

IDA BLAŽIČKO
IKAROS

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IKAROS

Feda Gavrilović

Mit o Dedalu i Ikaru, poput svih drevnih predaja, ima bogatu simboliku koja se vremenom nadograđuje i proširuje. Priča o bijegu oca i sina iz kretskog zatvora pomoću krila načinjenih od smole i perja, te Ikarovu padu uzrokovanu prevelikim približavanjem Suncu, može se danas čitati kao parabola o velikim mogućnostima tehnologije i opasnostima koje se nalaze u njezinoj neumjerenoj uporabi. Također, to je i metafora vječnog ljudskog robovanja Zemlji i njezinim zakonitostima, krajnje nemogućnosti bilo kakvog uzdizanja i jalovosti svih pokušaja nadilaženja takvog stanja. „Ako smo pali bili smo padu skloni“, sažeo je Branko Miljković tu tragičnost stihom u poemi *Sedam mrtvih pesnika* (u dijelu posvećenu Vladislavu Petkoviću Disu).

Zato me je isprva začudilo što je Ida Blažičko, kiparica sklona velikim i ekspanzivnim prostornim instalacijama najčešće od lepršavog materijala, koje obuzimaju i vladaju javnim površinama, odabrala ime tako tragičnog mitološkog junaka za svoju instalaciju u prostoru Galerije Forum. U tome se može pročitati nekoliko mogućih značenja. Primjerice, ono o nužnoj privremenosti svake skulpture. Kada nacije i vladari grade spomenike, zagledani u svoje trenutačne interese oni misle da gledaju u vječnost: zavaravaju se da je mala šalica moći i trijumfa koju ispijaju beskonačni ocean. Ali povijest uči da svi spomenici i ideje iza njih doživljavaju nužan krah – bilo rušenje i propast svoje fizičke supstance, bilo gubitak vitalnosti ideje koja ih uistinu drži. Idine instalacije iza sebe nemaju nikakve ideološke pretenzije: njihova je uloga jednostavno estetsko obogaćivanje mjesta, te stoga i društva koje obitava na njemu, a njihova često tekstilna građa samom svojom naravi ne teži trajnosti niti iluziji vječnosti. Zato one uglavnom izgledaju poput fascinantnih tvorevina biljnog svijeta (takve su bile njezine instalacije na Zrinjevcu, na Platou Gradec, u portugalskom gradu Guimarãesu, u dvorištu zagrebačke Likovne akademije).

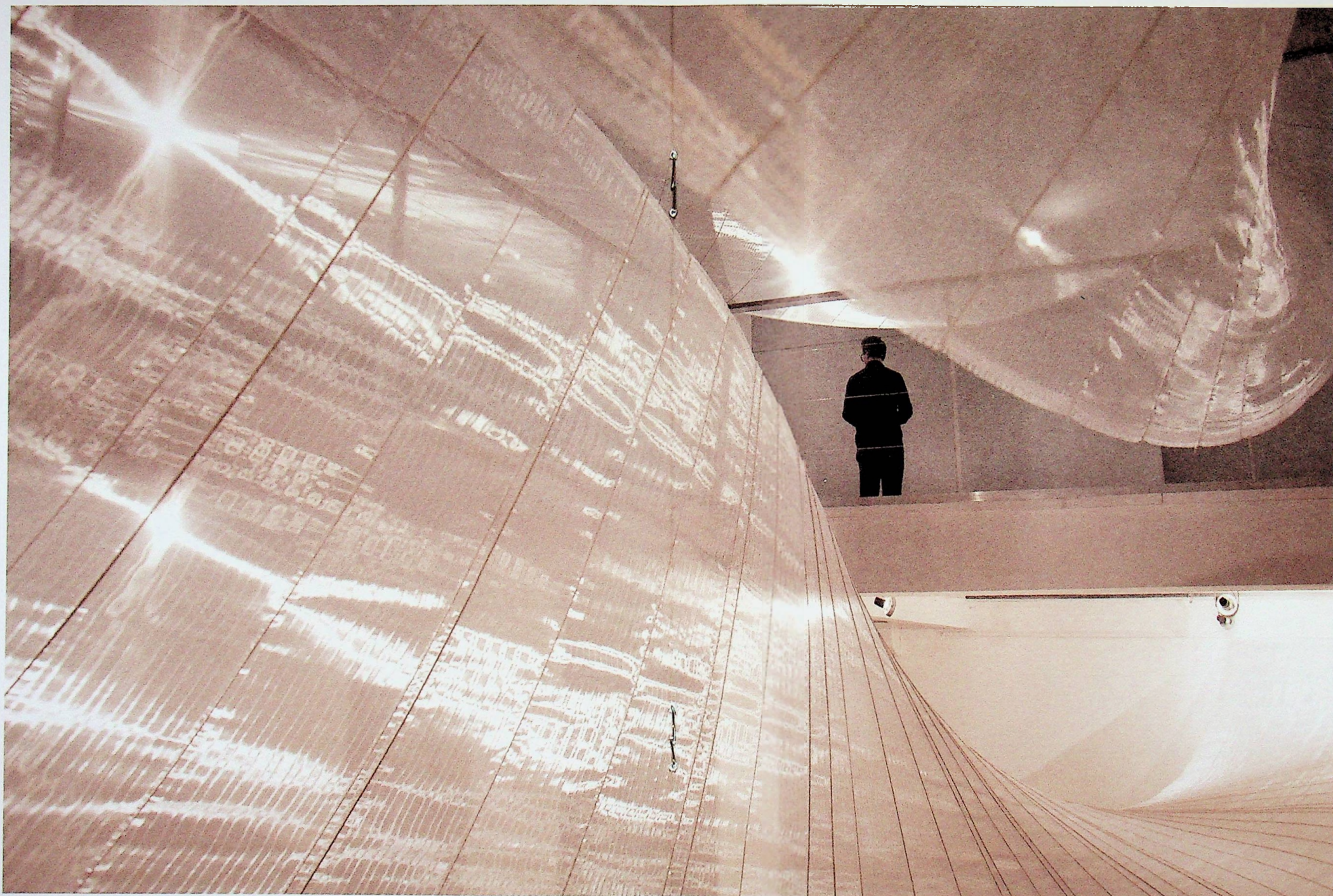
Na tu biomorfnost Idinih skulptura ponovno se nadovezuje metafora Ikara. Svaka živa tvar, poput tog mitskog junaka, doživljava svoj uzlet i pad, u smislu smrti. No, ona posjeduje i sposobnost gotovo beskonačne autoreplikacije i varijabilnosti, potencijal da ostavi svoj genski kod, uputu za ponovnu izradu sebe, ali s jedinstvenim varijacijama karakteristika kojima kroz dugo vremensko razdoblje upravljaju i vanjski elementi. Prirodna selekcija, mutacije i prilagodbe okolišu sile su u prirodi koje su stvorile zadivljujuće oblike živoga svijeta, a ta stvaralačka energija ponavlja se u kreativnom procesu Ide Blažičko, čime se samo potvrđuju postavke prirodnih znanstvenika i mistika – kao što svaka jedinka u svom embrionalnom razvoju ponavlja razvitak vrste, svaki ozbiljan umjetnik u svome stvaranju ponavlja dubinske zakone koji su oblikovali svijet i svemir.

Ovdje ostvarene razlomljene forme od prozračne tkanine sugeriraju ideju leta. Velik je broj Idinih instalacija izveden na otvorenom, gdje se one nadimaju na vjetru te se čini da ih malo dijeli od posvemašnjeg prepuštanja zračnom prostoru i potpune neovisnosti o Zemljinoj gravitaciji (poput Ujevićeve *Igračke vjetrova*, metafore ljudske duše to jest „cvijeta što nema korijena“). U ovom slučaju izazov je bio prikazati let sapet u galerijskom prostoru. Sugestija odvajanja skulpturalne mase od tla, trenutak prije poleta ili nakon slijetanja postignuta je, primjerice, u Niki sa Samotrake (na što upozorava Janson u *Povijesti umjetnosti*), kao i u Brancusijevoj *Ptici u prostoru*. Iako je riječ o masivnim ostvarenjima od mramora ili bronce, ona zahvaljujući vještini svojih tvoraca daju iluziju lakoće i prozračnosti. Poput Ikara, te skulpture u isti mah prkose fizikalnim zakonitostima vlastite materije i potvrđuju svoj karakter fizičkih objekata, kojima je suđeno da budu prikovani za tlo.

Instalacija Ide Blažičko sadrži u sebi i dojam lakoće i onaj monumentalnosti, a u njoj se harmonično nadopunjuje ideja leta s idejom pada. Koristeći arhitektonske zadatosti prostora, ona ga vizualno proširuje, rastvara i dinamizira, istovremeno se sunovraćajući poput kometa i uzlijećući poput leptira. To je skulptura koja posve vlada vlastitim tijelom, prostorom u kojemu se nalazi i percepcijom promatrača, te nas, makar privremeno, nosi na svojim krilima.



IDA BLAŽIČKO rođena je u Zagrebu 1985, gdje je završila kiparstvo na Likovnoj akademiji, 2007. Završila je također i postdiplomski program skulpture u javnom prostoru na Kineskoj umjetničkoj akademiji u Hangzhou, 2012. Godine 2017. dobila je nagradu za najbolju javnu skulpturu, u sklopu projekta Palimpsesti u talijanskom gradu San Vito al Tagliamento. Ove godine sudjelovala je na međunarodnoj izložbi Contextile u portugalskom gradu Guimarãesu i na Venecijanskom bijenalu arhitekture, u Paviljonu Crne Gore.



Ikaros, 2018., tekstil, bambus, 520 x 670 x 850 cm / *Icarus*, 2018, textile, bamboo, 520 x 670 x 850 cm

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Inherent in the myth of Daedalus and Icarus, as in all ancient legends, is a rich store of symbolism that has over the course of time been developed and expanded. The story of the flight of father and son from the Cretan prison with the help of wings made of wax and feathers, and of the fall of Icarus when he flew too close to the Sun, can be read today as a parable of the opportunities of technology and the dangers of its excessive employment. It is also a metaphor for the eternal human servitude to Earth and its laws, the ultimately impossibility of any kind of ascension and the futility of all attempts to transcend this condition. "If we fell, we were apt to falling", as Branko Miljković summed up this tragic sense in a line from the poem *Seven Dead Poets* (in the part dedicated to Vladislav Petković Dis).

It was at first strange to me, then, that Ida Blažičko, a sculptress with a propensity for large and expansive spatial installations, most often made of fluttery, levitating materials that envelop and take over public surfaces, should have chosen the name of this tragic mythological hero for her installation in the premises of the Forum Gallery. In her choice, I can read off several possible meanings. For example, the necessarily temporary nature of every sculpture. When nations and rulers build monuments, their eyes fixed on their own immediate interests, they think they are looking into eternity: they kid themselves that the little cupful of power and triumph that they drain is a limitless ocean. But history reaches that all monuments and the ideas behind them necessarily undergo a downfall – either by being toppled and the degradation of their physical substance, or the depleted vitality of the idea that holds them in fact together. Ida's installations have no kind of ideological pretensions behind them; their role is simply the aesthetic enhancement of the place, and accordingly of the company that dwells in it, and their fabric does not, by its very nature, aim at permanence or the illusion of eternity. They will often, then, look like fascinating formations of the

plant world (such were her installations at Zrinjevac, the Gradec Plateau, in the Portuguese city of Guimarães, in the courtyard of the Academy of Fine Arts in Zagreb).

The metaphor of Icarus takes up once again the biomorphic nature of Ida's sculptures. Every living substance, like this mythic hero, has its rise and fall, in the sense of death. But it also has the capacity of almost endless self-replication and variability, the potential to bequeath its genetic code, instructions for the remaking of itself, with the unique variations of the characteristics that external elements too direct over long periods. Natural selection and mutation are forces in nature that have created the amazing forms of the living world, and this creative force has been repeated in the creative process of Ida Blažičko, the postulates of natural scientists and mystics being thereby confirmed – just as every individual in its embryonic development repeats the development of the species, every serious artist in his work repeats the deep structure laws that have formed world and universe.

The refracted forms of transparent fabric created here suggest the idea of flight. A large number of Ida's installations have been produced outside, where they will billow in the wind, and it seems that little separates them from being given over to the aerial space and total independence of Earth's gravitation (like Tin Ujević's *Toys of the Winds*, a metaphor of the human soul, "a flower that has no roots") In any event, the challenge here was to present flight constrained in the gallery venue. A relation that suggests the separation of the sculptural mass from the ground, the moment before take-off or after landing is achieved like, for example, in the Winged Victory of Samothrace (as Janson remarks in *The History of Art*) or in Brancusi's *Bird in Space*. Although these are both massive and heavy productions of marble or bronze, thanks to the skills of their creators, they give the illusion of lightness and ethereality. Like Icarus, these sculptures too set at defiance the physical laws of their own material, while at the same time they are necessarily fettered to the ground precisely because of these laws.

The installation of Ida Blažičko gives an impression of both lightness and monumentality, and contains equally the idea of flight and that of fall, in harmonious mutual complementation. Making use of the architectural givens of the space, the work visually expands, opens up and dynamises it, at one and the same time plummeting like a comet and mounting like a butterfly. This is sculpture that is completely in control of its own body, of the space in which it is placed and the perception of the viewer, and will at least temporarily take us up on its wings.



IDA BLAŽIČKO was born in 1985 in Zagreb, where she studied sculpture at the Academy of Fine Arts, taking her degree in 2007. She also did a postgraduate course in sculpture in public space at the China Academy of Art in Hangzhou in 2012. In 2017 she won a prize for the best public sculpture produced as part of the Palimpsesti project in the Italian city of San Vito al Tagliamento. This year she has taken part in the international Contextile exhibition in the Portuguese town of Guimarães and in the Venice Biennale of Architecture, appearing in the Montenegrin pavilion.



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