

## U PEJZAŽU

fotografija, video

## IN A LANDSCAPE

photography, video

ANA OPALIĆ, IVANA PEGAN BAĆE, ANA POŽAR PIPLICA, IVONA VLAŠIĆ

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## U PEJZAŽU

Anu Opalić, Ivanu Pegan Baće, Anu Požar Piplica i Ivonu Vlašić, četiri dubrovačke umjetnice različitog obrazovanja (fotografija, kiparstvo, slikarstvo), osim generacijske bliskosti, povezuje i činjenica kontinuiranog bavljenja dubrovačkim pejzažem, i to ne samo kao motivom nego i na mnogo kompleksnijoj, problematskoj razini.

Sintagma *U pejzažu* sugerira uključenost u prostor, bivanje unutra, i upravo je takva situacija ona polazna točka iz koje se granaju vidovi stvaralaštva predstavljeni na izložbi.

Pejzaž u radovima ovih četiriju umjetnica uvjetovan je odrednicom dugotrajnog boravka u njemu, aktivnog odnosa koji u slučaju Ivone Vlašić i Ane Opalić, umjetnica porijeklom vezanih za Grad, dovodi gotovo do "posvajanja" određenih točaka dubrovačkog prostora i njihova tretiranja u serijama koje su svojevrsan *work in progress*.

Situacija je ponešto drugačija kod Ivane Pegan Baće i Ane Požar Piplica, koje u dubrovački prostor dolaze naknadno jer su ga odabrale kao prostor svog življenja i kreativnog djelovanja, te u preispitivanju toga prostora problematiziraju vlastiti ljudski i umjetnički identitet.

U bavljenju pejzažem umjetnice koriste vizualni jezik, uvjetno rečeno, novih medija, fotografije i videoumjetnosti, te njihovi radovi u kontekstu dubrovačke suvremene likovne scene predstavljaju jedan zaokružen segment.

Izložba međutim ne rješava, već ostavlja otvorenim pitanje o mogućnosti govora o nekoj definiranoj i rodovski određenoj, ženskoj poetici odnosa prema pejzažu i njegovu transponiranju u svijet suvremene umjetnosti.

Dva videorada Ivone Vlašić naglašeno lirskog ugođaja, na posve jednostavan i nenametljiv način problematiziraju kategoriju vremena (atmosferski/kronološki), u koji se, na umjetnici svojstven nedeklarativan i pomalo hermetičan način, upliće i preispitivanje dubrovačkog društvenog trenutka.

Rad u kojem su snimljeni Grebeni u lapadskoj uvali (*Bez naziva, 2007*), koje, što nije nebitno, umjetnica svakodnevno promatra iz vlastitog životnog prostora, prirodan je nastavak ciklusa u kojem ih umjetnica odabire kao uporišnu točku koja postaje svijet u malom i prostor događanja. Grebenima se umjetnica počinje baviti još 1998. godine, kada u sklopu izložbe *Otok II* na njih postavlja metalnu skulpturu: elegantnu stapku na čijem je vrhu trozubac obrubljen krugom, svojevrsan totem snažnog simboličkog naboja koji nenametljivo koegzistira s okolnim pejzažem. Na videosnimci Grebena, kadar je uvijek statičan, snimka najčešće nije obrađena nikakvim naknadnim tehničkim intervencijama, a akteri zbivanja su prirodne pojave (*Grebeni, 2000., Erase-Empty-Place for a new message, 2003., Bez naziva, 2005.*).

U recentnoj snimci događa se svojevrsan pomak, jer je prostor Grebena s niskom linijom horizonta i dominantnim prostorom neba postavljen u drugi plan, dok u prvom planu, nakon nekoliko trenutaka ne-zbivanja, dolazi do izbacivanja snažnog mlaza vode koji potpuno prekriva pogled na grebene. Vizualno suprotstavljanje mlaza vode oblikovanog ljudskom intervencijom (riječ je zapravo o fontani nedavno luk-suzno uređene vile *Elite*, s tim da je podnožje fontane izostavljeno iz kadra) i mora i neba u pozadini dovodi do elementa začudnosti, pa čak i humora. Događa se konfrontiranje mora i neba kao simbola bez-vremenosti, beskraj, nedefiniranog i nepromijenjenog prostora, te vode fontane koja je plod današnjeg trenutka, intervencije čovjeka u pejzaž i signal svakodnevne preobrazbe dubrovačkog obalnog prostora. U drugom videoradu (*Bez naziva*, 2007), umjetnica odabire prostor plaže u Uvali Lapad za vrijeme jake kiše. Dvostruki red bijelih suncobrana u perspektivnom smanjivanju vode pogled u daljinu gdje isprva ne postoji ništa do beskraj. Ako se prepustimo mirnom ritmu realnog vremena snimke, malo-pomalo, uz jenjavanje kiše, počinju se nazirati obrisi otoka (Koločep), dok se prikaz potpuno ne izoštri, a cjelokupna snimka ne dobije natruhe boje. Umjetnica ponovno bilježi prirodni proces, kao i u srodnom radu *Erase-Empty space for a new message* (2003.), gdje se prati nestajanje i pojavljivanje Grebena iz izmaglice. Svakodnevno promatranje i osluškivanje pulsa prirodnih elemenata koji je okružuju, ono su što prethodi svakom kreativnom činu Ivone Vlašić. Takav pristup, zajedno s minimalističkim likovnim sredstvima (statičnost i realno vrijeme snimke), podloga je na kojoj se otvaraju pitanja o različitim načinima percepcije, našeg odnosa prema prirodi i samom vremenu koje, sažeto u prirodne pojave, dobiva nešto sporiji tijek.

Srodnu osjetljivost na pejzaž i pomake u prirodi uzrokovane mijenama svjetla, godišnjim dobima, nalazimo u nekim fotografskim serijama Ane Opalić, umjetnice čiji je opus nerazdvojno vezan za dubrovački pejzaž. U seriji *Brsalje*, primjerice, koju radi od 1996. godine, autorica odabire detalj pejzaža i snima uvijek isti kadar definiran stijenama u moru i linijom horizonta. Crno-bijele fotografije koje prikazuju isti prizor u bezbroj različitih vidova radovi su iznimne kontemplativnosti koji nužno pejzaž postavljaju na razinu znaka ili simbola.

Na izložbi predstavljena serija *Poslije* (2006.), vizualnim je elementima bliska onim fotografijama iz serije *Autoportreti* (od 1994. godine nadalje) gdje je autorica smještena u prostor šume, ali se izdvaja od njezinih dosadašnjih radova zbog referiranja na konkretan povijesni trenutak. Naime, *Poslije* je serija fotografija snimljena na brdima iznad Dubrovnika (na relaciji Srd-Strinčijera-Bosanka-Žarkovica), petnaest godina poslije prvih sukoba hrvatske i jugoslavenske vojske. *Poslije* ne označava samo vremensku distancu od konkretnih događaja, već i introspekciju same umjetnice, koja kreativnim činom evocira i vlastita iskustva. Bez obzira na to je li riječ o fotografiji tla sa suhim borovim iglicama i porazbacanim kamenčićima, o fotografiji šumskog raslinja u pogledu izbliza ili livadi koju autorica snima osvijetljenu suncem naspram tamne plohe šume u pozadini, imanentan je osjećaj neke praznine, iščekivanja. Nijemi govor prirode funkcionira samodostatno, ali pogled je kompozicijom gotovo uvijek usmjeren dalje, prema onom što je izvan okvira fotografije. Nije riječ o proizvoljnosti odabira kadra jer je sasvim očito da je umjetnica vrlo pažljivo čekala pravi trenutak i pravo svjetlo da bi snimila prizor, već o ambivalentnom usmjeravanju pogleda tako da zapravo sudjelujemo u potrazi same autorice. Pratimo liniju kretanja šumskog puteljka, položaj kamene međe, "ubačeni" smo u gustiš šumskog raslinja i gotovo ga, bez obzira na to što je riječ o fotografiji, tak-



Ana Opalić:  
Iz serije *Brsalje*, od 1996. nadalje  
From the series *Brsalje*, work in progress  
since 1996

tilno doživljavamo; u pogledu odozgo na tlo pitamo se je li baš taj odabrani komadić tla bio poprište neke tragedije, ali formacije kamenčića pogled nam opet odvede dalje.

Tek u jednom slučaju, i to na fotografiji na kojoj je prikazana hrpa odbačenog starog kruha, fokusirani smo na središte kompozicije, jednostavno zato što autorica, u bilježenju tragova ljudske aktivnosti zastaje u svom nijemom dijalogu s prirodom.

Gledajući te fotografije pitamo se bismo li i bez poznavanja konteksta njihova nastanka prepoznavali u njima jedan mračni, zlokobni naboj. Dvojba koju je imala i sama autorica pri nastanku fotografija: "I da li je nelagoda koju sam osjećala hodajući tim stazama bila izazvana mojom idejom o tome što se - možda baš tu - dogodilo, ili je moguće osjetiti prošlost i priču mjesta?"

U dosadašnjim radovima Ane Požar Piplice, slikarice koja se bavi prostornim instalacijama, videom i fotografijom, te nesvakidašnjim hibridom između svijeta umjetnosti i mode, tvz. modnim performansom, nema samostalnog pejzaža kao u radovima Ivone Vlašić i Ane Opalić. Radovi u kojima je na prvi pogled očito da pejzaž igra važniju ulogu su modni performansi u kojima autorica modele odjevene u kreacije rađene od prirodnih materijala i izrazito jarkih boja postavlja u ambijent šume ili vrta tako da okruženje postaje jednakovrijedni element samog događanja. U videoradu *Šumske ulice* (2004.) npr., autorica s leđa snima djevojke u vlastitim kreacijama kako se kreću šumskim puteljcima i lagano nestaju iz kadra, sugerirajući kako je romantičnog pejzaža Konavala zapravo sve manje jer se stalno bori s posljedicama poduzetničko-turističke groznice dubrovačkog kraja.

Serijski *Profili* (2005./2007.), predstavljena na izložbi, niz je autoportreta i portreta bliskih osoba i članova obitelji u dva ambijenta: dubrovačkom i rodnom prostoru Knina. Digitalnim fotografijama u boji koje su printane na platnu, autorica zahvaća element pejzaža u propitivanju identiteta prikazanih osoba, od potpuno likovno shvaćenog fenomena koji se bavi bojom i svjetlom do traženja onog elementa u sceničnosti pejzaža koji na dubljoj razini koegzistira s prikazanom osobom.

Samim odabirom platna kao podloge za izradu fotografija, autorica naznačuje vezu sa slikarstvom, očitom i u impostaciji likova; lik u profilu s pejzažem u pozadini, naime, neodoljivo evocira portrete rane talijanske renesanse, primjerice one Pierra della Francesce. Prvotna intencija autorice bila je upotrebom tehničkih mogućnosti (dodatna kompjutorska obrada fotografija) stvoriti prikaze u kojima je profil prikazane osobe jednako oštar kao i pejzaž u pozadini, tako da je lik gotovo "utkan" u prostor, za razliku od renesansnih portreta gdje je pejzaž u podređenom položaju i u funkciji glorifikacije prikazane osobe.

Bilo da se radi o suprotstavljanju mekoće dječjeg tena s plavilom mora i neba u pozadini (*Jakov*, 2007., *Ana M.*, 2007.), bilo o ocrtavanju snažne muževnosti, kao na portretu brata s masivima Dinare u pozadini (*Hrvoje*, 2005.) i portreta supruga snimljenog u krupnom planu, dodiranjem ruke potpuno stopljenog s lopudskim stijenama (*Luko*, 2007.), autorica stvara prizore snažne sugestivnosti - gotovo arhetipske povezanosti čovjeka s ambijentom.

U "režiji" prizora, očitom na onim fotografijama gdje autorica osobe opskrbljuje dodatnim rekvizitima kao što su "viteška" oprema na dječaku koja zelenilu konavoskog pejzaža u pozadini daje neki nostalgični prizvuk (*Andrija*, 2006.) ili šalovi i turbani u koje katkad umata prikazane osobe, nikad ne zapada u pretjeranu insceniranost, već naprotiv, majstorski, s izrazitom taktilnom predispozicijom za materijale i osjetljivošću

na boje usuglašava aspekte pejzaža i prikazanih osoba. U portretu Gracije (2005.) npr., vuneni šal smeđih i zelenkastih tonova omotan preko kose i ramena djevojke, svojom teksturom i bojom korespondira s tri trake pejzaža u pozadini, livadom, rijekom i brdom, dodatno naglašavajući paralelnost nježna djevojčina lica i, kako sama autorica kaže, u bojama "prigušenog", kninskog pejzaža.

Ovom serijom fotografija, Ana Požar Piplica retorikom vizualnog jezika sugerira priču o mjestu, ambijentu kao jednoj od važnijih odrednica u stvaranju ljudskog identiteta.

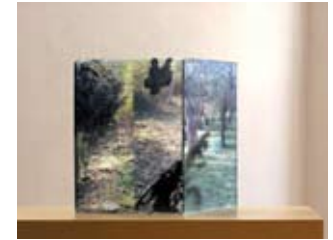
Ivana Pegan Baće, kiparica koja se, osim skulpturom, bavi fotografijom i videoumjetnošću, prikazanim se videoradom *Podne* (2007.) i *lightboxom Bez naziva* (2007.) pozicionira spram svojih već postojećih radova koji uključuju dubrovački pejzaž na neku vrstu prekretnice.

Svjesno odustajanje od lirizma radova kakvi su npr. *Izlet na Lokrum* (2004.), kocke od pleksiglasa na koju su aplicirane fotografije arkadijske prirode ili serije *lightboxova Travanj* (2004.) koja funkcionira poput minijaturnih svjetlova koji uvlače promatrača u dijalog s detaljima ambijenta, prisutno je već u radovima koji neposredno slijede. Umjetnica počinje kao glavne motive birati rubne prostore, one "neugledne" vizure koje sramežljivo niču izvan povijesne jezgre Grada i u čijoj se interakciji s prirodnim okruženjem i estetici ogleda dubrovačka društvena stvarnost. Recentnim radovima, Ivana Pegan Baće kao da potpuno dokida pejzaž; video *Podne* prikazuje djelić mora snimljen digitalnim aparatom prema suncu, s namjerom dobivanja fluorescentnih, svjetlećih pruga na gustoj, tamnoj materiji mora u pozadini. Svođenje pejzaža na apstraktnu kategoriju potencirano je i samim postavom, naime video se u prostranom i zamračenom galerijskom prostoru vrti na ekranu malog formata, tako da u prvi mah snimku doživljavamo kao isključivo svjetlosni fenomen. U iniciranju senzacija u kojima smo skloni videoprojekciju doživjeti u ulozi svojevrstog stimulatora za različite mentalne predodžbe i u kojem element pejzaža postaje dio nekog šifriranog jezika, praznina galerijskog prostora postaje jednakovrijedni nositelj izraza.

Dojam nekog pripremljenog poprišta za asocijacije koje će se razviti ovisno o promatraču, odašilju i dvije fotografije s novonastalog *lightboxa*.

Na fotografiji koja predstavlja stijene i dominantnu plohu neba, sve se zbiva u naznakama: ljudi u daljini kao naznake neke aktivnosti, trag aviona na nebu kao naznaka nekog šireg, drugačijeg konteksta. Druga fotografija koju počinjemo iščitavati kao dopunu prve dovodi nas u još veću nedoumicu: u prednjem planu je ugašeno rasvjetno tijelo, kroz čije se staklo uvećavaju zelenkaste lampice koje fingiraju zvjezdano nebo. Ovim suprotstavljanjem prirodno/artificijelno potpuno smo uvučeni u autoričinu igru s percepcijom. Između dviju kategorija briše se granica i daje nam se nacrt jednog svijeta koji možemo dopunjavati vlastitom imaginacijom. U interpretaciji Ivane Pegan Baće dubrovački pejzaž je dokinut, sveden na apstraktne kategorije koje otvaraju prostor za aktivan princip kreativnog sudjelovanja.

Činjenica je da svaki od predstavljenih radova, čak i kad su naizgled lirski intonirani, ima svoju tamniju stranu; konceptijski uključenu kao kod Ane Opalić koja prizorima šume progovara o ratu, ili imanentno prigušenu kao što je nenametljivo tretiranje društvenog trenutka Ivone Vlašić. U potrazi Ane Požar Piplica za kategorijom arhetipskog pripadanja prostoru naslućujemo svijest o sve težem uspostavljanju ljudskog identiteta u globaliziranom i materijalističkom svijetu, a kod Ivane Pegan Baće u svođenju pejzaža na ap-



Ivana Pegan Baće:

*Izlet na Lokrum*

*Trip to Lokrum*, 2004.

straktne kategorije nailazimo na element upitanosti o održivosti nekih čvrstih temelja u percepciji stvarnosti. Očito je da bavljenje kategorijom pejzaža kod predstavljenih umjetnica uvijek uključuje krucijalna egzistencijalna pitanja.

Osim Ane Opalić, koja je po obrazovanju i vokaciji fotografkinja, sve umjetnice u ovom segmentu stvaralaštva biraju medije fotografije i videa, jednostavno zato što im omogućuju veliku slobodu u problematiziranju pejzaža; praćenje ritma prirodnih pojava kao što je slučaj s Ivonom Vlašić ili eksperimentiranje onim elementima koje je nemoguće postići u mediju slikarstva i kiparstva kao kod Ane Požar Piplice i Ivane Pegan Baće.

Moguće je i gledašite da se umjetnice (makar i nehotično) pozicioniraju kao alternativa naspram uvriježene dubrovačke kolektivne svijesti koja pejzaž u umjetnosti izjednačuje sa štafelajnim slikarstvom. No njihovu je stvaralačkom habitusu strana bilo kakvo radikalnost i deklarativnost, a osim toga odabrani su mediji već dulje vrijeme u uporabi u rječniku suvremene umjetnosti.

U rukama ovih umjetnica "novi" mediji zapravo postaju instrumenti koji kanaliziraju kontinuiranu i aktivnu komunikaciju s pejzažem i olakšavaju podastiranje priče o ambijentu bivanja - dubrovačkim prostornim punktovima u kojima vrijeme kao da nešto sporije teče i u kojima se odvija paralelni hod između onog vidljivog i onog unutarnjeg.

Rozana Vojvoda

## IN A LANDSCAPE

It is not only their generation that links Ana Opalić, Ivana Pegan Baće, Ana Požar Piplica and Ivona Vlašić, four Dubrovnik women artists with various kinds of background (in photography, sculpting and painting), but also their long continued engagement in art with the landscape of the Dubrovnik area, not only as subject or motif, but at a much more complex and issue-laden level.

The phrase *In a Landscape* would tend to suggest involvement in the space, being inside, and it is just this situation that is the point of departure from which the forms of creativity presented at the exhibition take off and bifurcate.

Landscape in the artworks of these four artists is conditioned by their lasting sojourns within it, an active relationship that in the case of Ivona Vlašić and Ana Opalić, artists linked to the city by descent, leads practically to the appropriation of certain points of the Dubrovnik space and the treatment of them in series that represent a kind of work in progress.

In the case of Ivana Pegan Baće and Ana Požar Piplica the situation is a little diverse, for they arrived in the area later, and chose it as the arena for their life and creative activity, and in their rethinking of it take issue with their own human and artistic identities. In dealing with landscape, these artists use the visual language, provisionally speaking, of the new media of photography and video art; and in the context of contemporary art in Dubrovnik, their works constitute a single rounded segment.

But the exhibition offers no closure for, rather leaves open, the matter of the possibility of talking about some gender-defined, feminist poetics in the attitude to the landscape, and its transposition into the world of contemporary art.

The two video works of Ivona Vlašić, with their stress upon lyrical moods, in an extremely simple and unobtrusive way take up the category of time and weather, into which, in a hermetic and understated way typical of the artist, the rethinking of the given moment of Dubrovnik society is interwoven.

The work in which *Grebeni* (Reefs) in Lapad Bay was shot (*Untitled*, 2007), which, a not inessential fact, the artist sees everyday from her own living space, is a natural continuation of a cycle in which the artist selects them as a foothold that becomes the world in little and the space of events. The artist started to concern herself with these reefs in 1998, when, as part of the exhibition *Otok II* placed upon them a metal sculpture; an elegant metal pole on the top of which was a trident rimmed with a circle; a kind of totem of powerful symbolic charge that coexists quite naturally with the surrounding landscape. In the video of the reefs, the frame is always static, the shot mostly has no post-production interventions, and the actors in the events are just natural phenomena (*Grebeni*, 2000, *Erase-Empty-Place for a new message*, 2004; *Untitled*, 2005).



Ivona Vlašić:  
*Grebeni-Skulptura*  
*Reefs-Sculpture*, 1998.

In the recent film a kind of shift takes place, for the area of Grebeni (Reefs) with the low line of the horizon and the dominant space of the sky is put into the mid-ground, and in the foreground, after a few minutes in which nothing happens, the ejection of a powerful jet of water occurs, totally covering the view onto the reefs. The visual confrontation of the jet of water, created as a result of human intervention (it is in fact of a fountain in the recently luxuriously-appointed Villa *Elite*, with the foot of the fountain being left out of the frame) and the sea and sky in the background, produces an element of strangeness, even of humour. The video work creates a confrontation of sea and sky, symbols of timelessness, of infinity, of the undefined and the unchanged space, and the water of the fountain, the result of the moment of today, the intervention of man in the landscape and a sign of the everyday transformation of the coastal area of Dubrovnik.

In the second video work (*Untitled*, 2007) the artist chooses the space of the beach in Lapad Bay during heavy rain. The double row of white parasols in the foreshortening of the perspective take the view into the distance, where at first there is nothing but infinity. If we give ourselves over to the peaceful rhythm of the real-time shooting, little by little, as the rain slackens, the outlines of an island begin to emerge (Koločep), until the view is completely sharp, and the whole of the shooting takes on traces of colour. The artist once again records a natural process, as in the similar work *Erase-Empty space for a new message* (2003), where the appearance and disappearance of Grebeni (Reefs) in the mist are followed.

Everyday observation and taking the pulse of the natural elements that surround her is what precedes every creative act of Ivona Vlašić. This kind of approach, together with the minimalist visual resources (static shots, the real-time of the shooting) is a ground on which issues about various ways of perceiving are opened up, about our attitude to nature and time itself that, condensed into natural phenomena, acquires a somewhat slower flow.

A similar sensitivity to landscape and changes in nature brought about by changes of light, the seasons, can be found in some of the photographic series of Ana Opalić, an artist whose oeuvre is inextricably linked to the landscape of Dubrovnik.

In the series called *Brsalje*, for example, which she has been doing since 1996, the artist has chosen a detail of the landscape and always takes the same frame, defined by the rocks in the sea and the line of the horizon. The black and white photos that show the same scene in countless different versions are works that are exceptionally contemplative, of a necessity placing landscape at the level of sign or symbol. The series called *Afterwards* (2006) shown in the exhibition is close in its visual elements to the photographs from the series of *Self-Portraits* (from 1994 on), where the artist is located in a forest setting, but is set apart from her works to date because of its invocation of a specific historical moment. For *Afterwards* is a series of photographs shot on the hills above Dubrovnik (along the line from Srđ to Strinčjera to Bosanka and Žarkovica), fifteen years after the first conflicts of the Croatian forces and the Yugoslav army. *Afterwards* means not only a distance in time from the concrete goings-on but also the artist's own introspection; through the creative act, she evokes her own experience. Whether the photographs involve just the ground with dry pine needles and scattered pebbles, or forest vegetation close up, or a meadow which she takes lit up by the sun in contrast to the dark wedge of forest in the background, what is inherent is a feeling of some emptiness, some expectation. The dumb discourse of nature functions self-sufficiently, but the view is



almost always taken by the composition further on, towards what is happening outside the frame of the photograph. There is no randomness in the choice of frame, for it is clear that the artist has very patiently waited for the right moment and the right light in which to take the scene; rather, it is an ambivalent direction of the gaze in such a way that we are more or less taking part in the authoress' own quest. We follow the line of movement of the forest path, the position of the stone landmark, we are infiltrated into the thickets of forest vegetation and have an almost tactile perception of it, in spite of its being merely a photograph. Looking from on top onto the soil, we wonder if it was precisely this spot that was once the scene of some tragedy, but the formation of the pebbles once again leads us away.

Only in a single case, in a photograph in which a pile of discarded bread is shown, are we focused on the centre of the composition, simply because the artist, in recording the traces of human activity, has made a pause in her dumb dialogue with nature. Looking at these photographs, we wonder if even without knowing the context of their origin we would recognise a dark and ominous charge in them. A doubt that the artist herself had when the photographs were being composed: "And was the unease that I felt walking along these paths caused by my idea about what perhaps, just here, had happened, or is it possible to sense the past and the story of a place?"

In the previous works of Ana Požar Piplica, a painter who deals with spatial installations, video and photography, and the uncommon hybrid between the world of art and fashion, the fashion performance as it is called, there is no independent landscape, as there is in the works of Ivona Vlašić and Ana Opalić. Works in which at first glance it is clear that the landscape plays an important role are the fashion performances in which the artist places models dressed in creations made of natural materials and with remarkable and strident colours in a forest or garden setting in such a way that the surrounding becomes an equal partner in the event itself. In the video work *Forest Streets* (2004) she shoots from behind girls in her own creations who are moving along the forest paths and gently disappearing out of the frame, suggesting that the romantic landscape of Konavle is constantly diminishing, for it is finding it hard to win the battle with the consequences of the tourist industry fever of the Dubrovnik area.

The series *Profiles* (2005/2007) shown at the exhibition is a series of self-portraits and portraits of persons close to her and members of the family in two settings: in that of Dubrovnik and in her birthplace of Knin. With digital colour photographs printed on canvas the artist catches the element of the landscape in her testing out of the identity of the persons shown, from a completely visually-understood phenomenon that is concerned with light and colour, to the searching for that element in the scenic element of the landscape that coexists at a deeper level with the person depicted.

By the mere choice of canvas as support for the photographs, the author indicates a link with painting, which is very obvious in the posing of the figures; a figure in profile with a landscape in the background irresistibly recalls the portraits of the early Italian Renaissance, those of Pierro della Francesca for example. The original intention of the artist was via the use of the technical capabilities (computer processing of the photographs at a later stage) to create depictions in which the profile of the person shown is just exactly as sharp as the landscape in the background, as if the figure was practically woven into the space, unlike the Renaissance portraits where the landscape is subordinated and mainly exists to aggrandise the persons shown.



Ana Požar Piplica:  
*Šumske ulice*  
*Forest Streets*, 2004.

Whether she is confronting the softness of the skin of children and the blue of sea and sky in the background (*Jakov*, 2007; *Ana M.*, 2007), in drawing powerful virility, as in the portrait of her brother with the vast bulk of the Dinara mountains in the background (*Hrvoje*, 2005) and the portrait of her husband photographed in close up, with the touch of the hand completely fused with the rocks of Lopud (*Luko*, 2007), this artist creates scenes that are strongly suggestive, showing a practically archetypal linkage between man and his setting.

In the direction of the scene, which is clear in this photographs where the authoress supplies the persons with properties such as the chivalric equipment on the boy that gives the greenery of the Konavle landscape in the background a nostalgic tone (*Andrija*, 2006) or the scarves and turbans into which she sometimes wraps the people shown, she never falls into excessive stage-setting but on the contrary, masterfully, with a very obvious predisposition to be moved by the tactile aspects of materials and sensitivity to colours she harmonises the aspects of landscape and the persons shown. In the portrait of Gracia (2004) for example the wool scarf of brown and greenish tones wrapped over hair and shoulders of the girl, corresponds in its texture and colour with the three bands of landscape in the background, the meadow, river and mountain, additionally emphasising the parallel of the tender girlish face and as the authoress herself says “shaded colours” of the Knin landscape.

In this series of photographs, with the rhetoric of visual language, Ana Požar Piplica suggests a story about a place, a setting, as one of the important determinants in the creation of human identity.

Ivana Pegan Baće, a sculptress who deals not only with sculpture but also with photography and video art, with the video work *Noon* (2007) and the lightbox *Untitled* (2007) shown takes up a position vis-à-vis her already existing works that bring the Dubrovnik landscape to some kind of turning point.

The deliberate relinquishment of the lyricism of works such as *Trip to Lokrum* (2004), perspex cube onto which photographs of an Arcadian landscape are appliquéd, or the series of lightboxes called *April* (2004), which functions like miniature worlds pulling the observer into a dialogue with the details of the ambience, was already there in the works that immediately succeed them. The artist starts choosing as her principal motifs the areas on the edge, the unprepossessing views that spring up shamefacedly outside the historical core of the city, in the interaction of which with the natural settings and aesthetics the social reality of Dubrovnik can be glimpsed. In her recent works, Ivana Pegan Baće seems completely to have done away with the landscape. The video *Noon* shows a part of the sea, photographed with a digital camera contre-jour in order to obtain fluorescent, luminous stripes on the thick, dark matter of the sea in the background. The reduction of landscape to an abstract category is heightened by the set-up, for the video is played in the large and darkened gallery space on a very small screen, so that to begin with we perceive it as a phenomenon of light only. In its initiation of sensations in which we are apt to experience the video projection as a kind of stimulator for various mental notions and in which the element of the landscape becomes just a part of some encoded language, the emptiness of the gallery space is an equal partner in the expression. An impression of some prepared scene for associations that are going to develop according to the observer is transmitted by the two photographs from the new lightbox.

On a photo that presents rocks and the dominant surface of the sky, everything is going on in hints; the

people in the distance hint at some activity, the trail of the plane in the sky is a hint of some broader and different context. The second photograph, which we begin to read as a supplementation of the first, leads us to a still greater quandary: in the foreground is a light fitting, switched off, through the glass of which the two greenish little lamps that feign the starry sky are enlarged. By this juxtaposition of the natural and the artificial we are drawn completely into the author's games with perception. The boundary between the two categories is erased, and the plan of a world is given to us that we can now start to fill in with our own imagination. In the interpretation of Ivana Pegan Baće, the landscape of Dubrovnik has been abrogated, has been reduced to abstract categories that open up a space for the active principle of creative participation.

It is clear that each of the works presented, even those that are seemingly lyrical, has its own dark side. This is conceptually included in the case of Ana Opalić, who speaks of the war through the scenes of the forest; or it is immanent but muted, as in the unobtrusive treatment of the social moment in Ivona Vlašić. In the search of Ana Požar Piplica for the category of archetypal affiliation to the space we can sense an awareness of the increasing difficulty of establishing a human identity in a globalised and materialist world, while in Ivana Pegan Baće, in the reduction of landscapes to abstract categories, we come upon an element of query concerning some of the seemingly solid foundations in the perception of reality. Obviously the concern with the category of landscape in these artists shown here always includes some crucial existential issues.

Apart from Ana Opalić, who is a photographer by vocation and training, all the women artists in this segment of their work have chosen the medium of photograph and video, simply because this allows them great liberty in taking up the issues related to landscape; monitoring the rhythm of the natural phenomena, as in the case with Ivona Vlašić, or experimentation with those elements that it is impossible to achieve in the medium of painting and sculpture, as with Ana Požar Piplica and Ivana Pegan Baće.

It is possible to have the view that the artists (even if unknowingly) have positioned themselves in an alternative way to the inveterate collective awareness of Dubrovnik which equates landscape in art with easel painting. But any such radicalness or forthrightness would be alien to their creative habits; in addition, the media chosen have been in use for a long time in the vocabulary of contemporary art.

In the hands of these artists the new media have in fact become instruments that channel an ongoing and active communication with landscape and facilitate the submission of a story about the ambience of being – the points of space in Dubrovnik where time seems to move more slowly and in which there is a parallel movement underway between what is visible and what is internal.

Rozana Vojvoda

# ANA OPALIĆ

Ana Opalić rođena je 1972. godine u Dubrovniku. Diplomirala je Filmsko i TV snimanje 1997. godine na Akademiji dramskih umjetnosti u Zagrebu. Bavi se klasičnom crno-bijelom i digitalnom fotografijom. Živi i radi u Dubrovniku i Zagrebu.

Ana Opalić was born in Dubrovnik in 1972. She took her degree in Film and TV Camera at the Academy of Dramatic Art in Zagreb in 1997. She deals with classic black and white as well as digital photography. She lives and works in Dubrovnik and Zagreb.

## Samostalne izložbe (izbor) / Solo exhibitions (selection):

- 2007. *Poslije*, Kula Lotrščak, Zagreb
- 2006. *Portreti*, Galerija Josip Račić, Zagreb
- 2005. *Self-portraits*, Heinz Bossert Galerie, Köln
- 2002. *Self-portraits*, Libreria Central, Tremp, Katalonija
- 2001. *Autoportreti*, Galerija umjetnina, Split.
- 2000. *Autoportreti*, Studio Muzeja suvremene umjetnosti, Zagreb

## Skupne izložbe (izbor) / Collective exhibitions (selection):

- 2007. *40. Zagrebački salon*, Velesajam, Zagreb  
*Volimo li gledati druge ljude?*, Umjetnički paviljon, Zagreb
- 2006. *Darmstadter Tage der Fotografie*, Kunsthalle, Darmstadt  
*Novija sakralna umjetnost*, Galerija Klovićevi dvori, Zagreb
- 2005. *U prvom licu*, HDLU, Zagreb / Umjetnička galerija Dubrovnik
- 2004. *Unframed landscapes*, Mile End Ecology Pavilion, London
- 2003. *Uzorci Vidljivosti*, La Biennale di Venezia, Museo Fortuny, Venecija

2002. *Here Tomorrow*, Muzej suvremene umjetnosti, Zagreb

2001. *Ispričati priču*, Muzej suvremene umjetnosti, Zagreb

2000. *Panorama: Hrvatski fotosavez 1939.-1999.*, Galerija Umjetnina, Split

1999. *Young and Serious: Recycled Images*, Ernstmuseum, Budimpešta

## Izloženi radovi / Exhibited works:

Iz serije *Poslije*, 2006. / From the series *Afterwards*, 2006  
crno bijele i kolor fotografije, negativ, 6x7 cm; digitalni print /  
black and white and colour photographs, negative, 6x7 cm;  
digital print  
90 x 70 cm (10)  
20 x 25 cm (1)

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Poslije je serija fotografija snimljenih na brdima iznad Dubrovnika gdje su se za vrijeme Domovinskog rata izravno sukobile hrvatska i jugoslavenska vojska (na relaciji Srđ-Strinčijera-Bosanka-Žarkovica). Petnaest godina poslije prvih sukoba, nakon što je područje proglašeno razminiranim odlučila sam snimiti seriju fotografija hodajući stazama koje povezuju crtu razdvajanja. Zanimalo me što ću zateći na mjestima koja su u mojoj svijesti od početka rata bila prisutna kao poprišta zločina. Je li moguće takvo mjesto prepoznati ili pretpostaviti? I da li je nelagoda koju sam osjećala hodajući tim stazama bila izazvana mojom idejom o tome što se - možda baš tu - dogodilo, ili je moguće osjetiti prošlosti priču mjesta? (A.O.)

*Afterwards* is a series of photographs taken on the hills over Dubrovnik, where, during the Homeland War, there were direct conflicts between Croatian and Yugoslavian army (on the route Srđ-Strinčijera-Bosanka-Žarkovica). Fifteen years after the first conflicts, after the area has been declared clear of mines, I decided to make a series of photographs walking down paths connecting the demarcation line. I wanted to know what I will find on places which were, in my mind, present as crime scenes since the beginning of the war. Is it possible to recognise or suppose such a place? And was the unease which I felt walking those paths produced by my idea on what took place - perhaps exactly here - or is it possible to feel the past and the story of a place? (A.O.)



Ana Opalić: Iz serije *Poslije*, crno bijele i kolor fotografije, negativ, 6x7 cm; digitalni print /  
From the series *Afterwards*, black and white and colour photographs, negative, 6x7 cm; digital print, 2006.





Ana Opalić: Iz serije *Poslije*, crno bijele i kolor fotografije, negativ, 6x7 cm; digitalni print /  
From the series *Afterwards*, black and white and colour photographs, negative, 6x7 cm; digital print, 2006.







# IVANA PEGAN BAĆE

Ivana Pegan Baće rođena je 1971. godine u Doboju. Diplomirala je kiparstvo na Akademiji likovnih umjetnosti u Zagrebu 1996. godine. Bavi se kiparstvom, fotografijom i video-umjetnošću. Ostvarila je veliki broj javnih skulptura (Litva, Njemačka, Češka, SAD). Živi i radi u Dubrovniku.

Ivana Pegan Baće was born in Dubrovnik in 1971. She graduated in sculpture at the Academy of Fine Arts in Zagreb in 1996. She deals with sculptures, photography and video-art. She has produced a great number of public sculptures (Lithuania, Germany, Czech Republic, USA). She lives and works in Dubrovnik.

## Samostalne izložbe (izbor) / Solo exhibitions (selection):

- 2005. *Bez naziva*, Galerija Galženica, Velika Gorica  
*Bez glasa*, Kuća Bukovac, Cavtat
- 2004. *Bez naziva*, Galerija Sebastian, Dubrovnik
- 2003. *Svakom nanovo pronađenom kretnjom otkrivam se samoj sebi*, Galerija Otok, Dubrovnik
- 2002. *Mo(ve)ment*, Galerija Nova, Zagreb  
*Russian dance*, Galerija Otok, Dubrovnik
- 1999. *Bez naziva*, Galerija Salon Karas, Zagreb  
*Bez naziva*, Galerija SC (s N. Bilić i A. Korkut), Zagreb
- 1997. *Ja-divlji lovac zvijezda*, Galerija Matice hrvatske, Zagreb

## Grupne izložbe (izbor) / Collective exhibitions (selection):

- 2007. *40. Zagrebački salon*, Velesajam, Zagreb
- 2006. *Triennale hrvatskog kiparstva*, Gliptoteka, Zagreb,
- 2005. *Suvremena dubrovačka umjetnost*, Muzej moderne i suvremene umjetnosti, Rijeka / Umjetnička galerija Dubrovnik
- 2004. *Apsolutno barok*, Vila Oršić, Varaždin
- 2003. *Corners*, Museum of Contemporary Art Fort Collins, SAD  
Luleåsummer biennial, Galerija Konstanshus, Luleå, Švedska
- 2001. *Visura Aperta*, Momjan
- 2000. *7. Triennale hrvatskog kiparstva*, Gliptoteka, Zagreb

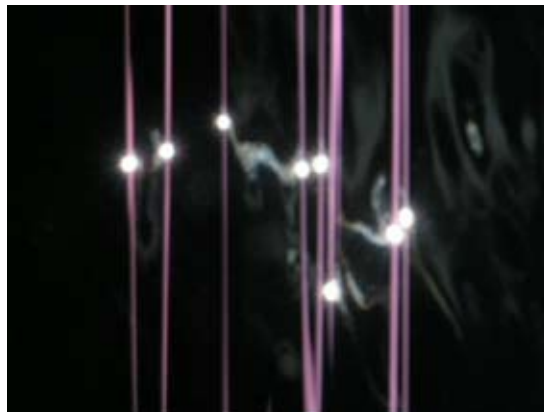
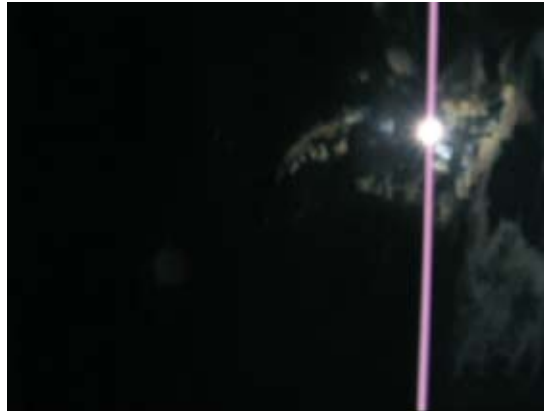
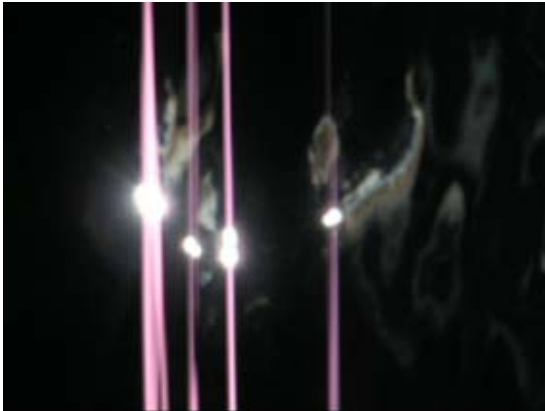
## Izloženi radovi / Exhibited works:

- 1. *Podne*, video, 3' 27", 2007.
- 2. *Bez naziva*, 2007.  
digitalne kolor fotografije (lightbox) / digital colour photographs (lightbox)  
42 x 57 cm (2)

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Ivana Pegan Baće: *Podne*, video 3' 27" / *The Noon*, video 3' 27", 2007.



Ivana Pegan Baće: *Bez naziva*, digitalne kolor fotografije (lightbox) / *Untitled*, digital colour photographs (lightbox), 2007.





# ANA POŽAR PIPLICA

Ana Požar Piplica rođena je 1968. godine u Kninu. Diplomirala je slikarstvo na Akademiji likovnih umjetnosti u Zagrebu 1997. godine. Bavi se modnim performansima, instalacijama, videom i fotografijom. Živi i radi u Dubrovniku.

Ana Požar Piplica was born in Knin in 1968. She graduated in painting at the Academy of Fine Arts in Zagreb in 1997. She deals with fashion performances, installations, video-art and photography. She lives and works in Dubrovnik.

## Samostalne izložbe (izbor) / Solo exhibitions (selection):

- 2007. *Film (modni performans)*, Art radionica Lazareti, Dubrovnik
- 2005. *Alien*, Galerija Bukovac, Cavtat
- 2004. *Bez naziva (multimedijalni modni performans)*, Muzej Rupe, Dubrovnik
- 2003. *Modna verija (modni performans)*, Vrt ljetnikovca Crijević-Pucić, Dubrovnik
- 2002. *Bez naziva (modni performans)*, Umjetnička galerija Dubrovnik  
*Bez naziva (modni performans)*, Galerija Alta Vista, Dubrovnik
- 1995. *Bez naziva*, Galerija NONA, Zagreb
- 1993. *Bez naziva*, Galerija Nova, Zagreb

## Skupne izložbe (izbor) / Collective exhibitions (selection):

- 2006. *Visura aperta*, Momiano/Momjan
- 2005. *CROssoverUK*, Station Gallery i Art radionica Lazareti, Bristol

2004. *Dubrovački likovni trenutak - slikarstvo i kiparstvo*, Umjetnička galerija Dubrovnik, Dubrovnik

2000. Galerija Château de servières, Marseille

1999. *Situacija na jugu*, Art radionica Lazareti, Dubrovnik

## Izloženi radovi / Exhibited works:

Iz serije *Profili*, 2005. / 2007.

From the series *Profiles*, 2005 / 2007  
digitalne kolor fotografije na platnu /  
digital colour photographs on canvas  
50 (max. 77,5) x 50 (max. 77) cm (12)

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Ana Požar Piplica: Iz serije *Profili*, digitalne kolor fotografije na platnu / From the series *Profiles*, digital colour photographs on canvas, 2005./2007.



*Autoportret / Self-portrait*, 2006.



*Andrija*, 2006.



*Ankica*, 2007.

Ana Požar Piplica: Iz serije *Profili*, digitalne kolor fotografije na platnu / From the series *Profiles*, digital colour photographs on canvas, 2005./2007.



*Luko*, 2007.





*Autoportret / Self-portrait, 2005.*

Ana Požar Piplica: iz serije *Profili*, digitalne kolor fotografije na platnu / From the series *Profiles*, digital colour photographs on canvas, 2005./2007.



Barbara, 2005.



Gracija, 2005.



*Hrvoje, 2005.*

# IVONA VLAŠIĆ

Ivona Vlašić rođena je 1968. godine u Dubrovniku. Od 1992.-1994. pohađa Meister klasse für Malerei u Grazu, u klasi prof. Gerharda Lojena. Bavi se slikarstvom i video-umjetnošću. Živi i radi u Dubrovniku.

Ivona Vlašić was born in 1968 in Dubrovnik. From 1992-1994 she attended Meister klasse für Malerei in Graz run by prof. Gerhard Lojen. She deals with painting and video-art. She lives and works in Dubrovnik.

## Samostalne izložbe (izbor) / Solo exhibitions (selection):

2005. *Dvije slike*, Galerija Otok, Dubrovnik

1998. *Bez naziva*, Pavarotti centar, Mostar

1997. *Roba*, Galerija Otok, Dubrovnik

1995. *Bez naziva*, Galerija Otok, Dubrovnik

*Bez naziva* (s Tatianom Lecomte), Josef Kreiner Akademie, Graz

## Skupne izložbe (izbor) / Collective exhibitions (selection):

2005. *Visura aperta*, festival vizualnih i audio media, Momian

*Insert*, Zagrebački velesajam (organizacija MSU, Zagreb)

*Pustijerna*, Art Radionica Lazareti, Dubrovnik

2004. *Dubrovački likovni trenutak*, Umjetnička galerija Dubrovnik

2003. *Splitski salon*, Palača Milesi, Split

2002. *KULM initiative project FEUER*, u sklopu Steirishe Herbst, Austrija

*Magie der Geschichte*, zajednička izložba studenata MSMA, Graz

2001. *Flip Croatia - L.A. exchange*, Galerija Otok, Dubrovnik

1998. *OTOK 2*, Art radionica Lazareti, Dubrovnik

*KULM initiative project "LUFT"*, u sklopu Steirishe Herbst, Austria

## Izloženi radovi / Exhibited works:

1. *Bez naziva*, video 9' 08", 2007.

2. *Bez naziva*, video 7' 30", 2007.

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Ivona Vlašić: *Bez naziva*, video 9' 08" / *Untitled*, video 9' 08", 2007.



Ivona Vlašić: *Bez naziva*, video 7' 30" / *Untitled*, video 7' 30", 2007.





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