



AIDA HEBIB RAGUŽ

HAPPINESS + VIRTUE

HAPPINESS + VIRTUE



AIDA HEBIB RAGUŽ

HAPPINESS + VIRTUE

DOM MARINA DRŽIĆA, DUBROVNIK
8. 12. – 31. 12. 2017.

Meandri ljepote i topla jeka sjećanja

Antun Karaman

Ukrašavanje vlastita tijela nekom odabranom bojom, a onda i kožom, kostima, zubima i perjem ulovljenih životinja ili pak nekim rijetkim ili teže dostupnim dragocjenim predmetima – grumenjem rijetkog minerala, komadima drva i lijepim uglačanim kamenićima dodatno ukrašenima urezanim znakovljem, odlomljenim komadićima kristala ili vulkanskog stakla – oksidijana, nekim biserom, niskom od sedefnih školjaka ili šarenih puževih kućica i sl. – prirodnim tvorbama slučajno pronađenima u okružju kojim je prolazio ili u kojemu je lovio i obitavao, čovjek je prakticirao od najranijih dana svog svjesnog života (nedavno je pronađena 100.000 godina stara ogrlica od perli izrađenih od Nassarius školjke). Apliciranim ukrasima – nakitom, pojedinac je isticao svoju osobnost, posebnost, vrijednost, bogatstvo, moć, važnost i status u zajednici, a možda i svoju ljepotu, ili simbolično iskazivao pripadnost nekoj skupini, ili se, pak, animistički vjerujući u apotropejski učinak pojedinih predmeta i supstanci, njima, osim za ukras, koristio i kao amuletima koji su ga štitili od opasnosti i uroka.

U osvit najstarijih civilizacija, s razvijkom kulture i tehnologije, prirodne je materijale čovjek počeo obogaćivati novopranađenim metalima – povezivati ih nitima ili ih ugrađivati u pločice zlata, bakra, bronze, željeza... stvarajući mnogo kompleksnije ukrasne tvorbe (ukrase za glavu i kosu, kopče, igle, ukosnice, ogrlice, narukvice, razno prsteњe, naušnice, pektorale, broševe, devocionalne medalje,

simbolične znakove...) koje se nisu isticale ili odlikovale samo svojim bojama, ljepotom i finoćom izrade, već su imale i značajnu materijalnu vrijednost, što je njihovu vlasniku/posjedniku, u teškim trenutcima života, osim ugleda i časti, moglo pružiti i određenu sigurnost i lukrativno rješenje iskrslih problema.

Tako je nakit postao proizvodom koji je „pokrivaо“ široki raspon čovjekova duhovnog i materijalnog interesa: od zadovoljenja estetskih potreba te iskazivanja taštine i moći do posjedovanja određene (zapravo neprolazne) materijalne vrijednosti koja mu pokatkad može itekako zatrebatи. Povijesne legende i priče te brojni primjeri nakita sačuvani iz gotovo svih razdoblja ljudskog bivanja mnogo nam toga govore o čovjekovu odnosu prema ljepoti i sebi samome, ali i prema životu uopće.

Od mitoloških vremena do naših dana mnogi su se znani i neznani pisci na razne načine osvrtni na fenomenologiju, vrijednosti, značenje i učinak zlata, novca i nakita u čovjekovoj duhovnoj i fizičkoj kozmogoniji. I dubrovački je komediograf Marin Držić bio jedan od njih. Zato nije neočekivano, da je u plemenitom „šušuru“ uskovitlanom nedavnim obilježavanjem 450. obljetnice Držićeve smrti, i taj segment Držićeva propitkivanja ljudskih vrlina i slabosti došao pod povećalo.

Osebujni likovi/karakteri iz Držićevih komedija kojima su zlato, nakit i novac bili veća svetinja i od samog života

stari su škrtač Skup i prepredeni imućni trgovac/zelenički Sadi, poglavito ovaj potonji, koji se bavi preprodajom različite trgovачke robe, a posebno zlatnog i svakojakog drugog nakita. Uvijek zamotan u dugi crni kaput/plašč, u postavi kojega je bilo ušiveno mnogo malih džepića napravljenih za skrivenu pohranu i čuvanje raznih dragocjenosti, i uvijek nepovjerljiv prema svima s kojima je poslovaо, on će neodgovornom i lakoumnom Maru, ali i bogatom Ugu Tudešku i drugima uvijek biti na usluzi i prodavati im jeftin nakit za skupe pare. Ti će likovi i njihov psihološki habitus i djelovanje biti zanimljivi mnogim umjetnicima – glumcima, redateljima, slikarima..., a u povodu se obljetničkog prisjećanja Držićeva djela, nadahnuta Držićevim sardoničkim i parodijskim opaskama i stavovima, njima pozabavila i dubrovačka kiparica Aida Hebib Raguž, napravivši na tu temu niz objekata – *assemblagea* – ukrasnih predmeta koje autora nazivlje „inovativnim“ nakitom, ali koje bi se mirne duše moglo nazvati i (minijaturnim) skulpturama (što i ne bi bilo besmisleno, jer je izrada nakita, bez obzira na način rada i veličinu realiziranih tvorbi, uvijek bila usko povezana s kiparskim umijećem; vidi: *geme* koje se rade urezivanjem – *intaljo* ili modeliranjem u plitkom reljefu - *kameje*).

Ploveći Držićevim svemirima, Hebib se, radeći aktualnu seriju nakita/skulptura, hrabro, maštovito i razigrano upustila u likovnu avanturu koja nudi više različitih mogućnosti percepcije (i recepcije) učinjenog: u mnogim se radovima odmakla od klasičnog poimanja nakita - prstohvatnu veličinu nakita, predmeta koji se obično nosi na tijelu, povećala je i monumentalizirala do mjere u kojoj je dominantnom komponentom postala volumenska – skulpturalna – dimenzija modelirane forme. No zbog toga nije odustala i od plemenitosti obrade zahvaćenih oblika. Upravo suprotno: materijale korištene u izradi povećanih formi tretirala je s jednakom toplinom, precioznošću i pažnjom kao da radi nakit, pa su one, unatoč većim dimenzijama, u svakome svome detalju, i u cjelini, progovorile suptilnim rječnikom nakita. U radu na aktualnim tvorbama Hebib ni u jednom trenutku nije zanemarila estetske zahtjeve što ih izrada nakita prepostavlja i traži; tek se, ponesena postmodernističkom slobodom izbora i rada, „poigrala“ tehnikom rada; realizirane je artefakte, umjesto modeliranjem ili nekim drugim tradicijskim kiparskim oblikom rada, izradila

„slaganjem“ (*assemblažiranjem*) većeg broja disparatnih, ali zato ne i manje dekorativnih supstanci i elemenata/detalja, a povećanjem dimenzija pojedinih tvorbi (dimenzije pojedinih uradaka su 16 x 13 x 5 cm i 19 x 13 x 3 cm...), poželjela je iskušati (a to je uspjela i ostvariti) i one formalno-estetske i prostorne odnose (prostorno-volumenske međuodnose, relacije i interakcije elemenata gusto složenih u plitkim, ali slojevitim – „kutijasto“ strukturiranim – reljefnim tvorbama) koje je teško postići u tjesno stopljenim slojevima veličinom malih, prstohvatnih, haptički prisnih i intimistički tretiranih formi, posebice onih koje bi trebale funkcionirati isključivo u tjesnoj vezi s ljudskim tijelom (što nakitu i jest prava svrha postojanja), s toplinom i mekoćom ljudske puti, o čemu, uostalom, izravno i zavisi razumijevanje utilitarnih i estetskih značajki nakita u njegovoj izvornoj funkciji.

Konceptualni pristup i korištenje tehnike *assemblagea*, odnosno proces kombiniranja i spajanja – sakupljanja, gomilanja i amalgamiranja – različitim, pomno biranim (plemenitim i neplemenitim) materijala i tekstura u jedinstvenu novoznačenjsku cjelinu, našoј su kiparici, i u promišljanju i u izvedbi zamišljenih tvorbi, omogućili otvaranje i onih pitanja i problema koje klasičnim kiparskim tehnikama nije lako riješiti. Zato je i odlučila mijenjati tehnologiju rada: umjesto modeliranja odlučila je koristiti *assemblage* i doslikavati iznjedrenu formu. Naime, slaganjem zašiljenih i zabljenih ploha transparentnog (uglačanog i zrcalceg) pleksiglasa i njihovim tjesnim sljubljivanjem i dodatnim povezivanjem sitnoookastim mrežicama, kositrenim nitima, a na pojedinim mjestima i vrlo gustim spletovima kositrene žice te njihovim sučeljivanjem s naglašeno drukčijim – zrnato i lančano strukturiranim aplikacijama (ogrlicama, narukvicama...) kojima ne nedostaje ekspresivnog naboja, oblikovala je oprostorene forme, a onda je njihov smisao i vizualnu punoću, na sličan način na koji to čine kazališni slikari prigodom ukrašavanja scenskih kulisa, dopunila i oplemenila željenim uresom – crtanjem likova, apliciranjem (autorskih) fotografija, upisivanjem naslova, naputaka, komentara, na mjestima i citata iz Držićevih djela (počesto preuzetih iz svojih ranijih radova/reljefa posvećenih Marinu Držiću i pokazanih na izložbi *Nezaboravna Držićeva djela* održanoj u Domu Marina Držića 2013. godine) i sl., kojima je, kako sama kaže, „namijenila ulogu

komunikacijskog koda". Boje koje u svom radu Hebib rabi – crna, plava, ljubičasta, narančasta, bijela... uvijek su primjerene psihološkoj potki događaja ili doživljaja koji ju je potaknuo na rad ili bio izvorom nadahnuća. One svojim vlastitim svjetlom i simbolično-psihološkim učinkom uvijek prate i podupiru ili komentiraju sadržajne i kontemplativne okosnice zahvaćene priče/radnje i sudjeluju u psihološkom, emotivnom ili estetskom određenju/učinku konačne tvorbe, ukazujući na (ili ističući) one estetske i formativne komponente koje nakit i čine nakitom, u aktualnom slučaju i skulpturom.

U svom radu Hebib se, već smo rekli, rado referira na Držićeve misli i zaključke. Istražujući Držićevu filozofiju, poglavito Pometove (ali jednako tako i drugih Držićevih likova) stavove i primjedbe o životu sada i ovdje, o međuljudskim odnosima, sodbini, novcu, taštini, nakitu kao imovinskoj vrijednosti... i sl. te elaborirajući njihovu bit s aspekta svog medija Hebib je njihovu jeku utisla u uslojenost skulpturalnih formi u koje je, osim inducirani refleksija, utkala i iskustva stečena u ranijim dodirima s Držićevim djelom, ali i s društvenim koordinatama vremena u kojem je Držić živio i djelovao. I samim nazivom - *Happiness + Virtue* - kojim je ove radove imenovala, kiparica je uronila u Držićovo vrijeme: ovom je sintagmom nastojala obnoviti sjećanja na one filozofske postulate 16. stoljeća koji su proizili iz misli i stavova obilježenih binomom *La Virtù e la fortuna* (*Vrlina i sreća*), odnosno renesansnim poimanjem života u kojemu su *vrlina* i *sreća* smatrane dvjema suprostavljenim silama koje, trčeći jedna pored druge, odnosno jedna uz drugu - rame uz rame, bitno utječu na čovjekovo djelovanje i ponašanje i na njihov krajnji rezultat; pri tome su se pod pojmom *vrlina* podrazumijevale (a i danas je tako) etičke vrijednosti (dobrota, poštenje, dužnost, oprez, mudrost, odmjerenost, uljuđenost, istina, ljudskost...), a pojam *sreća*, (*sreća*: ne *gioia* – ugoda psihološke naravi, nego *fortuna* – vrtuljak sodbine) označavao je slijepu i nepredvidljivu graditeljicu i(li) rušiteljicu ljudskih nada, snova i djela čiji su učinci uvjetovani protokom i snagom vremena te sodbinom koju nije moguće predvidjeti niti njome upravljati. U turbulentnim društveno-političkim okolnostima u renesansnom razdoblju, i u vrlo složenom fenomenološkom i eidološkom odnosu prema duhu, svije-

sti i čovjekovu mjestu u univerzumu binomom *vrlina-sreća* podsjećalo se sve aktere koji su htjeli mijenjati svijet na permanentni sukob između čovjekovih želja i mogućnosti (čovjekove snage i sposobnosti) i utjecaja objektivnih povijesnih zakonitosti i protoka vremena koje nije moguće zaustaviti. Za Machiavellija (a očigledno i za Držića, čim se svojim urotničkim pismima protiv Republike upleo u opasnu i neizvjesnu političku igru), sintagma *La Virtù e la fortuna* bila je temeljem novih etičkih načela, načela imanentnih novom vremenu, i očekivanjima koja su se temeljila i oblikovala na uspješnosti društvene učinkovitosti, novim političkim vizijama i općenito ulozi državničke snage i organizacijskim kapacitetima te znanju i razumnoj volji (usporedi: Aristotelova etička promišljanja).

Ovi filozofski i duhovni okviri odredili su i oblikovnu i poetsku auru iznjedrenih djela. Komentirajući konceptualne i formativne komponente svog kiparskog rada i svoja aktualna istraživanja obilježena novim umjetničko-medijskim stavovima i promišljanjima Hebib kaže: „Kao kiparicu intrigiraju me sinteze bez obzira na medij – to, naravno, u prvoj redu uključuje razradu skulpturalne forme, ali i slikarske i grafičke procese, crtež, fotografiju, dizajn, tehniku assemblagea, performance te profinjenu analizu prostornih odnosa, iz čega proizlazi realizacija nakita – voluminoznih oprostorenih dekorativnih objekata (bez obzira na veličinu forme, op.a.) viđenih kroz optiku našega vremena. Pri tome, slobodnim izborom materijala nakit nastojim izvući iz njegova tradicionalnog zanatom definiranog područja i učiniti ga amalgamom svih likovnih medija. Izvedeni radovi, sabrani pod zajedničkim nazivom *Intervencija* i oblikovani uporabom novih medija, u izvornom su promišljanju zamišljeni kao velika predimenzionirana ogrlica percipirana kao zbroj zasebnih tijela u prostoru. U izvedbi ove limitirane serije nakita nema skupih materijala poput poludragog kamenja, zlata, srebra i slično... namjera mi je bila uporabom jednostavnih materijala stvoriti „jezik“ koji može prenijeti željenu poruku - u tome sam kao komunikacijsko oruđe koristila novi medij (*assemblage*) i konceptualni pristup. U ovim se radovima odmičem od ustaljenih obrazaca ukrašavanja (nakitom) i kalupa svakodnevice. Svaki nakit ne mora biti nošen, ali mora otvarati prostore slobode i poimanja i stvaralačkog čina.”

Aktualnu seriju nakita-skulptura Hebib je nazvala inovativnom. U izvjesnom smislu ona to i jest, a je li ovdje riječ o nakitu ili skulpturi sasvim je svejedno jer, s kojega god izviđaša umjetničke tvorbe Aide Hebib promatrali, uvažavali ih kao osjetno povećane komade nakita, ili kao intimistički tretiranu neveliku skulpturalnu formu, rezultat je uvijek isti i uvijek ugodno iznenađujući – *iskiparen*, odnosno *assemblažirani* oblici emaniraju slojevite priče koje nas svojim misaonim, umjetničkim i poetskim komponentama, ma-

štovitim oblicima i estetskim učinkom snažno privlače i izazivaju pažnju i duboke emocije. Njihova (moguća) određenja – *nakit / skulptura / ili oboje* – kao tri prepletena bistra potoka, ovdje su teško razdvojiva: izviru jedan iz drugoga, i odmičući se od zajedničkog toka nenametljivo izmiču jedan drugome, da bi se na koncu ipak spojili i, osnaživši je, nepovratno sjedinili u zajedničkoj matici.

To ove radove uistinu čini posebnima i vrijednima svake pažnje.

PJERIN, 2017

Plexiglas / kombinirana tehnika
Plexiglas / mixed media
10 x 10 x 2,5 cm





GRIŽULA, 2017

Pleksglas / kombinirana tehnika

Plexiglas / mixed media

14 x 11 x 5 cm



SREĆA+VRLINA, 2017

HAPPINESS + VIRTUE

Pleksiglas / kombinirana tehnika

Plexiglas / mixed media

14 x 11 x 3 cm

Meanders of beauty and a warm echo of memories

Antun Karaman

From the earliest days of their conscious life, humans have decorated their own bodies with paint, skin, bones, teeth and feathers of caught animals or with some rare or hardly accessible precious objects – lumps of rare minerals, pieces of wood and beautiful polished stones additionally decorated with carved symbols, broken pieces of crystal or volcanic glass (obsidian), an occasional pearl, a string of nacre shells or colorful snail shells etc. – i.e. natural formations accidentally discovered in the places through which humans were passing or in which they were hunting and living (they recently found a 100,000-year-old necklace containing beads made of Nassarius shells). The individuals used the applied ornaments, i.e. the jewelry to highlight their individuality, uniqueness, value, wealth, power, importance and status in the community, and perhaps their beauty, or to symbolically express their belonging to a group; or, on the other hand, in the context of animistic belief in the apotropaic effect of certain objects and substances, they used them, except for decoration, as amulets that would protect them from dangers and spells.

With the appearance of earliest civilizations, along with the development of culture and technology, humans started to enrich the natural materials with newly discovered metals, to connect them with threads or to incorporate them in tiles of gold, copper, bronze, iron... thus creating more complex decorative formations (head and hair ornaments, clips, barrettes, hairpins, necklaces, bracelets, vari-

ous rings, earrings, pectorals, brooches, devotional medals, symbols...) that were not highlighted or characterized only by their colors, beauty and sophisticated production, but they also had a significant material value which provided their owner/holder, in addition to reputation and honor, with a certain level of security and a solution for the emerging problems in difficult moments of life.

Thus, the jewelry became a product that “covered” a wide range of humans’ spiritual and material interests: from satisfying aesthetic needs and demonstrating vanity and power to possessing certain (actually eternal) material value that can be of great use in certain situations. Historical legends and stories, as well as numerous pieces of jewelry that have been preserved from almost every period of human existence serve as a testimony of man’s attitude towards beauty and towards himself, but also towards life in general.

From mythological times to the present day many known and unknown writers in various ways referred to the phenomenology, values, meaning and the effect that gold, money and jewelry have in the context of the spiritual and physical cosmogony of a human. Dubrovnik playwright Marin Držić was one of them as well. Therefore, it is to no surprise that the noble “commotion” caused by recent marking of the 450th anniversary of Držić’s death brought to the fore this segment of Držić’s questioning of human virtues and weaknesses.

The distinctive figures/characters from Držić's comedies who considered gold, jewelry and money more sacred than life itself are the old Miser and the cunning wealthy merchant / loan shark Sadi; but particularly the latter, who engaged in resale of various merchandise, especially gold and all sorts of other jewelry. Always in his long black coat/ cloak, with lining full of many small pockets for hiding and storing various valuables, and always suspicious of everyone with whom he did business, he was at disposal, all the time, to the irresponsible and reckless Maro, but also to the rich Ugo Tudešak and others in order to sell them cheap jewelry at a high price. These characters and their psychological habitus and actions have proven to be rather interesting for many artists – actors, directors, painters; but also to a sculptor from Dubrovnik named Aida Hebib Raguž who, on the occasion of marking the anniversary of Držić's death, and inspired by Držić's sardonic and parodic remarks and attitudes, tackled the subject of those characters and made a series of objects – *assemblages* – decorative items that the author calls "innovative" jewelry, but that could safely be called also (miniature) sculptures (which would certainly make sense since the production of jewelry, regardless of the mode of production and the size of produced formations, has always been closely associated with the art of sculpture; see: *engraved gems* which are made by carving – *intaglio* or by molding in low relief – *cameos*).

While working on the current cycle of jewelry/sculptures, Hebib was traveling through Držić's universes and thus engaging in a courageous, imaginative and playful way in a visual adventure that offered many different possibilities of perception (and reception) of what was done: in many works she moved away from the classical concept of jewelry by increasing the usual small size of the jewelry (items that are usually worn on the body), and monumentalizing them to the extent that the dominant component became the volume, i.e. the sculptural dimension of molded form. Nevertheless, she has not given up on the noble dimension of processing the forms in question. Quite the contrary: the materials used in the production of increased forms were treated with equal warmth, refinement and care as if she were creating jewelry, thus enabling them to show the subtlety typical of jewelry in every detail and in their entirety, despite the larger dimensions. While working on

these formations, Hebib has not at any point neglected the aesthetic demands imposed by the production of jewelry; at times she got carried away by postmodern freedom of choice and method so she "played with" the technique. Rather than by molding or by some other form of traditional sculptural work, she has developed the artifacts by "composing" (the *assemblage*) a large number of disparate, but nevertheless decorative substances and elements/details, and by increasing the dimensions of individual formations (individual works are larger than 16 x 13 x 5 cm and 19 x 13 x 3 cm in size), she wanted to test (and has managed to achieve it) those formal, aesthetic and spatial relations (space-volume relationships, relations and interactions of elements densely arranged in a shallow, but layered – with "box-shaped" structure – relief formations) that were difficult to achieve in tightly blended layers of small-sized, tactile and intimately treated forms, especially those that are supposed to work only in close contact with the human body (which is the real purpose of jewelry), with the warmth and softness of human skin, which, after all, directly affects the understanding of utilitarian and aesthetic features of jewelry in its original function.

The conceptual approach and the use of the *assemblage* technique, namely the process of combining and connecting – collecting, accumulating and amalgamating – different, carefully selected (noble and non-noble) materials and textures in a unique whole carrying a new meaning, have enabled the sculptor, both in designing and in producing imaginary formations, to tackle the issues and problems that classic sculptural techniques cannot solve easily. That is why she has decided to change the technology of work: instead of molding she has decided to use the *assemblage* technique and subsequently paint the obtained form. Namely, by arranging pointed and curved surfaces of transparent (highly polished and reflecting) Plexiglas and by putting them closely together and additionally linking them with small mesh nets, tin strands, and sometimes very dense webs of tin wires and by their confrontation with extremely different, more precisely, beady and chain structured applications (necklaces, bracelets...) which do not lack the expressive charge, the author produced the forms which have the spatial dimension. And then, similar to what theater artists do during the decoration of stage

scenery, she complemented and enriched their meaning and visual richness with the chosen ornaments – by drawing shapes, applying (original) photos, inserting titles, notes, comments, sometimes even quotations from Držić's works (often taken from her earlier works/reliefs dedicated to Marin Držić and displayed at the exhibition *The Unforgettable Držić's works* held at the House of Marin Držić in 2013) etc., to which she "has given the role of the communication code". Colors which Hebib uses in her work – black, blue, purple, orange, white etc... – are always consistent with the psychological texture of an event or experience that prompted her to work or acted as a source of inspiration. With their own light and symbolic and psychological effect, these colors always accompany and support or comment on the content and contemplative backbones of the story/plot and participate in the psychological, emotional or aesthetic definition/effect of the final formation, thus indicating (or highlighting) those aesthetic and formative components that make jewelry what it is, and in the present case they make it a sculpture.

As we have already mentioned, in her works Hebib often refers to Držić's thoughts and conclusions. By exploring Držić's philosophy, especially Pomet's views and observations (but also those of other Držić's characters) on life here and now, on personal relationships, destiny, money, vanity, jewelry as a property etc. and by elaborating their essence in terms of her medium, Hebib has imprinted their echo into the layers of sculptural forms in which she, in addition to the induced reflections, has also integrated experiences gained in earlier contacts with Držić's plays, but also with the social coordinates of the era in which Držić lived and worked. By giving these works the title *Happiness + Virtue*, the sculptor has immersed herself into Držić's time: she wanted that phrase to restore the memories of the 16th century philosophical postulates arising from the thoughts and attitudes marked by the binomial *La Virtù e la fortuna* (*Virtue and happiness*). The latter represents the Renaissance conception of life in which *virtue* and *happiness* were considered two opposing forces that by existing beside each other, or alongside each other – side by side, substantially affect human actions and behavior and their final result; in that context the term *virtue* implied (and still does) ethical values (goodness, honesty, duty, cautious-

ness, wisdom, self-control, politeness, truth, humanity...), and the term *happiness* (*happiness*: not *gioia* – comfort of psychological nature, but *fortuna* – a carousel of destiny) referred to the blind and unpredictable constructor and/or destroyer of human hopes, dreams and actions whose effects depend on the flow and power of time and the fate that cannot be predicted or managed. In the context of turbulent social and political circumstances in the Renaissance period, and of the very complex phenomenological and eidetic relation to the spirit, consciousness and man's place in the universe, the binomial *virtue-happiness* was used to remind all actors who wanted to change the world to the permanent conflict between human desires and capabilities (human strength and ability) on one hand, and the influence of objective historical patterns and the flow of time which cannot be stopped, on the other hand. For Machiavelli (and obviously also for Držić, considering the fact that his conspiratorial letters against the Republic got him involved in a dangerous and uncertain political game), the phrase *La Virtù e la fortuna* represented a basis for new ethical principles, principles that were inherent to the new era, and expectations that were based and developed on the grounds of the success of social efficiency, new political visions and generally the role of state power, organizational capacities, knowledge and reasonable willingness (cf. Aristotle's ethical considerations).

These philosophical and spiritual frameworks have determined both the design and poetic aura of created works. As a comment on the conceptual and formative components of her sculptural work and her current research characterized by new artistic and media attitudes and reflections, Hebib said: "As a sculptor, I am intrigued by the syntheses regardless of the medium – this, of course, involves primarily the development of sculptural form, but also painting and graphics processes, drawing, photography, design, the *assemblage* technique, performance and a precise analysis of spatial relations, which leads to the creation of jewelry, namely of voluminous decorative objects that are given the dimension of space (regardless of the form size, Ed.) seen through the lens of our era. At the same time, by freely choosing the materials for creating jewelry, I try to pull it out from its traditional scope defined by the craft and make it an amalgam of all art media. The created works gathered under the name

Intervention and designed by using the new media, were originally conceived as a large oversized necklace perceived as the sum of separate bodies in space. This limited edition of jewelry does not contain any expensive materials like semi-precious stones, gold, silver and similar... My intention was to use simple materials to create a "language" that can convey the desired message; I have used a new medium (*assemblage*) and a conceptual approach as communication tools. In these works I have distanced myself from the established forms of decoration (with jewelry) and molds of everyday life. An individual piece of jewelry may not be worn, but it must open the spaces of freedom and conceptions and of the creative activity."

Hebib considers her current cycle of jewelry-sculptures to be an innovative one. And it is, to a certain extent; but it does not matter whether we are dealing here with jewelry or sculpture because, regardless of the perspective of Aida Hebib's artistic production we take, whether we acknowledge them as significantly increased pieces of jewelry, or as intimately treated small sculptural form, the result remains the same and it is always a rather pleasant surprise – *sculpted* or *assemblaged* forms emanate layered stories that strongly attract us with their intellectual, artistic and poetic components, dreamy forms and aesthetic effect, thus provoking our attention and deep emotions. Their (possible) definitions – *jewelry / sculpture / or both* – as three interwoven clear streams, are difficult to separate: they emerge one from another, and by moving away from the mutual flow they unobtrusively elude each other in order to eventually get connected and irreversibly united into the main current.

That is what makes these works truly special and worthy of attention.

RELJEF SJECANJA 2, IMAGINACIJA, 2017
A RELIEF OF MEMORIES 2, THE IMAGINATION
Pleksiglas / kombinirana tehnika
Plexiglas / mixed media
16 x 13 x 3 cm



ŽIVOTOPIS

Aida Hebib Raguž rođena je 1977. godine u Dubrovniku. Diplomirala je 2001. godine na Studiju Likovnih umjetnosti Filozofskog fakulteta Sveučilišta u Rijeci, na kiparskom odjelu u klasi Josipa Diminića te stekla zvanje profesora Likovne kulture.

Stječe diplomu Međunarodne studentske kiparske škole „Montraker“ u Vrsaru.

Autorica je javne skulpture u kamenu „Veliki žal“ 1,90 x 60 x 80 cm koja je postavljena na Vrsarskoj rivi u općini Vrsar.

U svom kiparskom stvaralaštvu ostvarila je mnoge zapažene cikluse skulptura, reljefa, mobila, umjetničkih intervencija i suvremenog autorskog nakita.

Od 2002. godine svoje skulpturalne forme pretvara u nosive objekte. Oblikuje cikluse umjetničkog nakita od prirodnih materijala i plemenitih kovina, a posljednji ciklusi imaju konceptualan pristup. Autorica propituje nove materijale kroz nove medije.

Osim kiparstva i dizajna, od 2004. do danas bavi se pedagoškim radom, radi kao profesor likovne kulture u Dubrovniku.

Realizirala je niz edukativnih predavanja i inovativnih radionica iz kiparstva i dizajna za mlade u sklopu galerijskih projekata i međunarodnih festivala.

Sudionica je niza umjetničkih kolonija i umjetničkih festivala diljem Hrvatske.

Radovi joj se nalaze u privatnim i javnim zbirkama umjetnina.

Izlagala je na mnogim samostalnim i skupnim izložbama u zemlji i inozemstvu.

Član je HDLU Dubrovnik i HDLU Zagreb.

Kontakt: aida.hebib.raguz@gmail.com
www.aidahebib.com

CURRICULUM VITAE

Aida Hebib Raguž was born in 1977 in Dubrovnik. In 2001, she graduated in Fine Arts from the Faculty of Humanities and Social Sciences of the University of Rijeka (the Sculpture Department in the class of Josip Diminić) and earned the academic title of professor of fine arts.

She obtained a diploma from the Montraker International Summer Students' Sculpture School in Vrsar.

She is the author of a public stone sculpture entitled "The Great Strand" (1.90 x 60 x 80 cm), which is placed on the promenade in the municipality of Vrsar.

In her sculptural artwork she has created many remarkable cycles of sculptures, reliefs, mobiles, artistic interventions and contemporary original jewelery.

Since 2002 she has been transforming her sculptural forms into wearable objects. She creates cycles of art jewelry made of natural materials and precious metals, and her recent cycles have conceptual approach. The author has been examining new materials through new media.

In addition to sculpture and design, from 2004 she has engaged in teaching by working as a professor of fine arts in Dubrovnik.

She has held a series of educational lectures and innovative workshops in the field of sculpture and design for young people as part of gallery projects and international festivals.

She has participated at numerous art colonies and art festivals all over Croatia.

Her works can be found in various private and public collections of artwork.

She has presented her work at numerous solo and group exhibitions both at home and abroad.

She is a member of the Croatian Association of Artists in Dubrovnik and the Croatian Association of Artists in Zagreb.

Contact info: aida.hebib.raguz@gmail.com
www.aidahebib.com

SAMOSTALNE IZLOŽBE

2017. Buzet, Zavičajni muzej Buzet, *Energija forme*
2017. Pazin, Pučko otvoreno učilište Pazin,
Energija forme
2017. Dubrovnik, Galerija Flora, *Music & Forms*
2016. Zagreb, Galerija Laval Nugent, *Energija forme*
2013. Dubrovnik, Dom Marina Držića,
Nezaboravna Držićeva djela
2012. Dubrovnik, Rixos Libertas Dubrovnik, Dubrovački likovni umjetnici
2009. Hvar, Gallery IN, *Koloriti*
2009. Hvar, Trg sv. Stjepana, Summer exhibitions of Croatian fashion designers
2006. Dubrovnik, Galerija Klarisa
2003. Dubrovnik, Starlight piramida, Izbor / Kraljica Jadrana za kraljicu Hrvatske, *Objekti*
2003. Dubrovnik, Galerija Artur
2002. Zagreb, Galerija Likum, *Skulptura u maloj formi*
2002. Dubrovnik, Galerija Artur

SOLO EXHIBITIONS

- 2017 Buzet, Buzet Heritage Museum, *Energy of the Form*
- 2017 Pazin, Public Open University, *Energy of the Form*
- 2017 Dubrovnik, Flora Gallery, *Music & Forms*
- 2016 Zagreb, Laval Nugent Gallery, *Energy of the Form*
- 2013 Dubrovnik, House of Marin Držić,
The Unforgettable Držić's works
- 2012 Dubrovnik, Rixos Libertas Dubrovnik,
Dubrovnik artists
- 2009 Hvar, IN Gallery, *Colors*
- 2009 Hvar, St. Stephen Square, Summer exhibitions of Croatian fashion designers
- 2006 Dubrovnik, Klarisa Gallery
- 2003 Dubrovnik, Starlight pyramid, Beauty Pageant / Queen of the Adriatic for the Queen of Croatia
Objects
- 2003 Dubrovnik, Artur Gallery
- 2002 Zagreb, Likum Gallery, *Sculpture in Small Form*
- 2002 Dubrovnik, Artur Gallery

SKUPNE IZLOŽBE – IZBOR

2017. Dubrovnik, Umjetnička galerija Dubrovnik,
Dubrovački likovni trenutak
2015. Zagreb, Galerija Sunce, Proljetni salon HDLU
Zagreb
2015. Dubrovnik, Galerija Flora, izložba HDLU
Dubrovnik
2014. Dubrovnik, Kazalište Marina Držića, Sveti Vlaho u
svremenoj umjetnosti
2010. Split, Palača Milesi, Međunarodno bijenale slikara i
kipara MEDITERAN 2010.
2008. Dubrovnik, Umjetnička galerija Dubrovnik –
Dubrovački likovni trenutak
2006. Dubrovnik, Zavod za Obnovu Dubrovnik
2003. Dubrovnik, Palača Ranjina
2000. Vrsar, Međunarodna studentska kiparska škola
Montraker, svečano postavljanje skulptura na
Vrsarskoj rivi
2000. Dubrovnik, Art Radionica Lazareti. Summer
festival
2000. Rijeka, Sveučilišna knjižnica Rijeka
1999. Rijeka, Galerija Kortil
1999. Rijeka, Galerija Vežica
1998. Rijeka, Muzej Grada Rijeke
1998. Italy, Trieste, Centro culturale Croato “Matrix
Croatica”

GROUP EXHIBITIONS – SELECTION

- 2017 Dubrovnik, Museum of Modern Art Dubrovnik,
Dubrovnik Art Moment
- 2015 Zagreb, Sunce Gallery, Spring Salon of the
Croatian Association of Artists in Zagreb
- 2015 Dubrovnik, Flora Gallery, An Exhibition of
Croatian Association of Artists in Dubrovnik
- 2014 Dubrovnik, Marin Držić Theater, Saint Blaise in
Contemporary Art
- 2010 Split, Milesi Palace, International Biennial of
Painters and Sculptors MEDITERRANEAN 2010
- 2008 Dubrovnik, Museum of Modern Art Dubrovnik
– Dubrovnik Art Moment
- 2006 Dubrovnik, The Institute for Restoration of
Dubrovnik
- 2003 Dubrovnik, Ranjina Palace
- 2000 Vrsar, Montraker International Summer Students'
Sculpture School, Inauguration of sculptures on the
Vrsar promenade
- 2000 Dubrovnik, Art Workshop Lazareti, Summer
Festival
- 2000 Rijeka, Rijeka University Library
- 1999 Rijeka, Kortil Gallery
- 1999 Rijeka, Vežica Gallery
- 1998 Rijeka, Rijeka City Museum
- 1998 Italy, Trieste, Centro culturale Croato “Matrix
Croatica”

POPIS RADOVA

1. GRIŽULA, 2017.
pleksiglas / kombinirana tehnika, 14 x 11 x 5 cm
2. SKUP, 2017.
pleksiglas / kombinirana tehnika, 11,5 x 12 x 2 cm
3. FORTUNA – VRTULJAK SUDBINE, 2017.
pleksiglas / kombinirana tehnika, 16 x 10 x 2 cm
4. SEGMENT 1., 2017.
pleksiglas / kombinirana tehnika, 14 x 14 x 2 cm
5. SEGMENT 2., 2017.
pleksiglas / kombinirana tehnika, 14 x 14 x 2 cm
6. SREĆA+VRLINA, 2017.
pleksiglas / kombinirana tehnika, 14 x 11 x 3 cm
7. NEZABORAVNA DRŽIĆEVA DJELA, 2017.
pleksiglas / kombinirana tehnika, 10 x 8 x 2 cm
8. PIJESNI LJUVENE, 2017.
pleksiglas / kombinirana tehnika, 10 x 11 x 3 cm
9. IDEJNI POKRETAČ, 2017.
pleksiglas / kombinirana tehnika, 14 x 10 x 3 cm
10. POMET, 2017.
pleksiglas / kombinirana tehnika, 10 x 10 x 2,5 cm
11. PFERIN, 2017.
pleksiglas / kombinirana tehnika, 10 x 10 x 2,5 cm
12. HEKUBA, 2017.
pleksiglas / kombinirana tehnika, 11 x 10 x 2 cm
13. RELJEF SJEĆANJA 1,
VIDRINA PUTOVANJA, 2017.
pleksiglas / kombinirana tehnika, 16 x 13 x 5 cm
14. RELJEF SJEĆANJA 2, IMAGINACIJA, 2017.
pleksiglas / kombinirana tehnika, 16 x 13 x 3 cm
15. RELJEF SJEĆANJA 3, DRŽIĆ I GRAD, 2017.
pleksiglas / kombinirana tehnika, 19 x 13 x 3 cm

LIST OF WORKS OF ART

1. GRIŽULA, 2017
Plexiglas / mixed media, 14 x 11 x 5 cm
2. THE MISER, 2017
Plexiglas / mixed media, 11,5 x 12 x 2 cm
3. FORTUNA – A CAROUSEL OF DESTINY, 2017
Plexiglas / mixed media, 16 x 10 x 2 cm
4. SEGMENT 1, 2017
Plexiglas / mixed media, 14 x 14 x 2 cm
5. SEGMENT 2, 2017
Plexiglas / mixed media, 14 x 14 x 2 cm
6. HAPPINESS + VIRTUE, 2017
Plexiglas / mixed media, 14 x 11 x 3 cm
7. UNFORGETTABLE DRŽIĆ'S WORKS, 2017
Plexiglas / mixed media, 10 x 8 x 2 cm
8. LOVE POEMS, 2017
Plexiglas / mixed media, 10 x 11 x 3 cm
9. THE INITIATOR, 2017
Plexiglas / mixed media, 14 x 10 x 3 cm
10. POMET, 2017
Plexiglas / mixed media, 10 x 10 x 2,5 cm
11. PFERIN, 2017
Plexiglas / mixed media, 10 x 10 x 2,5 cm
12. HECUBA, 2017
Plexiglas / mixed media, 11 x 10 x 2 cm
13. A RELIEF OF MEMORIES 1,
THE OTTER'S TRAVELS, 2017
Plexiglas / mixed media, 16 x 13 x 5 cm
14. A RELIEF OF MEMORIES 2,
THE IMAGINATION, 2017
Plexiglas / mixed media, 16 x 13 x 3 cm
15. A RELIEF OF MEMORIES 3,
DRŽIĆ AND THE CITY, 2017
Plexiglas / mixed media, 19 x 13 x 3 cm



Široka ulica 7 | 20000 Dubrovnik | www.muzej-marindrzic.eu



Aida Hebib Raguž

HAPPINESS+VIRTUE

Tekst kataloga | Catalogue text: Antun Karaman

Prijevod na engleski jezik | English translation: Kristina Juričić

Likovno oblikovanje | Design & Layout: Nedim Meco - Mec dizajn Dubrovnik

Fotografije | Photographs: Miho Skvrce

Postav izložbe | Exhibition layout: Aida Hebib Raguž

Tehnička realizacija | Technical support: Marita Dužević

Tisk | Printed by: Alfa-2, Dubrovnik

Dubrovnik, prosinac 2017.

Ostvarenje izložbe i tisak kataloga omogućio je Grad Dubrovnik.

Svečano otvaranje izložbe omogućio je Dom Marina Držića.

The mounting of the exhibition and printing of this catalogue has been made possible by the City of Dubrovnik. The opening ceremony of the exhibition was organized by the House of Marin Držić.

