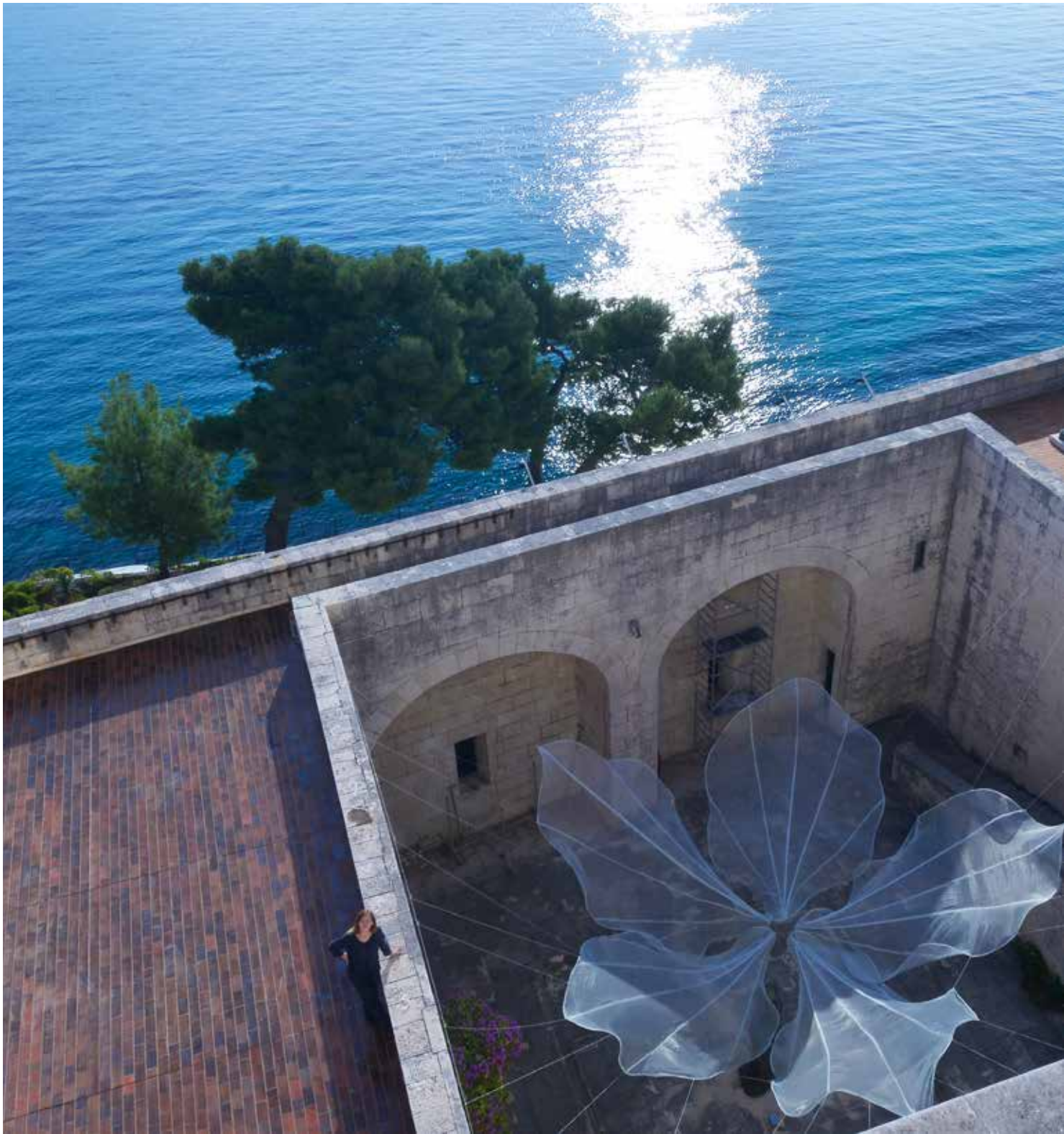


umjetnička galerija dubrovnik
museum of modern art dubrovnik

ida blažičko
tragovi vremena / traces of time
ambijentalna skulptura / ambient sculpture

17. 11. - 12. 12. 2018.



Tragovi vremena, 2018., Umjetnička galerija Dubrovnik / *Traces of Time*, 2018, Museum of Modern Art Dubrovnik

(Ne)vidljive niti prostora



Nježne vegetabilne strukture Iide Blažičko rađene od tekstila, kojima se mlada zagrebačka skulptorica predstavlja u prostoru Umjetničke galerije Dubrovnik, sugeriraju nematerijalnost, fragilnost i prolaznost, transparentne su, mekane i prilagodljive, a opet začudno stabilne i izdržljive, nedjeljive od prostora kojemu se prilagođavaju i s kojim ulaze u dijalog. Riječ je, dakako, o ambijentalnoj skulpturi / prostornoj instalaciji na formalnom, strukturalnom nivou nedjeljivoj od svog smještaja, nepotpunoj bez pozadinske priče, skulpturi koja započinje ostvarenje prvim susretom umjetnice i odabranog mjesta.

Znakovito je da za nazive nekih svojih ranijih ambijentalnih radova umjetnica preuzima haiku pjesme (primjerice *Obojaše vjetar - podivljali, jesenji vrt*, 2016.) stvarajući prvi nivo čitanja, nudeći osobni doživljaj atmosfere i poezije mjesta i dovodeći zapravo promatrača u kreativnu ulogu, na daljnje istraživanje, pa možda i potpuni odmak od smjera ponuđenog naslovom. Rad koji počiva na dijalogu s ambijentom zaokružuje se u interakciji s promatračem, a ono što je gotovo uvijek prisutno u svim autoričnim prostornim instalacijama, koje su puno većih dimenzija u odnosu na čovjeka, je pogled prema gore, u visinu, prema neograničenosti čak i kad umjesto neba u prostornim instalacijama figuriraju svodovi i stropovi bilo trgovačkog centra (*Genius loci*, 2016., Arena centar, Zagreb), gradskog tunela (*Bjelina*, 2017., Tunel Grič, Zagreb) ili muzejske institucije (*Topologija beskraj*, 2015., Muzej za umjetnost i obrt, Zagreb).

I kad u strogom smislu nije riječ o prostornoj instalaciji, primjerice kod skulpture trajno postavljene na lokalitetu u mjestu



Obojaše vjetar - podivljali, jesenji vrt, 2016.
Akademija likovnih umjetnosti, Zagreb
/ The colour of the wind - planted wild, the garden in autumn, 2016
Academy of Fine Arts, Zagreb

San Vito al Tagliamento (*Kakva tišina - u pećinu ponire zrika cikada, 2017.*), umjetnica će o radu reći da uspostavlja kontinuirani dijalog s prostorom, „da promatrača navodi na drugačije viđenje prostora koji ga okružuje, na drugačije razmišljanje.“ Kod spomenute skulpture riječ je o nehrđajućem čeliku koji je naizgled potpuna suprotnost svili, ali umjetnica naglašava njegovo svojstvo refleksivnosti i uspostavlja prožimanje skulpture i ambijenta.

Mislim da je „prožimanje“ zapravo ključna riječ za sve prostorne instalacije, pa tako i ovu u Umjetničkoj galeriji Dubrovnik, jer umjetnica reagira na prve osjećaje koje prostor u njoj budi, na prepoznato u prostoru, na njegove nevidljive niti koje obavija svojim nježnim strukturama, tek ih ovlaš dotakne ili stvara koloplete umnažajući prepoznate silnice na određenim punktovima. Prostornu instalaciju koju je napravila u Gliptoteci HAZU-a u Zagrebu na 12. Trijenalu kiparstva umjetnica i naziva „Osvajanje, nadilaženje, prožimanje“ (2015.), a riječ je o instalaciji koja je izrađena od papira kreacijom sitnih rastvorenih florealnih struktura koje su u neodvojivoj vezi, gotovo poput lica i naličja sa zelenim bršljanom ispod prozora. Prožimanje s prostorom događa se u „nadirućim“ ritmovima koje bjelina



strukturalnih jedinica omekšava i zaustavlja, u nezaobilaznoj komunikaciji prema otvorenom prostoru, onom što je dalje i iza zidova, prema prirodi metonimijski sugeriranoj bršljanom.

Ambijentalnu skulpturu, koja se nalazi u prostorijama drugog kata te djelomično na otvorenom, u atriju i na manjoj terasi Umjetničke galerije Dubrovnik, umjetnica naziva *Tragovi vremena* sugerirajući krhkost i privremenost tvorevine, ali i njenu životnost, promjenjivost – primjerice neodvojivost od utjecaja svjetla koje uklanjajući masivnih zavjesa sa staklene stijenke drugog kata središnje dvorane u silovitom unosu propušta u unutarnji prostor. Transparentne vegetabilne strukture bjeličasto-zelenkastih tonova u dosluhu sa zelenkastim kamenim pločama središnje dvorane ispunjavaju prostor u različitim visinama, u zaokretima i rastvaranjima koja ubrzavaju izmjenu očista promatranja, dok strukture postavljene na otvorenom mijenjaju svoja fragilna tijela pod utjecajem vjetera. Od prvotnog osjećaja i doživljene atmosfere prostora, tijekom kontinuiranog procesa, umjetnica ostvaruje potpuno prožimanje skulpture s ambijentom i sustavno dinamiziranje pogleda promatrača. Kroz gotovo dematerijaliziranu, reflektivnu formu koja postulira prazninu, otvorenost, metamorfozu i ne-tijelo,

Kakva tišina - u pećinu ponire zriku cikada,
2017., San Vito al Tagliamento
*/ Deep silence - the shrill of cicadas seeps
into rocks,* 2017, San Vito al Tagliamento



Osvajanje, nadilaženje, prožimanje, 2015.
Gliptoteka HAZU, Zagreb
/ Conquering, Overcoming, Permeation, 2015
Croatian Academy of Sciences and Arts
Glyptothèque, Zagreb

preko pogleda prema gore ili prema van, negiraju se čvrste omeđenosti i granice prostora.

Potpuno nenametljivo, ali u velikim zamasima, promjenama boje i teksture na različitim lokacijama postava, instalacija *Ide Blažičko* usmjerava na taktilno-vizualno iščitavanje cjelokupnog ambijenta, pa tako i njegova neposrednog mediteranskog okruženja. U zatvorenom prostoru vodi promatrača u prepoznavanje silnica unutarnje dinamike i međuigre vanjskog i unutarnjeg prostora, a na otvorenim punktovima, kroz poetične verzije „visećih vrtova“ nad atrijem i na terasi Galerije navodi na novu doživljajnost kamena građevine i brončanih skulptura postavljenih na otvorenom - osobito Meštrovićeve skulpture *Daleki zvuci* s kojom ostvaruje neposredan dijalog.

Multipliciranjem vizura, skulpturom čija je tjelesnost potpuno negirana, koja je metamorfna, transparentna i „bestežinska“ umjetnica provodi povezivanje nivoa prostora, ali i meditativni proces njegovog osvještavanja.

Rozana Vojvoda

The (In)visible threads of space

The gentle vegetal structures of Ida Blažičko made of textile that the young Zagreb sculptress is showing in the Museum of Modern Art in Dubrovnik suggest immateriality, fragility and ephemerality; they are transparent, soft and supple, and yet amazingly stable and resistant, indivisible from the space to which they are adapted and with which they enter into a dialogue. We have to do here, naturally, with ambient sculpture / spatial installation that is at a formal and structural level inseparable from its housing, not complete without the background story, sculpture that starts its production during the first meeting of artist and selected location.

It is telling that for the titles of some of her earlier ambient works, the artist has adopted haiku (for example, *The colour of the wind - planted wild, the garden in autumn*, 2016), creating a first level of reading, providing a personal experience of the atmosphere and poetry of the place and putting the observer in a creative role, for further investigation, and perhaps for a total departure from the directions offered by the title. The work that rests on a dialogue with the environment is rounded off in interaction with the viewer, and what is almost always present in all this artist's spatial installations that have much greater dimensions than the person viewing them, is the look upwards, to the heights, to the infinite, even when instead of the sky in the spatial installations there are vaults and ceilings, whether of a mall (*Genius loci*, 2016, Arena Centre, Zagreb), a city tunnel (*Whiteness*, Grič Tunnel, Zagreb) or museum institution (*Topology of Infinity*, 2015, Museum of Arts and Crafts, Zagreb).

Even when strictly speaking it is not a spatial installation that is concerned, for example, in the case of a sculpture erected permanently at a site in San Vito al Tagliamento (*Deep silence - the shrill of cicadas seeps into rocks*), the artist says about the work that it establishes a lasting dialogue with the space “that it induces in the observer a different vision of the space that surrounds them, a different kind of thinking”. This sculpture is made of stainless steel, seemingly completely the opposite of textile; however, the artist lays stress on its reflective property and makes the sculpture and the setting merge with each other.

I think that permeation is probably the key word for all these spatial installations, including this one in the Museum of Modern Art in Dubrovnik, for the artist has reacted to the first feelings that the space has aroused in her, to what she has identified in the space, to the invisible threads that she enfolds with her gentle structures, only touching them tangentially, or creating tangles, multiplying the forces identified at certain points. The artist named the spatial installation that she did in the Croatian Academy of Sciences and Arts Glyptotheque in Zagreb at the 12th Triennial of Croatian Sculpture “Conquering, Overcoming, Permeation” (2015); this is an installation that is made of paper by the creation of tiny opened floral structures that are inseparably linked, almost like the face and reverse of a coin with respect to the green ivy underneath the window. Permeation of the space occurs in advancing, encroaching, rhythms that the whiteness of the structural units softens and halts, in indispensable communication with the outside space, with what is beyond the walls, in nature, suggested metonymically by the ivy.

Ida Blažičko calls the ambient sculpture in the rooms of the second floor and partially in the open air, in the atrium and the smaller terrace of the Dubrovnik Museum of Modern Art *Traces of Time*, suggesting the fragility and temporariness of the production, but also its vitality, variability – for example its inseparability from the effect of the light that, by drawing back the solid curtains from the glass walls of the second floor of the central room, the forceful ingress of which she permits to the internal space. The transparent vegetal structures of whitish green tones that have a rapport with the greenish stone flags of the central hall fill the space up to various heights, in turns and openings-up that accelerate the change of viewpoint of the observer, while structures placed outside change their fragile bodies under the influence of the wind. From first feeling and the experienced atmosphere of the space, during a continuous process, the artist has achieved the total suffusion of sculpture and setting and systematically dynamised the view of the observer. Through an almost dematerialised reflective form that postulates emptiness, openness, metamorphosis and non-body, via the glance upwards and outwards, the firm boundedness and limits of the space are denied.

Completely unobtrusively, but in great swoops, changes of colour and texture at various sites of the set-up, the installation of Ida Blažičko aims at making a tactile and visual response to the whole of the ambience, and naturally, then, to its immediate Mediterranean setting. In the inside space it conducts the observer toward a recognition of the lines of force of the internal dynamics and the interplay of inside/outside space, while at the exterior points, through poetic versions of “hanging gardens”, over the



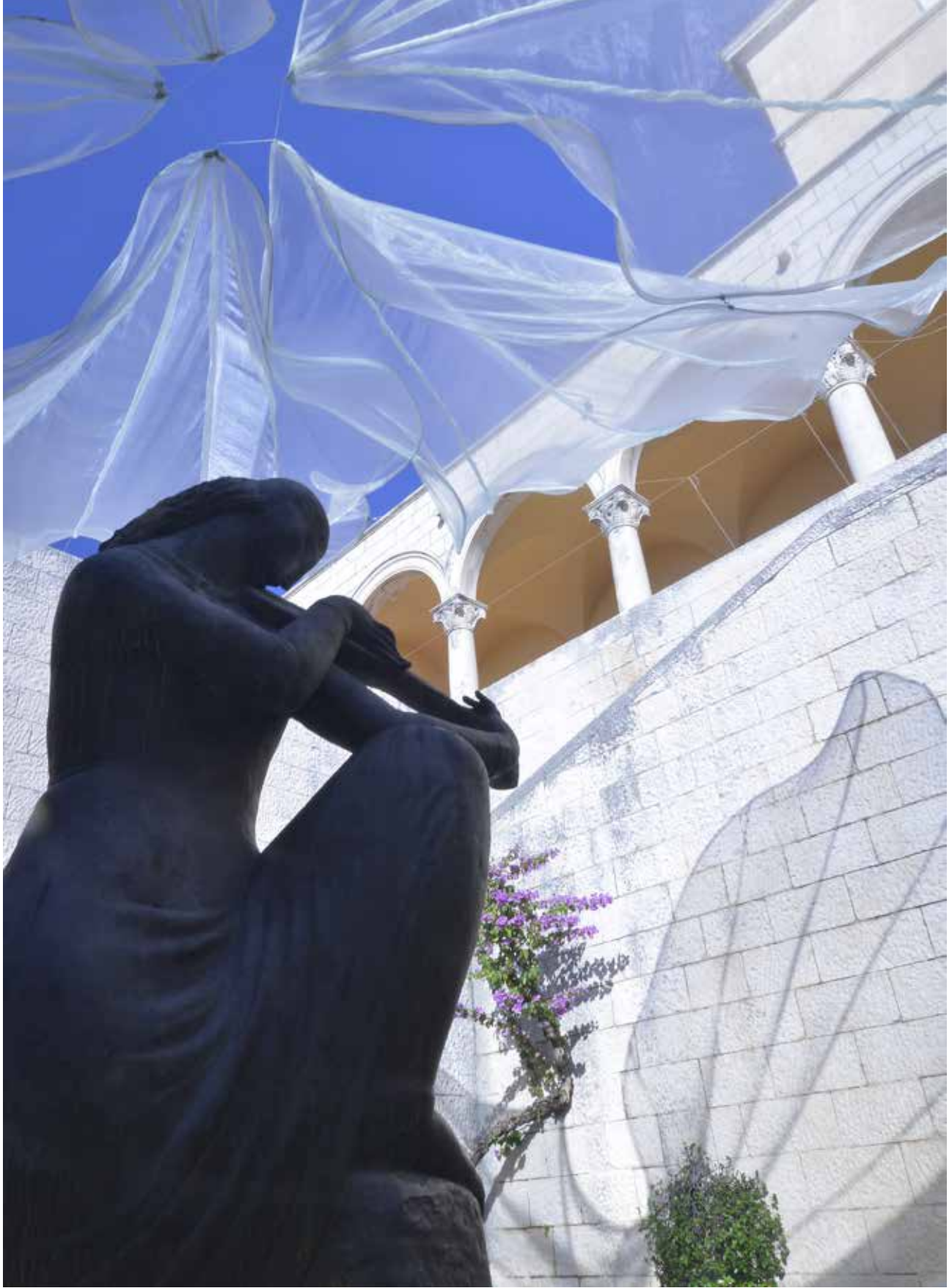
atrium and terrace of the Gallery induces a new kind of perception of the stone of the building and the bronze sculptures exhibited in the open air - particularly the Meštrović sculpture *Distant Sounds* with which it enters into a direct dialogue. By the multiplication of views, with a sculpture the corporeality of which is completely negated, which is metamorphic, transparent and weightless, the artist carries out the linking of the levels of the space as well as the meditative process of its being brought to consciousness.

Obojaše vjetar - podivljali, jesenji vrt, 2018.
Glyptoteka HAZU, Zagreb
/ The colour of the wind - planted wild, the garden in autumn, 2018
Croatian Academy of Sciences and Arts
Glyptotheque, Zagreb

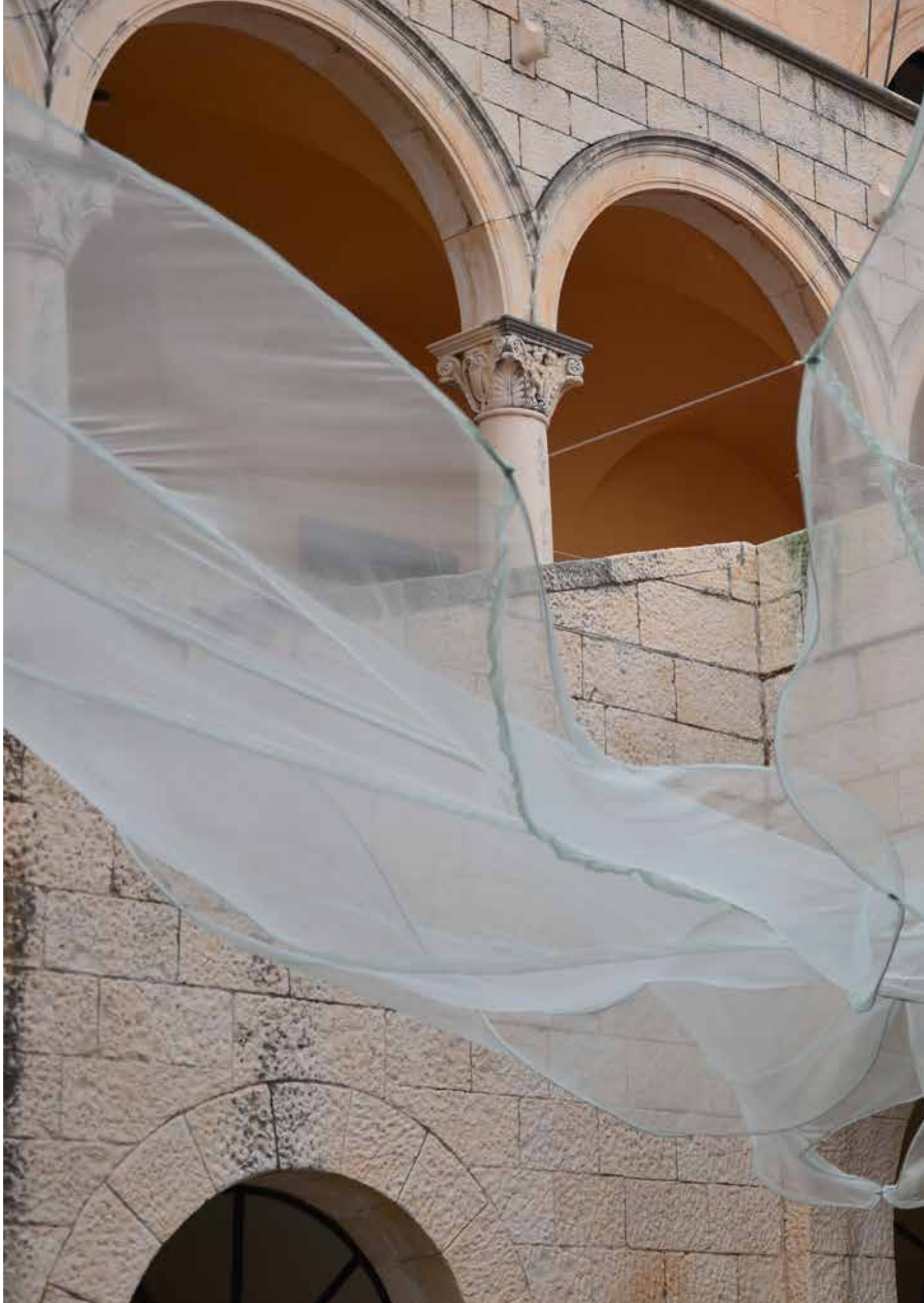
Rozana Vojvoda

ida blažičko
tragovi vremena / traces of time, 2018
ambijentalna skulptura / ambient sculpture
tekstil / textile
različite dimenzije / various dimensions





























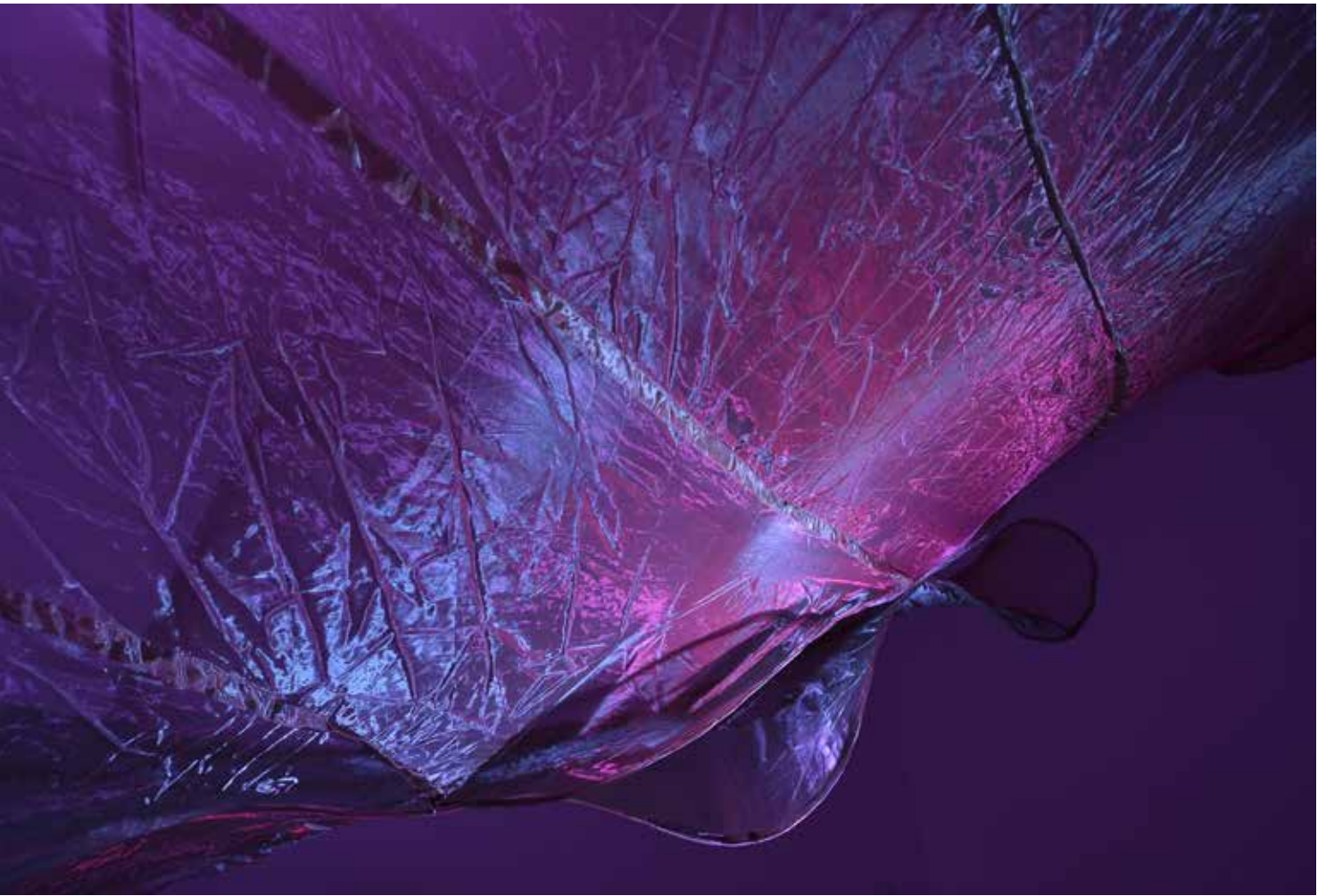


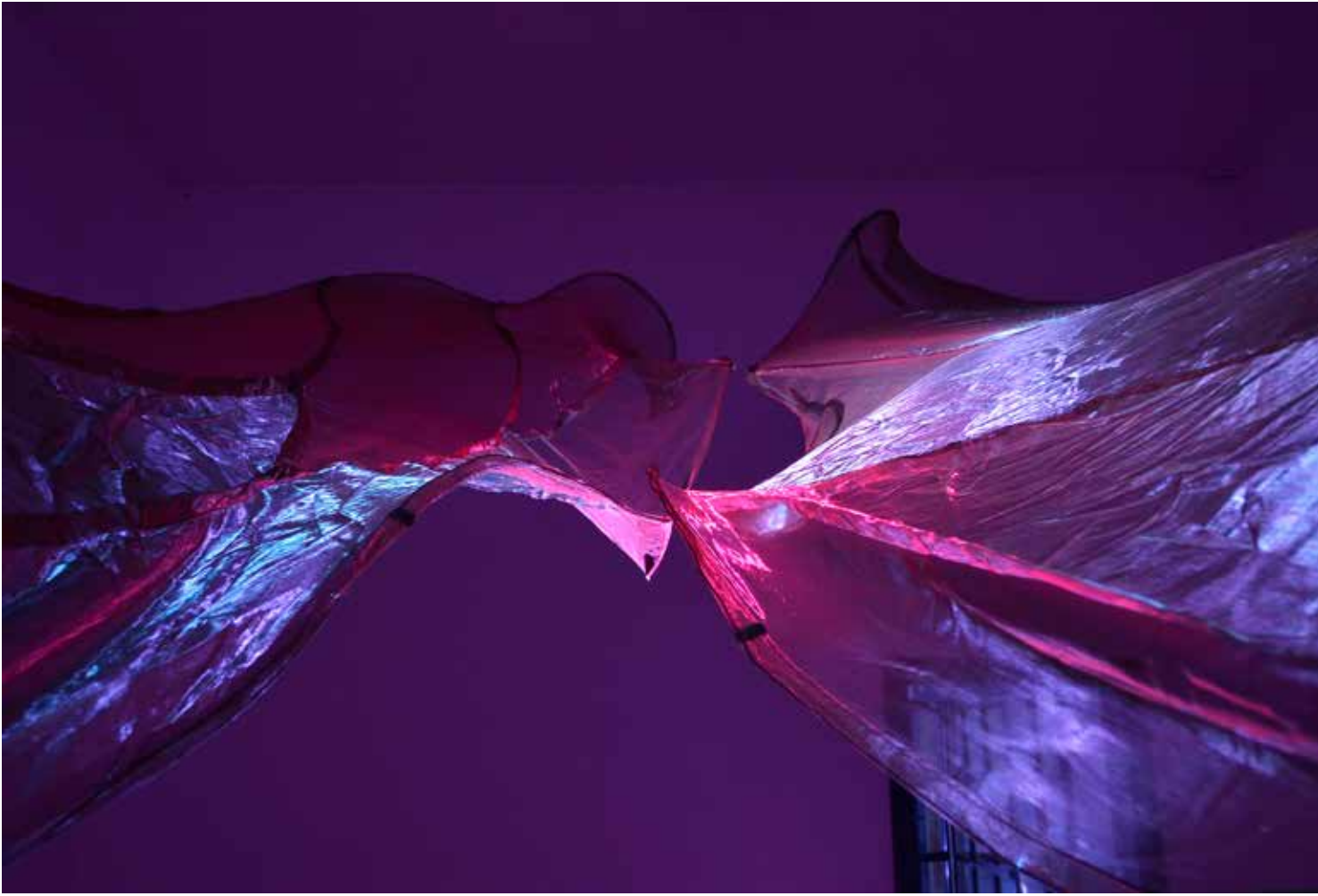




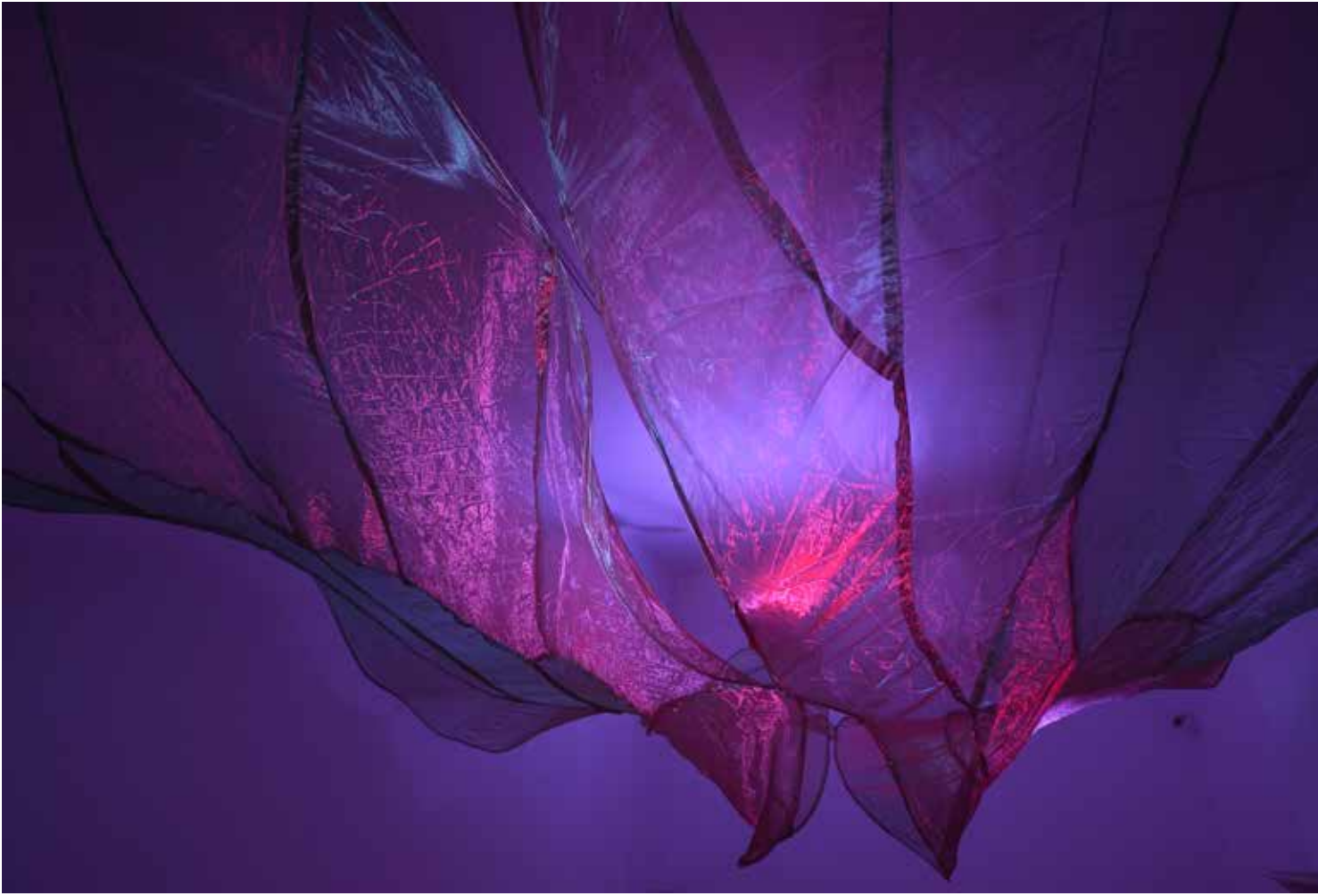


































BIOGRAFIJA

Ida Blažičko (1985., Zagreb) diplomirala je kiparstvo na Akademiji likovnih umjetnosti u Zagrebu 2007. godine u klasi prof. Stjepana Gračana, a tijekom studija boravila je na *Indiana University of Pennsylvania* u SAD-u. Na Kineskoj akademiji umjetnosti u Hangzhou, gdje je i predavala na Odsjeku umjetnosti u javnom prostoru i umjetničke instalacije u pejzažu (2010. – 2013.), doktorirala je s disertacijom „Održiva javna umjetnost: ponovno stvaranje urbanog okoliša“ (2012.). U javnim prostorima realizirala je skulpture od čelika *Vjetar* (Šangaj, 2011.), *Vjetar II* (Nacionalni park močvara Xixi, Hangzhou, 2012.) i *Kakva tišina - u pećinu ponire zrika cikada* (San Vito al Tagliamento, Italija, 2017.).

Na Akademiji likovnih umjetnosti Sveučilišta u Zagrebu doktorirala je u klasi prof. Slavomira Drinkovića i prof. Vere Turković s disertacijom „Biomimetika u službi umjetnosti“ (2016.).

Docentica je na Akademiji likovnih umjetnosti u Zagrebu i gostujući profesor na Kineskoj akademiji umjetnosti u Hangzhou. Izlagala je na više od četrdeset skupnih i sedamnaest samostalnih izložbi u zemlji i inozemstvu. Na poziv Muzeja za umjetnost i obrt izlagala je u sklopu ciklusa *Suvremeni umjetnici u stalnom postavu MUO* (2015.), a jedna ambijentalna instalacija iz serije *Topologija beskraja* trajno je uvrštena u zbirku i stalni postav muzeja.

Tijekom 2017. boravi na umjetničkoj rezidenciji

Cité Internationale des Arts u Parizu te izlaže ambijentalnu skulpturu *Blossoms* u javnom prostoru grada. Godine 2018. skulptura *Val* uvrštena je u zbirku Fondacije Ado Furlan (Pordenone, Italija). U okviru Bijenala suvremene tekstilne umjetnosti *Contextile* u srpnju i kolovozu 2018. boravila je u portugalskom gradu Guimarães te realizirala *site-specific* skulpturu temeljenu na bogatoj kulturno-povijesnoj i etnografskoj baštini te suvremenom kontekstu tog portugalskog grada. Dobitnica je više nagrada među kojima se ističu Nagrada Kineske akademije umjetnosti za doktorski likovni rad i disertaciju (2012.), prva nagrada za izvedbu javne skulpture u talijanskom gradu San Vito al Tagliamento (*Premio in Sesto* 2016.) i prva nagrada na međunarodnom natječaju za idejni koncept i sadržaj paviljona Crne Gore na 16.

Venecijanskom bijenalu arhitekture kao članica peteročlanog internacionalnog autorskog tima u čijem su sastavu Krešimir Rogina, Rosa Rogina, Armor Gutiérrez Rivas i François Vahe (2018.). Članica je Hrvatskog društva likovnih umjetnika (HDLU) i Hrvatske zajednice samostalnih umjetnika (HZSU).



/ BIOGRAPHY

Ida Blažičko (1985, Zagreb) took her MFA in sculpture at the Academy of Fine Arts in Zagreb in 2007, class of Stjepan Gračan, having spent a part of her undergraduate studies in Indiana University of Pennsylvania. She took a doctorate from the China Academy of Art in Hangzhou (where she also taught in the department for art in public space and art installations in landscape, 2010-2013) with a dissertation entitled “Sustainable Public Art: the Re-creation of an Urban Environment” (2012). She has produced steel sculptures in public spaces: *Wind* (Shanghai, 2011); *Wind II* (Xixi Wetland National Park, Hangzhou, 2012); and *Deep silence - the shrill of cicadas seeps into rocks* (San Vito al Tagliamento, Italy, 2017). At the Academy of Fine Art of Zagreb University she took another doctorate, in the class of Slavomir Drinković and Vera Turković, with a dissertation entitled “Biomimetics in the Service of Art” (2016). She is an assistant professor at the Academy of Fine Arts in Zagreb and a visiting professor at the China Academy of Art in Hangzhou.

She has shown her work at more than forty collective and seventeen solo exhibitions at home and abroad. At the invitation of the Museum of Arts and Crafts she exhibited in the series *Contemporary Artists in the Permanent Display of the MAC* (2015), and one of the environmental installations from the

series, *Topology of Infinity*, has been placed in the permanent collection and display of the museum.

During 2017 she had an artistic residency at the Cité Internationale des Arts in Paris, and exhibited the environmental sculpture *Blossoms* in the public space in the city. In 2018 the sculpture *Wave* was included in the Ado Furlan Foundation Collection (Pordenone, Italy).

During *Contextile*, a biennial of contemporary textile art, in July and August 2018 she stayed in the Portuguese city of Guimarães and produced a site-specific sculpture founded on the rich cultural history and ethnographic heritage, as well as the contemporary context, of the town.

She has won a number of prizes and awards, prominent among which are the China Academy of Art Prize for her thesis and dissertation piece (2012); First Prize for the execution of a public sculpture in the Italian city of San Vito al Tagliamento (*Premio in Sesto*, 2016); and First Prize at the international competition for the design concept and contents of the Montenegro Pavilion at the 16th *Venice Biennale of Architecture*, working in a five-member international creative team also comprising Krešimir Rogina, Rosa Rogina, Armor Gutiérrez Rivas and François Vahe (2018). She is a member of the Croatian art associations HDLU and HZSU.

IZLOŽBA / EXHIBITION

ida blažičko

tragovi vremena / traces of time

ambijentalna instalacija / ambient sculpture

Umjetnička galerija Dubrovnik / Museum of Modern Art Dubrovnik

17. studenog - 12. prosinca 2018. / November 17th - December 12th, 2018

KUSTOSICA IZLOŽBE

/ EXHIBITION CURATOR

Rozana Vojvoda

POSTAV IZLOŽBE

/ EXHIBITION LAYOUT

Ida Blažičko

TEHNIČKI POSTAV

/ TECHNICAL SET-UP

Kristijan Bebić

Toni Radetić

Željko Sušić

ODNOSI S JAVNOŠĆU

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**/ The realisation of this exhibition and the publication of the catalogue have been made possible by
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