

MARINA BAUER

HVATANJE RAVNOTEŽE



STUDIO GALERIJE ANTUNA AUGUSTINČIĆA

8. III. – 8. IV. 2024.

HVATANJE RAVNOTEŽE, 2024., instalacija (tanki aluminijski lim/folija, drvo, metalne šipke)

Skulpture od tankog aluminijskog lima izložene su na elastičnim drvenim letvicama. Nastajale su u trenutku, gužvanjem, na način na koji se crta kroki – brzo, i hvatajući samo ono bitno; iz unutrašnjeg osjećaja, prije misli i osviještene namjere ili analize načinjenog.

Kiparski kroki.

Iako prikazuju figure, cilj nije vanjski, objektivni izgled tijela, već subjektivno tijelo, ono koje osjeća, pohranjuje i izražava. Izložene skulpture figura naznaka su tijela u pokretu koju nadograđujemo svojom percepcijom, krećući se oko njih i prepoznajući prikazani pokret u svom tijelu te intuitivno razumijevajući (tjelesnom empatijom) stanja koja nose.

Praksa izrade ljudi od aluminijske folije («nekiparskog» materijala prisutnog u svakom domaćinstvu) postao je jedan od načina na koji se povezujem sa sobom i trenutkom. U prvom naletu izrade tih krhkih i kratkotrajnih skulptura nastajale su figure plesača, zatim pobjednika, a onda su počele gubiti ravnotežu... Na ovoj izložbi izlažem ih oblikovane u nešto čvršćoj foliji i postavljene na niz savijenih drvenih letvica koje naglašavaju pokret, kao i nestabilnost situacije. Izlažem zapise intimnih unutrašnjih procesa (koji su nam u osnovi svima zajednički), osjećaja gubitka ravnoteže i pada, i povezivanja sa životnošću koja nas pokreće dalje.

Velika zahvala mojoj prijateljici Nataši na podršci i pomoći.



MARINA BAUER rođena je 6. siječnja 1972. u Zagrebu. Nakon završene gimnazije diplomirala je 1998. godine na Kiparskom odsjeku Akademije likovnih umjetnosti Sveučilišta u Zagrebu, a 2023. doktorirala s temom »Tjelesna percepcija u doživljaju kiparskog djela« na istoj Akademiji.

Izlaže od polovine 1990-ih na samostalnim i skupnim izložbama te sudjeluje na kiparskim simpozijima i umjetničkim projektima u Hrvatskoj i inozemstvu. Njen umjetnički rad karakteriziraju dosljednost u razvijanju metoda kinestetičkog i taktilnog doživljaja umjetničkog djela te odmak od načela formalnog oblikovanja objekta.

Među njenim radovima izdvajaju se instalacije *Sjećanja I* i *Sjećanja II*, izlagane na četiri samostalne i više grupnih izložbi; *Introverti*, rad nagrađen na XII. Trijenalu hrvatskog kiparstva 2015. godine; *Prekapanja*, izvedena u sklopu programa »Suvremeni umjetnici u stalnom postavu MUO u Zagrebu« 2019. godine; intermedijalni rad *Izvedba koja se dira* (u koautorstvu s plesnom umjetnicom Z. Šimičić Mihanović) nagrađen na XIV. Trijenalu hrvatskog kiparstva 2022. godine te iskustveni projekt *Skulptura u online formatu* iz 2021. godine. Marina Bauer uvrštena je u selekciju autora putujuće izložbe »Suvremeno hrvatsko kiparstvo« u organizaciji Ministarstva kulture, koja je predstavljena u više europskih gradova u razdoblju od 2009. do 2011. godine.

Autorica je više javnih ambijentalnih skulptura i instalacija među kojima se ističu skulpture *Gaia (Prsti)* (2022.) u Parku skulptura Dubrova kraj Labina, *Vrata* (1994.) u Parku skulptura Montraker u Vrsaru te *Praspavači* (2005.) postavljeni u sklopu projekta »LandArt – Park und Au Schloss Gleinstätten« u Austriji.

Od 2002. do 2016. godine predavala je kiparstvo na Akademiji likovnih umjetnosti Sveučilišta u Zagrebu na Kiparskom i Nastavničkom odsjeku, a od 2016. godine, kao vanjska suradnica, predaje izborni kolegij »Uvod u psihologiju umjetnosti« na istoj Akademiji.

Članica je HDLU-a i HZSU-a te europske mreže Sculpture Network.

FINDING BALANCE, 2024, installation (thin aluminium sheets/foil, wood, metal bars)

Sculptures made of thin aluminium sheets are exhibited on elastic wood laths. They were made in the moment, crumpled, in a croquis-like manner – fast, catching only that which is important; resulting from an internal feeling, preceding thought and conscious intent or an analysis of the action.

A sculptural croquis.

Though they depict figures, the objective is not to show an external, objective appearance of a body but a subjective body instead; one that feels, stores and expresses. The sculptures are suggestions of bodies in movement that one's perception builds upon as one moves around them and recognises the presented movement in one's own body while intuitively understanding (through bodily empathy) the conditions involved.

The practice of fashioning people from aluminium foil (a “non-sculptural” material that is present in every household) has become one of the ways in which I connect with myself and the moment. The first rush of creation of such fragile, short-lived sculptures resulted in figures of dancers, then winners, and then they started to lose balance.... In this exhibition I am displaying them shaped in somewhat sturdier foil and set on a series of bent laths that emphasize movement as well as the instability of the situation. I am exhibiting records of intimate internal processes (which we essentially all share), the feeling of loss of balance and of falling, and of connecting to the vitality that keeps us moving on.

I extend gratitude to my friend Nataša for her help and support.



MARINA BAUER was born on 6 January 1972 in Zagreb. After completing a secondary school in her home city, in 1998 she graduated from the Academy of Fine Arts, Department of Sculpture, at the University of Zagreb. In 2023 she received a PhD degree from the same Academy for her thesis entitled “Bodily Perception in the Experience of a Work of Sculpture”.

She has exhibited her work in solo and group exhibitions since the mid-1990s and participated in sculpture symposiums and art projects in Croatia and abroad. Her artistic work is characterised by consistency in the development of methods of kinaesthetic and tactile experience of works of art as well as a distance from the principle of formal object modelling.

Her works include a number of installations. Prominent among them are Memories I and Memories II, which have been exhibited in four solo exhibitions and a number of group ones; Introverts, for which she received an award at the XII Triennial of Croatian Sculpture in 2015; Delving, designed in 2019 as part of the program “Contemporary Artists in the Permanent Exhibition at the Museum of Arts and Crafts in Zagreb”; an intermedia work A Tangible Performance (co-authored with dance artist Z. Šimičić Mihanović), for which she received an award at the XIV Triennial of Croatian Sculpture in 2022; and a 2021 experiential project entitled Sculpture in Online Format. Marina Bauer was selected as one of the authors whose works were included in the Contemporary Croatian Sculpture travelling exhibition, which was organised by the Croatian Ministry of Culture and staged in a number of European cities in the period between 2009 and 2011.

Bauer has created a number of public ambient sculptures and installations, most notably Gaia (Fingers) (2022) in Dubrova sculpture park near Labin, Door (1994) in Vrsar's Montraker sculpture park, and Ancient Sleepers (2005) displayed as part of the LandArt – Park und Au Schloss Gleinstätten project in Austria.

In the period between 2002 and 2016 she taught sculpting as a lecturer at the Department of Sculpture and the Department of Art Education at the Academy of Fine Arts, Zagreb University. Since 2016 she has been teaching the “Introduction to the Psychology of Art” course as a part-time lecturer at the Academy.

She is a member of the Croatian Association of Artists, Croatian Freelance Artists' Association, and European Sculpture Network.

HVATANJE RAVNOTEŽE Marine Bauer instalacija je koja proizilazi iz snažne i trajne zaokupljenosti kiparice tjelesnom percepcijom – kako u stvaranju, tako i u doživljaju kiparskog djela – i njezina dubokog uvjerenja da se tjelesnom interakcijom širi i mijenja doživljaj, stvara osjećaj sudjelovanja i sukreiranja, a što vodi boljem razumijevanju djela. U percipiranje likovnog djela uz osjet vida uključuju se i kinestetički osjeti – osjeti koji su posljedica podraživanja receptora smještenih u zglobovima, mišićima i tetivama – osjeti napora, snage, vrtnje, kretanja i položaja pojedinih dijelova tijela u prostoru, uključujući i osjet ravnoteže.

A »hvatajući ravnotežu« Marina Bauer u izložbeni prostor instalira šest drvenih letava različite duljine i debljine, koje su na krajevima osvijetlene na po par željeznih šipki različitih visina, tako da se lagano uliježu od svoje težine. Postavlja ih u prostoru u nejednakim smjerovima i u razmacima koji nas pozivaju da se oko njih i među njima krećemo. Na njih smješta ukupno deset od množine ljudskih figura u pokretima nastojanja održavanja ravnoteže što ih je prethodno brzinski stvorila – nagonskim gužvanjem tankih listova aluminija, lomljenjem velike mirne plohe u bezbroj malih pokrenutih ploha – stabilno nestabilnih oblika u prostoru.

Drvene letve – gimnastičke grede, akrobatske žice, putevi... Aluminijske figure – energija, moć i nemoć ljudskih bića... Stazama života kroče ljudi, u naporu da se održe i opstanu. Krećući se kroz ovu simbiozu konstruktivističko-futurističko-ekspresionističkih oblika, u tim naporima i fizički sudjelujemo, održavamo se i opstajemo. (bp)

FINDING BALANCE by Marina Bauer is an installation that has emerged from the sculptor's powerful and ongoing preoccupation with bodily perception – both in the creation and in the experience of the sculptural work – and her deep conviction that bodily interaction broadens and changes impressions while creating a feeling of participation and co-creation, which leads to a better understanding of the work. In addition to the sense of sight, perception of a work of visual art involves kinaesthetic senses – which are a consequence of stimulation of receptors located in the joints, muscles, and tendons – the senses of strain, effort, muscle force, rotation, and position of body parts in space, including the sense of balance.

In "finding balance" of her own, Marina Bauer has installed in the exhibition space six laths of various lengths and thickness, their ends propped up by a couple of steel bars of different heights, which causes them to slightly bend with weight. She has positioned them in various directions and at distances that beckon us to move around and among them. On the laths she placed ten out of a multitude of human figures in movements in which they try to maintain balance – figures that had been fashioned in a spell of instinctive crumpling of thin aluminium sheets, of breaking a large, still surface into countless small moving surfaces; stably unstable shapes in space.

Wood laths – balance beams, acrobats' wires, paths... Aluminium figures – energy, power and powerlessness of human beings... Humans walk the paths of life in their effort to maintain themselves and to survive. As we move through this symbiosis of constructivist-futuristic-expressionist forms we also physically participate, maintain ourselves, and survive in those efforts. (bp)



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