



dmd Dom Marija Držića

IVANA VULIĆ

Marinizam



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DOM MARINA DRŽIĆA, DUBROVNIK
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Nakon vrlo uspješnog ciklusa ljudi koji se na nekoj plaži mažu (navodno ljekovitim) blatom i ciklusa ptica, Ivana Vulić potvrdila je kako je njezin interes za „periferne” i naizgled nevažne teme jednak ustrajnosti u realističnom proseđeu koji je u ovom trenutku hrvatskog slikarstva dobio zavidan broj apologeta. O tome dobro govorи izložba *Novi hrvatski realizam* iz 2013. godine koja je pokazala kako postoji generacijski konsenzus o specifičnom figurativnom pristupu slici.

Pojedine ideje koje je Marin Držić ugradio u svoja dramska djela univerzalne su i svevremene, ponajviše one o karakternim osobinama i društvenim dinamikama između *ljudi nahvao* i *ljudi nazbilj*. Štoviše, kada prepričava što se Dugom Nosu dogodilo u *Indijama*, kao da opisuje aktualno stanje demografskih mijena u Europi, sukob liberalne kulture i manjina koje se odbijaju integrirati u francusko ili njemačko društvo, a svojom progresivnom brojnošću prijete stubokom promjeniti sliku europskog društva i njegovih temeljnih postulata. Dakle, Marin Držić nije nimalo neozbiljna tema. Što zbog činjenice da su njegova djela sve do 1930-ih godina bila sasvim zanemarena, odnosno nisu bila izvedena, što zbog nerazumijevanja merituma njegovih komedija i trivijaliziranja likova i radnje u njima, slikarski prikazi koji se tiču Držića opterećeni su opisnošću i „prepričavanjem” radnje. Štoviše, postojeći vizualni predlošci (fotografije) izvedenih dramskih djela uzrokovali su manjak kreativnosti čak i kod tih likovnih interpretacija, svodeći ih na *formalnu korektnost*.

Kako onda osvremeniti Držića u likovnosti? Svjedočeći izložbama s temama koje su same po sebi „teške” jer im je srž neopipljiva i opća, a kod kojih deskripcija predstavlja banaliziranje temeljne ideje, kao što su Sveti Vlaho i Marin Držić, vjerujem da je odgovor potrebno tražiti u simboličkim prikazima koji rastežu prostor od forme do značenja i zahtijevaju angažiranog promatrača. Konačno, niti kršćanske teme uskrsnuća, transsubstancijacije ili otkupljenja, niti karakterne osobine nesebičnosti, zlobe ili marljivosti, ne posjeduju svoje obliče, formu koju je moguće samo prenijeti, već je potrebno zadati novi vizualni kód u koji se upisuje željeni siže. Lakše je naslikati Marojeva Mara, nego pouku vjernosti sina prema ocu i snagu očeve ljubavi prema sinu, zar ne? Međutim, ako je Maro samo Maro, a ne spomenuta pouka, onda je raspon između forme i značenja manji, nego u slučaju da je umjetnikova namjera bila prikazati Držićevu moralnu lekciju iz poštovanja, vjernosti i ljubavi, iako forma – lik Mara – može biti jednaka. Upravo se time vodi i Ivana Vulić u ciklusu koji je izrastao iz pokušaja interpretacije Držićevih tekstova.

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**CRTEŽI IVANE VULIĆ
O TEMI MARINA DRŽIĆA**

Opsežnim iščitavanjem Držićeva opusa, razlaganjem i oslikovanjem pojedinih pojmoveva i lica, Ivana Vulić sintetizirala je najvažnije ideje renesansne filozofije o čovjeku, a koje su i kod Držića prisutne. Njene su „Bjestije” dvije mačke koje je fotografirala na Gundulićevoj poljani i u Lazaretima tijekom svojeg posljednjeg boravka u Dubrovniku. Vodeći se Tripčetovim monologom iz *Dunda Maroja* u kojem su „bjestije” kod Držića zapravo *ljudi nahvao*, Vulić uvezuje osobna iskustva s vlastitim fascinacijama Držićevim dramskim tekstom.



After a very successful cycle of people on a beach putting the (supposedly curative) mud on their bodies and a cycle of birds, Ivana Vulić has confirmed that her interest in the “peripheral” and seemingly irrelevant topics is equal to the perseverance in the realistic methodology which currently has a remarkable number of apologists in Croatian painting. This was fairly presented on the 2013 exhibition *New Croatian realism*, which showed that there is a generational consensus on a specific figurative approach to painting.

Some ideas that Marin Držić incorporated in his dramatic works are universal and timeless, particularly those related to the character traits and social dynamics between the *true people* and the *would-be people*. Moreover, when he is telling the story of what happened to the Long Nose in the *Indies*, it seems like he is describing the current state of the demographic changes in Europe, the conflict of liberal culture and minorities that refuse to integrate into French or German society and whose progressively increasing number threatens to fundamentally change the image of the European society and its basic postulates. Thus, Marin Držić is not a frivolous topic at all. Not only because of the fact that until 1930s his works had been completely neglected or had not been performed, but also due to lack of understanding the merits of his comedies and the trivialization of their characters and plots, the artistic representations concerning Marin Držić are burdened by the descriptivity and narration of the plot. Moreover, the existing visual templates (photos) of the performed dramatic works led to the lack of creativity even in these artistic interpretations, reducing them to *formal correctness*.

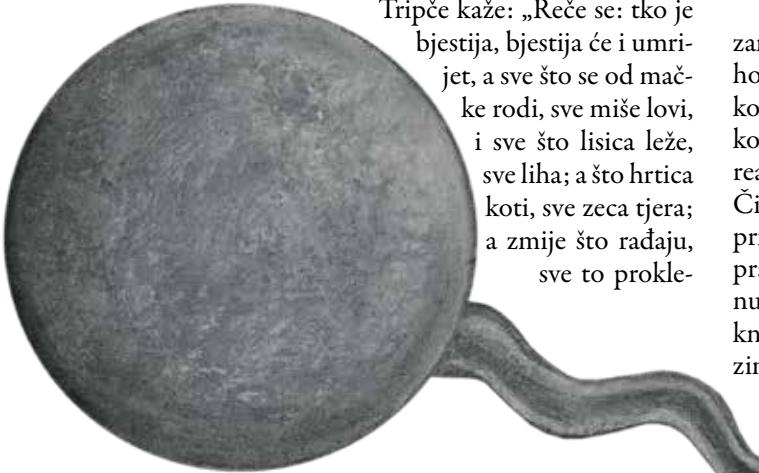
So, how can Držić be modernized in art? After visiting exhibitions that explore themes that are themselves “heavy” because of their intangible and rather general core, and whose description represents the trivialization of the fundamental idea, such as Saint Blaise and Marin Držić, I believe that the answer should be sought in the symbolic representations that extend the space from the form to the meaning and that require an engaged observer. Finally, neither the Christian themes of resurrection, transubstantiation or redemption nor the character traits of selflessness, malice or diligence, do not have their own form, a form that can only be transmitted; rather, it is necessary to set a new visual code into which the desired content is inserted. It is easier to paint Maroje's Maro than the lesson of a son's fidelity to his father and the power of a father's love for his son, isn't it? However, if Maro is only Maro, and not the mentioned lesson, then the range between the form and the meaning is smaller than in

Marinism

DRAWINGS BY IVANA VULIĆ AROUND THE THEME OF MARIN DRŽIĆ

the case the artist's intention was to depict Držić's moral lesson of honesty, loyalty and love, although the form (Maro) can be identical. It is precisely that what serves Ivana Vulić as a guideline in this cycle which was created from attempts to interpret Držić's texts.

By extensive interpretation of Držić's work and by analyzing and depicting certain terms and faces, Ivana Vulić has synthesized the most important ideas of Renaissance philosophy of man, which are present in Držić's work as well. Her “Animals” are two cats that she photographed on the Gundulić Square and in the Lazareti complex during her last stay in Dubrovnik. Guided by Tripče's monologue from *Uncle Maroje* in which “animals” are actually Držić's *would-be people*, Vulić incorporates personal experiences with her own great interest in Držić's dramatic text. Tripče says: “He who is born a beast, they say, a beast will die, whatever is born of cat the mice will chase, the fox's litter ever will be crafty, the greyhound's whelps will always hares pursue, all the miserable snake brood throw out poison. (...) he is a man in the form, but a snake in practice; cherish the snake and 'twill bite thee; consort with it, and it will poison thee. (...) some people are evil beasts, others are good angels *et troni*” (*Uncle Maroje*, III, 10). The drawing “Homunculus” is on the same track as well, namely as a symbol of the *would-be people*. As early as in the 13th century, alchemists believed that it is possible to create a man by



Tripče kaže: „Reče se: tko je bjestija, bjestija će i umrijet, a sve što se od mačke rodi, sve miše lovi, i sve što lisica leže, sve liha; a što hrtica koti, sve zeca tjera; a zmije što radaju, sve to proklee-

to sjeme jadom meće.

(...) čovjek je u formu, zmija je u pratiku; grij zmiju, da te uije; pratika' š njim, da te otruje. (...) jedni se ljudi nahode zli bjestije, druzi se nahode dobri anđeli *et troni*” (*Dundo Maroje*, III, 10). I crtež „Homunkulus” na istom je tragu, naime, kao simbol ljudi nahvao. Već od XIII. stoljeća alkemičari su vjerovali da je moguće stvoriti čovjeka kemijskim putem pa toga homonuculusa, kako ga naziva Paracelsus, Držić poistovjećuje sa svojim ljudima nahvao, odnosno umjetnim ljudima koje su, kako piše, stvorili negromanti u zamjenu za zlato. Crtež Ivane Vulić prikazuje fetus u ovalu koji se u ovom kontekstu teško može protumačiti kao maternica, već prije kao srednjovjekovna mandorla – neodređena svjetlost koja bademasto kruži oko tijela. Alkemija (omiljena tijekom renesanse pa je i ovaj rad nastao po uzoru na stare prikaze alkemičarske aparature) svoj udio u ovome ciklusu uzima i crtežom „Remedijo” koji sažima jednu fazu negromantskog postupka zvanog dissolutio. U njemu se spajaju Sunce i Mjesec kao simboli vječne ambivalencije postojanja, a nadgleda ih duša koju simbolizira ptica. Neke suvremene interpretacije izrasle iz Freudovih teorija o podsvjesnome, a hranjene pokretom Nove misli (New Thought), govore o rastapanju nesvjesnoga u svjesnom, čime se oslobođa Jastvo. Remedijo je zapravo lijek svemu, svakoj bolesti i stanju, nadnaravno tijelo koje стоji iznad svega u fizičkom svijetu. Popiva spominje remedijo: „Gospodaru, ne valja se desperavat ni tako abandonavat; svemu je remedijo neg samoj smrti. Da se ide na remedija! U fortuni se dobar mrnar poznavat; na provu od ognja fineca se od zlata poznavat. Nije ga tu plakat ni ktjet umrijet, neg se ne abandonat, pomagat se” (*Dundo Maroje*, III, 8).

Uz čitav niz drugih značenja, vrlo slojevitih i kapilarno povezanih s najrazličitijim pojavama, predmetima, *uzancama* i duhovnim stanjima, odnosno širokim zahvaćanjem u kulturološki kontekst, Ivana Vulić oblikovala je ciklus od deset crteža tehnikom ugljena na kartonu, koji svi dosljedno provode postulate realizma koje je autorica zadala svojim prethodnim radovima. Činjenica da su neki od njih izvedeni prema uzorima starih prikaza i predmeta (kao što je nedavno otkupljeni renesansni prsten iz Doma Marina Držića na crtežu „Fatiga”), daje im „patinu” starih crteža koji svjesno i vrlo uspješno koketiraju s baroknom poetikom. *Pomak* kao obilježje manirizma, kojeg pronalažimo i na ovim radovima, uvezan s tekstualnim predlošcima Marina Držića, autoricu je potaknuo da izložbi nadjene naziv *Marinizam*, šireći tim lingvističkim pomakom i značenjski spektar njezinih djela. Trivijalnost, svakodnevica i žanr scene u promijenjenom kontekstu i s proširenim značenjskim rasponom, koji inače intrigiraju Ivanu Vulić, pokazali su se sretnom kombinacijom i u ovom ciklusu. Beznačajnost mačke koja leži sasvim se mijenja apoteozom istog prizora u galerijskom prostoru. Odgovarajući na temu Držića, Ivana Vulić je pokazala ne samo sposobnost prijenosa vlastite ideje u sliku, već ponajviše razumijevanje Držićevog složenog svijeta ideja i pronalaženje svremenog načina njihovog tumačenja kroz sinkretičku likovnu interpretaciju.

Marin Ivanović,
povjesničar umjetnosti i kustos

a chemical procedure, so Držić identifies the *homunculus*, as Paracelsus calls him, with his *would-be people*, namely the artificial people who were, as he wrote, created by necromancers in exchange for gold. The drawing by Ivana Vulić shows a fetus within an oval, which in this context can hardly be interpreted as a uterus, but rather as a medieval mandorla – an undetermined light circulating around the body in the shape of an almond. The alchemy (very popular during the Renaissance, so this work is also based on the old representations of alchemists' apparatus) has its share in this cycle also in the drawing "Remedy" that summarizes one stage of necromancer's procedure called *dissolutio*. It combines the Sun and the Moon as symbols of eternal ambivalence of existence and which are monitored by the soul symbolized by a bird. Some modern interpretations that have stemmed from Freud's theory of subconsciousness and encouraged by the movement of New Thought deal with the dissolution of the unconscious in the conscious, thus freeing the Self. *Remedy* is in fact a cure to everything, each disease and condition, a supernatural body that is above all in the physical world. Popiva mentions *remedy*: "Master, it is not good to fall to desperation and give in. There is a remedy for all but death. Let us look for the remedy! It is the storm that discovers a good sailor; the fire serves to prove the purity of the gold. Now is not the moment for crying or wanting to die, but rather for not giving in and for helping yourself." (*Uncle Maroje*, III, 8).

Along with a number of other meanings, multi-layered and capillary associated with very different phenomena, objects, customs and spiritual states, and by broadly encompassing the cultural context, Ivana Vulić has created a cycle of ten drawings using the technique of charcoal on cardboard, all of which consistently implement the postulates of realism that the author had set in her previous works. The fact that some of them are done according to the models of old depictions and objects (such as recently purchased Renaissance ring from the House of Marin Držić in the drawing "Fatigue") gives them a certain "patina" of old drawings that consciously and very successfully flirt with baroque poetics. *The shift* as a characteristic of mannerism, which is present in these works as well, bound with text templates of Marin Držić, has encouraged the author to name the exhibition *Marinism*, using that linguistic shift to extend the semantic range of her works as well.

Trivia, everyday life and genre scenes in a changed context and with an extended semantic range, which usually arouse the interest of Ivana Vulić, proved to be a good combination also in this cycle. The insignificance of a cat lying is completely changed by the apotheosis of the same scene in the gallery space. In her response to Držić as a theme, Ivana Vulić has shown not only the ability to transfer her own ideas into the painting, but also, and mainly, the ability to understand Držić's complex world of ideas and to find modern ways of their interpretation by means of syncretic artistic interpretation.

Marin Ivanović,
art historian and curator





Bjestija 1 ugljen na kartonu, 70 x 100 cm, 2016.
Animal 1 charcoal on cardboard, 70 x 100 cm, 2016

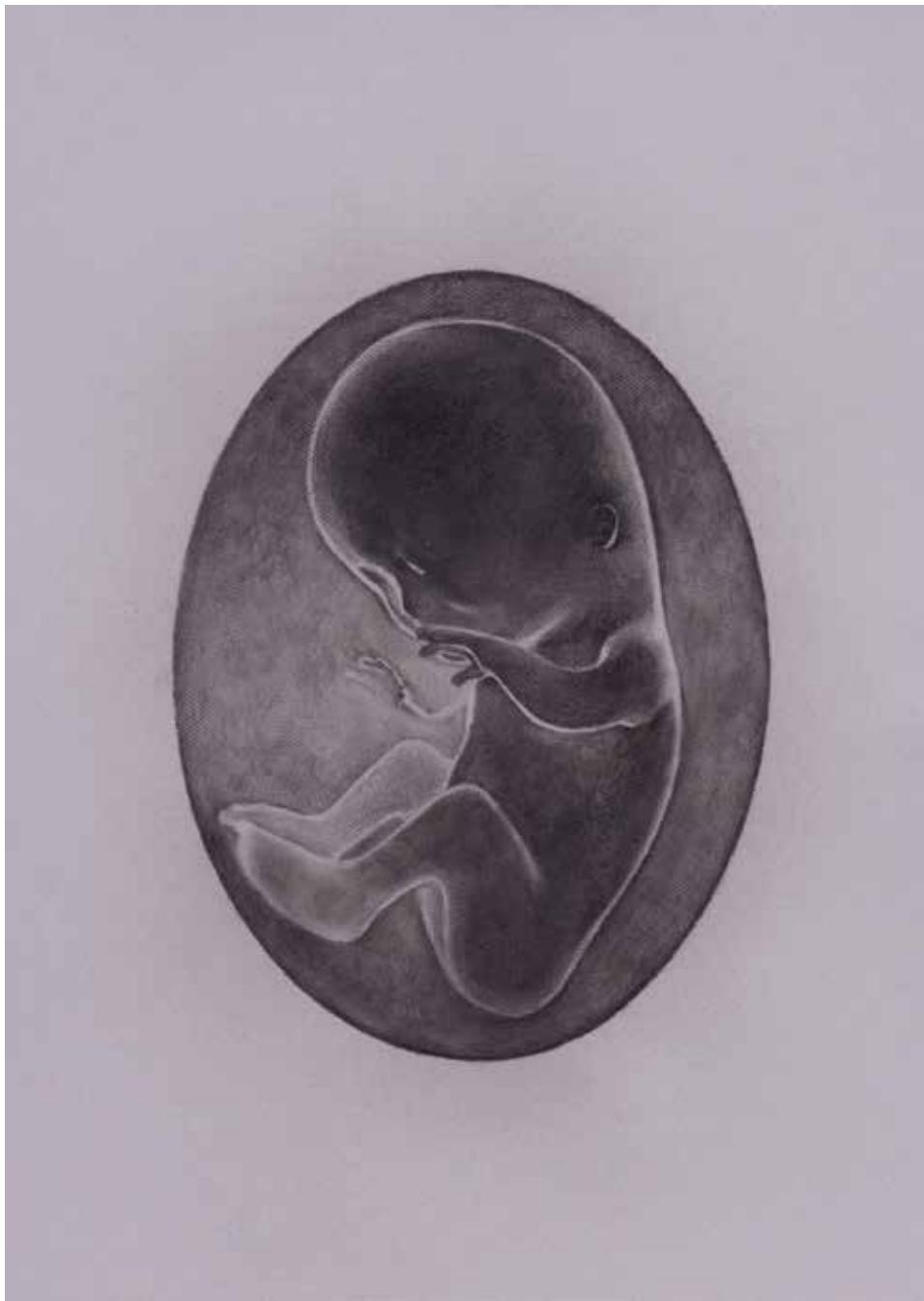


Bjestija 2 ugljen na kartonu, 70 x 100 cm, 2016.
Animal 2 charcoal on cardboard, 70 x 100 cm, 2016



Fatiga
Labour

ugljen na kartonu, 100 x 70 cm, 2016.
charcoal on cardboard, 100 x 70 cm, 2016



Homunkulus ugljen na papiru, 70 x 50 cm, 2016.
Homunculus charcoal on paper, 70 x 50 cm, 2016



Remedijo ugljen na kartonu, 100 x 70 cm, 2016.
Remedy charcoal on cardboard, 100 x 70 cm, 2016



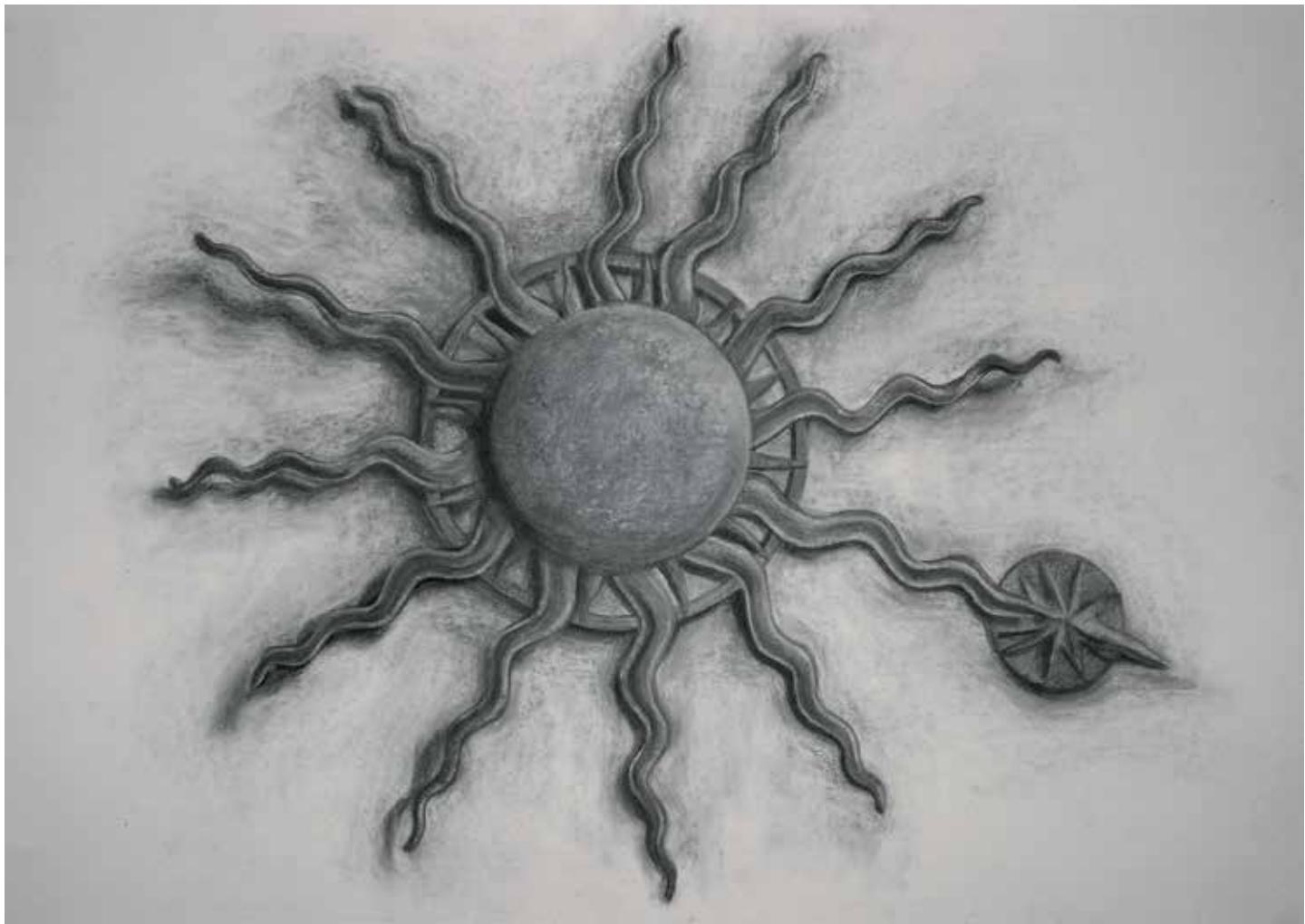
Sud
Justice

ugljen na kartonu, 100 x 70 cm, 2016.
charcoal on cardboard, 100 x 70 cm, 2016



Sol
Salt

ugljen na papiru, 70 x 50 cm, 2016.
charcoal on paper, 70 x 50 cm, 2016



**Ura
Clock**

ugljen na kartonu, 70 x 100 cm, 2016.
charcoal on cardboard, 70 x 100 cm, 2016



Tezoro
Treasure ugljen na papiru, 50 x 70 cm, 2016.
charcoal on paper, 50 x 70 cm, 2016



Okazijon ugljen na papiru, 50 x 70 cm, 2016.
Opportunity charcoal on paper, 50 x 70 cm, 2016

Životopis

Ivana Vulić rođena je 1978. godine, živi i radi u Zagrebu. Nakon završenog Studija dizajna pri Arhitektonskom fakultetu u Zagrebu (1997.-2001. smjer industrijski dizajn), 2002. upisuje slikarstvo na Akademiji likovnih umjetnosti u Zagrebu. Studira u klasi prof. emeritusa Đure Sedera. Usavršava se na Akademiji za umjetnost, arhitekturu i dizajn u Pragu (VŠUP) 2005. u sklopu razmjene studenata istočnoeuropejskih zemalja, u slikarskoj klasi prof. Stanislava Diviša. Na ALU u Zagrebu diplomirala je pod mentorstvom prof. Duje Jurića. Članica je Hrvatskog društva likovnih umjetnika od 2008., Hrvatskog društva filmskih djelatnika od 2012. i Hrvatske zajednice samostalnih umjetnika od 2013. Boravila je 2014. godine na dvomjesečnoj umjetničkoj razmjeni u Cité internationale des Arts u Parizu i na GLO'ART dvomjesečnoj rezidenciji u Belgiji blizu Maastrichta.

Biography

Ivana Vulić was born in 1978 and she currently lives and works in Zagreb. After graduating from the School of Design at the Faculty of Architecture in Zagreb (which she attended from 1997 to 2001, with a major in industrial design), in 2002 she started studying painting at the Academy of Fine Arts in Zagreb. She studied in the class of Professor Emeritus Đuro Seder. She underwent professional training at the Academy of Arts, Architecture and Design in Prague (VŠUP) in the class of Professor Stanislav Diviš in 2005 as part of an Eastern European Exchange Program. She graduated from the Academy of Fine Arts in Zagreb under Professor Duje Jurić. She has been a member of the Croatian Association of Artists since 2008, the Croatian Association of Film Workers since 2012 and the Croatian Freelance Artists' Association since 2013. In 2014 she attended a two-month artistic exchange at the Cité Internationale des Arts in Paris and the GLO'ART two-month residency in Belgium, near Maastricht.

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