



GORANKA VRUS

Izdavač
Publisher
GALERIJA FORUM, ZAGREB
TESLINA 16, tel. 421 - 144

Urednice kataloga
Catalogue editors
VIŠNJA KNEZOCI-DABAC
GORANKA VRUS

Predgovor
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ZVONKO MAKOVIĆ

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Translation
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Likovni postav
Exhibition design
VIŠNJA KNEZOCI-DABAC
GORANKA VRUS

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Photographs of paintings
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Portrait
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Fotoliti
Photolithography
SCANNER STUDIO
DRAGI SAVIČEVIĆ

Tisak
Printed by
KERSCHOFFSET

Naklada
Published in
500

GORANKA VRUS

GALERIJA FORUM ZAGREB
18. 5. – 10. 6. 1995.

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ZAPIS ZA GORANKU VRUS

Prije osam godine Goranka Vrus predstavila se na svojim dvijema samostalnim izložbama novim slikama koje su na neki način predstavljale odmak od njezinih ranijih radova. Slike su pripadale jedinstvenom ciklusu naslovljenom "Zemlja" i jasno su upućivale na svoje stvarnosne reference. Na neki način te slike, mahom velikog formata, moglo se shvatiti kao pejzaž. Štoviše, i sam je naslov ciklusa upućivao u tom smjeru. Pa ipak, riječ "zemlja" značila je na Gorankinim slikama zemlju, upravo tlo, u elementarnom smislu riječi. Česti okerasti, sijensko smeđi i crni tonovi upućivali su na opustošeno tlo, na grubo izbrazdane pržine koje gledamo nakon nesreće koja je dokraja izbrisala tragove čovjeka. Tlo je pretvoreno u pustu zemlju, u ništavilo. Čak i onda kada su površine prekrivene snijegom, zagasito smeđe mrljaste nakupine na njima prije da su nalik krastama, nego plodnoj crnici.

Posvemašnju odsutnost života, koju otkrivamo na ikonografskoj razini slika, na formalnoj će nadomjestiti iznimna energija, upravo bujajuća vitalnost autoričina rukopisa. Brojni gvaševi nastali tijekom 1993. i 1994. godine na neki će način radikalizirati djela iz ciklusa "Zemlja". Radikalizirati utoliko što će se ranije pusto i spaljeno tlo sada otvarati i otkrivati svoje unutrašnje sadržaje. Ti sadržaji nipošto nisu lišeni čovjekove prisutnosti kao što je to bilo na slikama iz 1987. Međutim, čovjekova se prisutnost otkriva jedino u prepoznatljivim znakovima smrti: praznim grobnim rakama ili pak masovnim grobnicama odavno istrunulih kadavera.

Bilo bi naivno vjerovati kako slikarica ilustrira događaje s bliskih geografskih prostora, kako postaje nekim kroničarem ratnih užasa koji su nas zapljuskivali posljednjih godina. Goranka Vrus daleko je od svake opisnosti, svake jednoznačne priče iskazane slikom. Dramatičnost i osjećaj užasa umjetnica će izreći likovnim sredstvima, tako krajnjom slikovnom redukcijom, zatim bojom i dinamičnim rukopisom. Zadah smrti iz iskopanih masovnih grobnica ne izbija iz onoga što na slikama vidimo, već prije svega iz načina kojim je to slikarica likovno uobličila.

Spominjani gvaševi stoje negdje na pola puta između ciklusa "Zemlja" i novih slika što ih autor-

ica upravo izlaže. Nova djela nipošto nisu natopljena onim znakovima pustoši i smrti kao što je to bilo ranije, međutim ona slijede istu ekspresivnu dramaturgiju kakvu smo već nalazili. Redukcija prizora sada je sažeta u jednostavnu gestu tako da elemente pejzaža otkrivamo tek kao daleki eho. Zaista, jedva da još možemo govoriti o nekom jasno čitljivim ikoničkim referencama koje bi upućivale na stvaran predložak. Nove bismo radove prije mogli odrediti kroz njihovu dvoznačnost i asocijativnost. Od neke priče i cjelovita prizora ostale su samo krhotine, koje međutim, isijavaju iznimnom žestinom i vitalnom energijom. Dramatičnost, koju smo otkrili u nekadašnjim slikama spaljene zemlje i iskopanih grobnih jama, urasla je sada u samu slikarsku materiju, u rukopis i širok i neočekivan kromatski spektar. Boja sada pršti zračeci vedrinom i posvemašnjom slobodom.

Upravo taj aspekt intenzivnog osjećanja slobode prepoznavamo na više razina. Da bi izrazila svu nesputanost u osvajanju polja slike, Goranka Vrus poseže za svakim sredstvom koje joj se u tom trenutku stvaranja čini zanimljivim i izazovnim. Pitanje estetike i nekog klasičnog reda njoj je potpuno irelevantno. Bolje rečeno slikarica slijedi jedino svoje trenutačne odluke, svoj trenutačan izbor. Ona stoga ništa ne odbacuje, već svaku mogućnost ostavlja otvorenom i podjednako prihvatljivom. Fascinacija krajolikom, nekim neobičnim detaljom iz prirode, ili pak čudnim rakursom kojim promatra taj detalj... sve to urasla u sliku i oblikuje se tek u fragmentu, gesti, asocijativnoj naznaci. Isto je i s bojom. Paleta je sada otvorena do krajnjih granica: svaka boja postaje izazov i iz tog izazova autorica nastoji izvući što veće optičke i ekspresivne senzacije. Rukopis je ona točka iz koje emocionalni, psihički i intelektualni naboj zrači bez maske, bez imalo dvosmislenosti. Slika je stoga neka vrst grafikona u kome se slikaričine želje najjasnije otkrivaju. Upravo u kaotičnom, nesputanom rukopisu odčitavamo svekoliko otkriće slobode i prepuštanja toj slobodi kao igri u kojoj sve mogućnosti ostaju krajnje otvorene.

Zvonko MAKOVIĆ

INSCRIPTION FOR GORANKA VRUS

At two of her shows, eight years ago, Goranka Vrus exhibited new paintings which were in many ways a departure from her earlier work. These paintings belonged to a closely knit cycle entitled "Earth", clearly pointing at their material origins. It was possible to see these paintings — most of them very large — as landscapes. Also, their very title seemed to point in that direction. However, in Goranka's paintings this "earth" referred to earth, to the soil, in the elementary sense of the term. The frequent ochre, sienna brown and black tones seemed references to ravaged ground, ragged expanses seen after some disaster which has completely erased any trace of man. The soil was transformed into a Waste Land, into a Void. Even when the expanses were covered with snow, the dark brown splotches on them seemed more like scabs than rich humus.

The complete absence of any life on the iconographic level of the paintings, was compensated on the formal level by exceptional energy, the literally brimming vitality of the artist's ecriture. Numerous gouaches dating from 1993 and 1994 seem to have taken Goranka Vrus in an even more radical direction: the waste and ravaged expanses from the "Earth" cycle now began to open and reveal their innermost content. Unlike the 1987 paintings, these gouaches did not exclude the human presence. However, this presence was revealed exclusively in recognizable signs of death: empty holes or mass graves where the corpses had rotted away long ago.

It would be naive to suppose that the artist was illustrating the event that took place around her, that she had become a chronicler of the horrors of war which engulfed us in the recent past. Goranka Vrus is far from any direct description, any picture series told by a one-track mind. The artist expresses the drama and the horror by purely artistic means: the extreme reduction of pictorial content, use of colour and a dynamic ecriture. The stench of death rises not from what we see in the mass graves, but primarily from how her artistic devices have been used.

These gouaches stand half-way between the "Earth" cycle and the new paintings exhibited to us here. Her new works are not so overshadowed

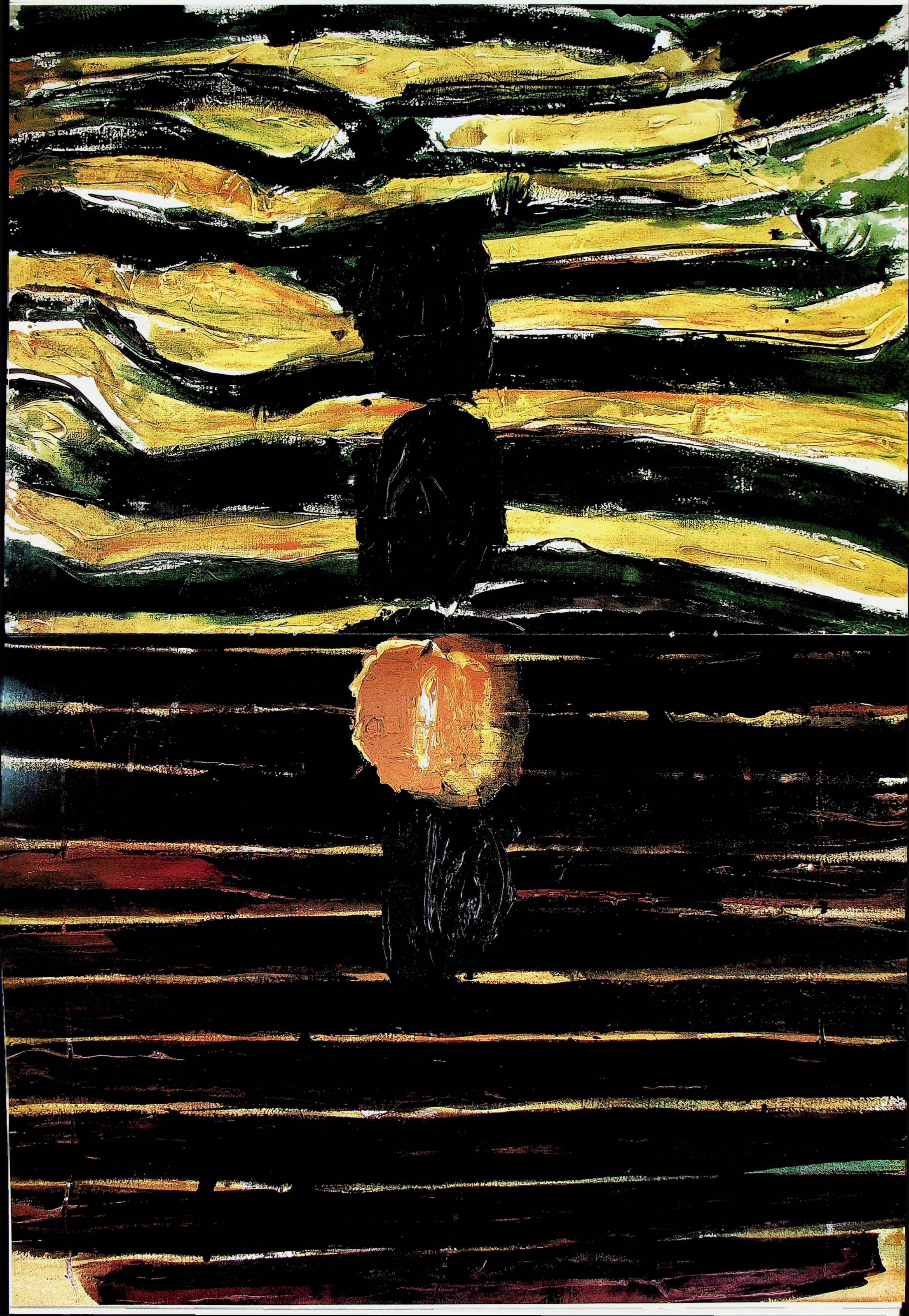
by waste and death as her earlier works, but they follow nevertheless the expressive dramatic procedure described above. The reduction of scene has now been translated into simplicity of gesture, in which landscape elements can only be felt as distant echos. Indeed, we can hardly speak on any clearly readable iconic references which might refer to a blueprint in reality. Rather, in these new works one must search for ambiguity and associative power. Only fragments remain from a story of completed scene, but they radiate exceptional force and vital energy. The dramatic power we used to discover in the earlier paintings of ravaged ground and freshly dug graves now makes part of the artist's material, his brush strokes as well as broad and unexpected chromatic colour sequences. The colours are ablaze, radiating serenity and a sense of complete freedom.

This intense feeling of freedom can be recognized on several levels, for example in the artist's unbridled effort to dominate the space of the paintings, or her reaching for every device that seems interesting or challenging at a given moment. Questions of aesthetics and classical order she finds completely irrelevant. In other words, the artist follows only her momentary needs, her momentary choices. This is the way she rejects nothing; every option is left open and is equally appropriate. The fascination with a landscape, some strange detail from nature, or unusual perspective of looking at the detail — all this is absorbed by the painting, and is revealed in an occasional fragment, gesture, association. It is the same with colour. The palette is not extended to the farthest limits: every colour becomes a challenge out of which Goranka tries to extract the greatest optical and expressive sensations. The ecriture is the medium in which the emotional, psychic and intellectual tension is revealed quite openly and unambiguously. The painting thus becomes a kind of graph in which the artist's wishes are explained most plainly. It is in the chaotic, unbridled brush stroke that we can read the full extent of this new sense of freedom and the artist's readiness to indulge in this freedom as a game which gives her fullest access to all solutions.

Zvonko MAKOVIĆ

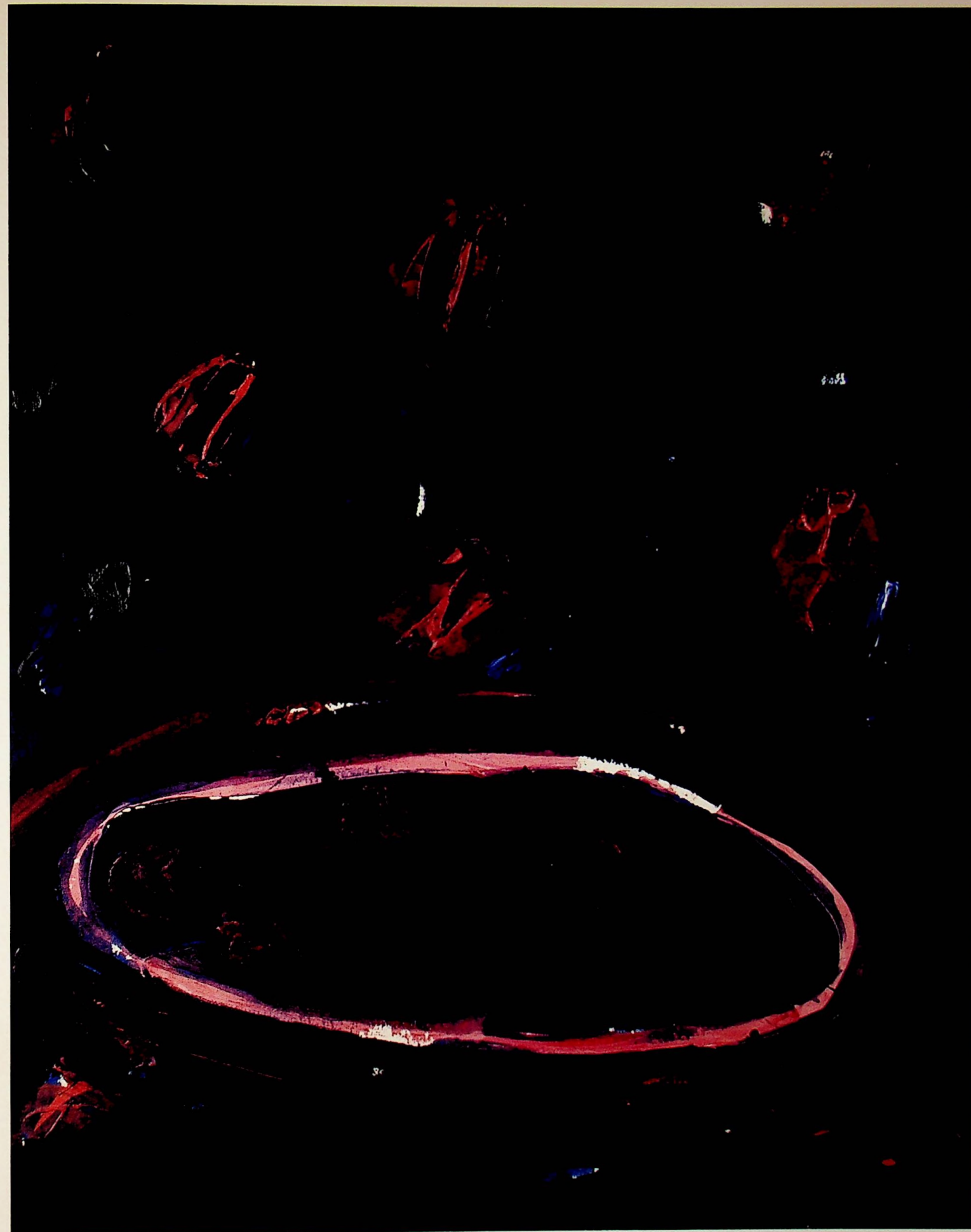


OTOCI U PEJSAŽU, diptih, 162 x 244, 1995.





VRTAČA 1, 162 x 130, 1995.



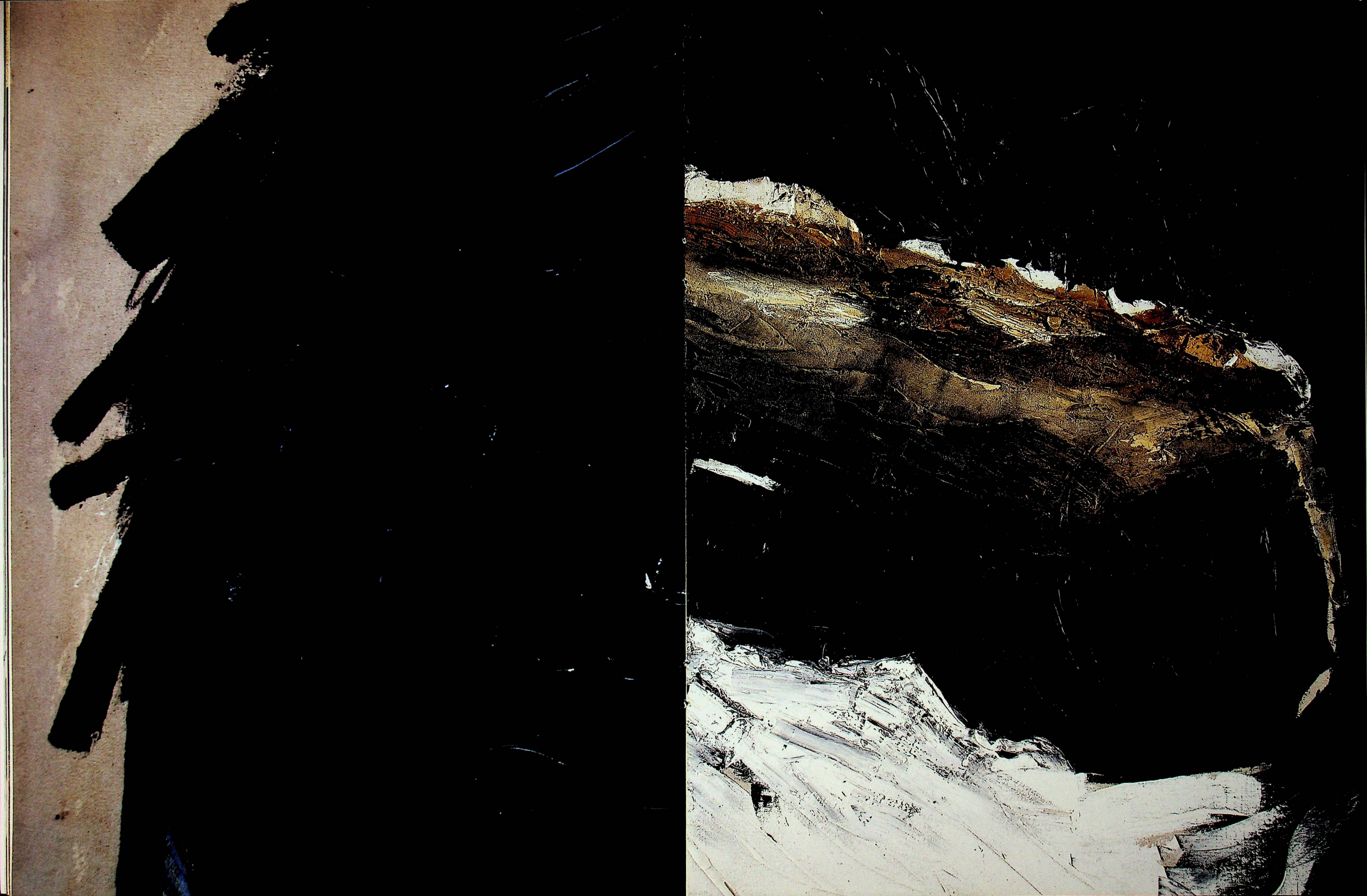
VRTAČA 2, 162 x 130, 1995.



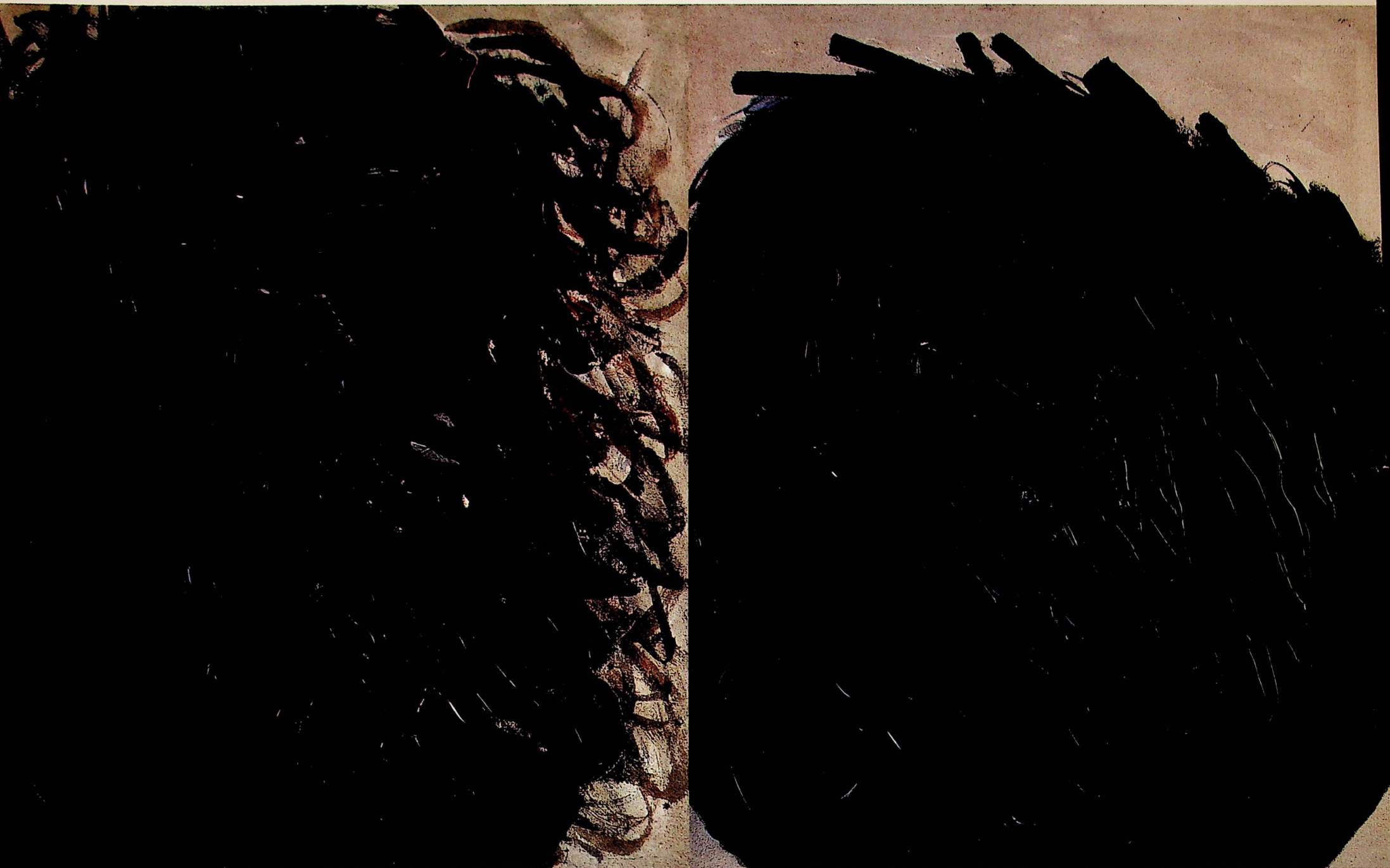
OSUNČANE MEJE, 162 x 130, 1995. str. 13



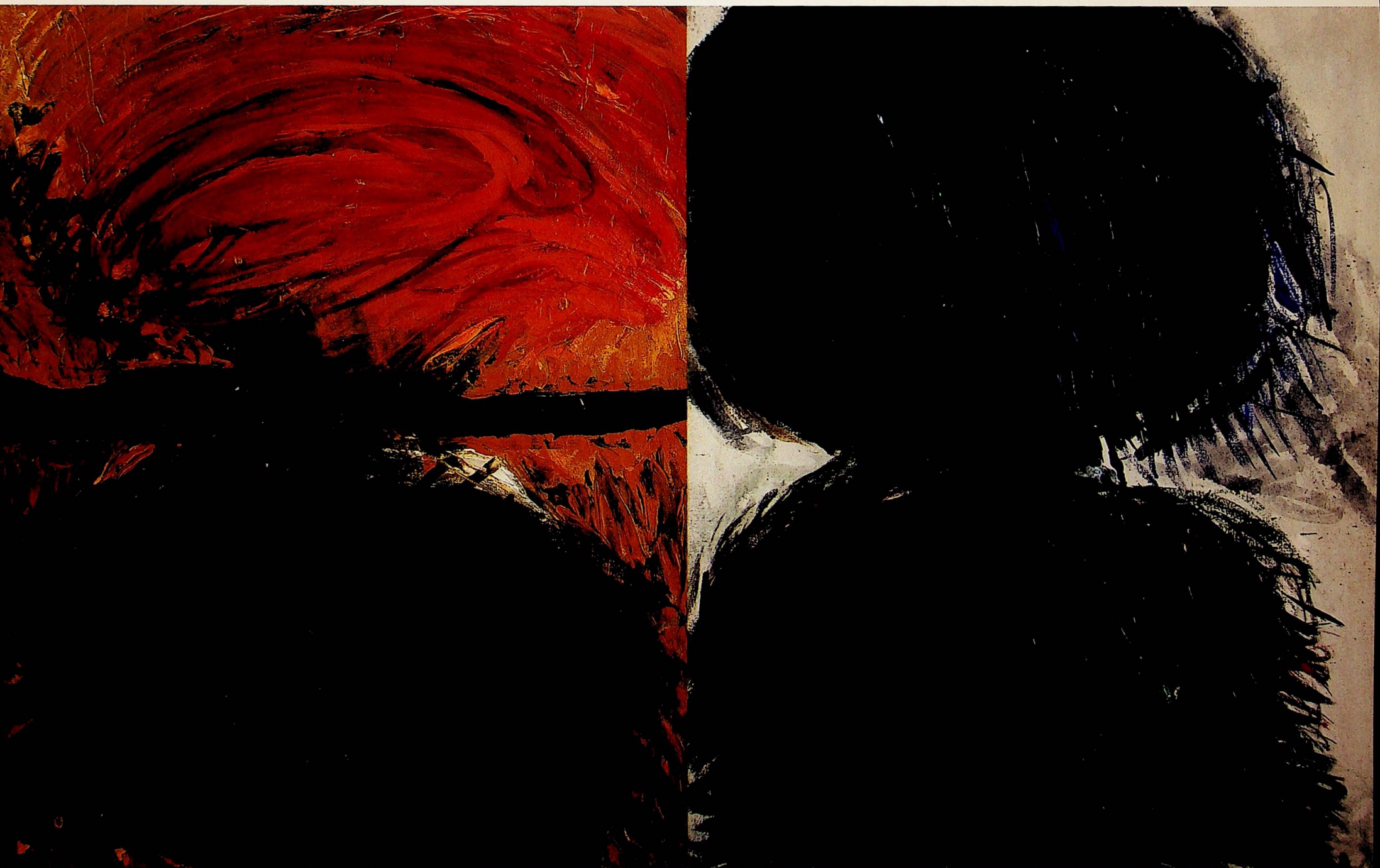
MEJE, 162 x 114, 1995.



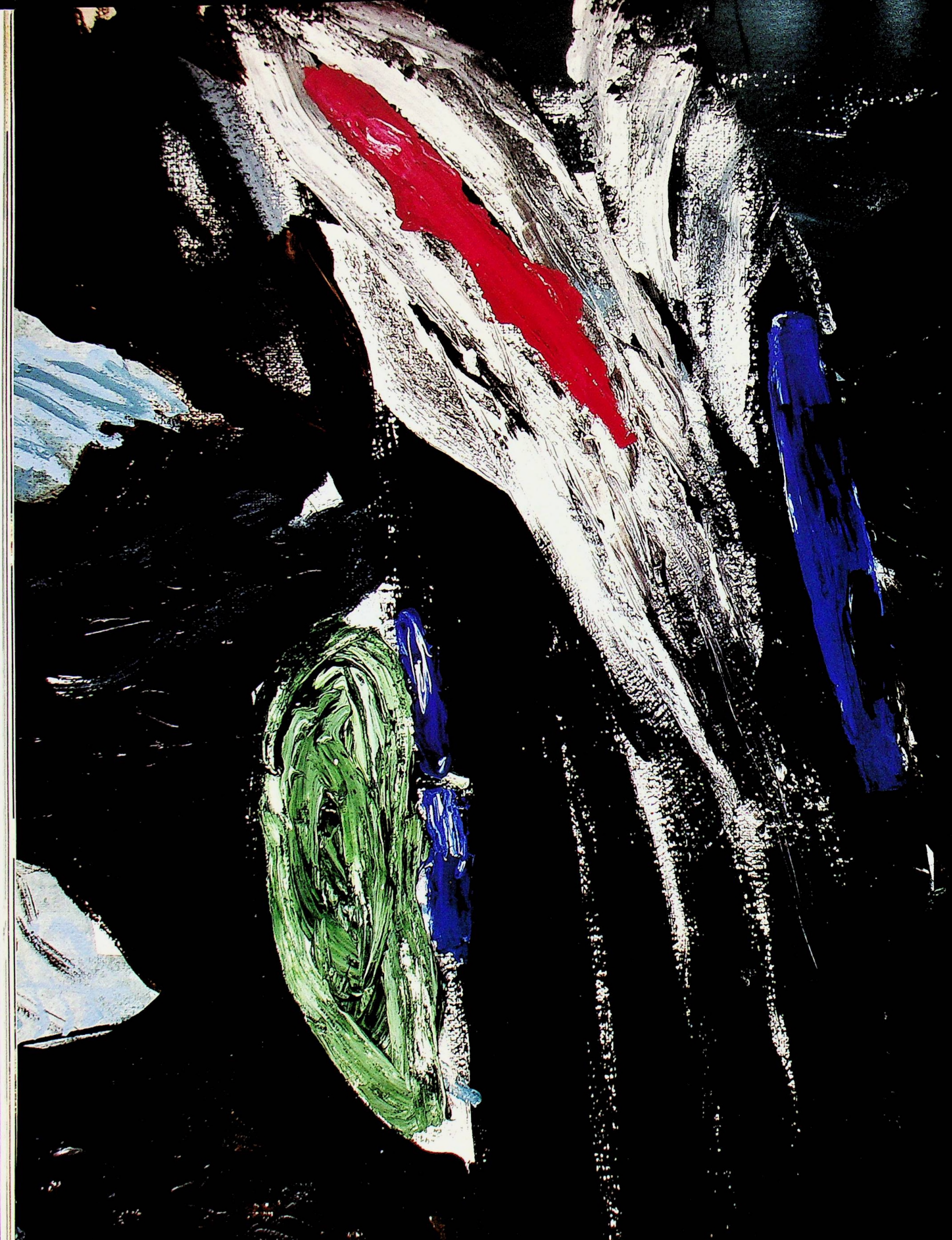




POLIPTIH, 260 x 162, 1995.



POLIPTIH, 260 x 175, 1995.

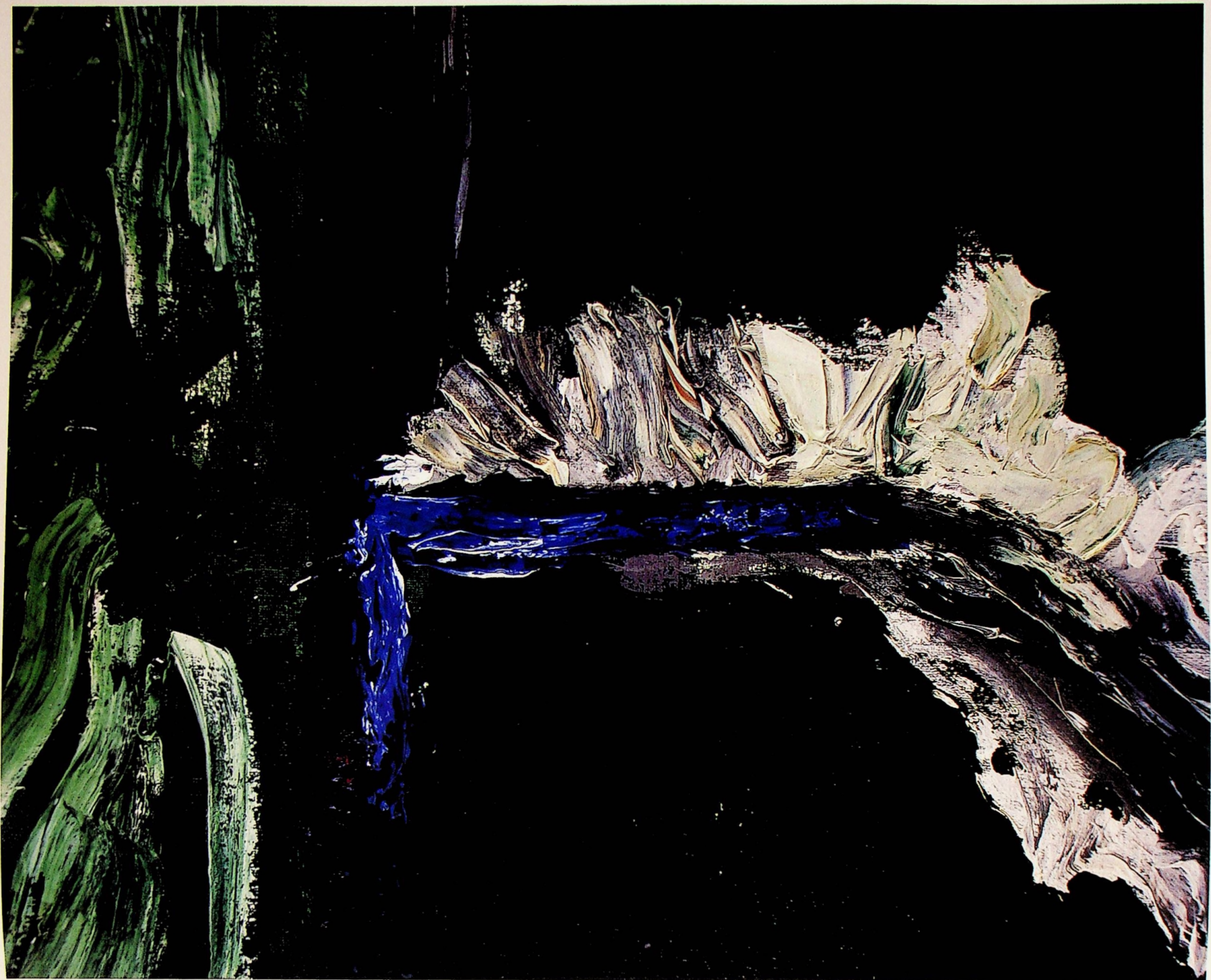




OBLIK 1, 130 x 175, 1994-1995.

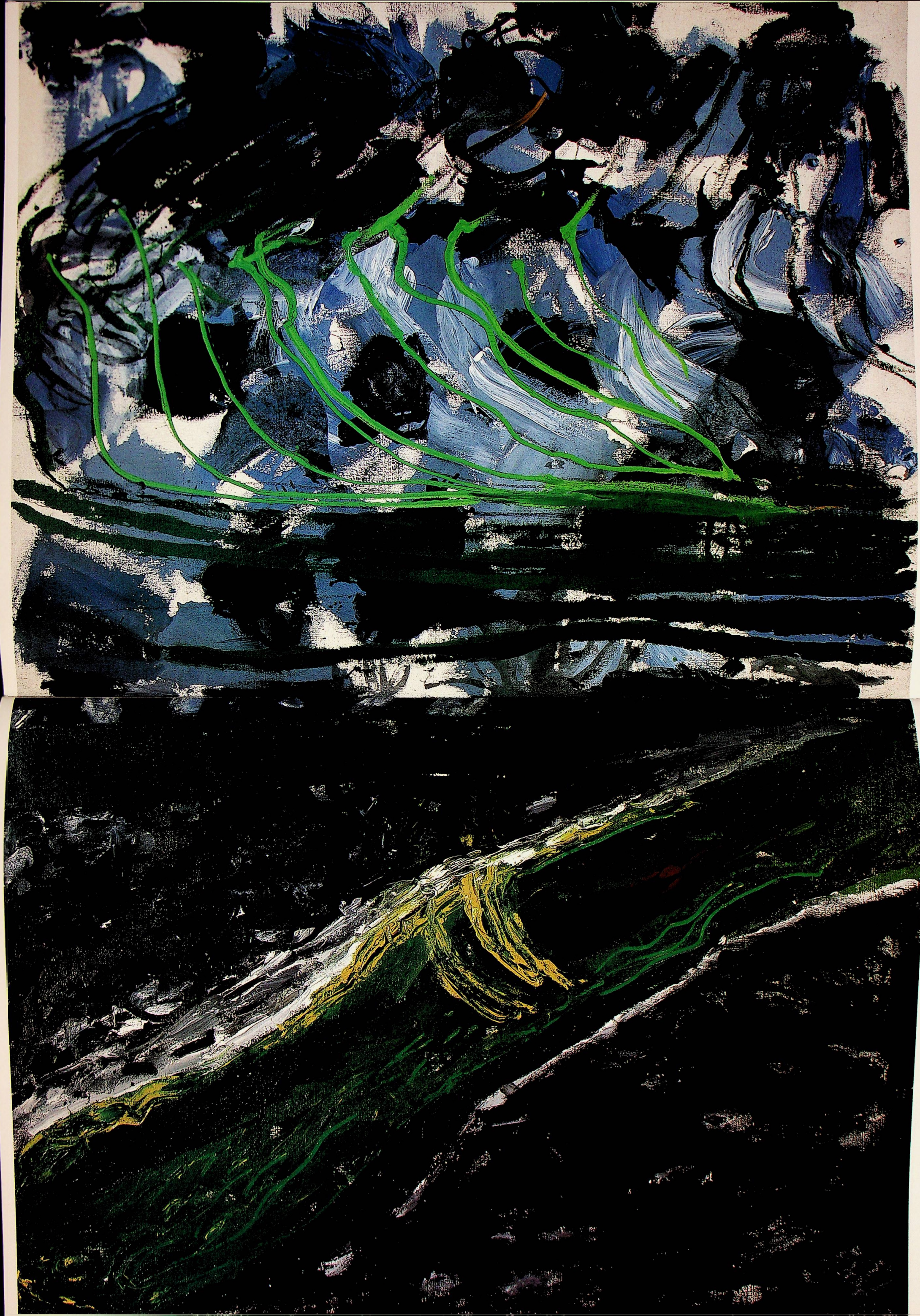


OBLIK 2, 130 x 175, 1994-1995.



ZELENO, 175 x 130, detali, 1994-1995.





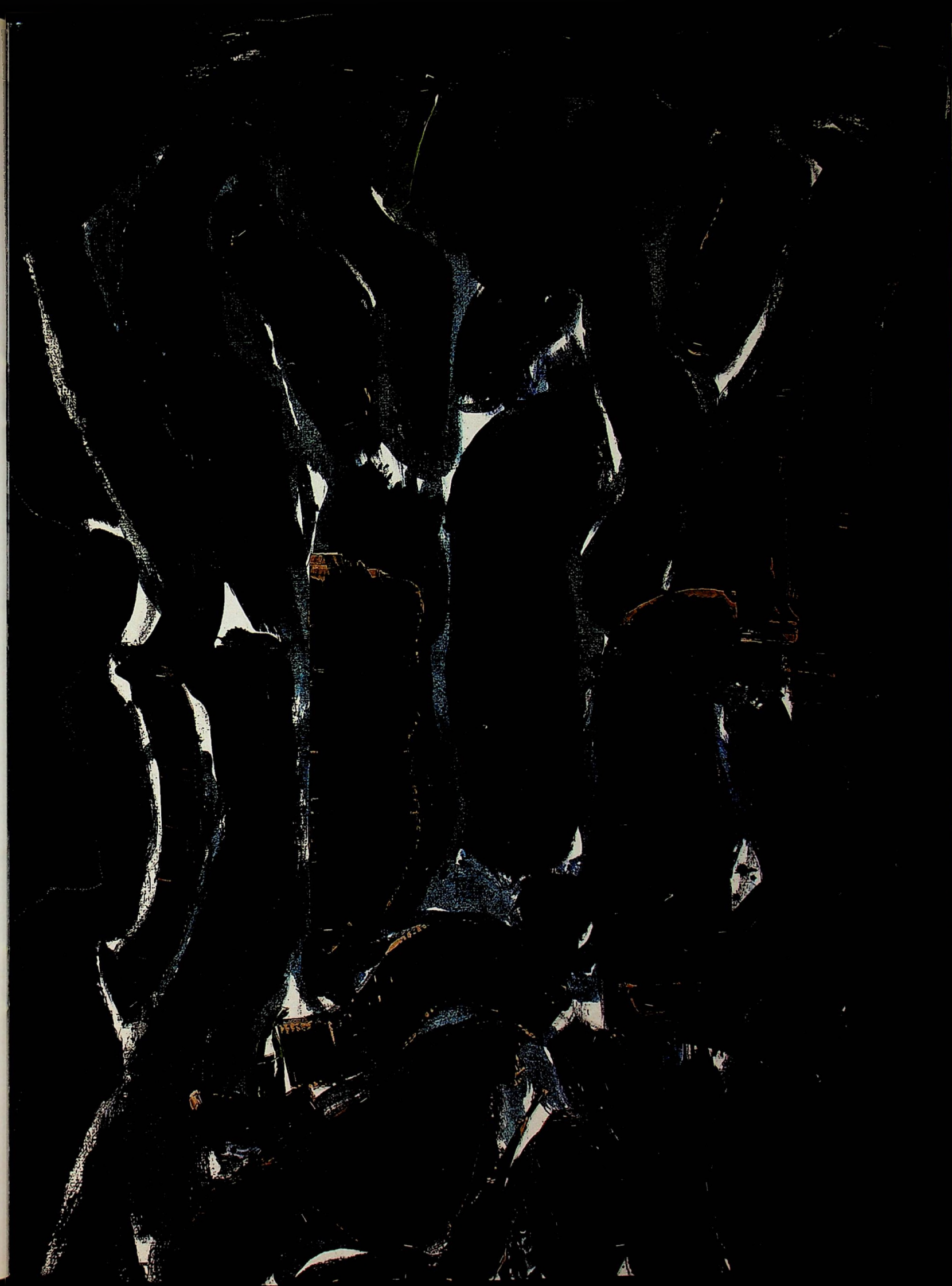
DOLCI 2, diptih, 244 x 162, 1995.

SAMOSTALNE IZLOŽBE / ONE WOMAN EXHIBITIONS:

- 1965 BEOGRAD Cultural Center Gallery
- 1971 SPLIT Gallery of Art
- 1974 LA SPEZIA Galleria il Gabbiano
- GRADO Art Gallery
- 1984 ZAGREB Forum Gallery
- 1985 PRIŠTINA Gallery of Art
- LJUBLJANA Small Gallery, Museum of Modern Art
- LONDON Roger Francis Gallery
- DUBROVNIK Sebastian Gallery
- 1987 ZAGREB Galženica Gallery
- PORDENONE Cultural Center
- 1988 FERRARA Palazzo dei Diamanti
- 1990 ZAGREB Opera Theatre
- 1993 POREČ Istarska Sabornica
- 1993-94 PULA Gallery Vincent of Castav
- 1995. ZAGREB Forum Gallery

KOLEKTIVNE IZLOŽBE / COLLECTIVE EXHIBITIONS:

- 1961 RIJEKA Gallery of Modern Art
- DUBROVNIK Gallery of Art
- ZAGREB Art Pavillion
- 1962 RIJEKA Gallery of Modern Art
- ZAGREB Karas Gallery
- RIJEKA Gallery of Modern Art
- SCHIEDAM Art Gallery
- 1964 ZRENJANIN Ečka
- SUBOTICA Art Gallery
- RIJEKA Gallery of Modern Art
- 1965 TOKYO International Graphics Biennale
- LAUSANNE Polly Gallery
- LJUBLJANA Museum of Modern Art
- 1966 STARIGRAD The City Museum
- ZAGREB Gallery 72
- ZAGREB Art Pavillion
- RIJEKA Gallery of Modern Art
- ZAGREB Cabinet of Graphics of the Yugoslav Academy Science and Art
- 1979 KRAPINA Hušnjakovo Gallery
- 1980 ZAGREB Forum Gallery
- 1980-81 ZAGREB Forum Gallery
- 1982 ZAGREB Forum Gallery
- MILANO Plazze Bagatti Valsecci
- PRIŠTINA Gallery of Art
- ZAGREB Gallery "Školska Knjiga"
- 1983 ZAGREB Forum Gallery
- 1984 REICIAVIC Yugoslav Art on Island
- OSLO ART OF CROATIA
- ZAGREB FORUM GALLERY
- 1985 ROCA ALLA ANEGRA Museo d'Avanguardia
- 1989 ZAGREB Forum Gallery
- 1990 ZAGREB Forum Gallery
- ZAGREB Art Pavillion
- 1991 ZAGREB Forum Gallery
- 1992 ZAGREB Forum Gallery
- 1993 ZAGREB Forum Gallery
- 1995 ZAGREB Muzejski prostor



BIOGRAFIJA:

Rođena 1937. godine u Velikoj Gorici - Zagreb.

Diplomirala na Akademiji likovnih umjetnosti u Zagrebu, 1960. 1962. završila Majstorsku školu prof. Krste Hegedušića.

Osim slikarstva radi emajl, grafike, tapiserije, kostimografiju i scenografiju za teatar.

Od 1971. ona je član poznate Galerije Forum u Zagrebu.

Živi i radi u Zagrebu.

BIOGRAPHY:

Born in 1937 in Velika Gorica - Zagreb.

Graduated from The Academy of Art University of Zagreb, Croatia 1960. 1962. Masters degree in art under supervision of professor Krsto Hegedušić.

In addition to painting, she works on enamel, graphics, tapestries, costume-design, as well as stage design.

Since 1971. she has been a member of the well known Forum Gallery in Zagreb.

Lives and works in Zagreb.

Kažu, da je umjetnost druga priroda

Na svijetu je sve već postojalo. I priroda, a kako se jurodivi zavadio s prirodom, osnovao je drugu prirodu. Dakle, već je postojala i priroda i druga priroda.

Zakoni drže prirodu. Kolikogod je sve određeno, upravo je sve slučajno. Ali i druga priroda je morala osnovati zakone. Tako usporedo žive zakoni.

No eto, kadgod sam se nekuda uputio, uvijek sam vidio odakle i dokle. Predmet, nepredmet s djelovima, čije se unutarnje granice slobodno premiještaju.

Pred ovim slikama sam zbunjen. Sve što je načinjeno, za sebe je cijelo. Ali bez granice.

Raspukline, grumeni, kupovi, redovi, razdaljine. Sve to po zakonima prve, ali i druge prirode.

Ne znam, da li je to slika ili nešto drugo? Platno samo podnosi materiju koje ima više nego je ima. Pa nije čudo, ako materija prekupi i primi se za nešto što ne vidimo. Mi kažemo, izvan platna.

Uzbuđuje me ova nekategorizirana predmetnost.

I sve mogućnosti bez granica. Vjetar, potres, tjeskoba. Da li je to priroda ili druga priroda. U oblicima. Jači su od mene.

Ne znam da li ima boja. One su se preobukle u svoje bezakonje.

Branka Rutić

IZLOŽBE TAPISERIJA / EXHIBITIONS OF TAPESTRIES:

SAMOSTALNE IZLOŽBE / ONE WOMAN EXHIBITIONS

- 1974 LA SPEZIA Il Gabbiano Gallery
- 1975 GRADO Art Gallery
- 1975 ZAGREB Galerija Forum
- 1987 PORDENONE Centro Culturale
- 1988 MILANO Palazzo dei Permanente Middle European Tapestries
- 1988 FERRARA Palazzo dei Diamanti
- 1990 ZAGREB Opera Theatre
- 1993 POREČ Istarska Sabornica
- 1993-94 PULA Galerija Vincent od Kastva

KOLEKTIVNE IZLOŽBE / COLLECTIV EXHIBITIONS

- 1986 PARIS Paris Art Center
- 1986 DUNKERQUE Museum of Modern Art
- 1986 ZAGREB Museum of Applied Art
- 1986 CHICAGO Merchandise Mart
- 1987 BOCHUM Museum of Modern Art
- 1987 ANTIBES Musée Grimaldi
- 1987 ROMA Palazzo Venezia, Middle European Tapestries
- 1988 MILANO Palazzo dei Permanente Middle European Tapestries

POPIS RADOVA / CATALOGUE

Naslovnica - Rez u zemlji / Cover - cut in the soil, 200 x 300, 1995.

6, 7 Otoci u pejzažu 1, diptih / Islands in Landscape, diptych, 162 x 244, 1995.

8, 9 Dolci 1, diptih / diptych 234 x 165, 1995.

10 Vrtača 1, 162 x 130, 1995.

11 Vrtača 2, 162 x 130, 1995.

12 Meje 162 x 114, 1995.

13 Osunčane meje, 162 x 130, 1995.

14 Detalj / Detail

15 Detalj / Detail

16, 17 Odras / Reflection, 200 x 300, 1995.

18 Poliptih / Polptych, 260 x 175, 1995.

19 Poliptih / Polptych, 260 x 175, 1995.

20 Detalj / Detail

21 Detalj / Detail

22 Oblik 1 / Form 1, 130 x 175, 1994-1995.

Oblik 2 / Form 2, 130 x 175, 1994-1995.

23 Zeleno - detalj / Green - detail, 175 x 130, 1994-1995.

24, 25 Vale, diptih / Diptych, 228 x 146, 1995.

26, 27 Dolci 2, diptih / Diptych, 244 x 162, 1995.

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RAUL GOLDONI (1919-1983)
STANKO JANČIĆ
NIVES KAVURIĆ-KURTOVIĆ
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EUGEN KOKOT
ANTE KUDUZ
FERDINAND KULMER
IVAN LOVRENČIĆ
EDO MURTIĆ
DALIBOR PARAČ
ŠIME PERIĆ
OTON POSTRUŽNIK (1900-1978)
NIKOLA REISER
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U GALERIJU FORUM IZLAGALI SU
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LAZAR VOZAREVIĆ
JOAN MIRO
NIKOLA REISER
EDO MURTIĆ
IVAN LOVRENOVIĆ
ZLATKO PRICA
IVO ŠEBALJ
VASKO LIPOVAC
ANTE KUDUZ
ŠIME PERIĆ
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LJUBOMIR PERČINIĆ
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BORO MITRIČESKI
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