



**MARINA CVITIĆ rodovi predaka**

**Galerija Antuna Augustinčića ▲ 20. IX. – 20. XI. 2019.**

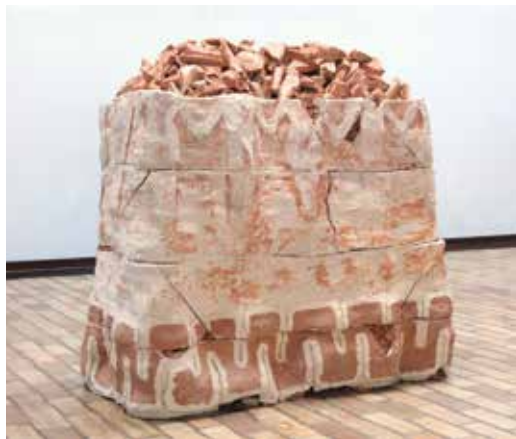


Rodovi predaka / *Ancestral Clans*

2017.

terakota / *terra cotta*

153 × 163 × 83 cm



**Marina Cvitić** rođena je 3. ožujka 1992. u Jajcu (Bosna i Hercegovina), gdje je završila osnovnu školu. Maturirala je 2011. u Zagrebu, u Školi primijenjene umjetnosti i dizajna (smjer kiparstvo) te se upisala na studij kiparstva na Akademiji likovnih umjetnosti. Tijekom studija dobila je dvije pohvalnice za izvrsnost i rad te Rektorovu nagradu za veliki zajednički umjetnički projekt, scenografiju za kazališnu predstavu *Agrippina*, izvedenu 2016. u HNK u Zagrebu. Diplomirala je kiparstvo 2017. u klasi profesora V. Gašparića Gape. Članica je HDLU od 2017. Sudjelovala je na likovnoj koloniji u Loparu na Rabu 2017., a ovo joj je prva samostalna izložba. Zaposlena je kao restauratorica te živi i radi u Zagrebu.

**Marina Cvitić** was born on March 3, 1992 in Jajce, Bosnia-Herzegovina, where she completed her primary education. Having completed her secondary education at School of Applied Arts and Design (Dept. of Sculpture), she enrolled in the Academy of Fine Arts, ALU, in Zagreb. During her studies, she won two commendations for excellence and effort as well as the Rector's Award for a major arts project, stage design for a theatrical play *Agrippina*, staged at the Croatian National Theatre in Zagreb in 2016. She graduated from the ALU Department of Sculpture in 2017 in the class of Professor Vladimir Gašparić Gapa. She has been a member of the Croatian Association of Visual Artists, HDLU, since 2017. She took part in the arts colony in Lopar on the island of Rab in 2017. This is her first solo exhibition. Cvitić lives in Zagreb, where she works as a conservator-restorer.

# Rodovi predaka / Ancestral Clans

Kad je 2017. godine mlada kiparica Marina Cvitić započela glinom graditi diplomsku skulpturu nalik stečku kako bi materijalizirala svoja razmišljanja o predcima, nasljeđu i cikličkoj izmjeni života i smrti, nije ni slutila kakve je sve duhove probudila, kakve je mreže splela i koje je posljedice prouzročila. Nije ni slutila, primjerice, da će svoj rad naslovljen *Rodovi predaka* dvije godine kasnije sagraditi u Galeriji Antuna Augustinčića u Klanjcu podno majstorovih spomenika i da će tim činom povezati naizgled nepovezana vremena, prostore i priče. Priče o znanim i neznanim predcima koji su tražili svoj vječni mir i o potomcima koji su susreli onaj Augustinčićev, podjednako ljudski i kiparski; o stećcima kao drevnim spomenicima Bosne i Hercegovine i ovom njezinom čuvaru spomena; o bosanskim fratrima koji su prije četiri stotine godina na poziv obitelji Erdödy došli u Klanjec, gdje i danas skrbe o vrijednoj baštini ovih prostora; o pokojnicima Erdödyja koji su u kripti klanječke samostanske crkve pokapani u sarkofazima vrhunske izrade. Ovom izložbom povodom Međunarodnog dana mira *Rodovi predaka* Marine Cvitić dovedeni su u orbitu Augustinčićevog spomenika *Mir*, spokoja franjevačkog samostana i sarkofaga obitelji Erdödy. Povezali su prošlost i sadašnjost, bosanskohercegovačko i klanječko nasljeđe, povijest umjetnosti i suvremenu likovnost kroz univerzalne vrijednosti poštovanja mira mrtvih i živih.

Marina je svoj kubični, sarkofagni, stećkoliki objekt gradila na dvojstvu sepulkralnog značenja i likovne izražajnosti. Izgradila ga je dvjema vrstama pečene gline, crvenom i bijelom, a te njima likovno diferencirala i reljefno definirala željene ornamente na oplošju: dok podnožjem dominira meandar, koji svojim neprekinutim valovitim tokom podsjeća na stalni protok života i smrti te aktualizira spoznaju (ne samo Heraklita i Preradovića) kako stalna na tom svijetu samo mijena jest, u gornjem dijelu ljudski likovi – likovno reducirani do znaka i povezani u kolo – asociraju srednjovjekovna uprizorenja *Danse macabre* i sponu živih i mrtvih, ovoga svijeta i onostranosti. Napukline prisutne na cijeloj skulpturi, a osobito razlomljeni fragmenti pokrovne ploče, jasna su metafora prolaznosti i krhkosti ovoga svijeta. Materijalom od kojeg su sagrađeni i toplim kolorizmom, *Rodovi predaka* su se posve uklopili u prostor klanječke Galerije, gdje će sljedećih nekoliko mjeseci svojim simboličkim nabojem nadograđivati postojeće semantičke slojeve stalnoga postava.

Davorin Vujčić

*When young sculptress Marina Cvitić began working on her final diploma exam in 2017, shaping her thoughts on ancestors, heritage, and the cyclical exchange of life and death into a mediaeval tombstone-like clay sculpture, she did not know what spirits she would invoke, what webs she would spin, or what consequences would ensue. She could not know that, two years later, she would build her piece entitled Ancestral Clans at the Antun Augustinčić Gallery in Klanjec, close to master Augustinčić's own monuments, or that this act would lead to the establishment of a link between seemingly unconnected times, spaces, and stories of ancestors, both known and unknown, who sought eternal peace, as well as of their descendants who found Augustinčić's peace (his grave and his Peace monument); stories of stećci, Bosnia-Herzegovina's mediaeval tombstones, and her own guardian of memories; stories of Bosnian friars who arrived in Klanjec four hundred years ago on the invitation of the Erdödy family and who continue to this day to care for the invaluable local heritage; stories of the deceased members of the Erdödy family buried in splendid sarcophagi in the crypt of the Klanjec monastery church. With the exhibition organized on the occasion of the International Day of Peace, Marina Cvitić's Ancestral Clans, placed within the orbit of Augustinčić's Peace, the tranquillity of the Franciscan monastery, and the Erdödy sarcophagi, have established a link between the past and the present, the Bosnia-Herzegovina heritage and the Klanjec one, and between art history and contemporary visual arts, by way of universal values of respect for the peace of the living and the dead.*

*Marina built her cubical, sarcophagus- and stećak-like object on the duality of sepulchral meaning and visual expression. She used two types of baked clay, red and white, to visually separate and plastically define her ornaments. While the lower part is dominated by a meander whose uninterrupted, wave-like course, suggestive of the constant flow of life and death, invokes the insight (reached not only by Heraclitus and Croatian poet Preradović) that change is the only constant in life, the upper part has human figures – visually reduced to a symbol and connected into a round – reminiscent of the mediaeval Danse Macabre and the link between the living and the dead, between this world and the other world. The cracks, which are present throughout the sculpture, and the broken fragments of the covering slab represent a clear metaphor of the transience and fragility of this world. The material and the warm colours of Ancestral Clans have completely blended in the Klanjec Gallery space. For the next several months, the sculpture's symbolic charge will expand the semantic layers of the permanent exhibit.*

Davorin Vujčić