

A large, vibrant red paper sculpture is mounted against a weathered brick wall. The sculpture consists of several large, overlapping sheets of paper, some of which are folded and pinned to the wall. One sheet features a faint, white, hand-drawn sketch of a grid or architectural plan. The overall effect is a bold, minimalist artwork that contrasts sharply with the rough, textured background of the brick wall.

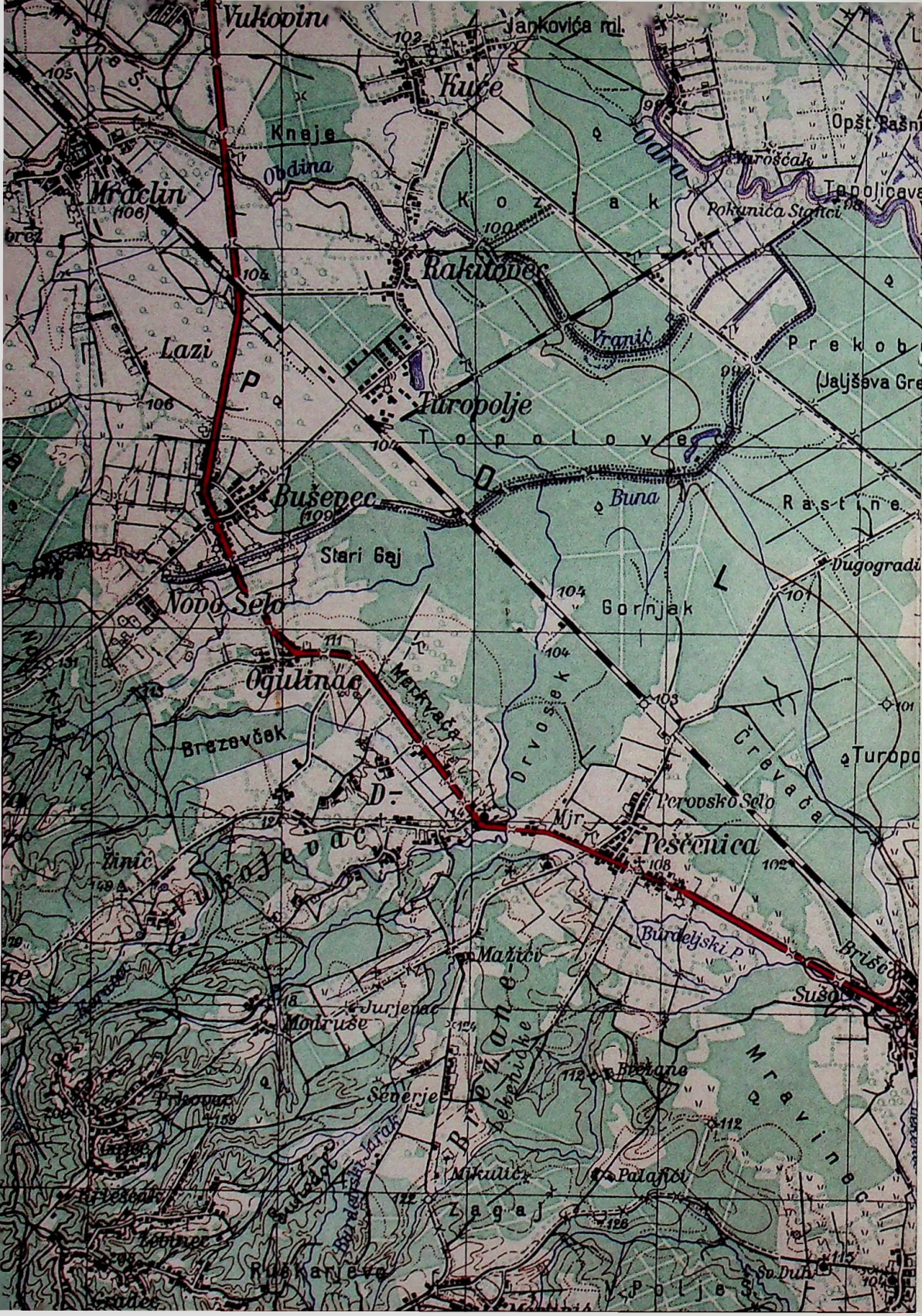
**IVICA PLAVEC**  
**ČOVJEK IZ ŽELEZNOG**

---

Galerija Forum, 24. 5. - 21. 6. 2019.







## ČOVJEK IZ ŽELEZNOG

*Feda Gavrilović*

Selo Železno, u općini Martinska Ves u Sisačko-moslavačkoj županiji, slikovito je posavsko mjesto, koje svoje ime duguje tome što su ondje nekoć živjeli kovači. Tamo je odrastao i arhitekt Ivica Plavec, potomak jedne od tih kovačkih obitelji, koji je arhitekturu diplomirao 1988. na Arhitektonskom fakultetu u Zagrebu (gdje je danas profesor). U svojim projektima zalaže se za uporabu prirodnih materijala, posebice drveta, što možda duguje svome ranom životnom stasanju u ambijentu potpune isprepletenosti čovjeka i prirode. Poslovni centar Adris u Jagićevoj ulici u Zagrebu, dovršen 2013., njegova je najmonumentalnija zgrada do sada.

Na svom seoskom imanju u Železnom, radeći u napuštenom štaglju (poput Jacksona Pollocka, svojevremeno u East Hamptonu, u državi New York), Plavec je ostvario svoj najnoviji ciklus. Riječ je o objektima nastalima od hauba automobila. Na njih je ovaj arhitekt intervenirao bojom i udarcima, koji su ih rezali i udubljavali.



Sličnom ekspresijom je i Pollock (koji je također odrastao na selu, u Wyomingu) dopuštao da kroz njega djeluju mistične sile američkog kontinenta. Duhovi prirode koje su zazivali Indijanci, čudni bogovi koje su sa sobom doveli crni robovi iz Afrike i neobične interpretacije kršćanstva europskih doseljenika (kao što je mormonizam), natopili su Ameriku posebnom tradicijom i stvorili specifičan *genius loci*, kojemu je u srži stalna ljudska borba protiv neprijateljske i okrutne prirode (što je jedan od lajtmotiva brojnih westerna) ali i, istovremeno, spoznaja sveprožimajućeg suglasja prirodnih i društvenih zakona u kojima se smisao života nalazi u neprestanom izmještanju, putovanju, to jest čovjekovom stalnom gubljenju i ponovnom pronalaženju svoga mjesta u svijetu. Taj tragično herojski stav (kolonizatori sjevernoameričkog zapada nazvali su ga „manifest destiny“) u kojemu su ljudi razapeti između želje za pokoravanjem prirode (nagona faustovskog čovjeka, rekao bi Spengler) i nezaustavljivog prilagođavanja njoj, pronašao je gotovo savršen izraz u tragovima gotovo neartikulirano prskane boje na Pollockovim platnima, gdje se slikarska materija pretvara u svjedočanstvo kanalizirane ljudske energije.

A koji su to bogovi s kojima razgovara ovaj mirni arhitekt u starom obiteljskom štaglju? Udarajući u autolimove, mislim da je čuo zveket čekića iz radionice hromog Vulkana, kojega su prizivali kovači oružja u rimskoj Sisciji; sviranje čupavog slavenskog boga podzemlja Velesa (koji je dao ime obližnjem Veleševcu, mjestu sa slikovitom neogotičkom crkvom na mrtvom rukavcu Save, koju je u 19. stoljeću oslikao Plavečev predak August Posilović stilom koji spaja pučko i klasično akademsko slikarstvo); zvona kršćana, sljedbenika drevnog sisačkog biskupa i mučenika svetog Kvirina, kao i ezan s minareta turskih osvajača, koji su stoljećima logorovali na obalama Save pokušavajući prodrijeti u Europu.

Kakva god bila ta energija koju Plavec istjeruje i priziva na svojim autolimovima, činjenica je da se na njima spajaju grubost i nježnost, silovitost geste koja probija metal i ružičaste nijanse koje svjetlucaju na obloj podlozi, nježne poput refleksa zalazećeg sunca iza oblaka prije blage ljetne večeri. Djela su nazvana prema latinskoj riječi za dan, što asocira na jednostavni i monotoni ritam dnevnih radova na zemlji, koji se perpetuira stoljećima, a prepoznao ga je još Hesiod, nazvavši svoj ep *Poslovi i dani*. Tu je, čini mi se, pronađen i duh Posavine i njezinih stanovnika, izmučenih kišama, poplavama, mukotrpnim seljačkim životom i ratovima, ali također i blagoslovljenih divnom prirodom u kojoj su uvijek pronalazili trenutke duševnoga mira.









*Dies I - XI, 2019., uljana boja i lak na auto limu, oko 130 x 140 - 200 cm /*

*Dies I - XI, 2019, oil and varnish on car sheet metal, cc 130 x 140 - 200 cm*



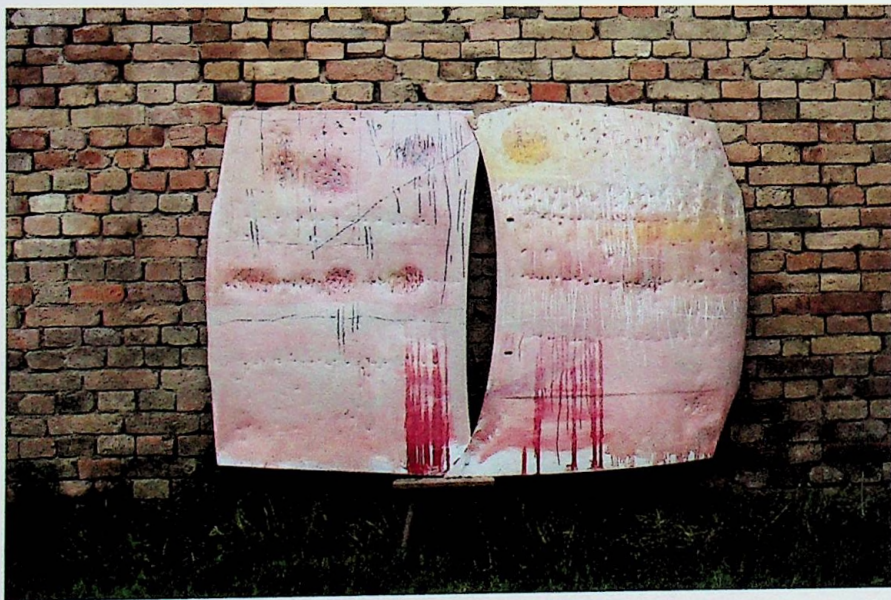




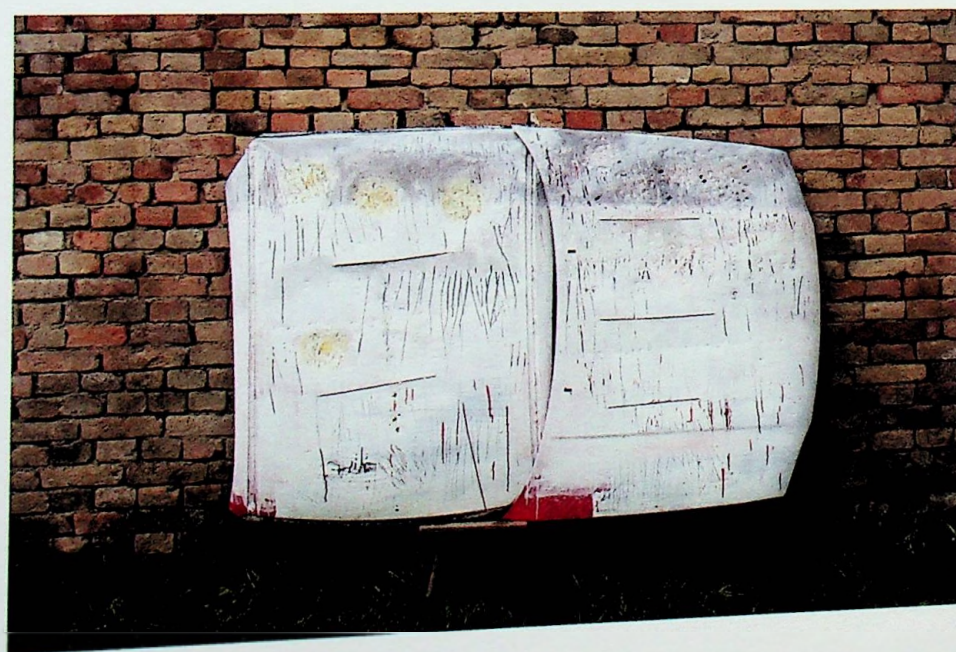




Na stranicama 8-9: *Rimski vojnici*, 2019., uljana boja i lak na auto limu, oko 200 x 300 cm /  
 Pages 8-9: *Roman Soldiers*, 2019, oil and varnish on car sheet metal, cc 200 x 300 cm







## THE MAN FROM ŽELEZNO

*Feda Gavrilović*

The village of Železno, in the Martinska Ves municipality of Sisak-Moslavina County, is a picturesque place in the Posavje region, owing its name to the fact that blacksmiths used to live there ("željezo" being the Croatian word for "iron"). It is also the home village of architect Ivica Plavec, a descendant of one of the blacksmith families, who graduated at the Faculty of Architecture in Zagreb in 1988, where he teaches today. His projects promote the use of natural materials, especially wood, perhaps precisely due to his early life spent surrounded by the complete interweaving of man and nature. The Adris business center in Jagićeva Street in Zagreb, completed in 2013, stands as his most monumental building thus far.

Plavec has carried out his latest cycle working at his farm estate in Železno, in an abandoned barn (much like Jackson Pollock did during his time in East Hampton, New York). The objects were created using car hoods. The architect's intervention consisted of applying paint and blows – cutting and bending the car hoods.



A similar expression was used by Pollock (who also grew up in a village in Wyoming) in order to allow the mystical forces of the American continent to act through him. The ghosts of nature invoked by the Native Americans, the weird gods brought in by black slaves from Africa and the unusual interpretation of Christianity by European immigrants (such as Mormonism), soaked America with a special tradition creating a specific *genius loci* rooted in the constant human struggle against the hostile and cruel nature (one of the leitmotifs in numerous western movies), but at the same time, in the understanding of the all-embracing consensus of natural and social laws according to which the meaning of life lies in the constant relocation, journey, i.e. man's constant loss and re-discovery of his own place in the world. This tragic heroic attitude (the colonizers of the North American West called this "manifest destiny") – in which people are crucified between their desire to obey the nature (the drive of the Faustian man, as Spengler might say) and their unstoppable adaptation to the nature – has found its next-to-perfect expression in the traces of nearly inarticulate sprinkling of colors on Pollock's canvases, where the painted matter was turned into a testimony to channeled human energy.

And what gods is this peaceful architect addressing from his old family stall? Banging against the cars' sheet metal, I think he heard the hammer clanging in the

workshop of limping Vulcan, once summoned by the blacksmiths of Roman Siscia; the music played by the pompous Slavic god of the underworld, Veles (whose name was taken over by the nearby Veleševac, a place with a picturesque neo-Gothic church on the dead sleeve of the Sava river, painted in the 19<sup>th</sup> century by Plavec's ancestor August Posilović using a style combining national and classical academic painting); the bells of Christians, followers of the ancient Sisak bishop and martyr of St. Cyril, as well as the sound of Adhan from the minaret built by Turkish invaders, who had waged the shores of Sava attempting to penetrate Europe for centuries.

Whatever this energy that Plavec exhorts and invokes in his cars' sheet metal may be, the fact is that they combine roughness and tenderness, the brute force of the gesture that pierces through metal with the pink shades glistening against the round surface, as gentle as the reflection of sun setting behind the clouds on a mild summer evening. The pieces are named after the Latin word for "day", which is associated with the simple and monotonous rhythm of day-to-day work on the Earth, perpetuated for centuries, and recognized already by Hesiod, who entitled his epic poem *Works and Days*. It seems to me that the spirit of Posavina and its inhabitants has been discovered here as well – burdened with rains, floods, troubled peasant life and wars, but at the same time blessed with wonderful nature, where they always find moments of spiritual peace.



## IVICA PLAVEC (1963., Sisak)

*Dies I – XI*, 2019., uljana boja i lak na auto limu,  
svaki oko 130 x 140 – 200 cm /

*Dies I – XI*, 2019, oil and varnish on car sheet metal,  
cc 130 x 140 – 200 cm each

*Rimski vojnici*, 2019., uljana boja i lak na auto limu,  
promjenjive dimenzije, oko 200 x 300 cm /

*Roman Soldiers*, 2019, oil and varnish on car sheet metal,  
variable dimensions, cc 200 x 300 cm

Sponzor izložbe /  
Exhibition sponsored by: KFK d.o.o.

# KFK

Sponzor otvorenja /  
Exhibition opening sponsored by:







IVICA PLAVEC

ČOVJEK IZ ŽELEZNOG / Galerija Forum

THE MAN FROM ŽELEZNO / Forum Gallery



IZDAVAČ / PUBLISHER: Kulturno informativni centar, Preradovićeva 5, Zagreb ZA IZDAVAČA / FOR THE PUBLISHER: Petar Bujas VODITELJ GALERIJE, KUSTOS IZLOŽBE I AUTOR PREDGOVORA / GALLERY MANAGER, EXHIBITION CURATOR AND AUTHOR OF THE FOREWORD: Fedra Gavrilović STRUČNA SURADNICA / EXPERT ASSOCIATE: Hana Marta Jurčević-Bulić TEHNIČKI POSTAV / TECHNICAL SET-UP: Vedran Gradinović DIZAJN KATALOGA I PLAKATA / DESIGN OF CATALOGUE AND POSTER: Ivana Vulić LEKTURA / PROOFREADING: Matjeja Fabijanić PRIJEVOD / TRANSLATION: Petra Šlošel FOTOGRAFIJE / PHOTOGRAPHY: Ivan Posavec NAKLADA / PRINT RUN: 300

ISBN: 978-953-7356-42-2 CIP zapis je dostupan u računalnom katalogu Nacionalne i sveučilišne knjižnice u Zagrebu pod brojem 001030022. CIP record is available in the computer catalogue of the National and University Library in Zagreb under no. 001030022.

*Izložba je ostvarena uz potporu Gradskog ureda za kulturu Grada Zagreba. / The realization of the exhibition is supported by the City of Zagreb's Office for Culture.*