

GALERIJA ANTUNA AUGUSTINČIĆA

Uz Mir za mir 2021.



MIROVANJE 21. IX. – 24. X. 2021.
MIRJANA DREMPETIĆ HANŽIĆ

Mirovanje

Antun Augustinčić je – na poziv Vlade tadašnje Federativne Narodne Republike Jugoslavije – izveo monumentalni konjanički spomenik *Mir*, koji je 1954. godine postavljen ispred sjedišta UN-a u New Yorku kao simbolički iskaz poslijeratne posvećenosti narodâ svijeta miru. Galerija Antuna Augustinčića jedina je muzejska ustanova u Hrvatskoj koja svake godine obilježava Međunarodni dan mira 21. rujna i to tako da gipsani model njujorškog spomenika u stalnom postavu Galerije postane sugovornikom suvremenim umjetnicima na temu mira. Izložbama *Uz Mir za mir*, Augustinčićev spomenik *Mir* i kiparska intervencija odabranog umjetnika ostvaruju kreativan dijalog.

Pozvana da se ove godine svojim djelom referira na pojam mira, Mirjana Drempetić Hanžić krenula je od promišljanja unutarnjeg, intimnog spokoja kao temeljne emocije nužne za svaku daljnu – sociološku ili političku – manifestaciju mira. Dakle, od kapi do oceana; od duhovnog mira pojedinca do mira među narodima. Mirjani je najpouzdaniji prostor spokoja oduvijek bila priroda, svakako i zbog njene ukorijenjenosti u Hrvatsko zagorje. Oduvijek je voljela osjetiti zemlju na dlanu, omirisati zrak, slušati šum vode, uroniti ruke u mekanu glinu ili žitku boju. Tako je u traženju adekvatnog umjetničkog (likovnog, kiparskog) načina eksplikacije vlastitog duhovnog mira instinktivno posegnula za prirodom.

Zamisao o prirodnom ambijentu unutar galerijskog prostora nije nova: još od 1958. Allan Kaprow na taj način transformira izložbene prostore. Također, ideja da je prostor neodvojiv od umjetnine postala je općeprihvaćena od 1960-ih godina. Tijekom 1970-ih priroda je postala ravnopravan dionik umjetničkog djela: primjerice, James Turrell od 1974. u vulkanu Roden Crater stvara kontrolirano okruženje za kontemplaciju svjetla, Patricia Johanson revitalizira prirodne ekosisteme, a Walter De Maria 1977. na izložbi *The New York Earth Room* unosi zemlju u galerijski prostor.

Prirodni ambijent nije novina ni u likovnom opusu Mirjane Drempetić Hanžić. Štoviše, temu ambijentalne skulpture u kontemplativnom okruženju obradila je svojom doktorskom disertacijom na zagrebačkoj Akademiji likovnih umjetnosti. Klanječka izložba *Mirovanje* svojevrsni je nastavak njenih istraživanja suodnosna umjetnosti i prirode. Po njenim riječima »... u vremenu velikih reklamnih senzacija i sveprisutnih virtualnih komunikacijskih sustava nudim kontemplativno i stvarno vraćanje u prirodu, svježinu i obnavljanje znanja o prirodnom funkcioniranju svijeta.«

Mirjanino *Mirovanje* – s travnatim pokrovom podno spomenika *Mir* i video zapisima pucketanja vatre i šuma vode – paradigmatički je primjer *site-specific* umjetničkog projekta kojim u klanječkoj Galeriji ostvaruje iznimno sadržajan dijalog s Augustinčićem. Ona ulazi u definirani prostor ispunjen dramatično pokrenutim kiparskim formama: majstor nije bio primjer mirnoće – kako karakterne, tako ni mirnoće forme (ta, razjapljena gubica njegova konja evocira nemir, pa i kad je mir glavni motiv). *Mirovanje* u Galeriji izaziva sučeljavanje suprotnih semantičkih predznaka i punokrvi dijalog: Augustinčićev spomenik izaziva strahopoštovanje, Mirjanin rad ugodu; njegovo je djelo puno dramatike, njeno spokoja; s jedne strane artifičijelnost, s druge priroda; figura nasuprot nefigurativnom; vječnost naspram *sad i ovdje*; definirana simbolika – višeslojne interpretacije; reprezentativnost – intimizam; razum – emocija; svijet – osobni prostor; kip u prirodnom okolišu – okoliš u prostoru kipa; uzdignuto – prizemljeno; ekstrovertirano – introvertirano; odmak – dodir; promatranje – interakcija.

Ovim suprotstavljenim tezama prisutnim u Mirjaninom *Mirovanju* u Galeriji Antuna Augustinčića stvoren je začudno skladan ambijent, koji svjedoči kako je upravo dijalog ključan sastojak svake, pa i likovne, pomirbe te kako ga valja, kao i travnati pokrov, svakodnevno njegovati.



Mirjana Drempetić Hanžić (Zabok, 1971.) po završetku osnovne škole i gimnazije u Zaboku upisuje 1990. studij arhitekture na Arhitektonskom fakultetu u Zagrebu. Nakon završene prve godine studija, upisuje se 1991. na Nastavnički odsjek Akademije likovnih umjetnosti u Zagrebu, gdje je 1997. nagrađena Rektorovom nagradom te diplomira pod mentorstvom prof. Miro Vuca. Na Akademiji likovnih umjetnosti upisuje 2006. doktorski umjetnički studij kiparstva te 2012. doktorira temom *Ambijentalna skulptura u kontemplativnom okruženju*.

Od 1995. članica je Hrvatskog društva likovnih umjetnika, od 2013. Međunarodnog udruženja edukacije kroz umjetnost (InSEA), a od 2017. Matice hrvatske. Od 1995. do 1997. voditeljica je Galerije Studentskog centra u Zagrebu te istodobno predaje likovnu grupu predmeta u Školi za umjetnost, dizajn, grafiku i odjeću (ŠUDIGO) u Zaboku. Od 1997. do 1999. voditeljica je Fundusa i Službe za izdavaštvo i izlagaštvo ALU u Zagrebu, a od 1999. do 2003. nastavnica likovne kulture u Osnovnoj školi Augusta Cesarca u Krapini. Od 2003. predaje Teoriju oblikovanja, Tehnologiju materijala te Materijale i procese oblikovanja u ŠUDIGO u Zaboku.

Izlagala je na pedesetak samostalnih izložaba te sudjelovala na brojnim skupnim izložbama, likovnim kolonijama i simpozijima. Njene skulpture (osobito biste zaslužnih povijesnih protagonista) i umjetničke instalacije postavljene su na dvadesetak lokacija kao javna plastika, od kojih najveći dio u Hrvatskom zagorju. Uz kiparstvo i slikarstvo bavi se ilustriranjem i grafičkim oblikovanjem knjiga te restauracijom, a za svoj likovno pedagoški i mentorski rad dobila je brojne nagrade.

Živi i radi u Zaboku.

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At Peace

At the invitation of the Government of the then Federal People's Republic of Yugoslavia, Antun Augustinčić created a monumental equestrian statue entitled Peace, which was put up in front of the United Nations building in New York in 1954 as a symbolic expression of the world nations' post-war commitment to peace. The Antun Augustinčić Gallery is the only museum institution in Croatia to observe the International Day of Peace on 21 September and it does so by having the plaster model of the New York monument, which is part of the Gallery's permanent exhibit, and contemporary artists exchange ideas on peace. In the exhibitions entitled With Peace for Peace, Augustinčić's Peace and sculptural interventions by selected artists engage in a creative dialogue.

Invited to be this year's artist to create a work with reference to the concept of peace, Mirjana Drempetić Hanžić started by exploring the inner, intimate peace as an emotion essential for any further sociological or political manifestation of peace – from a drop to an ocean, from spiritual peace to peace among nations. Mirjana has always found nature to be the most reliable place of tranquillity, and one of the reasons for this is certainly her rootedness in her home region of Hrvatsko Zagorje. She has always loved to feel soil on her palms, to smell the air, listen to the sound of water, and dip her hands into soft clay or fluid paint. In seeking the adequate artistic (visual, sculptural) explication of her own spiritual peace, she thus instinctively reached out to nature.

The idea of a natural setting within gallery space is not a new one – Allan Kaprow started transforming exhibition spaces in this way in 1958. The idea of space being inseparable from a work of art has been widely accepted since the 1960s. In the 1970s, nature became an equal participant in artwork – for instance, James Turrell has been creating a controlled environment for contemplating light in Roden Crater since 1974, Patricia Johanson has been revitalizing ecosystems, and Walter De Maria brought soil into gallery space at the 1977 The New York Earth Room exhibition.

Natural setting is no novelty in the works of Mirjana Drempetić Hanžić. She analysed the topic of ambient sculpture in contemplative surroundings in her doctoral thesis at the Academy of Fine Arts in Zagreb. The Klanjec exhibition entitled At Peace is a continuation, of sorts, of her investigation into the interrelation between art and nature. In her own words, "... at the time of powerful advertising sensations and omnipresent virtual communication systems, I am offering a contemplative and real return to nature, to freshness, and to restoration of knowledge about natural functioning of the world."

Mirjana's At Peace, with a grass cover at the foot of the Peace monument and video recordings of crackling fire and sounds of water, is a paradigmatic example of a site-specific art project, which establishes an exceptionally meaningful dialogue with Augustinčić in the Klanjec Gallery. She enters a defined space filled with dramatically moving sculptural forms – the master was no example of calmness, either in personality or form (the horse's wide open mouth evokes the opposite of calm despite peace being the main motif). At Peace provokes a confrontation of semantic opposites and a full-blooded dialogue – Augustinčić's monument inspires awe, while Mirjana's work suggests comfort; his work is full of drama, hers of tranquillity; artificiality on one side, nature on the other; a figure versus the non-figurative; eternity as opposed to the here and now; defined symbolism against multi-layered interpretations; representation – intimacy; reason – emotion; world – personal space; sculpture in a natural environment – environment in the space of the sculpture; elevated – grounded; extroverted – introverted; distance – touch; observation – interaction.

The opposing arguments present in Mirjana's At Peace in the Antun Augustinčić Gallery create a surprisingly harmonious setting which testifies that it is dialogue that is the key ingredient in all conciliations, including visual ones, and that, like the grass cover, it needs to be cultivated on a daily basis.



Mirjana Drempetić Hanžić was born in 1971 in Zabok, Croatia, where she completed primary and secondary school. After completing her first year at the Faculty of Architecture in Zagreb, in 1991 she enrolled in the Academy of Fine Arts, Dept. of Art Education, in Zagreb. In 1997 she received the Rector's Award and graduated under the mentorship of Professor Miro Vuco. In 2006, she enrolled in the postgraduate doctoral study programme on sculpture and earned her PhD degree in 2012 with the thesis *Ambiental Sculpture in Contemplation-Supporting Environment*.

In 1995 she became a member of the Croatian Association of Artists; in 2013 she joined the International Society for Education Through Art (InSEA), and has been a member of Matrix Croatica (Croatian oldest independent cultural institution) since 2017. From 1995 to 1997 she was the manager of the Students Centre Gallery in Zagreb, and she taught visual arts subjects at the School for Arts, Design, Graphic Arts, and Apparel (ŠUDIGO) in Zabok. From 1997 to 1999 she managed the Collection of the Academy of Fine Arts in Zagreb and ran its Publishing and Exhibitions Office. She taught art at August Cesarec Primary School in Krapina from 1999 to 2003. In 2003 she started teaching courses Theory of Design, Technology of Materials, and Materials and Design Processes at ŠUDIGO in Zabok.

Drempetić Hanžić has had around 50 solo exhibitions and has taken part in numerous group exhibitions, art colonies, and conferences. Her sculptures, with emphasis on busts of prominent historical figures, and her art installations are displayed as public art in some 20 locations, mostly in Hrvatsko Zagorje. In addition to sculpture and painting, she is engaged in illustration, graphic design of books, and art restoration. As a teacher and mentor, she has received numerous awards for her work in art education.

She lives and works in Zabok.

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MIRJANA DREMPETIĆ HANŽIĆ – MIROVANJE, Galerija Antuna Augustinčića, Klanjec, 21. rujna – 24. listopada 2021. / site specific ambijentalna instalacija: ozelenjena površina 50 x 640 x 420 cm (zemlja, travni busen, mljevena cigla), video zapisi *Voda*, 2019. | 2021. (4'44") i *Vatra*, 2021. (1'19")



MIRJANA DREMPETIĆ HANŽIĆ – AT PEACE, Antun Augustinčić Gallery, Klanjec, September 21 – October 24, 2021 / site-specific indoor installation: planted greenery (soil, turf, red brick dust), 50 x 640 x 420 cm, video recordings: *Water*, 2019 | 2021 (4'44"); *Fire*, 2021 (1'19")

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