

Nepovoljnim vremenima usprkos, suradnja Galerije Antuna Augustinčića i Akademije likovnih umjetnosti u Zagrebu ovom izložbom doseže desetu obljetnicu. Početnom, nultom godinom suradnje smatramo 2010., kada je u Klanjec prenesena Akademijina izložba *Mala bronca iz Ljevaonice Ujević*, da bi od 2011. godine u Galeriji započele samostalne izložbe komisijski odabranih diplomanata ALU, na kojima je dosad predstavljeno ukupno 25 mladih, talentiranih kipara. Na ovogodišnjoj, 10. izložbi predstavljamo dvije mlade kiparske osobnosti, različitih likovnih pristupa i sklonosti.

Noa Geras svojom skulpturom priča priču. Krenula je od fascinacije pleistocenskim pretkom današnjeg bika, izumrlim *Auroxom*, kojega osjeća astrološki bliskim, ali važnije, kiparski poticajnim simbolom. Tijekom posljednjih godina obilno ga je crtački varirala te kiparski interpretirala kroz male forme u vosku, papiru, kruhu, glini, bronci i zlatu, da bi potom korpus željeznog i drvenog *Auroxa*, dalijevski istanjenih nogu, podigla u nedohvatnu visinu od sedam metara. Tako hipostaziran i nedodirljiv, Noin *Aurox* želi semantički ujediniti sve mitološke transformacije Zlatnog teleta, egipatskog Apisa, sumerskog Gugalanne, hinduističkog Nandija... Razvijajući ideju, Noa je stvorila kiparski ansambl *Go West: Auroxa* je destruirala do strvine i priključila mu 20 kiparskih zoomorfnih minijatura. Osobito obilježje tih malih četveronožnih figura je njihova sjena, koja pod primjerenim kutom svjetla jasno asocira sjenu čovjeka. Postavljene u prostoru kao jedinka, obitelj i zajednica koja putuje, istovremeno su kiparsko-opsjedarska igra i senzibilna emanacija mnogosljednih diskursa koje Nou zaokupljaju: od dualizma čovjeka i životinje, ekološke problematike i ljudske destrukcije, preko filozofskih i psiholoških uvida koji se očituju kroz osvještavanje straha od drugog / drugačijeg, do etičkih i socijalnih pitanja izazvanih prošlim i aktualnim migracijama i migrantima.

In spite of the unfavourable times, this exhibition marks the 10th anniversary of the cooperation between the Antun Augustinčić Gallery in Klanjec and the Academy of Fine Arts in Zagreb. The year 2010, in which the Academy's exhibition entitled "Small Bronzes from the Ujević Foundry", was transferred to Klanjec, is considered the first year of cooperation. The following year, the Gallery began to stage one-person exhibitions of select Academy graduates, which have so far presented 25 talented young sculptors. This year's exhibition, the 10th so far, presents two young sculptors whose visual approaches and preferences are quite different.

Noa Geras' sculptures tell a story. The story begins with her fascination with a Pleistocene ancestor of present-day's bull, the extinct *Aurox*, to which she feels astrologically close and, more importantly, which she feels as a sculpturally inspiring symbol. In the past several years she has created abundant drawing variations as well as small sculptural interpretations in wax, paper, bread, clay, bronze, and gold, going on to raise the corpus of iron-and-wood *Aurox*, with *Daliesquely* thinned legs, to the unreachable height of seven metres. Thus hypostatized and untouchable, *Geras' Aurox* would semantically unite all the mythological transformations of the Golden Calf, Egyptian Apis, Sumerian Gugalanna, Hinduist Nandi... Developing the idea, *Geras* created a sculptural ensemble entitled *Go West: she stripped the Aurox to the level of carcass and joined to it 20 zoomorphic sculptural miniatures*. A specific feature of the small four-legged figures is their shadow, which, under a certain angle of light, clearly evokes a human shadow. Set in space as individuals, a family, and a travelling community, they constitute a sculptural-illusionist play and, simultaneously, a subtle emanation of multi-layered discourses that occupy *Geras'* mind – from the dualism of humans and animals to ecological problems and human destruction, to philosophical and psychological insights manifesting in raising the consciousness of fear of the other/different and to ethical and social issues evident in past and recent migrations and migrants.

Adrian Marok kiparstvu prilazi dvojako: neke njegove skulpture predstavljaju neposredni dijalog s materijalom, a druge su sredstvo preispitivanja suvremenosti, ponajprije društvenih odnosa. Unutar dijaloga s materijalom – tog temeljnog govora umjetnosti, neuvjetovanog i samodostatnog, neovisnog o društvenim, političkim, ekonomskim ili estetskim uvjetima – Adrian ne traži svrhu izvan njega samog. Zanimaju ga tehnološki postupak i način na koji materijal reagira, trag kiparske intervencije. Ispituje mogućnosti draperije ukružene u raznovrsnim kalupima, otisak njenih nabora u staklenoj fuziji, u prešanom i iskucanom bakru. U kamenom *Torzu* svjedočimo njegovom klesarskom nagnuću i smislu za napeti volumen, što obećava buduće uspjehe u toj zahtjevnoj, ponosnoj i sve rjeđoj kiparskoj disciplini. S druge strane, njegovi recentni reljefi u poliesteru – dio serije radova pod nazivom *Zlatno doba* – skrivaju snažnu socijalnu kritiku: pretenciozno pozlaćeni fragmenti idealiziranog muškog i ženskog akta utjelovljuju samozavaravajuću kalopsiju, danas tako čestu pojavu, osobito prisutnu u medijima i na društvenim mrežama. Uljepšanu sliku i lažno predstavljanje pojedinca svijetu Adrian primjereno iskazuje ironijom i kičem, razotkrivajući ih kao gubitak stvarnog identiteta, kao zlatnu masku zapletenu u mreži jeftinog poliesterata.

Davorin Vujčić

Adrian Marok's approach to sculpture is twofold: some of his sculptures represent a direct dialogue with material, while others are a means of re-examining the contemporary, primarily social relations. Within the dialogue with the material – the fundamental language of art, unconditional and self-sufficient, independent of social, political, economic, or aesthetic conditions – Marok does not seek a purpose. He is interested in the technological process and the way in which materials react, in the trace of a sculptor's intervention. He examines the potentials of draperies stiffened in various moulds, the imprint of their folds in glass fusion, in pressed and embossed copper. His stone *Torzo* [Torso] shows his inclination towards stone masonry and talent for expressing tension of volume, which promises achievements in this demanding, proud, and vanishing sculptural discipline. On the other hand, his recent polyester reliefs – part of the series entitled, *Zlatno Doba* [The Golden Era] – conceal a powerful social criticism: the pretentiously gilded fragments of idealised male and female nudes embody a self-deceiving kalopsia, which is at present a highly common phenomenon, especially in the media and on social networks. Suitably, Marok expresses an individual's beautified image and their false representation to the rest of the world through irony and kitsch, exposing them as loss of true identity, as a golden mask entangled in a net of cheap polyester.

Davorin Vujčić



Noa Geras rođena je 7. svibnja 1996. u Jeruzalemu. U Zagrebu je 2014. završila Školu primijenjene umjetnosti i dizajna (grafički smjer), nakon čega se upisuje na Akademiju likovnih umjetnosti (Odsjek za animirani film i nove medije). God. 2015./2016. pohađa studij slikarstva i kiparstva na *Accademia di Belle Arti* u Veneciji. Od 2016. studira kiparstvo na Akademiji likovnih umjetnosti u Zagrebu, gdje diplomira 2019. u klasi prof. Petra Barišića i stječe titulu magistre kiparstva. Trenutačno na koledžu Goldsmiths Sveučilišta u Londonu studira programiranje digitalne umjetnosti. Od 2016. sudjeluje na likovnim kolonijama te skupnim izložbama (Seyðisfjörður na Islandu, Zagreb, Zaprješić, Beograd, Pakrac, Bjelovar, Berlin, Split, Samobor, Veliki Tabor, London), a samostalno se predstavila u Zagrebu (2019.) i Splitu (2020.). Dobitnica je Prve nagrade na 20. Međunarodnoj izložbi minijatura u Zaprješiću (2017.), Rektorove nagrade (2017./18.) i nagrade Akademijskog vijeća ALU najuspješnijim diplomantima (2018./2019.). Njene drvene skulpture *Aurox* (2017.) i *Gnijezdo* (2019.) postavljene su kao javna plastika u sklopu umjetničke kolonije *Svijetle pruge* u Bjelovaru.

Noa Geras was born on 7 May in Jerusalem. In 2014 she completed her education at the School of Applied Arts and Design (Graphic Dept.) in Zagreb and enrolled at the Academy of Fine Arts in Zagreb, Department of Animated Film and New Media. She spent the academic year 2015–2016 at the *Accademia di Belle Arti* in Venice, where she studied painting and sculpture. In 2016, she transferred to the Department of Sculpture at the Academy of Fine Arts in Zagreb, from which she graduated in 2019 in the class of Professor Petar Barišić. She is currently studying Digital Arts Computing at Goldsmiths, University of London, UK. Since 2016, she has participated in art colonies and group exhibitions (in Seyðisfjörður, Iceland; Zagreb; Zaprješić; Belgrade; Pakrac; Bjelovar; Berlin; Split; Samobor; Veliki Tabor; London), and staged individual exhibitions in Zagreb (2019) and Split (2020). She received first prize at the 20th International Exhibition of Miniatures in Zaprješić (2017), a Rector's Award (2017–2018), and the Academy of Fine Arts Council's Award to the most successful graduates (2018–2019). Her wood sculptures *Aurox* (2017) and *Nest* (2019) are exhibited as public sculptures within the framework of *Svijetle pruge* [Bright Lines] art colony in Bjelovar.

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Adrian Marok rođen je 9. kolovoza 1995. u Zagrebu, gdje je 2014. maturirao na Školi primijenjene umjetnosti i dizajna (kiparski smjer). Iste godine upisuje se na Akademiju likovnih umjetnosti u Zagrebu, gdje tijekom 2019. godine radi kao demonstrator na kolegiju »Tehnike i umjetnost stakla« te na Kiparskom odsjeku u klasi prof. Dalibora Stošića diplomira i stječe titulu magistra kiparstva. Od 2016. izlaže na skupnim izložbama (Zagreb, Gornja Stubica, Desinić) te kiparskim kolonijama u Loparu (prvo mjesto na Festivalu skulptura u pijesku, 2016.), Vrsaru i Cazinu, a dvije njegove kamene skulpture postavljene su kao javna plastika u Vrsaru (*Tić*, 2016.) i starom gradu Ostrošcu u Cazinu (*Nora*, 2019.).

Adrian Marok was born on 9 August 1995 in Zagreb, where he graduated from the School of Applied Arts and Design (Sculpture Dept.) in 2014. That same year, he enrolled at the Academy of Fine Arts in Zagreb. Having performed the duties of student tutor in Glass Arts and Techniques course in 2019, he graduated from the Department of Sculpture in the class of Professor Dalibor Stošić. Since 2016, he has participated in group exhibitions (in Zagreb, Gornja Stubica, and Desinić) and sculptors' colonies in Lopar (where he won first prize at the Sand Sculpture Festival in 2016), Vrsar, and Cazin, Bosnia-Herzegovina. Two of his stone sculptures are exhibited as public sculptures in Vrsar (*Tić* [Bird], 2016), and Ostrožac fort in Cazin, Bosnia-Herzegovina (Nora, 2019).

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NOA
GERAS

STUDIO GALERIJE ANTUNA AUGUSTINČIĆA 13. XI. 2020 – 13. I. 2021.



ADRIAN
MAROK

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Go West
 2019.
 ↑
Aurox
 kombinirana tehnika / mixed media
 vis. / h. 223 cm
 ↔
Go West
 bronca (20 kom.) / bronze (20 pcs)
 vis. / h. 2,4 – 11,1 cm

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←
Torzo / Torso
 2018.
 kamen »Okrug« / "Okrug" stone
 79 × 43 × 40 cm

→
Zlatno doba / The Golden Era
 2019.
 reljef, obojani poliester
 relief, painted polyester
 46 × 46 cm

←
Ženski akt / Female Nude
 2019.
 reljef, bakar / relief, copper
 122 × 53 cm

→
**Ples Zlatnog doba
The Golden Era Dance**
 2020.
 reljef, obojani poliester
 relief, painted polyester
 51 × 30 cm

←
Draperija I / Drapery I
 2019.
 reljef, bakar / relief, copper
 102 × 156 cm

→
Draperija II / Drapery II
 2019.
 reljef, bakar / relief, copper
 100 × 58 cm

←
Draperija I / Drapery I
 2019.
 reljef, staklo / relief, glass
 94 × 46 cm

→
Draperija II / Drapery II
 2019.
 reljef, staklo / relief, glass
 94 × 46 cm

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