

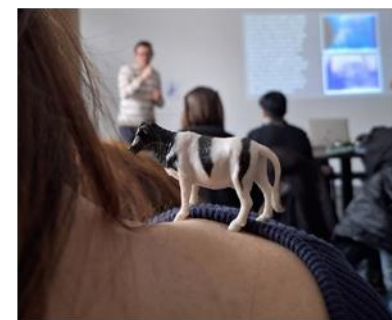
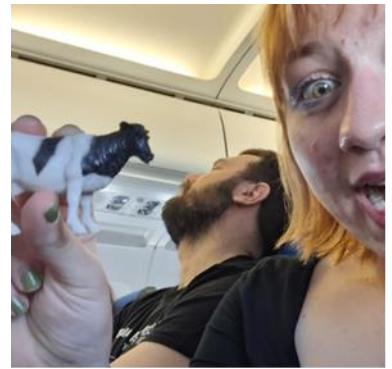
ERASMUS TRAVEL BOOK

We started our trip with a whole day of sleeping and waiting at airports and planes, but none of us had a hard time because we knew that two weeks of unforgettable experience awaited us. Professor Jerko was with us the whole time, providing us with books and various occupations. Collected and organized, he brought us from Zagreb to Kaunas without any problem. When we arrived in Kaunas late at night, we were all delighted and positively giddy with our future abode. What, in my opinion, contributed to the greatest charm of the whole Erasmus was the experience of staying in the monastery where we slept, ate and participated in our art classes. Along the entire Erasmus trip, we were accompanied by the cow Matilda, who happily appeared in almost every photo and inevitably bothered every person who passed by her.

When we started working with our mentors on the first day, I was very sceptical about the tasks they gave us. After established tasks such as observational drawing and learning about proportions and anatomy, we were now forced to work outside our comfort limits. A task that seemed so easy, presented us with a great mental challenge because we are all used to working figuratively and without a hint of imagination. Now we were forced to wake up creativity after the accustomed programmed drawing.

Our mentor Peter Krosmann worked with us the whole time. Like a skilled magician, he opened our minds, mostly with his at first simple, but so significant advice. We worked on letting our hand dance freely on the paper while not allowing our mind to control it. That's how we discovered new forms and techniques that we hadn't dealt with before. That's how we discovered the charm in abstract art, which was not only fun and relaxation of the mind, but also the awakening of our inner child, which we suppressed with the traditional way of painting and social norms. As person who was never close to abstract art, I started painting abstractly because I loved the process of painting and the meaning of the work, rather than the final product that resembled almost any other work of art.

While we were in Lithuania, we visited several interesting exhibitions, of which I liked the Mikalojus Konstantinas Čiurlionis exhibition in Kaunas the most. Čiurlionis was a Lithuanian painter and composer, one of the pioneers of abstract art in Europe who combined his two loves and turned them into something magical. For me, who lives between the worlds of music and fine art, this exhibition remained forever sealed as a form of awakening, not only the exhibition but also the whole experience of going to Lithuania.



We all agreed that we worked a lot more during these two weeks than we do when we are at school for classes. I believe that the reason was this relaxation that encourages motivation and creativity. It is blocked when a person is under deadlines, stress and rushing. So, one of the most important concepts we learned there is freedom.

When I asked Peter how much time I had left to finish the comic I was currently working on, he answered me with a very simple sentence that I believe I will forever use as a mantra for tight and uncomfortable moments, which is *"You have time until the end of your life."*

Another of the many smart thoughts that Peter shared with us was the recipe for success; *"If you want to be successful, not only as artists but also as business people, you must have two of these three qualities. Being a good and kind person, never being late and doing a phenomenal job at what you do. If you are late with deadlines and orders, you have to be polite and do a great job, so everything will be forgiven. If you are an unsympathetic and slightly rude person and you are never late and you do your work perfectly, you will be forgiven for that rudeness too. And if you're not a master at what you do, and you're always kind and have a smile on your face and do everything on time as you're told, you'll be forgiven for that too."*

We also visited the studios of our mentors, who were also an inspiration for our future creations and functioning. We learned what the world of people who live from their art looks like and how to navigate in that world. This gave us comfort that we are not alone in the world of search and competition.

Along with the entire art education, I am extremely happy that I could taste the recipes of cuisine that is foreign to me. Everything from the dishes that were prepared for us by a wonderful lady for lunches in the monastery, to the dishes that we tasted at fairs and stands. The main thing we learned about Lithuanian cuisine was their love for dill, which appears in absolutely every dish and can be bought on every part of the street. They love it so much that it is not enough for them to put it in their dishes, so they also nibble on it raw as a treat.

At Erasmus, I learned something much more important than what I imagined I would learn there. From different artistic techniques and ways to improve my works in a technical way, there I not only learned how to improve my works in a creative way but also how to use my mind as an artist. And how could I learn it better than from the artist himself, in this case Peter Krosmann, who changed my



view of the world, not only of art, and more in those two weeks than I had realized since the beginning of my education. What was especially magical were making new acquaintances and strengthening friendships. Both between the students and the professors who were by our side all the time ready to help, even at three o'clock in the morning.

I will gladly apply again next year in the hope of gaining new knowledge and experience again.

Anja Kosec 3.C GRAPHICS

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