

# Ellis Learbuch



**Ellis Learbuch**  
**Otkrivati skriveno**  
**Revealing the Hidden**

**IMPRESUM**

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## Otkrivati skriveno

U svojemu je obraćanju prigodom primanja Nobelove nagrade za književnost Jon Fosse istaknuo *slušanje* kao metaforu za čin pisanja bez kojega sam taj čin ne bi bio moguć.<sup>1</sup> Takvo se zorno osluškivanje *gledanjem* kod Ellis Learbuch odjelotvoruje pri oblikovanju svih likovnih ostvarenja.

Riječ je o formalnoj i konceptualnoj zrelosti iskrena umjetničkoga stvaranja koja je utemeljena na otvorenosti autoričina duha i dograđivanju znanja tijekom školovanja na Akademiji likovnih umjetnosti u Tilburgu i Akademiji likovnih umjetnosti u Zagrebu, a kasnije i na proučavanju fotografskoga medija u Berlinu.

Konstanta je u radu Ellis Learbuch potreba za oslobađanjem od suvišnosti, trajno čišćenje forme kako bi se približila biti stvari. Isti proces događa se na sadržajnoj ravni. Budnost naspram svijeta, života i vlastitih interpretacija istog te minuciozno traganje za medijem i načinima prijenosa zapaženoga i osviještenoga u materiju jest dominantni pristup stvaralačkom činu Ellis Learbuch. Iznimna se pozornost poklanja promišljanju o mogućnostima oblikovanja i prezentacije kako bi se istaknulo ono što izmiče svakodnevnom oku.

U predstavljanim ciklusima: *Captured Summer, Captured Green, Dawn in Zagreb* i *Captured Fragments*, odabirom kadriranja kao istraživačke metode Learbuch otkriva *metaformu*: ono što se krije iza forme, što leži iza sadržaja ili se izdiže ponad viđenog/izrečenog. Izdvojila bih osobito ciklus *Captured Fragments* u kojemu umjetnica umnaža kadrove što pred promatrača postavlja zahtjev za iščitavanjem njihova značenja – slično srednjovjekovnoj metodi adicije kojom su zbrajanjem značenja kadrova iščitavane vratnice sakralnih zdanja.

Kod Learbuch ta igra skrivenog/otkrivenog – i na polju značenjskog i likovno-formalnog – jest put kojim autorica i sama istražuje ne nudeći zatvorene odgovore već u suptilnim međuslojevima

pronalazeći razlog za vlastitu oblikovnu igru koja se naslanja na egzistencijalna, filozofska, pedagoška i umjetnička promišljanja.

Autorica gotovo poetski traži *ljepotu kroz kadar*.

Dugogodišnje djelovanje na području likovne pedagogije važan je doprinos umjetničkomu obrazovanju nizozemskih učenika. Razina posvećenosti i usmjerenosti na učenika koja karakterizira pedagoški rad Ellis Learbuch smjernica je likovnim pedagozima i profesorima uopće. Vlastita stvaralačka djelatnost i istraživanje oslonac su pedagoškomu djelovanju bez kojih bi ono bilo zakinuto za bit koju likovni pedagog prenosi kao znanje i kao iskru.

Ivana Gagić Kičinbači

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<sup>1</sup>Fosse, J. (2024). *A Silent Language: The Nobel Lecture*. Fitzcarraldo Editions.

## Revealing the Hidden

In his acceptance speech for the Nobel Prize for Literature, Jon Fosse emphasized the importance of listening as a metaphor for writing, which is necessary for the act of writing to be possible.<sup>1</sup> In the art of Ellis Learbuch, deep listening *by looking* informs the creation of all artistic works.

Constant in Ellis Learbuch's work is the need to free herself from redundancy—the permanent purification of form to get closer to the essence of things. The same process occurs on the content level. The dominant approach to Ellis Learbuch's creative act is vigilance towards the world, life, and one's interpretations of it, along with a meticulous search for the medium and ways to translate the observed and realized into matter. Ellis Learbuch pays exceptional attention to exploring the possibilities of design and presentation, aiming to bring to light what is not readily visible.

In the presented cycles: *Captured Summer*, *Captured Green*, *Dawn in Zagreb*, and *Captured Fragments*, Learbuch is using framing as a research method, by which she uncovers hidden meanings and content that transcend what is visible or spoken. Especially in *Captured Fragments*, we find a multiplication of frames that places a demand on the observer to read their meaning.

In Learbuch's creative work, she explores the game of hidden/revealed, both in the realm of meaning and artistic form, without providing definitive answers. Instead, she delves into subtle layers to uncover the motivation behind her own formal game, which draws from existential, philosophical, pedagogical, and artistic reflections. The author almost poetically *seeks beauty through the frame*.

Learbuch's work in the field of art pedagogy is an important contribution to the artistic education of Dutch students. The level of dedication and focus on the student, which is palpable in the pedagogical work of Ellis Learbuch, is a guideline for art educators and teachers in general. Her creative activity and research are the basis of pedagogical activity, without which it would be deprived of the essence of what the art educator transmits as knowledge and as a spark.

Ivana Gagić Kičinbači

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<sup>1</sup>Fosse, J. (2024). *A Silent Language: The Nobel Lecture*. Fitzcarraldo Editions.

## Statement

It's all about "capturing the fragments that move me," whether it's 2001 or the year 2024. Trying to create a rich image with minimal means. Sometimes with a pencil or a pen, other times with photos or words.

There is a need to highlight the forms we pass by in our daily lives. To portray the beauty of this. Especially now, when the world is burning, the need is stronger than ever.

Beauty is in the minimal. When writing small poems, I also delete many words. Just until only the essence remains. This is also how I work with images. Carefully looked at, drawn, and arranged. Where everything unnecessary is left out until the essence remains.

All that is enough.

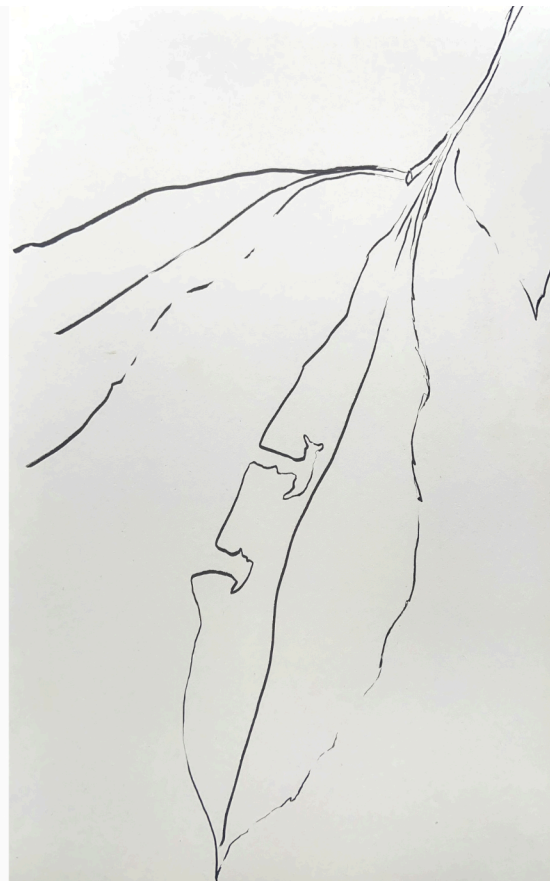
Ellis Learbuch



Captured Summer 1, fotografija, 30 x 30 cm, 2020.



Captured Summer 2, fotografija, 30 x 30 cm, 2020.



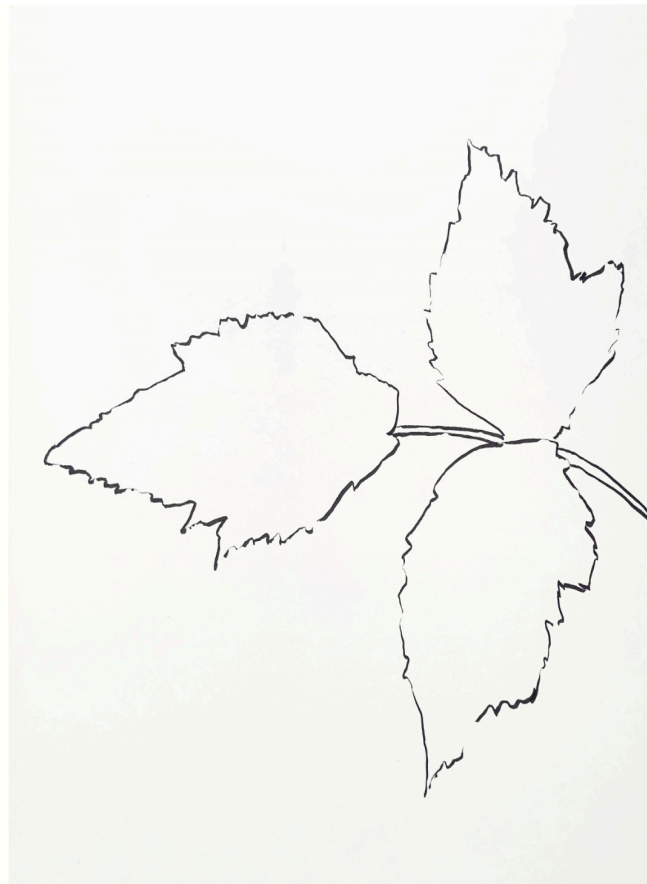
Captured Green 1, tuš i akril, 30 x 42 cm, 2024.



Captured Green 2, tuš i akril, 30 x 42 cm, 2024.

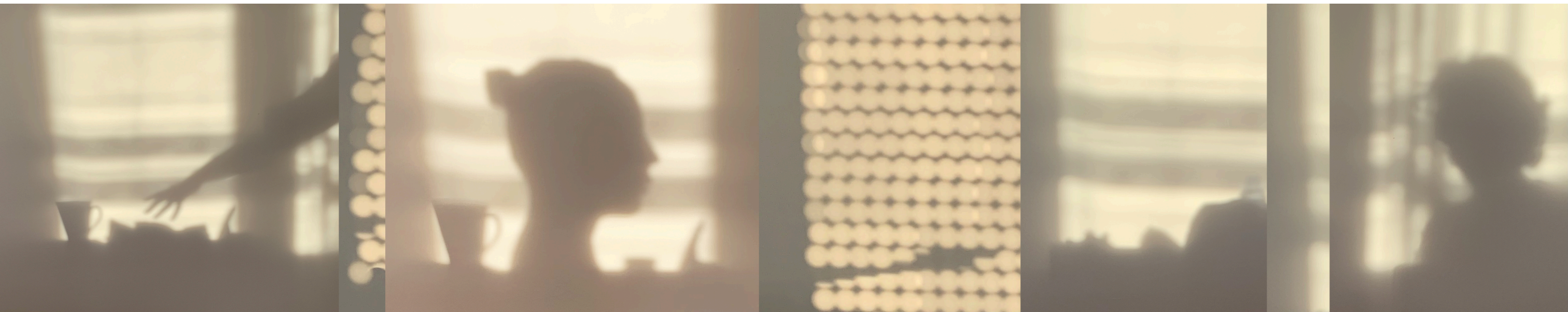


Captured Green 3, tuš i akril, 30 x 42 cm, 2024.



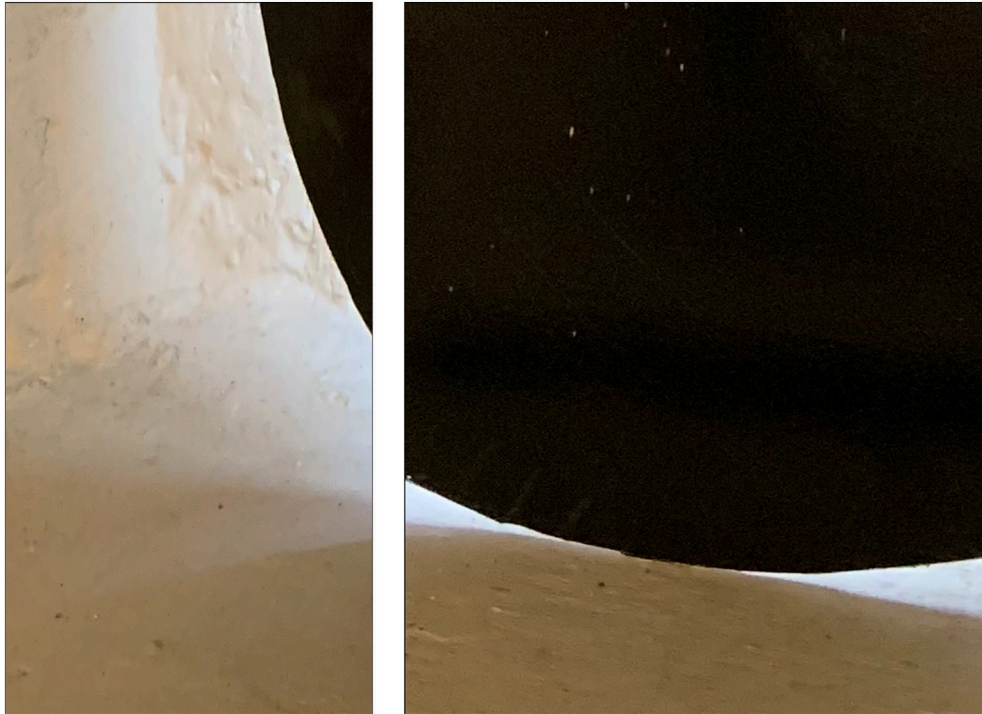
Captured Green 4, tuš i akril, 30 x 42 cm, 2024.





Dawn in Zagreb, fotografija, 15 x 75 cm, 2024.

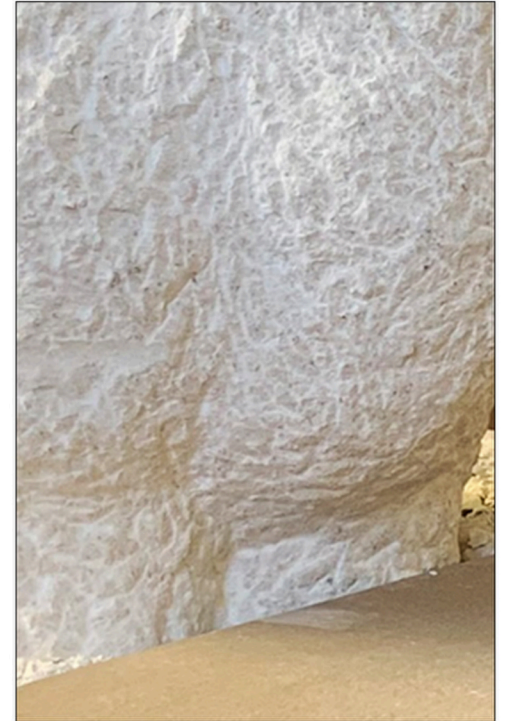


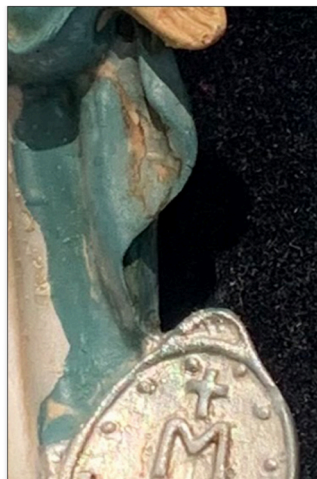


Captured Fragments 1, fotografija, 15 x 21 cm, 2024.

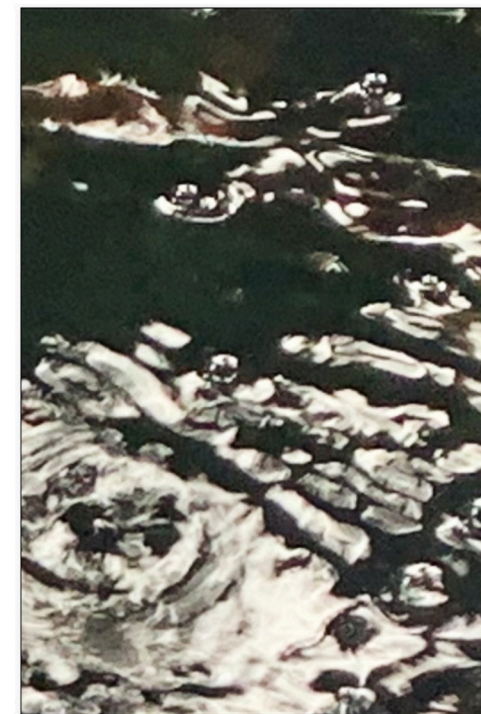


Captured Fragments 2, fotografija, 15 x 21 cm, 2024.





Captured Fragments 3, fotografija, 15 x 21 cm, 2024.



Captured Fragments 4, fotografija, 15 x 21 cm, 2024.

Ellis Learbuch rođena je 29. studenoga 1978. u Bredi u Nizozemskoj.

Autoričin umjetnički put obuhvaća studij slikarstva, crtanja i povijesti umjetnosti na Akademiji likovnih umjetnosti u Tilburgu u Nizozemskoj (od rujna 1996. do srpnja 2000.) i studentsko gostovanje na Grafičkome odjelu Akademije likovnih umjetnosti u Zagrebu (od rujna 2000. do svibnja 2001.), a zatim ju životni put vodi jednu godinu u Berlin (2001. – 2002.) gdje se intenzivno bavi fotografijom i završava fotografski tečaj u galeriji Imago.

Povratkom u Nizozemsku umjetnica pronalazi svrhu svoje profesije u pedagoškome radu gdje od kolovoza 2004. godine predaje crtanje i povijest umjetnosti u srednjoj školi KSE u Etten-Leuru.

U slobodno vrijeme bavi se crtanjem i fotografijom.

Ellis Learbuch was born on November 29, 1978, in Breda, The Netherlands.

She studied painting, drawing, and art history at the Academy of Fine Arts in Tilburg, the Netherlands, from September 1996 till July 2000.

From September 2000 until May 2001, she was a guest student in the graphic department of the Academy of Fine Arts in Zagreb.

After Zagreb, Ellis lived in Berlin from August 2001 to August 2002. In Berlin, Ellis engaged in extensive photography and completed a course at Imago Gallery.

Since August 2004, she has been a teacher of drawing and art history at the KSE in Etten-Leur, The Netherlands. In her free time she is making drawings and photography.



