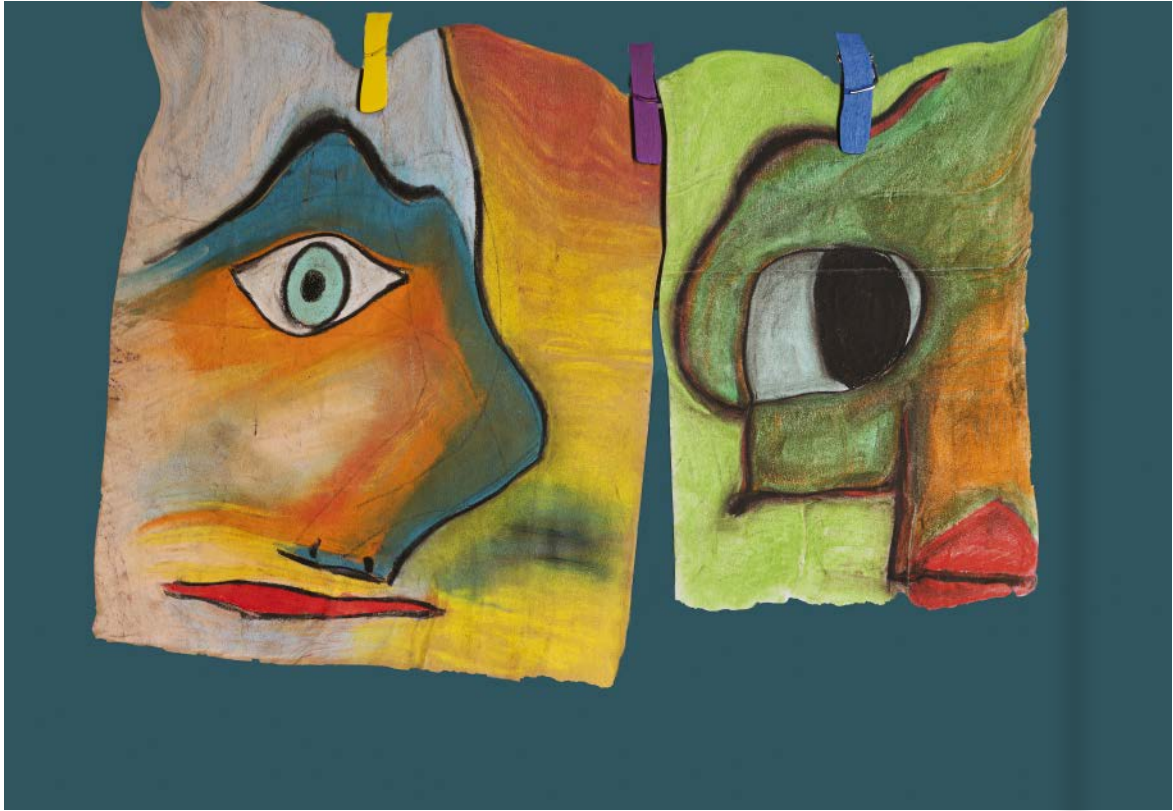


An abstract painting of a human face, rendered in a style that combines realism with vibrant, expressive brushstrokes. The face is composed of various colors: the skin is a mix of beige, pink, and purple; the eyes are dark and detailed; the hair and background are splashed with green, blue, and purple. The overall effect is one of intense, emotional expression.

SONJA HAJDUKA LUKENIĆ
ČAROBNA VREĆA
MAGIC BAG

25.3.–
8.4. 2022.

**GALERIJA
MAKINA, PULA**



HR Svakodnevno biramo načine na koje ćemo se predstaviti sebi, pa i svijetu, bili toga svjesni ili ne. Upravo je trenutačna igra modifikacije identiteta unutar svakodnevice predmet interesa Sonje Hajduka Lukenić koja se samostalnom izložbom Čarobna vreća premijerno predstavlja hrvatskoj publici s fotografijama koje su nastale u protekle tri godine.

Autorica nasljeđuje kreativni impuls od majke slikarice i oca koji se amaterski bavio fotografijom, stoga su danas crtež, slika i fotografija u njezinom radu međusobno isprepleteni. Nakon duge karijere izvan svijeta umjetnosti, za predmet interesa odabire temu portreta, paralelno istražujući fotografiju kao medij. Pritom promatra primjere europske avangarde s početka 20. stoljeća, poput Marcela Duchampa i Man Raya (koji je održavao bliske kontakte s europskim strujanjima), kao i duhovne ideje koje su neobične, provokativne i predstavljaju iskorak iz svakodnevice. Njezini radovi stilski se oslanjaju na estetiku Inge Morath (poseban dojam na autoricu ostavila je „Mask Series“ koja nastaje u suradnji s karikaturistom Saulom Steinbergom), a autorica za svoje uzore navodi i dvije španjolske fotografkinje: Isabel Muñoz i Cristine Garcia Rodero.

Ideja maske privlačna joj je zbog njezine anonimnosti, tajanstvenosti, gotovo zlokobnosti. Fotografije nastaju u kazališnoj maniri koja u sebi krije moment spontanosti i iznenađenja, pogotovo za one koji se nađu ispred objektiva. Onaj tko to odluči učiniti, na izbor dobiva neobična lica na papirnatj vrećici. Tako se simbolično odabire „maska“, nasmijano, zabrinuto, tužno lice kakvog klauna ili drugog lika. Zanimljivo je kako uglavnom svi posežu za nekom karakteristikom vlastite osobnosti koja im je poznata ili s kojom se najviše poistovjećuju. Nakon toga, od njih se traži da istom vrećicom prekriju svoje lice i namjeste se za fotografiju. Budući da je prethodno rečeno kako se radi o portretu, oni su pomalo iznenađeni zbog takvog

zahtjeva. No tim činom autorica želi spriječiti mogućnost manipulacije promatrača, čime se na neki način potiče na ponovno osmišljavanje vlastitog lica.

Jedan ili više protagonista nalaze se u svakodnevnom okruženju ili pred monokromatskom kulisom, obično u djelomično koreografiranoj pozi. Autorica promatra ljudski karakter i kako se on mijenja pred objektivom njezina fotoaparata, potom namješta scenu i potiče interakciju u grupi, poigrava se s logikom onoga tko stoji pred objektivom. S dozom humora, oni postaju opušteni i lagani, a način kompozicije ostavlja dojam uravnoteženosti kojoj se pridaje posebna pažnja. Crno-bijele fotografije mogu se promatrati kao korak dalje prema poništavanju identiteta, s obzirom na to da im je oduzeta boja kao izražajno sredstvo.

Identitet, uključujući rodni, spolni, seksualni, jezični, socijalni, dobni, klasni, ekonomski, religijski i online, nabrojimo samo neke, neprestano je izložen promjenama, posebice u komunikaciji s okolinom. U vremenu kada smo, doslovno i metaforički, više nego ikad okruženi maskama različitih vrsta, autorica se bavi relativizacijom čvrstog identiteta, nastavlja tražiti veze između kreativnih svojstava fotografije i slikarstva te njegovati strast prema umjetničkom izričaju.





EN Every day, whether consciously or not, we choose the ways how to present us to ourselves and to the world. It is just this instantaneous play of identity modification in the daily life that has become an object of interest of Sonja Hajduka Lukenić who is presenting to the Croatian public for the first time her photographs created in the last three years with her individual exhibition Magic Bag.

The author has inherited the creative impulse from her mother who was a painter, and the father who was an amateur photographer. Hence, drawing, painting and photography are intertwined in her present work. After a long-year career out of the world of art, she chose the portrait as her theme, simultaneously exploring the photography as a medium. In so doing, she is following the exemplars of the European Avant-Garde of the early 20th century, such as Marcel Duchamp and Man Ray (the latter closely followed the European trends), as well as the spiritual ideas that are unusual, provocative and represent a breakthrough from within the everyday life. In terms of style, her works rely on the aesthetics of Inge Morath (whose Mask Series, created in co-operation with the cartoonist Saul Steinberg, has particularly impressed the author), and the author also indicates two Spanish photographers, Isabel Muñoz and Cristina Garcia Rodero as her models.

She is attracted to the idea of a mask because of its anonymity, mystery, with a hint of ominousness. The photographs are created in a theatrical manner with a hidden moment of spontaneity and surprise, particularly for those who happen to find themselves in front of the lens. A person who decides to do that, can choose among strange faces on paper bags. So a "mask" is symbolically selected, a smiling, worried, sad face of a clown or another character. It is interesting how almost all of them reach for a

characteristic of their own personality, either well known to them or the one they most often identify with. Thereafter, they are asked to cover their face with such bag and pose for a photo. Since, as above-mentioned, the idea is to make a portrait, they are somewhat surprised with such request. However, with such approach the author wishes to prevent any potential manipulation on the part of the observers, stimulating the people to redesign their own faces.

One or more protagonists are placed in their everyday environment or against a monochromatic background, usually in a partly choreographed pose. The author observes the human character and how it changes in front of the lenses of her camera, then sets the scene and stimulates interaction within the group, plays around with the logic of the person standing in front of the lenses. With a dose of humour, they become relaxed and easy going and the style of the composition leaves the impression of balance which is given particular attention. Black and white photographs can be viewed as a step forward towards cancelation of identity since they are deprived of colour as a means of expression.

The identity, including but not limited to that based on gender, sex, sexual orientation, language, social status, age, economic status, religion and online, is constantly exposed to changes, particularly in communication with the social surroundings. In the times when we are, both literally and metaphorically, more than ever surrounded by masks of different types, the author addresses relativisation of firm identity, continues to look for interconnections between the properties of photography and painting and to cherish the passion for artistic expression.



ES Consciente o inconscientemente, a diario decidimos en qué forma nos vamos a presentar a nosotros mismos y al mundo. Precisamente este juego de modificación momentánea de la identidad dentro de la vida cotidiana es el objeto de interés de Sonia Hajduka Lukenic, que con esta exposición debuta ante el público croata con fotografías creadas en los últimos tres años.

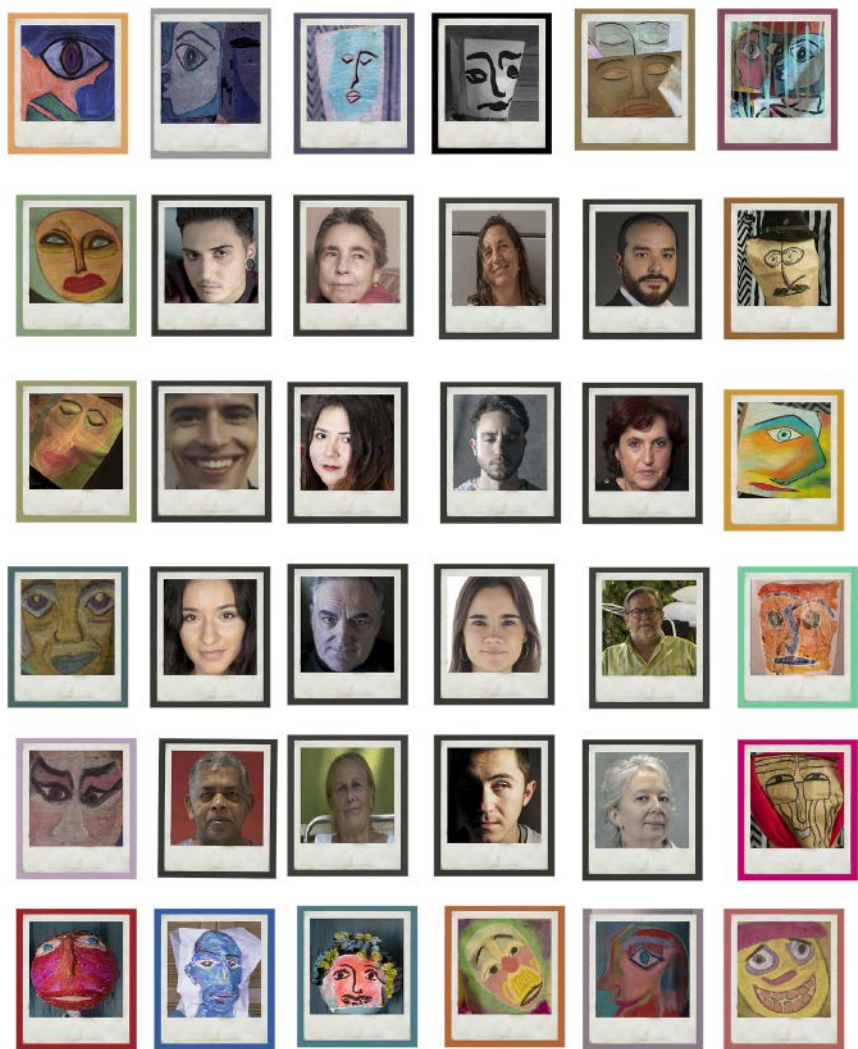
La autora ha heredado el impulso creativo de su madre pintora y de su padre aficionado a la fotografía, por lo que el dibujo, la pintura y la fotografía se entremezclan en su trabajo. Después de una larga carrera profesional fuera del mundo artístico, la autora escoge el tema del retrato como objeto de su interés, investigando paralelamente la fotografía como un medio. A la vez, se fija en los ejemplos de la vanguardia europea de principios del siglo XX, tales como Marcel Duchamp y Man Ray (que mantuvo contactos estrechos con las corrientes europeas), así como en las ideas espirituales que sean inusuales, provocativas y representen un paso más allá de la vida cotidiana. El estilo de sus trabajos se apoya en la estética de Inge Morath („Mask Series“, creada en colaboración con el caricaturista Saúl Steinberg, ha dejado una impresión especial en la autora), a la vez que cita a dos fotógrafas españolas como sus modelos a seguir: Isabel Muñoz y Cristina García Rodero.

La idea de la máscara la atrae por su anonimato, su misterio y su casi siniestralidad. Las fotografías se crean en la forma teatral que esconde un momento de espontaneidad y sorpresa, especialmente para quienes se encuentren delante del objetivo. El que decida posar, puede escoger entre distintas caras inusuales pintadas en una bolsa de papel. De esta manera, se elige simbólicamente una "máscara", una cara sonriente, preocupada, triste de algún payaso o de otro personaje. Es interesante que todos optan por alguna característica de su propia personalidad a la

que conocen o con la que se sienten más identificados. Posteriormente, se les pide que cubran la cabeza con la bolsa elegida y que posen para la fotografía. Dado que previamente se les ha advertido que se trata de un retrato, se quedan un tanto sorprendidos con esta exigencia. De esta manera, la autora quiere evitar la posibilidad de manipular al observador, incitando en cierto modo al rediseño del propio rostro.

Uno o más protagonistas se encuentran en el entorno cotidiano o ante un telón monocromático, normalmente en una pose parcialmente coreografiada. La autora observa el carácter humano y cómo el mismo cambia ante el objetivo de su cámara, luego coloca la escena y fomenta la interacción dentro del grupo, juega con la lógica del que está delante del objetivo. Con una dosis de humor, estos se vuelven relajados y ligeros, y la composición deja la impresión de equilibrio, al que se presta especial atención. Las fotografías en blanco y negro se pueden observar como un paso más hacia la anulación de la identidad, dado que se les ha privado de color como medio de expresión.

La identidad, incluyendo la identidad de género, sexual, lingüística, social, etaria, de clase, económica, religiosa y online, por mencionar sólo algunas, está expuesta a cambios permanentes, sobre todo en su comunicación con el entorno. En los tiempos en los que, literal y metafóricamente, estamos rodeados más que nunca de máscaras de toda índole, la autora relativiza una identidad fuerte, sigue buscando conexiones entre las propiedades creativas de la fotografía y la pintura, cultivando su pasión por la expresión artística.

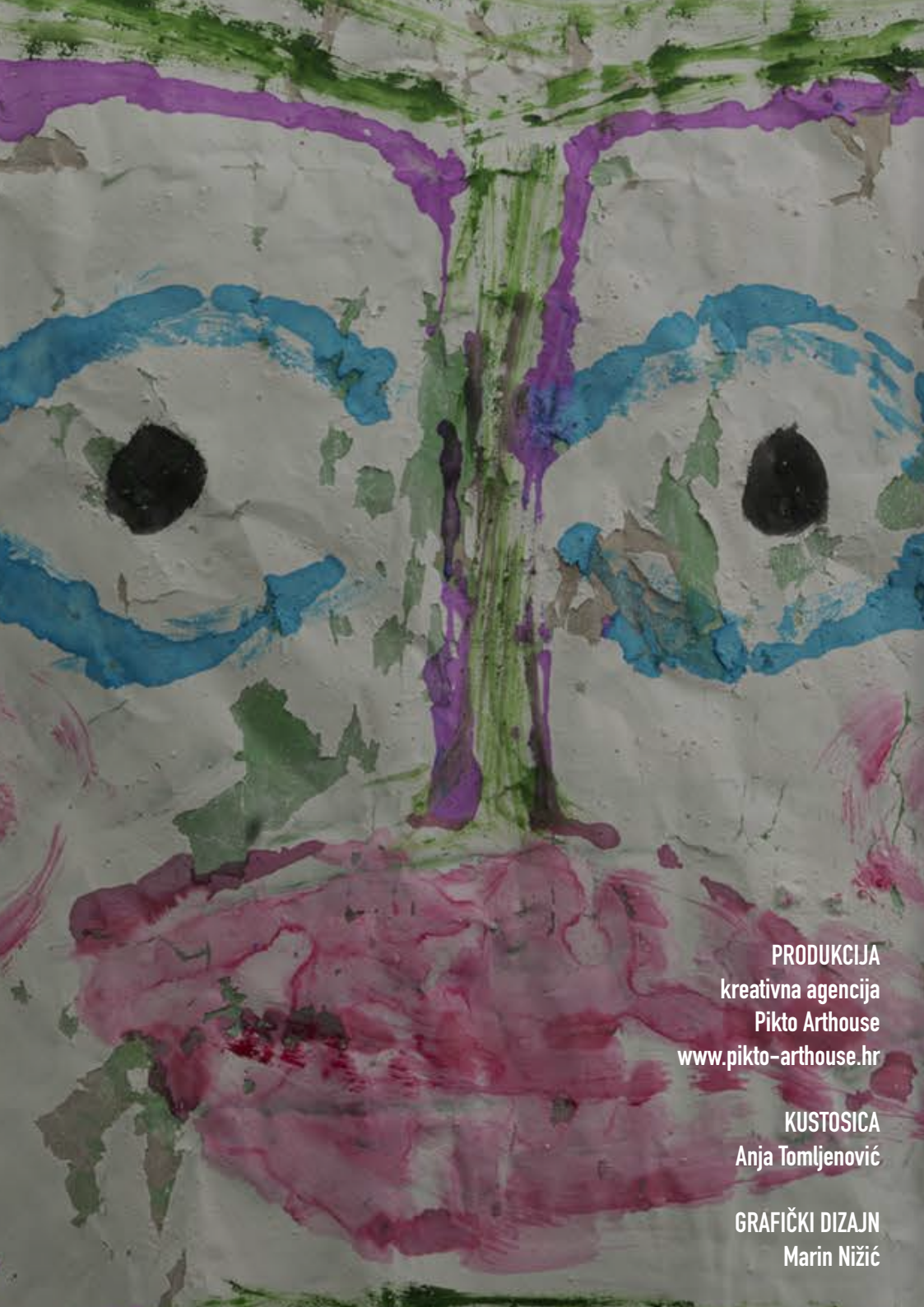


Sonja Hajduka Lukenić (Madrid, 1959.) diplomirala je ekonomiju i poslovni menadžment na Sveučilištu Complutense i u toj profesiji provela više od 30 godina. U 2017. godini odlučuje promijeniti životni pravac i vratiti se svojim umjetničkim sklonostima. Završila je tečajeve fotografije (Workshop Experience Madrid i Škola Lens Madrid). Katalog radova La Bolsa mágica objavljen je u samizdatu (2020.). Živi u Majadahondi blizu Madrida.

Sonja Hajduka Lukenić (Madrid, 1959) had graduated in economics and business management at the Complutense University and spent over 30 years in that profession. In 2017 she decided to change her course of life and go back to her artistic affinities. She has completed photograph courses (Workshop Experience Madrid and Lens School Madrid). The catalogue of works La Bolsa mágica was published in Self publishing (2020). She lives in Majadahonda near Madrid.

Sonia Hajduka Lukenic (Madrid, 1959) es licenciada en Económicas y Empresariales por la Universidad Complutense, profesión que ha ejercido durante más de 30 años. En 2017, decide cambiar el rumbo de su vida y recupera sus inclinaciones artísticas. Ha realizado cursos de fotografía (Workshop Experience Madrid y Escuela Lens Madrid). El catálogo de trabajos La Bolsa Mágica fue publicado en autoedición (2020). Vive en Majadahonda, en las proximidades de Madrid.

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