



TOPOLOGIJA BESKRAJA

ida blažičko

30. 1. — 8. 3. 2015.
muzej za umjetnost i obrt
zagreb

jesen 1684

120

**oblak,
sumaglica — sto prizora
u obistinjenju**

—
with clouds and mist
in a brief moment a hundred scenes
brought to fulfillment

—
Matsuo Bashō

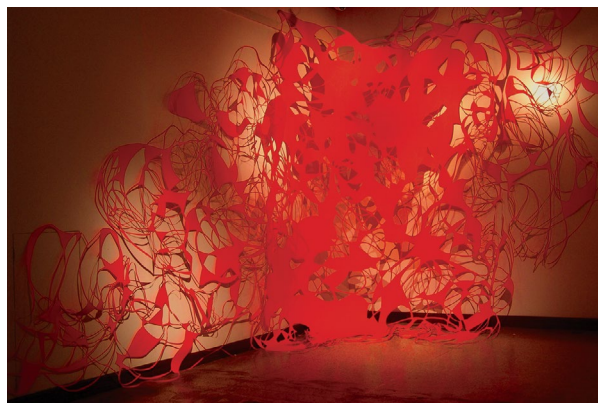


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Oblikovanje novog i jedinstvenog doživljajnog okvira stalnog postava MUO kao podloge za intuitivnije snalaženje posjetitelja u muzejskom okruženju, ove je godine povjereno mladoj skulptorici Idi Blažičko (1985., Zagreb). Oskudnost njenih dosadašnjih samostalnih nastupa na hrvatskoj likovnoj sceni opravdava činjenica da je umjetnica nedugo nakon diplome na zagrebačkoj Akademiji 2007. usavršavanje nastavila u Kini. Češća prisutnost u konkurenciji žiriranih skupnih umjetničkih smotri (poput Trijenala hrvatskog medaljerstva i male plastike ili Hrvatskog triennala akvarela) omogućila je, ipak, prepoznavanje zrelosti njenog stvaralačkog prosedeja u sintezi raznovrsnih individualnih dosega, zbog čega je uvrštena i u nacionalnu selekciju relevantnih autora za izložbu hrvatske keramike u Irskoj (2014.).

This year, shaping the new and unique experiential framework as a basis for more intuitive orientation of visitors in the museum environment was entrusted to a young sculptor, Ida Blažičko (1985, Zagreb). The current scarcity of her solo appearances on the Croatian art scene can be justified by the fact that shortly after her graduating from the Academy of Fine Arts (2007), she continued her development in China. Relatively frequent presence in the competition of juried exhibitions (such as the Triennale of Croatian Medal and small plastic or the Croatian Watercolor Triennial) enabled recognition of maturity of her creative process in the synthesis of a variety of individual achievements, for which she has been included in the national selection of relevant authors for the exhibition of Croatian ceramics in Ireland (2014).



Skriveni vrt Hidden Garden, 2012.

S druge strane polutke, u Kini recepcija umjetničkog rada Ide Blažičko počiva na brojnim potvrđama i realiziranim prilikama. Na Kineskoj umjetničkoj akademiji u Hangzhouu, gdje se istaknula kao dobitnica Nagrade za doktorski likovni rad i disertaciju (2012.), nekoliko godina bavila se i mentorskim radom kao asistentica na Odjelu umjetnosti u javnom prostoru. U krugu užeg interesa za javnu skulpturu stasalog u Kini, Ida Blažičko razrađuje daljnje artikulacije ideje o važnosti umjetnosti u oblikovanju humanijeg životnog okruženja i primjene biomimetike u okviru doktorske disertacije koju trenutno dovršava na zagrebačkoj Akademiji.

On the other side of the hemisphere, in China the reception of Blažičko's artistic work is based on numerous confirmations and realized opportunities. At the China Academy of Art in Hangzhou, where she stood out as the winner of the Award for doctoral artwork and dissertation (2012), she was involved in mentoring as an assistant in the Department of public art for a few years. Within her more precise interest for public sculpture well rooted in China, Ida further articulated ideas about the importance of art in shaping a more humane living environment and the application of biomimetics in her doctoral thesis which she is currently finalizing on the Academy of Fine Arts in Zagreb.

Na obzoru vitalističke poetike zasnovane na interpretaciji prirodnih oblikotvornih fenomena i procesa ocrtava se i djelokrug njenih ambijentalnih i prostornih instalacija u Muzeju. Ostvarenje dijaloga umjetnica je interpretirala kroz oblikovanje nekoliko novih prostornih situacija u kojima pomiče granice opažanja koje nalaže horizontalna krivulja izloženih predmeta, omekšava unificiranost zadanog pristupa i mijenja atmosferu aktiviranjem pasivnih zona prostora. Posnim zauzimanjem tek nekoliko dvorana, umjetnica ih uočljivo izdvaja iz ritma ravnomjerne distribucije pažnje u duhu samonametnute užurbanosti kojom se posjetitelji najčešće rukovode pri razgledavanju opsežnih muzejskih postava.

On the horizon of vitalist poetics based on the interpretation of natural phenomena and processes, the scope of Ida Blažičko's ambient installations in the museum space is outlined. Achievement of the dialogue is interpreted by the artist through design of several new spatial situations that push the limits of observation demanded by the horizontal curve of exhibited objects, that soften the unification of pre-set attitude and that change the atmosphere by activating passive zone areas. Forbearingly, she takes over only a few halls, and sets them prominently apart from the rhythm of the equitable distribution of attention, in the spirit of self-imposed bustle which usually guides visitors on their tour of the extensive museum displays.

Vjetar II Wind II, 2012.



Paprat Fern, 2008.

Svaka Idina cjelina zasebna je etapa smanjenog pritiska, predložena posjetiteljima kao postaja potenciranog opažajnog intenziteta u smislu metaforičke oaze i prilike za plodonosnu introspekciju utaženog pogleda. Riječ je o uvođenju tema rasta, nicanja i poniranja, koje u okruženju kulturnog čitanja mijenjaju ruho, otvarajući prostore novim interpretacijama i asocijacijama – osvajanje, nadilaženje, prožimanje. Sve je ovo blisko vezano uz ideju oprostorenja pogleda koja se nadovezuje na namjeru dematerijalizacije granica, najradikalnije izraženu u ambijentalnoj instalaciji u atriju, čime je naglašen, ali i humaniziran karakter središnje arhitektonske teme muzeja.

Each Ida's whole is a separate stage of reduced pressure, offered to visitors as a set-point of potential perceptual intensity in terms of metaphorical oasis and opportunity for fruitful introspection of quenched observation. It is an introduction of themes of growth, emergence and descent, which in an environment of cultural readings change appearances, by opening spaces to new interpretations and associations: conquering, overcoming, and permeation. All this is closely related to the idea of spatialization of observations reinforced with the aforementioned intention of dematerialization of borders, most radically expressed in the ambient installation in the atrium which emphasizes, but also humanizes the nature of the central architectural theme of the museum.

Polazište je motiv lista biljke ginko, najstarije i najvitalnije biljne vrste, koji doista stanuje na kovanoj ogradi galerije prvog kata u obliku petrificiranog dekorativnog detalja. Uvažavajući konotacije živog fosila rezistentnog na suvremena zagađenja ili svetog stabla u dalekoistočnoj kulturi, Idin list ginka izveden u prozračnoj tkanini rasprostire se unutar arhitektonske šupljine poput raskriljene, sjajne opne, čiju titravu površinu modeliraju i mekani svjetlosni efekti.

Osmišljavanje prostorne muzejske jezgre kao potentne forme u centrifugalnom širenju, nahranjene supstancom svjetla i tek ovlaš povezane obrisima, jasan je izraz autorske inicijative – otvaranja prostora auri. Pitanje o postojanju aure, nevezano uz rasprave o izvorniku i reproduktibilnosti, ovdje smatram relevantnim na subjektivnom nivou kroz aspekt razmatranja jedinstvenosti doživljaja u vrlo elementarnom smislu, kao mjerne jedinice za kvalitetu i kvantitetu ljudskog života.

The starting point is a Ginkgo leaf motive, the oldest and most vital of plant species, which really resides on the wrought iron fencing gallery of the first floor in the form of petrified decorative detail. Acknowledging connotations of term a living fossil resistant to modern pollution or a sacred tree in the Far East culture, Ida's Ginkgo leaf, made from airy fabric, is laid out within the architectural hollow like wide open, shiny membrane, whose vibrant surface is modeled by soft lighting effects.

Designing the museum core as a potent form centrifugally spreading, fed by substance of light and only loosely connected by contours, is a clear expression of the author's initiative – opening the space to aura. On the subjective level the question of the existence of aura, unrelated to the discussion on the original and the copy, is relevant here, through the aspect of considering the uniqueness of the experience in a very elementary sense, as a measure of the quality and quantity of human life.



Maketa za ambijentalnu instalaciju Model for ambient installation, 2015.

Umjetnička nakana tako podrazumijeva i proces preobrazbe ili bar prilagodbu posjetitelja ulozi strpljivog i zainteresiranog promatrača. Zbog toga se umjesto uobičajenih legendi kao prateće faktografije izložbe s egzaktnim podacima o nazivu, okolnostima nastanka i datacijom rada, ovdje pojavljuje haiku poezija. Dovedeni u vezu sa site specific radovima u muzejskom prostoru haiku stihovi japanskog pjesnika Matsua Bashôa pridonose osvještavanju osobnih intuitivnih polazišta u kreiranju doživljaja, o čemu ovisi realizacija identitetske situacije, prepoznavanja vlastite prirode u specifičnosti trenutka.

Art intention thus implies a process of transformation or at least adjustment of visitors to the role of patient and interested observers. Therefore, haiku poetry appears instead of the usual labels with the accompanying facts about the exact information about title, origin and circumstances of the creation of work. Linked with site specific works in the museum space, haiku verses by Japanese poet Matsuo Bashô contribute to raising awareness of personal intuitive starting points in creating experiences, on which realization of the identity situation depend, recognizing their own nature in the specific moment.

Na teritoriju Muzeja kao poprištu kontinuirane razmjene kulturnih i političkih nacionalnih identiteta, priroda o kojoj govorim nije nešto samo po sebi razumljivo, već hibridna konstrukcija u kojoj prepoznajemo splet osobnih mogućnosti za razumijevanje ili otuđenje. Kroz oslanjanje na dalekoistočnu kulturu, oprostorenje pogleda Ide Blažičko uključuje i konfiguriranje novog kulturnog horizonta koji nadilazi okvir europskog modela predstavljenog građom u stalnom postavu MUO. U tome smislu, pomicanje granica opažanja prije svega se odnosi na autorsko kodiranje Benjaminove definicije aure kao „jednokratne pojave daljine koliko bila blizu“ u „jednokratnu pojavu bliskosti koliko ona bila daleka“.

On the territory of the museum as the scene of a continuous exchange of cultural and political national identities, the nature itself spoken of here is not something self-evident, but a hybrid construction in which we recognize the combination of personal abilities for understanding or alienation. Through reliance on oriental culture, Ida Blažičko's spatialization of view includes configuring a new cultural horizon that goes beyond the framework of the European model presented with artefacts in the permanent exhibition. In this sense, pushing the boundaries of perception primarily relates to author's coding of Benjamin's definition of the aura as a "one-off occurrence of distance no matter how close it is" to "one-time occurrence of closeness no matter how distant it is."

Kepler-186f, 2014.



Skriveni vrt, Hidden garden, 2015.

Doživljaj preobrazbe, neuhvatljivosti, nepredvidljivosti i potencijalne neograničenosti procesa imaginarne nadogradnje u subjektivnom doživljaju ovisе o raspoloženju unutrašnjeg oka svakog pojedinog promatrača. Ida Blažičko posjetiteljima je ponudila smisaono i doživljajno artikuliranu organsku dijalektiku koja se ostvaruje kroz pomicanje granica između unutrašnjeg i vanjskog, volumena i prostora — muzeja oko nas i svjetova u nama.

The experience of transformation, elusiveness, unpredictability and potential limitlessness of the process of imaginary upgrade in the subjective experience, depend on the mood of the inner eye of each observer. Ida Blažičko offered half of her resolve to visitors. Meaningful and experientially articulated organic dialectic, which is achieved through pushing the boundaries between inner and outer, volume and space – museums around us and the worlds within us.

Jasmina Fučkan

Kineski znak *bái* koji se pojavljuje u vizualnom identitetu izložbe označava osobno ime autorice. Znak *bái*, između mnogih značenja, također, simbolizira bijelu boju i označuje *prazninu*. Prema japanskom dizajneru i autoru Kenyi Hari, "Praznina ne podrazumijeva samo jednostavnost oblika, logičku profinjenost ili slično. Umjesto toga, *praznina* pruža prostor unutar kojeg se naše misli slobodno kreću, znatno obogaćuju našu moć percepcije i međusobnog razumijevanja. Praznina je taj potencijal."

The Chinese character *bái* that appears in the visual identity of the exhibition marks the name of the author. Character *bái*, among many meanings also symbolizes the color white and stands for *emptiness*. According to the Chinese designer and author Kenya Hara, "*Emptiness* does not merely imply simplicity of form, logical sophistication and the like. Rather, *emptiness* provides a space within which our imaginations can run free, vastly enriching our powers of perception and our mutual comprehension. Emptiness is this potential."

Biografija

Ida Blažičko (Zagreb, 1985.) diplomirala je kiparstvo na Akademiji likovnih umjetnosti u Zagrebu 2007. godine, u klasi prof. Stjepana Gračana. Tijekom studija boravila je na Indiana University of Pennsylvania, SAD, gdje je pohađala kiparstvo u klasi prof. dr. Jamesa Nestora i grafiku u klasi prof. Patricie Villalobos Echeverría. Od 2008. godine duže je vrijeme boravila i usavršavala se u Hangzhou u Kini, gdje je na Kineskoj umjetničkoj akademiji doktorirala 2012. godine s disertacijom na temu *Sustainable Public Art: Recreating Urban Environment*. Od 2010. do 2013. godine predavala je na Kineskoj umjetničkoj akademiji na Odjelu umjetnosti u javnom prostoru. Godine 2009. upisala je doktorski umjetnički studij kiparstva pri Akademiji likovnih umjetnosti Sveučilišta u Zagrebu u klasi red. prof. art. Slavomira Drinkovića i red. prof. dr. sc. Vere Turković. Trenutno dovršava disertaciju na temu *Biomimetika u službi umjetnosti*. Dobitnica je Nagrade Akademije likovnih umjetnosti u Zagrebu za diplomski rad 2007. i Nagrade Kineske umjetničke akademije za Doktorski likovni rad i disertaciju 2012. Od 2011. godine članica je Hrvatskog društva likovnih umjetnika. Njena djela nalaze se u javnom prostoru gradova Šangaja 2011. i Hangzhoua 2012.

Biography

Ida Blažičko (Zagreb, 1985.) graduated in Sculpture at the Academy of Fine Arts in 2007, in class of prof. Stjepan Gračan. During her studies she was a resident at Indiana University of Pennsylvania, USA, where she attended classes in sculpture with prof. Dr. James Nestor and classes in graphics in class of prof. Patricia Villalobos Echeverría. Since 2008, she was on a longer residence and specialization in Hangzhou in China, where she received her doctoral degree from the China Academy of Art in 2012 with a dissertation on topic of *Sustainable Public Art: Recreating Urban Environment*. From 2010 to 2013, she taught at the China Academy of Art, Department of Public Art. In 2009, she enrolled in the doctoral course in sculpture at the Academy of Fine Arts in Zagreb in the class of full prof. art. Slavomir Drinković and full prof. Ph. D. Vera Turković. She is currently completing a dissertation on the topic of *Biomimetics in the service of art*. She has received the Award from the Academy of Fine Arts in Zagreb for her bachelor thesis (2007) and the Award from the China Art Academy Awards for her doctoral art work and dissertation (2012). Since 2011 she is a member of the Croatian Association of Artists. Her works are displayed in the public space of the cities of Shanghai (2011) and Hangzhou (2012).

Samostalne izložbe

Solo exhibitions

2009.

Dječak, Galerija Idealni grad, Zagreb
Introspektiva, Galerija Razvid, Zaprešić

2006.

Milagros/Miracle, Miller gallery, Indiana University of Pennsylvania, SAD

Skupne izložbe

Group exhibitions

2014.

Hrvatska keramika u Irskoj, IAC 2014 Dublin, Irska
17. međunarodna izložba minijatura, Vršilnica, Novi Dvori

2013.

The Voice of Art-Biennale of Sculpture, Zhengzhou, Kina
6. hrvatski triennale akvarela, Galerija umjetnina grada Slavonskog Broda, Gradski muzej Karlovac
7. zaprešićki biennale akvarela, Galerija Razvid, Zaprešić

2012.

DISPLACE: Rethinking a Forgotten Place, Phoenix Creative Garden, Hangzhou, Kina
Gazing Between Water and Land, 4th West Lake International Sculpture Exhibition, Xixi Wetland National Park, Hangzhou, Kina

Awarded graduate students of CAA, China Academy of Art Gallery, Hangzhou, Kina
Hidden Garden, Dushikuaibao Art Center, Hangzhou, Kina
All Art Under the Sun, China Academy of Art Gallery, Hangzhou, Kina

2011.

Urban Art Towards Ecological Civilization, Changfeng Visual Art Gallery, Shanghai, Kina
1st China South Taihu International Public Artworks Exhibition, Huzhou, Kina
Invisible Landscape, Fangxing Art Center, Hangzhou, Kina
"Man" after Female ..., Kic Art Center, Musung art, Shanghai, Kina
20 godina Galerije Razvid, Zaprešić

2010.

All Art Under the Sun, China Academy of Art Gallery, Hangzhou, Kina
Colors for daily life, Kic Art Center, Musung art, Shanghai, Kina
Seven dreams, Fangxiang Art Center, Hangzhou, Kina
10. memorijal Ivo Kerdić, Trijenale hrvatskog medaljerstva i male plastike, Galerija likovnih umjetnosti, Osijek
5. hrvatski triennale akvarela, Galerija Vjekoslav Karas, Galerija umjetnina grada Slavonskog Broda, Galerija Zvonimir MORH, Galerija sv. Krševana

2009.

Hello Hangzhou, Cleptic Image Gallery, Hangzhou, Kina

2008.

Hrvatski umjetnici na temu pasije, Muzej Mimara, Zagreb
10², Galerija Ulupuh, Zagreb

2007.

Izložba nagrađenih diplomanata ALU, gALURija, Zagreb
9. memorijal Ivo Kerdić, Trijenale hrvatskog medaljerstva i male plastike, Galerija likovnih umjetnosti, Osijek
Pasionska baština, Galerija Kristofor Stanković, Zagreb

2006.

2nd international outvideo contest, Ekaterinburg, Russia
ESSL Award finale, Gliptoteka HAZU, Zagreb
Inter (aktiv) – okrugli stol, projekt s Daliborom Martinisom, Galerija sc, Zagreb
Pasionska baština, Galerija Kristofor Stanković, Zagreb
Flora art 2006, Bundek, Zagreb

2005.

Pasionska baština, Galerija Kristofor Stanković, Zagreb
Velesajam kulture, Galerija sc, Zagreb

Izvedene skulpture u javnom prostoru

Sculptures in public space

2012.

Vjetar II, Wind II, Xixi Wetland National Park, Hangzhou

2011.

Vjetar, Wind, Changfeng Visual Art Gallery, Shanghai

2008.

Latica, Petal, kiparska instalacija, Botanički vrt u Zagrebu

2006.

Flora art: instalacija bez naziva, Bundek, Zagreb

Priznanja i nagrade

Honours and awards

2012.

Nagrada za najbolju doktorsku disertaciju i likovni rad na Kineskoj umjetničkoj akademiji, Hangzhou
China Academy of Art Award, Hangzhou

Nagrada Međunarodnog fakulteta Kineske umjetničke akademije, Hangzhou
China Academy of Art International College Award, Hangzhou

2007.

Nagrada Akademije likovnih umjetnosti u Zagrebu
Academy of Fine Arts Award, Zagreb

Treća nagrada, Pasionska baština, Zagreb
Third Place Award, Passion heritage, Zagreb

2006.

Pohvala Dekana Indiana University of Pennsylvania, SAD
Dean's Honorary List, Indiana University of Pennsylvania

Nominacija za essl Award, Beč, Austrija
Nominee for the essl Award, Vienna, Austria

Prva nagrada, Pasionska baština, Zagreb
First Place Award, Passion heritage, Zagreb

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jesen 1687

215

**žuri se mjesec,
u vrškovima drveća lišće
pridržava kišu**

—
the moon fleets fast,
foliage atop the trees
holding the rain

—
Matsuo Bashō



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