za likovne umjetnosti Sveučilišta Tokyo Gakugei, kao prvi hrvatski slikar stipendist japanske vlade. Moj pedagoški rad je otpočeo 1993. godine, a od 2004. godine predajem likovnu grupu predmeta u smjeru grafički dizajn na Srednjoj školi Duga Resa.

2013. će biti 20 godina od kada sam primio svoj prvi svitak rižinog papira i štapić tuša od moje profesorice Zlate Meštrović na Akademiji likovnih umjetnosti u Zagrebu.

Jedan od glavnih ciljeva u mojoj vlastitoj umjetničkoj ekspresiji tušem

je izbjeći ambis „dopadljivosti”, „ukusnosti”, „lijepoga” i bilo kojeg duboko ukorijenjenog formalizma (osobito u stereotipnim motivima / kompoziciji i površnoj „spiritualnosti”). Istovremeno, želim postići direktnu, spontanu, sirovu ekspresiju s težištem na osobnom i autentičnom umjetničkom rukopisu. Neki ljudi su fokusirani, ili čak opsjednuti „ljepotom” linije i njezinom gracioznošću. I to je legitimna intencija i neophodna u kaligrafskom pisanju, ali to nije moj put. „Na kraju dana”, ja ću stvoriti moj vlastiti oblik, moju vlastitu crtačku teksturu i moju vlastitu morfologiju linije. Ne brinem se ukoliko je ona „ružna”, što je gotovo uvijek subjektivan opis, ili „nesavršena”, ili ukoliko ju ne održavam u skladu s tradicionalnim pogledom i razmatranjima „zanata”. Ona mora biti izvorna, direktna materijalizacija i „otisak stope” tijekom mog uma i njegove strukture, kao i mojih osjećaja koji prate taj tijek. I kada se takav događaj „desi”, on po svojoj prirodi sadrži „jasnoću” i umjetničku iskrenost. Ovim pristupom vjerujem da ću stvoriti izvornu umjetnost, izvornu u samom korijenu, moju vlastitu umjetničku gramatiku.

Gore navedeno jedan je od glavnih razloga zašto prvenstveno koristim tuš i akvarel. Oni mi ne dopuštaju popravke i „naknadnu misao”. Na mojim predavanjima uvijek sugeriram svojim učenicima, kako bi izbjegli „piskaranje” i „muljanje”, da prije nego što se upuste u rad tušem steknu značajno crtačko iskustvo prvo u suhim tehnikama poput olovke, krede, ugljena i pastela te da ovladaju perspektivom, kompozicijom, proporcijom i svim drugim osnovnim elementima u radu pred živim modelom / motivom. Moj rad otkriva mene, tko sam ja bez maske, neverbalna komunikacija, raj za istrenirano oko psihologa.

U akvarelima se uvijek trudim biti transparentan, fluidan, što je nešto utisnuto u mene obiteljskom tradicijom. Akvarel je poetičan, krajnje profinjen i

svjež po svojoj prirodi. To je ono što tražim u ovom osobitom i posebnom mediju. Ali, kad su u pitanju moji tuševi, ne razrjeđujem punu crnu vodom iz razloga što voda znači sjene, znači dodatne mogućnosti. Ja tu ne želim opcije. Želim stvoriti legitimnu osobnu sirovu ekspresiju u situaciji minimalnih tehničkih mogućnosti. Postignuće u uvjetima objektivnih poteškoća/ograničenja sadrži dodatnu vrijednost.

Ovo nije neki novi pristup i sigurno ne moja izmišljotina. Prije puno vremena takav način rada je nazvan Hakubyou 白描 ili Hakuga 白画 ili „bijelo crtanje”. Kao dovršeni (samostalni) rad, Hakubyou odbacuje boju, vjerujući da ona ograničava slobodu linije kista.

Motivi. Ja obožavam prirodu. Stoga, općenito krajolici i posebno drveće i rijeke su najčešće odabirani elementi mojih kompozicija. Ali, što je samo po sebi vidljivo, ti pejzaži ne podržavaju/oponašaju morfologiju kineskog ili japanskog krajolika, često imitirani od zapadnjačkih slikara tušem. S obzirom na to da sam rođen u Europi, po definiciji sam zapadnjak. Drugačije energije su utisnute u moje gene. Bilo koje kopiranje jednom originalnih umjetničkih formi stvorenih od strane slavni istočnoazijskih slikara-legendi nije opcija za mene (osim u svrhu učenja/studiranja). Smatrao bih sebe lašcem da radim na drugačiji način.

Nekoliko mjeseci studija kao poslijediplomski student-istraživač na Sveučilištu Tokyo Gakugei (東京学芸大学) ili Gakudai (学大) 1998. i 1999. godine, posebno putovanje u Hakone nacionalni park (Fuji-Hakone-Izu Kokuritsu Kōen) u blizini planine Fuji-San na starom putu iz Tokya u Kyoto (uključujući posjet jezeru Ashinoko, sumpornim izvorima, Hakone Shinto hramu/Hakone Jinja itd.), pokazalo mi je kontrast između krajolika Japana i onoga gdje ja živim,

u središnjoj Hrvatskoj, uključujući poseban „okus” i „miris” prostora i mjesta. Točno je da još uvijek u svome srcu i umu to iskustvo čuvam kao svojevrsno „blago”. I ne samo to; bilo je to iskustvo koje može biti opisano kao „trajno transformirajuće”. Moj rad se izmijenio zauvijek, ali ja još uvijek ostajem europski umjetnik.

U odabiru materijala, potpuno sam neortodoksan. Radim sa svime i u svemu što je u mojem dosegu; sve vrste tuševih štapića ili već pripremljenih tekućih tuševa, rižin / dudov papir, pamučni papir, bambusov papir, papir za akvarel od krpa, karton, među ostalim. S vremena na vrijeme radim tušem, crtam čak i na platnu pripremljenim za uljeno slikarstvo u kombinaciji s drugim medijima (kombinirana tehnika). Tradicionalnim kistovima načinjenim od dlake crnog medvjeda, vuka / lasice, konja i plave sibirske vjeverice, kao i onima izrađenim od repa mladog pijevca (ili jednostavno „peruške/krila” za čišćenje pepela), dodajem drvene štapiće, bambusova pera, plastična pera iz poklopca bočice tuša i drugo.

S našim povijesnim / umjetničkim i društvenim iskustvom, po mojem skromnom mišljenju, sve je prikladno za izričaj kreativnog genija suvremenog umjetnika.



Gospodin Fuji , tuš - kist,1999.

Mister Fuji, ink - brush, 1999

Stari most u Novigradu na Dobri, tuš - kist na japanskom papiru za kaligrafiju, 2000.

The Old Bridge at Novigrad on Dobra, ink - brush, 2000





*Hram Hakone u
Japanu,
tuš - kist, 1998.*

*The Hakone
Shrine in Japan,
ink - brush, 1998*

*Pada snijeg, breze i
kino Edison, crni tuš,
labudovo pero, 2018.*

*Snow Falling, the
Birches, the Edison
Cinema, black ink,
swan feather, 2018*



Sumi-e Painting from the Perspective of a Traditional Academically Trained European Artist

(2013)

It is not mere acquisition of knowledge, but a change in being.

J. M. W. Turner

What I respect the most within sumi-e is its nature of contrast, of opposition, the visual – morphological tension that flows during application. It is easy to note the link, inherent link, to the universal and basic symbolism best expressed in the famous Ying-Yang symbol or its versions from other cultures; The Star of David, the Sumerian equal branch cross etc. If we think in that manner, every sumi-e painter is a kind of priest, a magician.

They are shaman-artists who constantly strive to look into the blueprint of creation beyond the visual crowd and the noise of superficial details, the one on task to explore and communicate with a primary game of opposite values during composition and construction of a coherent imagery. They paint from both levels, the personal and the intimate and the universal one, which emerges from life-giving tension.

Every ink image, every sumi-e painting, is a unique crossroad of oppositions, of directions, of intentions. They are all constant reminders of the duality of creation and the accuracy of the equation where two equals one.

And one thing more.

Ink painting is an ancient and genuine East Asian pictorial form, usually

associated with the Zen tradition, older than two millennia and originating in the historical “Era of the Warring States”. It is one of the major pictorial forms of the world and is in the realm of the mental concepts of simplification, abstraction and purification. It corresponds to the creative mind of the European Upper Paleolithic muralists of Altamira, Escoural, Niaux, Cougnac, and Lascaux, a mind with the desire to express all and everything with very few strokes, stains and hues. Over here with pigments mixed with fat or blood applied to a cave wall, over there with a solution of pine tree soot utilized in rice/mulberry/bamboo paper.

The study of ink painting for me began in the late 80’s with a former student of the famous Polish painter and member of the “Young Poland” movement, prof. Jozef Mehoffer (1869 - 1946), my grandfather and renowned Croatian - Yugoslavian watercolor painter and draftsman prof. Alfred Krupa (Alfred Joseph Krüppa, 1915 - 1989, born in Mikolow, Poland, died in Karlovac, Croatia.)

At the Academy of Fine Arts (University of Zagreb), I studied with professors Josip Biffel, Nikola Koydl, Vasilije Jordan and Zlatko Kauzlarić and graduated in 1995, presenting an exhibition of en plein air watercolors. From 1998 - 1999, I studied with prof. Akira Itoh at the Research Institute of Fine Arts at Tokyo Gakugei University, as the first Croatian painter-recipient of a Japanese Government Scholarship. My pedagogical work started in 1993, but since 2004, I have been teaching fine arts, a group of courses at the Secondary School Duga Resa in the graphic design department. In 2013 it will have been 20 years since I was given my first scroll of rice paper and an ink stick from my university professor Zlata Meštrović at the Academy of Fine Arts in Zagreb.

One of my primary goals in my own artistic expression is to avoid the abyss

of being “cute”, “tasty”, “nice” and any other deeply rooted formalism (particularly in stereotypical motives/composition and superficial “spirituality”). On other hand, I am trying to reach direct, spontaneous, raw expression, with a heavy emphasis on personal and authentic artistic handwriting. Some people are focused on, or even obsessed with the “beauty” of line and its graciousity. And that is a legitimate intention and a necessary one in calligraphic writing, but it is not my path. At the end of the day, I will produce my own shape, my own drawing texture and my own morphology of a line. I do not care if it is “ugly”, almost always a subjective description, or “imperfect”, or not in keeping with a traditional view and a consideration of “craftsmanship”. It must be a genuine and direct materialization and footprint of my mind’s flow and structure along with my feeling. And when such an “event” occurs, by default, it inherently contains clarity and artistic honesty. With this approach, I believe that I will create original art, original at its very root, my own artistic grammar.

The above is one of the reasons I use mainly ink and watercolor. It does not allow me corrections and second thoughts. In my teaching, I constantly suggest to my pupils, in an effort to avoid scribble and smudge, to gain substantial drawing experience, first in dry techniques like graphite pencil, chalk, charcoal, and pastel, and to master perspective, composition, proportion and all other basic elements in front of a real life model/motif still-life before they begin with ink. My own work reveals me, who I am without a mask, non-verbal communication, a paradise for the trained eye of a psychologist.

In my watercolors I always try to be transparent, fluid, something hardwired in me by family tradition. Watercolor is poetic, ultimately subtle and fresh in its nature. That is what I am seeking in that particular medium. But, when it

comes to my Chinese Inks, I do not dilute full black with water because water means shades, and that means options. I do not want to have options. I want to create legitimate personal raw expression in a situation with minimum technical possibilities. An achievement in circumstances of objective difficulties/limitations contains additional value.

This is not a new approach and certainly is not my own invention. Long ago it was named Hakubyou 白描 or Hakuga 白画 or “white drawing”. As a finished work, hakubyou rejects color, believed to inhibit the freedom of brush line.

Motifs. I adore nature. Thus, landscapes in general and trees and Rivers in particular are the most chosen compositions of my work. But, as is self-evident, those landscapes do not resemble Chinese or Japanese scenery morphology, often imitated by Western artists. Since I am born in Europe, I am, by that definition, Western. Different energies are imprinted in my genes. Any copying of once original artistic forms by famous East Asian painter-legends is not an option for me (except for the purpose of study/learning). I would consider myself to be a liar to say otherwise.

The several months study as a postgraduate research student at Tokyo Gakugei University (東京学芸大学) or Gakudai (学大) in 1998 and 1999, particularly the journey to the Hakone National Park (Fuji-Hakone-Izu Kokuritsu Kōen) near Fuji-San on an old route from Tokyo to Kyoto (including a visit to lake Ashinoko, sulfuric water springs, Hakone Shinto Shrine/Hakone Jinja etc.) showed to me the contrast between the scenery of Japan and where I live, in central Croatia, including a specific taste and smell of space and place. It is true that I still treasure that experience in my heart and mind. And not just that, it was an experience that could be described as a permanent transformatory one. My

work has been changed forever, but I still remain a European artist.

In deciding which materials to choose, I am completely unorthodox. I work with and on everything within my grasp; all kinds of ink sticks or already prepared liquid ink, rice-mulberry paper, cotton paper, bamboo paper, watercolor rug paper, cardboard, among many. I work from time to time even on canvas prepared for oil painting and in combination with other techniques (multi-media).

To traditional brushes made of bear hair, wolf hair/weasel hair, horse mane or blue Siberian squirrel hair, I add sticks made from wood, bamboo pens, plastic pens with a built-in ink bottle cap, etc.

With our historical/artistic and social experience, in my humble opinion, everything is suitable to express the creative genius of a contemporary artist.



Drvo na obali rijeke, crni tuš, labudovo pero, 2014.

The Tree on the Riverbank, black ink, swan feather, 2014

*Danas sam se sjetio moje
jeseni u Japanu, crni i bijeli
tuš, labudovo pero, 2018.*

*Today I remembered of my
Autumn in Japan, black and
white ink, swan feather, 2018*



Kupa u Ladešićima, crni tuš, labudovo pero, 2019.

Kupa River in Ladešići, black ink, swan feather, 2019



Na rijeci Kupi, tuš i kist od perja s repa mladog pijetla, 2019.

At the Kupa River, ink and the brush made from feathers from a tail of a young rooster, 2019

Teorija struna / Teorija svega u modernoj slikarskoj praksi (tušem)? (2017.)

Postoje mnoge zajedničke veze između znanosti i umjetnosti. Obje počinju s primjećivanjem i bilježenjem obrazaca – prostornim uzorcima, obrascima u vremenu, obrascima procesa i ponašanja. Obje razrađuju, preoblikuju i konačno povezuju uzorke, prirodu i značenje, što se u početku činilo kao nepovezano. I umjetnost i znanost su uključene u tranzicije poredak – poremećaj, u stvaranje napetosti i olakšanje napetosti. Oba nastojanja duboko su ukorijenjena u kulturi i baštini; oba proširuju našu svijest i osjetljivost na ono što se događa u prirodi i u nama samima.

dr. Frank Oppenheimer (1912. – 1985.)

Američki fizičar čestica, osnivač Exploratoriuma u San Franciscu

Najveći znanstvenici su i umjetnici.

Albert Einstein (1879. – 1955.)

Nakon što sam objavio članak pod naslovom „Sumi-e slikarstvo iz perspektive tradicionalno akademski obrazovanog europskog umjetnika“ u 2013. za magazin „Beyond Calligraphy“, dobio sam nekoliko zahtjeva za razjašnjavanjem (i proširenjem) nekih točaka i teza koje sam tamo izložio. Ovdje ću pokušati objasniti ono što bih mogao nazvati „verbalizacijom čina oživljavanja temeljnog kognitivno-kreativnog procesa“, kojeg sam intuitivno primjenjivao gotovo od samog početka svog izražaja kao slikara i crtača i

kasnije namjerno, u razdoblju dužem od 20 godina.

„Oni su šamani-umjetnici koji konstantno teže gledati prema nacrtu kreacije dalje od vizualne gužve i buke suvišnih detalja, oni su oni koji su na putu istraživanja i komunikacije s primarnom igrom suprotnih vrijednosti tijekom kompozicije i konstrukcije čvrste slikovne strukture. Oni slikaju s obje razine; jedne – osobne i intimne i druge – univerzalne, koja proizlazi iz životvorne napetosti.“ (A. F. Krupa, *Beyond Calligraphy*, 2013.)

O čemu se tu radi? Moram priznati da sam pronašao objašnjenje vlastitog umjetničkog rada, koje sam se stvorio na temelju unutarnjeg naboja i osjećaja, izvan područja umjetnosti – u sferi teorijske fizike, u takozvanoj „teoriji struna“.

Jednostavno rečeno, „teorija struna“ je teorijski okvir za razumijevanje svih sila u svemiru (još zvana i „teorija svega“) i koja tvrdi da svu materiju i energiju u svemiru čine jednodimenzionalne „strune“. Također, „teorija struna“ tvrdi da svemir nema dimenziju 3+1 (3 su tzv. prostorne dimenzije – točka, linija, prostor – a vrijeme je četvrta), nego barem desetak (ili više) prostorno-vremenskih dimenzija.

Što više čitam o teoriji struna, to više razumijem da je moje umjetničko istraživanje i zaokupljenost uvjetno nazvanom „jednodimenzionalnom“ (ili „nepostojećom“) linijom i njezinim kretanjem također uvjetno nazvanim iluzornim „nedimenzionalnim“ prostorom tj. jednodimenzionalnom ravninom (u „kratkom odsječku vremena“) kao temeljnim građevnim elementom / konstruktivnim elementom slikarstva tj. crteža, na neki način odgovara znanstvenoj studiji ideje jednodimenzionalne strune (struna), kao temeljnog materijala sve materije i energije u svemiru.

Shvatio sam da povlačenje linije tuša (ili nečeg drugog) kako bi se

pokazala samo suština, tj. smanjenje izražajnih sredstava samo na izbor smjera, duljine i debljine linije (minimalizam, reduktivizam, Hakubyou), ima multidimenzionalnu (od temeljne 3 +1) i matematičku osnovu (nešto što mozak čini na višedimenzionalnoj razini, a umjetnik percipira kao „osjet / osjećaj” i „spontanost” (informalizam / art enformel?), ali u osnovi predstavlja matematičku frakciju, fragment, vektor (u glazbi, na primjer), i gdje um umjetnika samo prepoznaje i prati postojeće „gravitacijske” silnice, smjerove, građevne blokove na „praznoj” površini ploče, platna, papira... Gdje um umjetnika slijedi uvid u drugu „alternativnu” dimenziju najčešćih / najznačajnijih unutarnjih, tj. skrivenih oblika koje ne vidimo u „materijalnoj” prirodi. One se opažaju okom promatrača kroz proces crtanja opisan ovdje (nevidljivo se učini vidljivim).

Upravo je to taj „nacrt kreacije i način istraživanja” i „životvorna napetost” spomenuti u prethodnom tekstu („Sumi-e slikarstvo iz perspektive tradicionalno akademski obrazovanog europskog umjetnika”, A. F. Krupa, *Beyond Calligraphy*, 2013.).

Ono što mi je bilo interesantno u introspekciji i samoanalizi (što ovo i jest!) jest da ja sigurno ne pripadam onoj skupini umjetnika (svakako vrijednih i nadahnutih), koji su počeli stvarati određene oblike i upuštati se u određene vizualne izraze kao izravni odgovor na poznavanje postojanja „teorije struna” i kao pokušaj vizualizacije / ilustracije ove teorije, bilo kao samostalne inicijative ili u suradnji s teorijskim fizičarima.

Suprotno tome, ja pripadam „skupini” (tipu suvremenog slikara), koji stvara suvremeni vizualni izraz i umjetnički jezik, ali polazi od tradicionalnih ekspresivnih tehnika i smjerova (gore opisani kognitivni i kreativni procesi

mogu se primijeniti na cijelu „skupinu“). U mom slučaju radi se o amalgamu „Zapada“ (minimalizam, reduktivizam, ekspresionizam, informalizam, itd.) i istočnoazijskih (zen?) praksi i pristupa.

Ipak, pojmovi kao što su „skrivenne dimenzije prostora“, „čudni zakrivljeni prostori“, „dvojnost“, „zrcalna simetrija“ i drugi koji se pronalaze u fizikalnoj „teoriji struna“, točno su pojmovi koje moramo primijeniti ako želimo točno opisati neke od umjetničkih (po nekim teoretičarima umjetnosti „tradicionalnih i nesuvremenih“) pristupa i tehnika, kao što su ova osnovna kaligrafija i slikarstvo tušem (sumi-e).

Kako to protumačiti? Odakle dolazi ova bezvremena suvremenost?

Moguće je to ispravno interpretirati ako prepoznamo i priznamo sljedeći kreativni mehanizam: autentični „umjetnički um“ (odnosno kada on) funkcionira u sinkroniji/sinkronicitetu s pretpostavljenom višedimenzionalnom „stvarnošću“, on se ponaša („vibrira“) sukladno/prema prirodi i struktura ove stvarnosti (ovdje bi to bila pretpostavljena „struna“ koja je tada njegova vlastita struktura / arhitektura) i naizgled spontano (poput nadrealističkog automatskog crtanja i slikanja?) povlači te linije koje, poput uvećanih jednodimenzionalnih struna, opisuju „gravitacijske sile i najlogičnije puteve kroz naizgled prazan i nepostojeći prostor“ na površini papira, u pokušaju predstavljanja biti motiva.

Također zbog toga (prethodno pojašnjenog kreativnog procesa) „umjetnički um“ u nekom obliku može prethoditi ili biti paralelan sa „znanstvenim umom“, pa stoga dolazi do istih ili sličnih uvida korištenjem drugog pristupa (klasična dihotomija racionalno / intelektualno nasuprot iracionalno / senzualno, koja se ukida/poništava trenutkom spoznaje).

Veliki znanstvenici poput Alberta Einsteina, Michaela Faradaya i Nikole

Tesle, svi su govorili o korištenju mentalnih slika prilikom opisivanja svojih misaonih procesa. Istraživanja su također pokazala da mentalne slike igraju središnju ulogu tijekom izgradnje i procjene mnogih znanstvenih „misaonih eksperimenata”, u kojima znanstvenik mentalno procjenjuje implikacije određene hipoteze.

Istraživanje i stvaranje se nastavljaju. Možda prema idealu umjetnika-znanstvenika (jednog od arhetipova o kojima govori C. G. Jung).



Na rijeci Savi, tuš - kist, 2017.

At the Sava River, ink - brush, 2017



Drvo i odraz, tuš - kist, 2017.

A Tree and its Reflection, ink - brush, 2017

The Theory of Strings / Theory of Everything in the Modern (Ink) Painting Practice? (2017)

There are many common bonds between science and art. They both begin with noticing and recording patterns—spatial patterns, patterns in time, patterns of process and behavior. They both elaborate, reformulate, and ultimately link together patterns, in nature and meaning, which initially appeared as unrelated. Both art and science are involved with order-disorder transitions and the creation of tension and the relief of tension. Both endeavors are deeply rooted in culture and heritage; both expand our awareness and sensitivity to what is happening in nature, and within ourselves.

dr. Frank Oppenheimer (1912 - 1985)

American particle physicist, founder of the Exploratorium in San Francisco

The greatest scientists are artists as well.

Albert Einstein (1879 - 1955)

After the publication of my article titled “Sumi-e Painting From the Perspective of a Traditional Academically Trained European Artist” in 2013 for Beyond Calligraphy magazine, I received several requests to clarify (and expand) certain points and theses I presented there. Here I will try to explain what I could call “verbalizing the revival of a fundamental cognitive-creative process,” which I have intuitively applied almost from the very beginning of my expression as a painter and drawer and intentionally for more than 20 years.

“They are shaman-artists who constantly strive to look into the blueprint of creation beyond the visual crowd and the noise of superficial details, the one on task to explore and communicate with a primary game of opposite values during composition and construction of a coherent imagery. They paint from both levels, the personal and the intimate and the universal one that emerges from life-giving tension. Sumi-e Painting From the Perspective of a Traditional Academically Trained European Artist.” ~ A. F. Krupa, *Beyond Calligraphy*, 2013

What is this about? I must admit that I have found explanation of my own art work, which I approached based on the inner charge and feeling, outside the field of art — in the sphere of theoretical physics, in the so-called “theory of strings.”

Simply put, the theory of strings is the theoretical framework for understanding all the powers in the universe (the so-called “theory of everything”) and claims that all matter and energy in the universe consists of one-dimensional strings. Also, the theory of strings claims that the universe does not have a 3 + 1 dimension (3 are so-spatial dimensions — point, line, space — and time is the fourth), but at least a dozen (or more) spatial-temporal dimensions.

The more I have read about the theory of strings, the more I have understood that my artistic exploration and occupation of a one-dimensional (or “non-existent”) line and its movement through an illusory “non-dimensional” space, i.e., a one-dimensional plane (in a “short section of time”) as a fundamental building/ the constructive element of the painting/drawing corresponds to the scientific study of the idea of a one-dimensional string (strings) as the fundamental material of all matter and energy in the universe.

I realized that pulling the line of the ink (or something else) to show the bare essence, i.e., the reduction of the expressive means only to the choice of direction, length and thickness of the line (minimalism, reductivism, hakubyou), has a multidimensional (from 3 + 1) and a mathematical basis (something that the brain makes in the semi/multi-dimensional level, and the artist perceives as “a sense/feeling” and “a spontaneity” (informalism/art informel?), but basically represents a mathematical fraction, a fragment, a vector (as we have in music, for example) and where the mind of the artist just recognizes and monitors already existent “gravitational” forces, directions, building blocks on the “blank” surface of the board, canvas, paper, where the mind of an artist follows through the insight into another “alternative” dimension the most common/most meaningful inner, i.e., hidden, forms which we see not in “material” nature. They are perceived by the eye of the observer through the drawing process described here.

It is this “blueprint of the creation and the way of research” and the “life-giving tension” mentioned in the previous text.

What was interesting to me in introspection and self-analysis (which this is!) is that I certainly do not belong to that group of artists (definitely valuable and inspired) who have begun to create certain forms and indulge in certain visual expressions as a direct response to the knowledge of the existence of the string theory and as an attempt to visualize/illustrate this theory either as an independent initiative or in collaboration with theoretical physicists.

Contrary to that, I belong to that “group” (type of contemporary painter) who create a contemporary visual expression and artistic language but derive from traditional expressive techniques and directions (hence the

cognitive-creative processes described above may possibly be applied to the whole “group”). In my case it is about the amalgam of the West (minimalism, reductivism, expressionism, informalism, etc.) and East Asian (Zen?) practices and approaches.

However, terms such as “hidden space dimensions”, “weird curved spaces”, “duality”, “mirror symmetry”, and others found in the physical theory of strings are exactly the terms that we have to apply if we want to accurately describe some of the arts (by certain art theorists “traditional and non-contemporary”) approaches and techniques such as this basic calligraphy and ink painting (sumi-e) in particular.

How to interpret it? Where does this timeless contemporaneous state come from?

It is possible to correctly interpret it if we recognize and acknowledge the next creative mechanism: the authentic “artistic mind,” that is, when it functions in synchrony with the assumed multidimensional “reality,” behaves (“vibrates”) according to the nature and structure of this reality (here it would be the assumed “string,” which is then its own structure/architecture) apparently spontaneously (like surrealist automatic drawing and painting?), pulling those lines that, as enlarged one-dimensional strings, describe “gravitational forces and the most logical paths through seemingly empty and non-existent space” on the paper surface in an attempt to present the motif essence.

Also because of this, the “artistic mind” in some form may be preceded by or parallel to the “scientific mind” and hence it comes to the same or similar insights by using another approach (classical dichotomy rational/intellectual vs. irrational/sensual that is abolished with the moment of cognition).

Great scientists such as Albert Einstein, Michael Faraday and Nikola Tesla all reported that they used mental imagery when describing their thought processes. Studies have also found that mental imagery plays a central role during the construction and evaluation of many scientific “thought experiments,” in which a scientist mentally assesses the implications of a particular hypothesis.

Research and creation continues. Possibly toward the ideal of the artist-scientist (the one of the Jungian archetypes).



Detalj s obale rijeke, tuš i kist od perja s repa mladog pijetla, 2019.

A Detail from the Riverbank, ink and the brush made from feathers from a tail of a young rooster, 2019



Nekoliko poteza krajolika, smeđi tuš i kist, 2013.

A Few Strokes of the Landscape, brown ink and brush, 2013

Na rijeci, crni i bijeli tuš, labudovo pero, 2018.

On the Riverbank, black and white ink, swan feather, 2018



Recenzije prvog izdanja

Zbirka „Tekstovi 1994. – 2017.“ Alfreda Freddyja Krupe, u izdanju nakladničke kuće Blurb, na jasan i jezgrovit način opisuje različite slikarske tehnike kojima se autor najčešće služi, pružajući čitatelju izniman uvid u njegovo teorijsko promišljanje o umjetnosti kao i kratku povijest razvoja akvarela, sepije, tuša, sumi-e slikarstva...

Potkrijepljenim dobrim primjerima i stručnim analizama svojih djela, autor nas uvodi u svijet vlastitog svjetonazora i imaginacije u kojem je uspješno isprepleo istočnjačku i zapadnjačku filozofiju.

Alfred je inače unuk istoimenog, legendarnog akvarelista Alfreda Krupe (1915. – 1989.), i prvi stipendist japanske vlade od osnutka samostalne Republike Hrvatske, tako da mu je tehnika akvarela kao primarnog slikarskog sredstva predodređena genetskim kodom, o čemu svjedoči i nekoliko dobivenih međunarodnih nagrada i priznanja.

Ovom hvalevrijednom zbirkom tekstova autor popularizira vodene slikarske tehnike, pokušavajući čitatelju na što jednostavniji način razjasniti sve njihove mogućnosti i karakteristike, čime djelo osim umjetničke, poprima i iznimnu pedagošku vrijednost.

Svebor Vidmar, prof. likovne kulture,
voditelj Galerije Vladimir Filakovac u Zagrebu

Glavna vrijednost ove, na našem govornom području jedinstvene zbirke, je ne samo u divergentnosti tema kojima se bavi, već još i više u načinu na koji ih obrađuje.

Naime obuhvaćeni tekstovi odnose se na sve glavne vodene likovne tehnike, te daju niz nadahnutih, spontanih i jednostavnih uputa ne samo kako, već i zašto uopće slikati, osobito vodenim tehnikama.

Temi slikarske umjetnosti autor dakle prilazi bez mistifikacija, autentično i zanimljivo, daleko od suhoparne, pokatkad i gotovo sterilne retorike nekih ranijih, uglavnom vrlo tehnički intoniranih priručnika.

Stoga je za nadati se da će se ova vrijedna zbirka (koju je u cijelosti moguće besplatno prelistati na Internetu) uskoro, možda već ove godine, naći na popisima izborne literature relevantnih školskih programa i studija, kao dobrodošlo, dugo čekano osvježenje.

Ante Vranković, arheolog, povjesničar umjetnosti, likovni kritičar
(Školske novine, 3117, Zagreb, 23. 10. 2018., str. 24)

Reviews of the First Edition

Alfred Freddy Krupa's collection "Texts 1994 - 2017", published by Blurb Publishing House, clearly and simply describes the various painting techniques that author uses most often, giving to the reader an exceptional insight into his theoretical thinking about art, as well as a brief history of development of watercolors, sepia, ink and sumi-e painting...

Supported with good examples and expert analyses of his works, the author introduces us with his worldview and imagination in which he has successfully interwoven Eastern and Western philosophy.

Alfred is the grandson of the legendary watercolorist Alfred Krupa (1915 - 1989), and the first scholarship holder of the Government of Japan since the founding of the Republic of Croatia, so the technique of watercolors as his primary painting medium was almost predetermined by his genetic code, as several international awards and honors confirm it.

With this valuable collection of texts, the author popularizes water-based techniques, trying to clarify to the reader in the simplest possible way all their characteristics and possibilities, and that is the reason why, in addition to the artistic one, this book also has an exceptional pedagogical value.

Svebor Vidmar, prof. of Fine Arts,
manager of Vladimir Filakovac Gallery in Zagreb

The main value of this, in Croatian language a unique collection of texts, lies not only in the divergence of its topics, but also in the way it deals with them.

Krupa`s texts cover all major water-based techniques and provide a series of inspirational, spontaneous and easy-to-use instructions not only how but also why to paint at all, especially with water-based techniques.

The author approaches the topic of painting art without mystification, authentically and interestingly, far from the dry and sometimes almost sterile rhetoric of some earlier, mostly very technically intoned manuals.

Therefore, I hope that this valuable collection may soon, maybe even this year, come on the lists of recommended literature of relevant school programs and studies, as long-awaited refreshment.

Ante Vranković, archeologist, art historian, art critic
(Školske novine, 3117, Zagreb, 23 October 2018, p. 24)

Izvori / Sources

Akvarel – iskustva jednog praktičara (1994.)

Izvorno otisnuto 1994. godine kao knjižica u formatu A4, tvrdo ukoričena, s 15 stranica, u izdanju MB-Tisak, Karlovac.

2015. godine tekst je objavljen na portalu „Zagrebački likovni umjetnici“.

Aquarelle - Experiences of a Practitioner (1994)

Originally published in 1994 as an A4-sized, hard-backed booklet, with 15 pages, by the publisher MB-Print, Karlovac.

In 2015, the text was published on the website of “Zagreb Fine Artists”.

Sumi-e slikarstvo iz perspektive tradicionalno-akademski školovanog europskog umjetnika (2013)

Izvorno objavljen u online časopisu “Beyond Calligraphy” 2013.

Sumi-e Painting from the Perspective of a Traditional Academically Trained European Artist (2013)

Originally published in the online magazine “Beyond Calligraphy” in 2013.

Teorija struna / Teorija svega u modernoj slikarskoj praksi (tušem) (2017.)

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