

INFRA ART



RIGHT TO THE SECRET

Easel painting can really surprise us with its innovativeness, and especially it can surprise the academic world that has a faulty conception about innovations, because it is inert the way it is, more inert than any other social system. The most recent phase in Nada Žiljak's painting art proves this in a peculiar way.

The rich colorism that is like a trademark of her painting is even more nuanced, and is even more layered. The drawing in the background that is not chromatic points out but at the same time hides that which the painter feels needs to be hidden; hides that with which she plays with. Even the whiteness of that which has „disappeared“ is subject to interpretations. This is why Nada's reaching out for the infra technology (characterizing this new phase) is in a way a newly-discovered dimension of that which had always been contained in her painting like an immanent dimension. As to her thematic conception, Nada remains in her imaginary world dedicated to phantasmas (first of all to love phantasmas), and, therefore, her entering underneath the chromatic layer into the „invisible“ is not at all an inconsequent move in respect to her visual art.

NADA ŽILJAK



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Nada Žiljak discovered „Infra ART“. Since 2008, she paints with infrared colors; double vision. Infra oil and acrylic on canvas and paper. Infra ceramics, Infra glass.

Flowers in visual spectrum
with autoportret in infrared
spectrum



NADA ŽILJAK was born in Zagreb in 1944 into a family of painters. She completed her course at the Fine Arts Academy in Zagreb in 1967, and her special studies course in 1970. She is a free-lance artist. She works in many techniques: oil on canvas and paper, drawings, water colours, pastels, graphics, etchings, linocut.

Autoportret in infrared

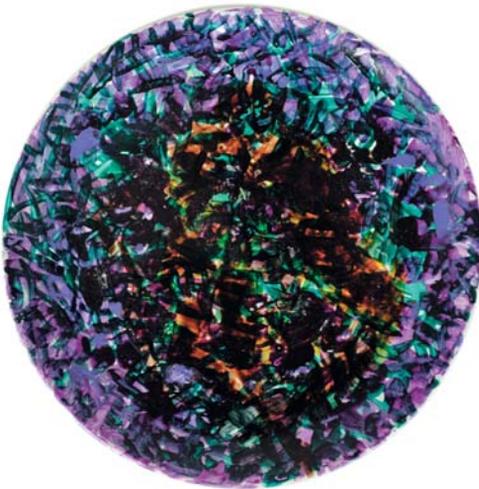
Many publications have appeared about her work; monographs of painting, drawings, graphics, water colours and etchings. Her painting are in the world's museums and in private collections. She has had over sixty independent exhibitions in Croatia, Austria, Hungary, Egypt, Bosnia and Herzegovina, Germany and Ukraina.

basis of different working methods, both the visual and the virtual, the outside picture and the inner picture creating a unique dual picture are both static. They exist simultaneously, divided only by scanners. however, they are also bound together by unbreakable binds, in the same way as yin and yang (in traditional Chinese philosophy).

To create a dual picture means to set a new manner of managing the visible and the invisible; to subject the new knowledge on various pigment „z“ factors to the nature of painting that confronts the intimate and the general spots, and creates new sensuous, visual and aesthetic pleasures. The dual picture stresses the rational component in the irrational composition. Its presentations are and are not, they are color and non-color, they are visible and they are not visible. This mysteriousness of the dual picture carried out in infrared art is the artist's conscious choice. By choosing the possible new method of manipulation she has chosen the dual picture as an expression of the 21st century. Diary-like and intimate, poetical and erotic; these characteristics have all been intertwined into a firm dual picture-body that exists whether we use a scanner to see it or not. One objective piece of knowledge has destroyed the stability of easel painting. Border-lines have been set aside, security has been turned into a relative one, the provocation by curiosity is strong, manipulation is open to unexpected proportions. The question whether to paint dual pictures or not to paint them has become irrelevant. The poison of cognition has been spilled.

Branka Hlevnjak

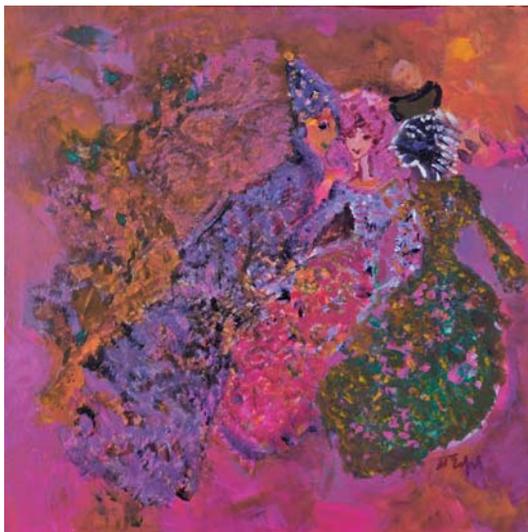
Infra ceramics



Nada Žiljak - Visual spectrum



Nada Žiljak - Infrared spectrum



Nada Žiljak - Visual spectrum



Nada Žiljak - Infrared spectrum

Infra-ART is not that which is essential for Nada Žiljak's painting art because it will exist even without the hidden, inner picture. But the painter gladly flirts introspectively with her conscience, and the infra-ART (which she was the first in the world to implement) – allows her introspection to have a painting dimension besides the psychological one. In this respect, by painting with infra-ART in mind, the painter allows the viewer to be a participant of the secret (painter's) introspection when using infra-ART in viewing the picture. Nada's pictures full of phantasmas have, in fact, always had this invisible – introspective layer; the possibilities provided by infra-red technology have just revealed them to the viewer's eye.

It may be said of any art that it thrives on a secret, and this is especially true about Nada's art. In a certain way a phantasma is always a secret; it is a secret for the one in whose sub-consciousness it appears until the conscience „processes“ it and promotes it into a clear image, idea, word. Infra-ART has made it possible for Nada to step down and follow a path that is yet at its very beginning – there is no doubt that Infra-ART will provide dimensions for her painting art that are only just beginning to be experimented with. This Infra-ART allows the painter to have yet another means for „processing“ her phantasmas. Dora Kinert Bučan

Excellent matching of the two-pictures-in-one themes advocates eroticism as a mysterious force that manipulates people. If eroticism is, therefore, the hider of the full truth, meaning that it is also the lure and stimulus for seduction and a strong call to achieve plenitude, then the dual picture is the expression of this lure, it is an invitation to peek into the secret, and at the same time it manipulates with the sense of integrity. Similar to the earlier known multimedia and dual pictures as its innovation, it depends on high technology, and has an installation character. However, the artist has maintained the fundamental characteristic of easel painting, and this is the static quality in the dual picture too. Although it is created on