



**GALERIJA
FORUM**

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***Dora
Kovačević***

6. 6 – 30. 6. 1985.

Na prvi će nas pogled jamačno začuditi činjenica da se kiparica Dora Kovačević odlučila raditi kipove iz papira. Možemo to, istina, lako objasniti praktičnim razlozima, nepovoljnim uvjetima djelovanja i već poslovičnim teškoćama izvođenja skulptura u čvrstim materijalima, kao što izbor možemo opravdati i samim nagonom oblikovanja, što tjera autora da se u nedostatku odgovarajuće građe obrati makar i priručnoj tvari i improviziranim tehnikama. U konkretnom slučaju, poticaj i izazov prigodnog rada na svojevrsnim pokladnim maskama urodili su odgovarajućim iskustvom i rezultirali, rekli bismo, okladom da se i druge prostorne i predmetne intuicije na sličan način provjere.

Medutim, nikako ne bismo smjeli zaključiti da su recentni radovi Dore Kovačević »papirnati«, a još manje da samo glume kiparstvo, te da iza tih maski i ljuštura »nema ništa«. Autorica je, naime, u najvećoj mogućoj mjeri ušla u narav (za nju) novog materijala i toliko ga »pripitomila« da se njime može sasvim autonomno i suvereno izražavati. Uspjela je, jednom riječju, kompenzirati nedostatke i ograničenja početne pozicije, nuždu okrenuti u prednost. Kad već rabi manje tvrde i manje trajne tvari, posvojila je i nježnije, suptilnije, delikatnije, dvoznačnije i istančanije motive i sadržaje. Izložene skulpture nikako nisu skice za odljevanje, zavarivanje, tesanje ili klesanje u reprezentativnim dimenzijama i odgovarajućim dragocjenim kovinama, slitinama, drvu ili kamenu, nego definitivna ostvarenja senzibiliteta iznimno svjesnog prolaznosti, potrošnosti i privremenosti egzistencije. Ako je i obećana vječnost bronce ili mramora ionako relativna (a katkad i smiješna u svojim pretenzijama) bolje je autentično posvjedočiti ljepotu ranjivosti, dostojanstvo »bjegućeg« trenutka, bogatstvo siromaštva.

Radeći dosad pretežno u drvu, Dora Kovačević je već bila naslutila svu problematičnost »zakona materijala« i nije do kraja prihvaćala zadatosti statične forme. Poštovala je ono što je s vremenom naraslo i nataložilo se, ali se nije priklanjala dogmi organskog građevnog elementa niti pokoravala gotovo aristotelovski trojnom jedinstvu znaka, tvari i volumena. Ne dodirujući krajnosti mobilne skulpture ispitivala je ipak složene, gibljive i međuzamjenjive strukture, rastvarajući strane, krila i listove svojih »Vratiju«, »Prozora«, »Knjiga«... Možda joj je papir tako bio sudbinski upisan u osobni kiparski genetski kod.

U svakom slučaju, prihativši papir nije mogla previdjeti da i on ima nešto od topline i od naravi drva, a da je znatno gipkiji i podatniji. Slično bismo mogli reći i za užad i konopčice, s tim da su oni još mekši i elastičniji, s mogućnostima okretanja i uzlanja. Nije pritom insistirala na čistoći i sirovosti »lica«, jer je shvatila kako papir lako i rado prima boju, a kako boja, sa svoje strane, lakše i primjerenije kaptira svjetlost. Budući da joj je ponajprije do suptilne igre svjetla i sjene odlučila se pretežno za izazovnu (i simbolički posebno jaku) bjelinu, ali nije zazirala ni od povremenih kromatskih akcenata — dakako, u ravnoteži s dominantnim rezovima, probojima, ispupčenjima i čitavim nizovima i mrežama istaka.

Ovaj ciklus skulptura i zidnih reljefa varira različite teme i zadatke, ali stanoviti zajednički nazivnik usudili bismo se naći u specifičnom kompleksu »male kutije«. Mimo svih psihoanalitičkih tumačenja, naime, evidentna je dinamika i dijalektika plohe i unutrašnjosti, napetost između prednjeg plana i pozadine, što se nazire kroz perforacije i zauvijek zadržava stanovitu otajnost. Čitava artikulacija i konstrukcija cjeline, često kao da upravo čuva nutrinu, izvlačeći u prostor osjetljiva ticala i bezopasne šiljke (ne i bodlje) — nešto poput dirljive Saint-Exupéryjeve životinje (»Pogledaj, je li da sam strašna!«) ili čuperka nakostriješenog u predosjećanju opasnosti.

Kao i uvijek dosad, Dora Kovačević polazi od čistih, jednostavnih formi i uglavnom apstraktnog rječnika i oblikovnog sustava, a tek asocijativno didiruje »prirodu i društvo«. Njezini cvjetovi ili stabla proizlaze iz same logike organizacije a ne iz figurativnih aluzija. Bitnija joj je arhitektonika mase i ritmizacija plohe nego li mimetička ili ikonička provjera. Usprkos tome, znade često postići poetičnu, upravo lirsku sugestivnost simbola, naročito kad izbjegne grebene puke dekorativnosti i ornamenta.

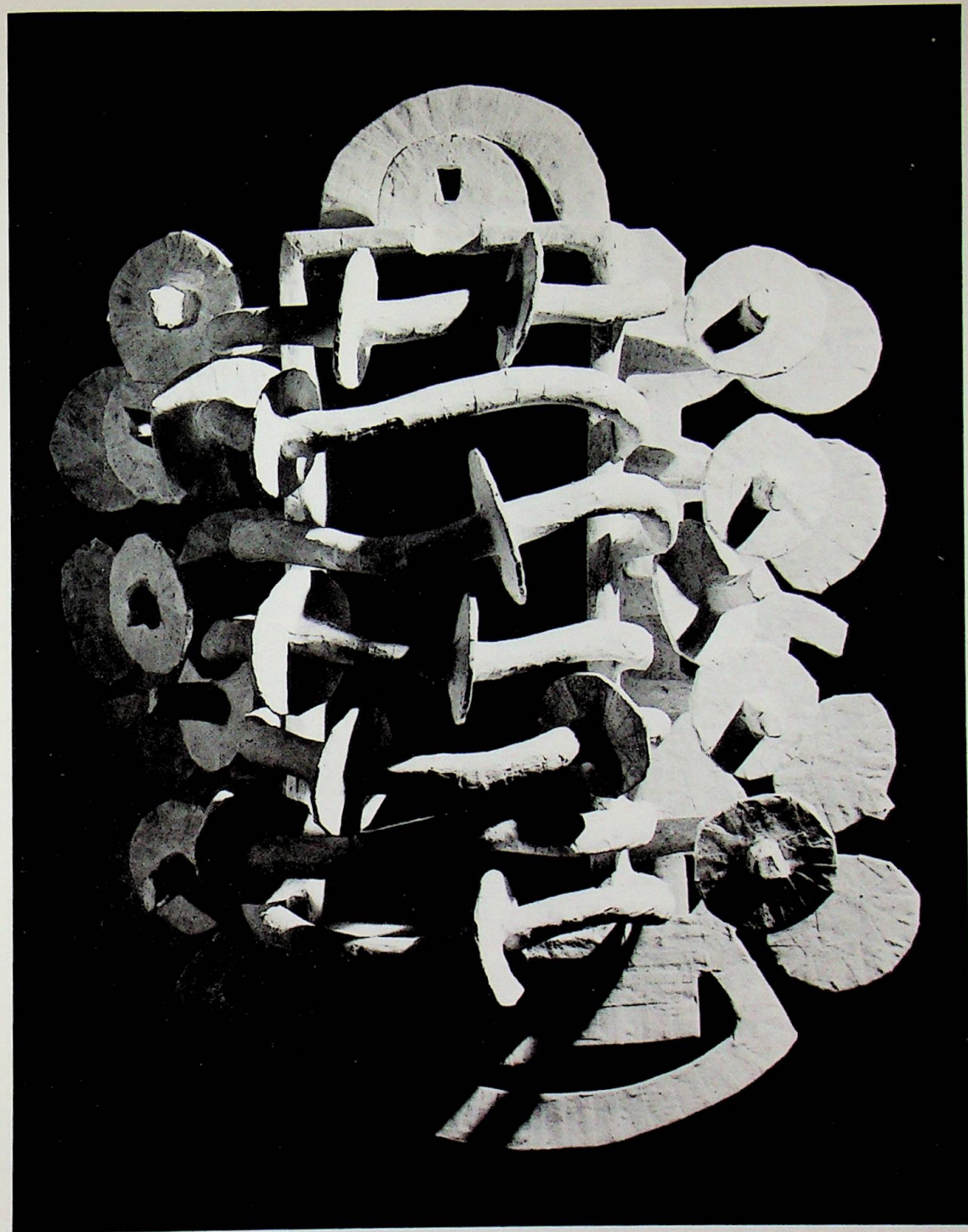
Ovom je izložbom Dora Kovačević najodređenije zakoračila u sasvim vlastiti stvaralački prostor. Postigla je neophodan odmak od relevantne tradicije, a nije učinila ni preglasan iskorak niti programatski istup u korist neke kolektivne, makar i generacijske, poetike. Njezinoj naravi najbolje priliči da odgovorno i sustavno ispunjava i bogati svoju dionicu, podjednako daleko od izričite elementarnosti i prvotnosti tzv. »druge skulpture« koliko i od nekontrolirane bujnosti i ishitrene razmetljivosti nekih trendovskih orijentacija. Za svako djelo i ostvarenje ona ima pokriće u prethodnim gestama i u primjerenoj plastičkoj osjetljivosti, a to doista nije mali zalag nego baš dobar razlog da ih sa zanimanjem i s radošću primamo.

Tonko Maroević

DORA KOVAČEVIĆ

We may find it surprising, in the first place, that the sculptress Dora Kovačević has opted for paper as her material. True, this can be explained away by practical reasons, unfavourable conditions, and the already proverbially familiar problems of sculpturing in hard materials. Justification may also be found in the very urge to shape making an artist, in the absence of proper material, to take recourse to the materials first at hand and improvised techniques. Just to mention that the challenge of works on carnival masks have resulted in specific experience and a sort of suggestion to check other spatial and material intuitions in a similar way.

However, such course of reasoning should not lead us to a conclusion that the recent works by Dora Kovačević are a kind »paperwork« or, even less, that they only pretend to be sculpture, that, consequently, there is »nothing« behind these masks and scales. The sculptress has made such deep inroads into the nature of the new material (new to her) and she has brought in »under control« to such an extent that her selfexpression through it has become fully independent and selfconfident. Briefly, she has succeeded in making up for the drawbacks and limitations of the starting position, in turning a handicap into an advantage. In using softer and less durable materials, she has been able to adopt more fragile, more subtle and delicate, more ambiguous motifs and contents. Her displayed sculptures are not to be viewed as some sketches for casting, welding, wood- or stone-cutting into representative sizes and in suitable costly materials: metals, alloys, wood or stone. They are final products of her extreme sense for transience, consumability and temporaneity of existence. Given the relativity of the promised eternity of bronze or marble (so-



PROZOR 1984, visina 55 cm

metimes ridiculous in its pretences), it may be preferable to bear witness to the beauty of vulnerability, the dignity of »escape«, the richness of poverty. Never accepted the dogma of their organic construction element and the more or less Aristotelian trinity of sign, matter and volume. Without going to the extremes of the mobile sculpture, she still examined the complex, snifting and interchangeable structures by opening the sides, wings and pages of her »Doors«, »Windows«, »Books«... The paper may have been thus printed in her sculptural genetic code.

Anyway, having adopted the paper material, she could not overlook the fact that it possesses something of the wood's warmth and nature while being, at the same time, much more pliant and lithe. Similarly described could be ropes and fibres, which are even softer and more flexible, with a possibility of turning and knotting. She did not insist on the purity and coarseness of the »face« because she knew how easily and eagerly the colour is taken by the paper, whereas the colour, for its part takes the light more easily and more adequately. Being more inclined to the subtle play of light and shade, she opted mainly for the challenging whiteness (which also possesses the symbolic power), but she did not shirk from occasional chromatic accents balancing them with dominant cuts, penetrations, and a whole range and network of elevations.

This cycle of sculptures and wall reliefs features various themes and tasks, but in seeking a certain denominator we can venture to refer to the specific complex of the »small box«. Apart from all psycho-analytical interpretations, namely, what is evident is a fair amount of dynamics and dialectics of the plane and the interior, some tension between the foreground and the background exuding through perforations and retaining secrecy. The entire articulation and construction of the whole gives an impression of hiding its in-

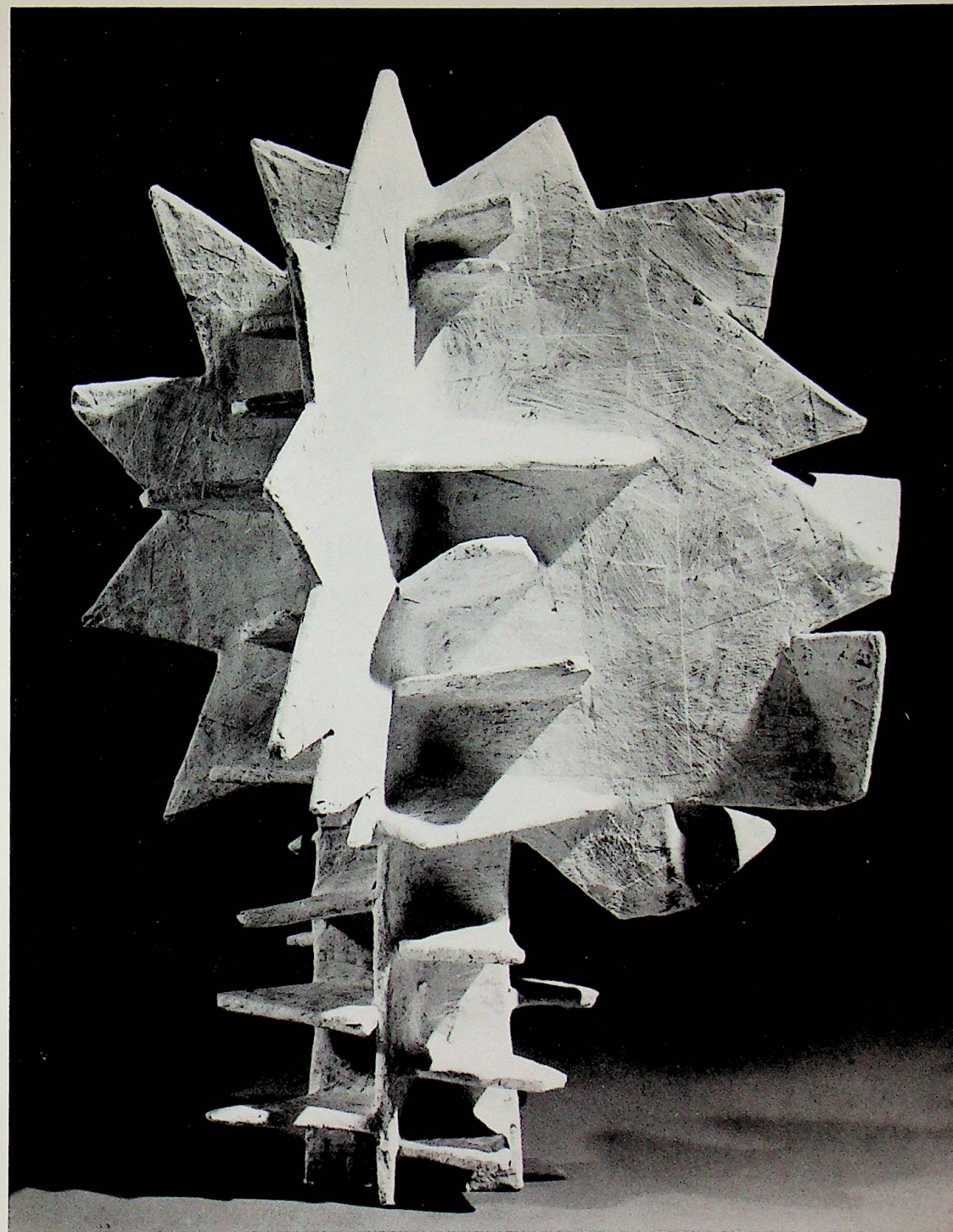
terior, as it were, and displaying out into the space its sensitive tentacles and harmless spikes (not the thorns) – something like the sweet little Saint-Exupéry's animal (»Look at me, aren't I terrible?«) or a bristling tuft in premonition of danger.

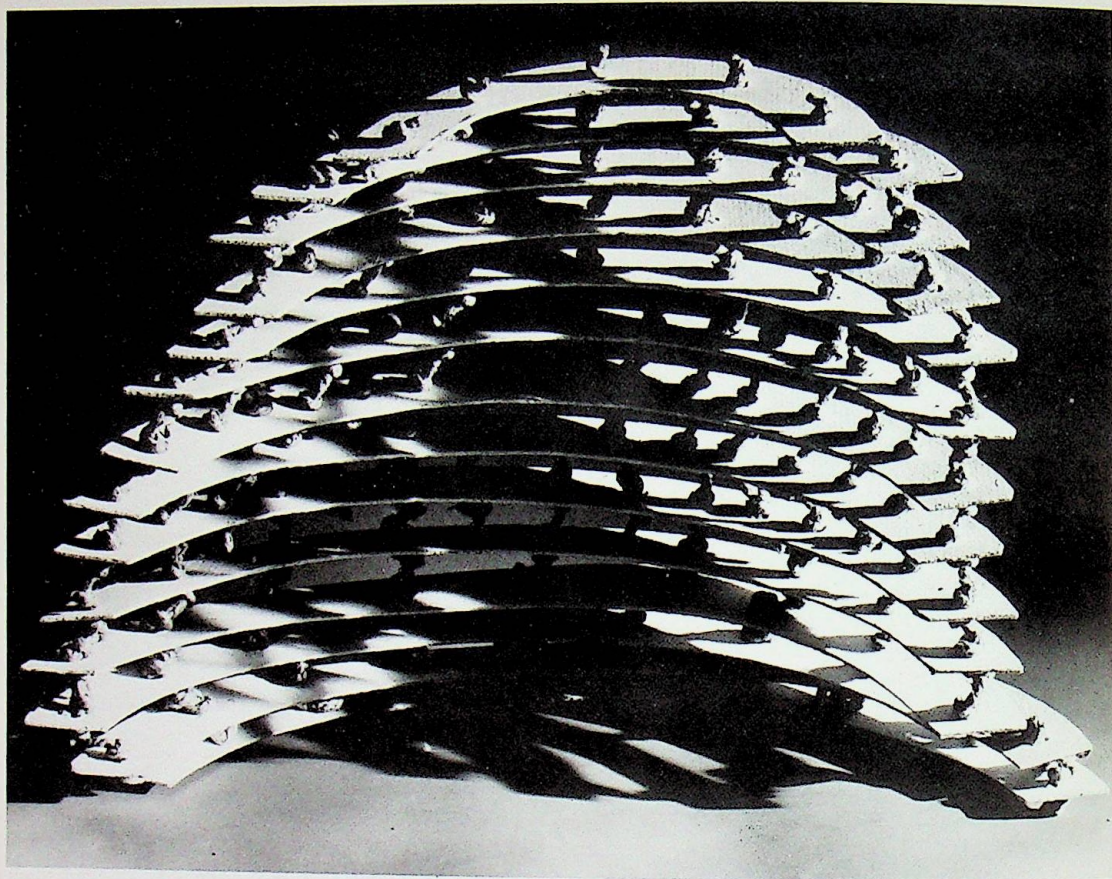
Dora Kovacevic departs, as she always used to do, from pure and simple forms, from a mainly abstract vocabulary and a consolidated system, and she touches upon »nature and society« only in association. Her flowers or trees stem from the very logic of organization, not from the figurative allusions. She is more concerned about the architecture of mass and the rhythm of surface than the mimetic or the iconic test. Yet she often achieves the poetic, almost lyric power of symbols, especially when she succeeds in bypassing the humps of sheer decor and ornament.

With this exhibition Dora Kovacevic has decisively stepped into a creative space of her own. She has achieved a necessary distance from the relevant tradition without getting too much out of step or launching a new programme in favour of some collective poetics, even if only pertaining to a generation. Her nature is at its best in responsible and systematic fulfillment and enrichment of her own mission, in keeping aloof from both the elementary explicitness and originality of the so-called »other sculpture« and the uncontrolled luxuriance and phoney ostentation of some trends. Every work of hers is covered by moves previously made as well as adequate sensibility in plastic arts, which is a good warranty, and a good reason, too, for receiving her works with interest and joy.

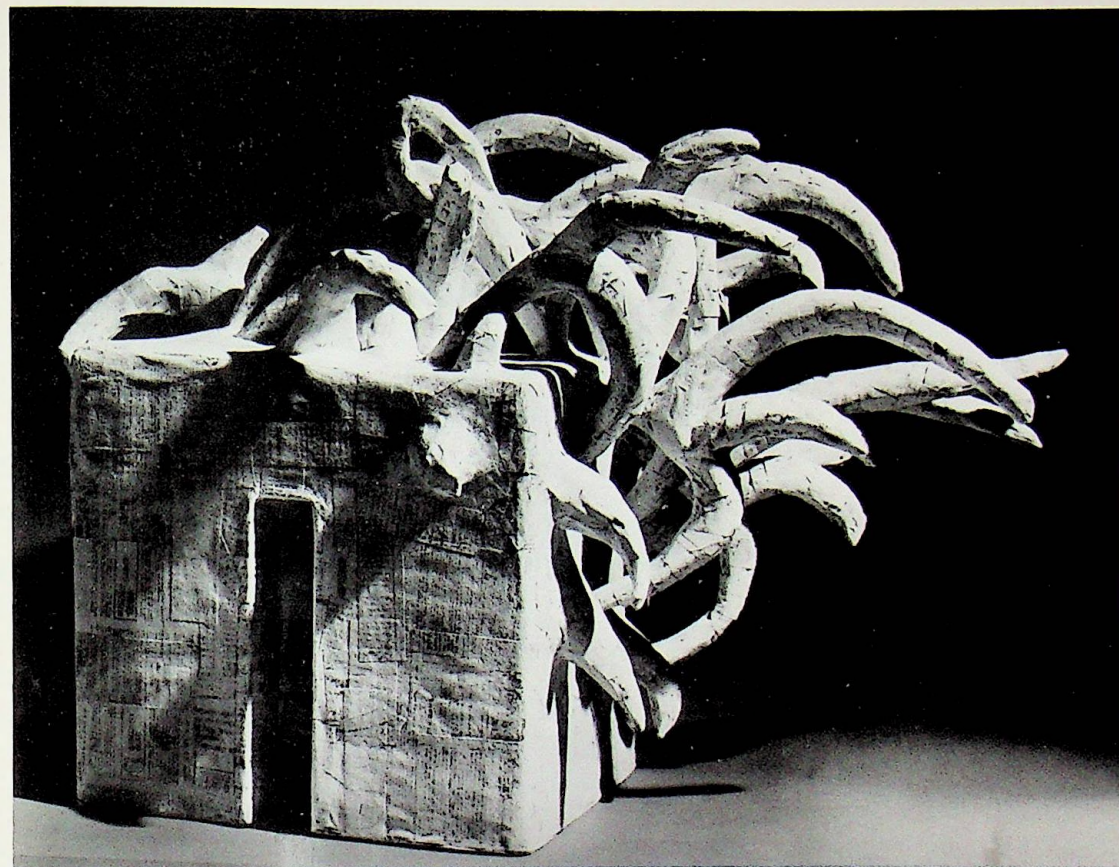
By Tonko Maroevic

Translated by Vilma Ožbolt

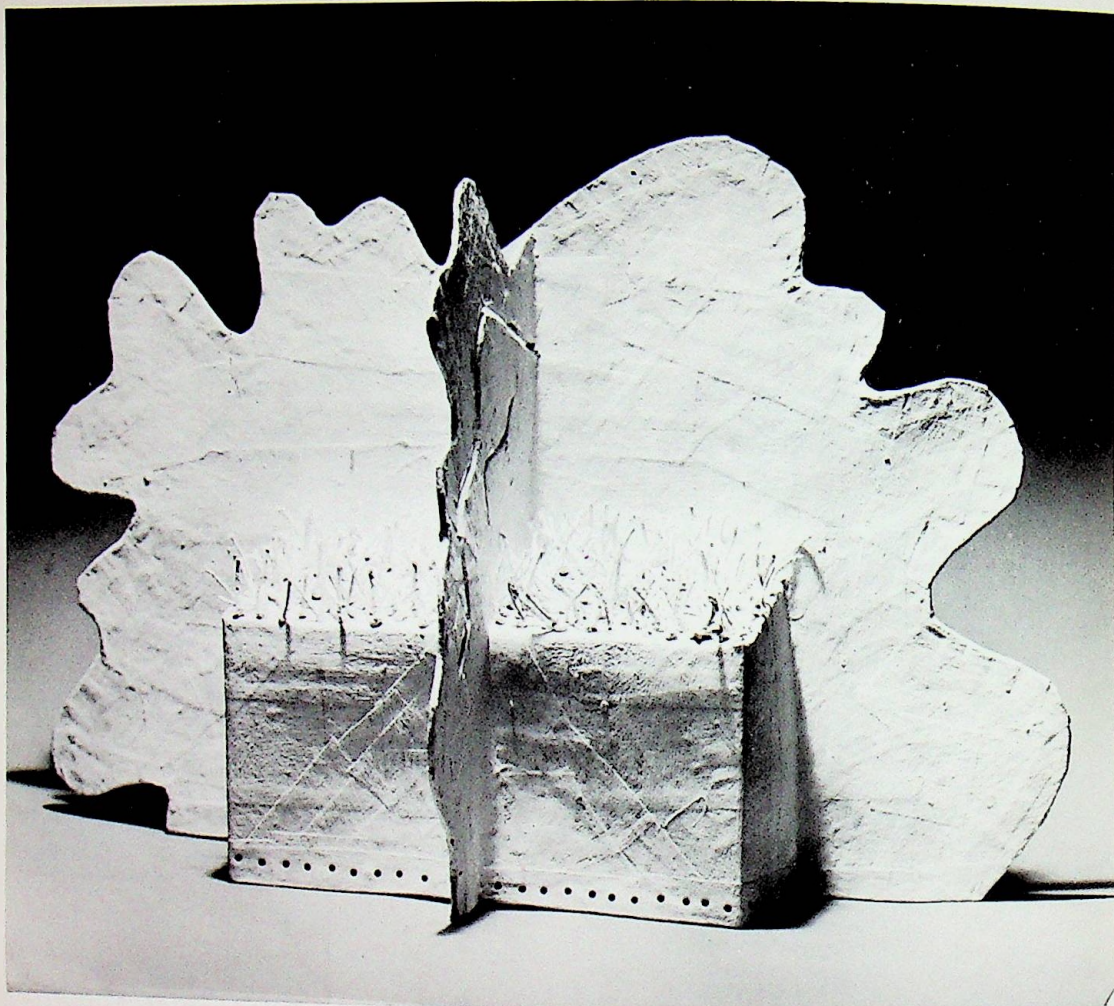




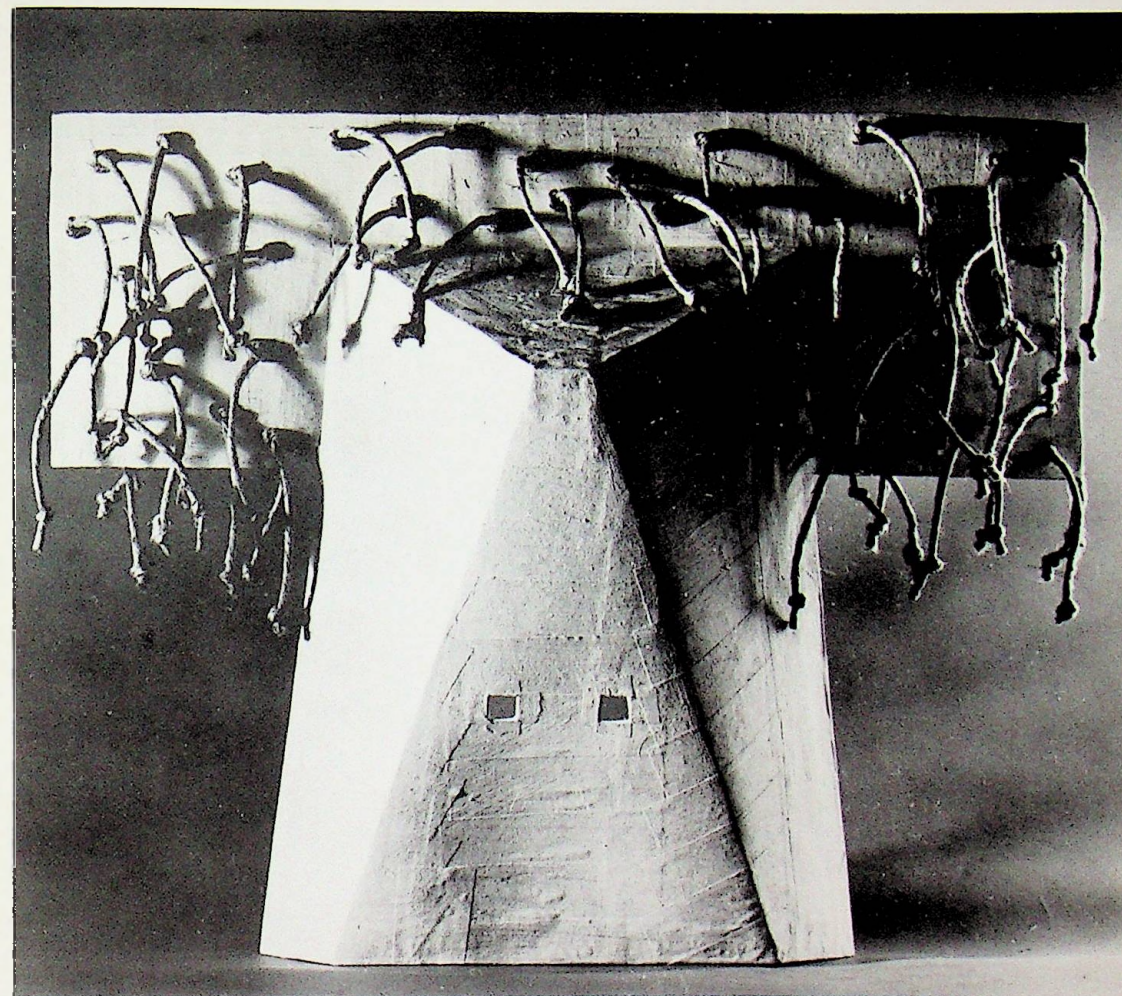
MASKA 1985, visina 30 cm



ZID 1984, visina 48 cm



ZID 1985, visina 26 cm



MASKA 1985, visina 43 cm



Biografija

Dora Kovačević rođena je 11. siječnja 1951. godine u Dubrovniku. Na Akademiji likovnih umjetnosti u Zagrebu završila je 1974. studij grafike. Godine 1975-77. boravila je na usavršavanju u Parizu i ondje je diplomirala kiparstvo na Ecole Supérieure des Arts Décoratifs.

Adresa: 41000 Zagreb, Piazzina 10

Samostalne izložbe:

- 1977. Paris, Izložbeni prostor ENSAD-a
- 1978. Zagreb, Studio galerije Forum
- 1978. Novi Sad, Mali likovni salon

- 1979/80. Zagreb, Galerija Vladimir Nazor
- 1981. Zagreb, Studio galerije Forum
- 1985. Zagreb, galerija Forum

Sudjelovala na šezdesetak skupnih izložbi.

Izvedene skulpture:

- 1978. Jamnička, skulptura »Izvor«, bronca, 90 cm
- 1978. Krapina, skulptura »Otvaranje«, drvo, 220 cm
- 1981. Zagreb, Dječji centar J. Vardija, skulptura »Prozor«, drvo, 150 cm
- 1981. Nova Gradiška, skulptura »Knjiga«, bronca, 1950 cm
- 1982. Kostanjevica na Krki, skulptura »Zid«, drvo, 330 cm
- 1982. Dragonožec, spomen obilježje palim borcima, beton, 320 cm
- 1983. Velika Gorica, Skulptura »Otvaranje«, drvo, 150 cm
- 1983. Kikinda, skulptura »Grad«, terakota, 150 cm
- 1984. Zagreb, skulptura »Grad«, kamen, 130 cm

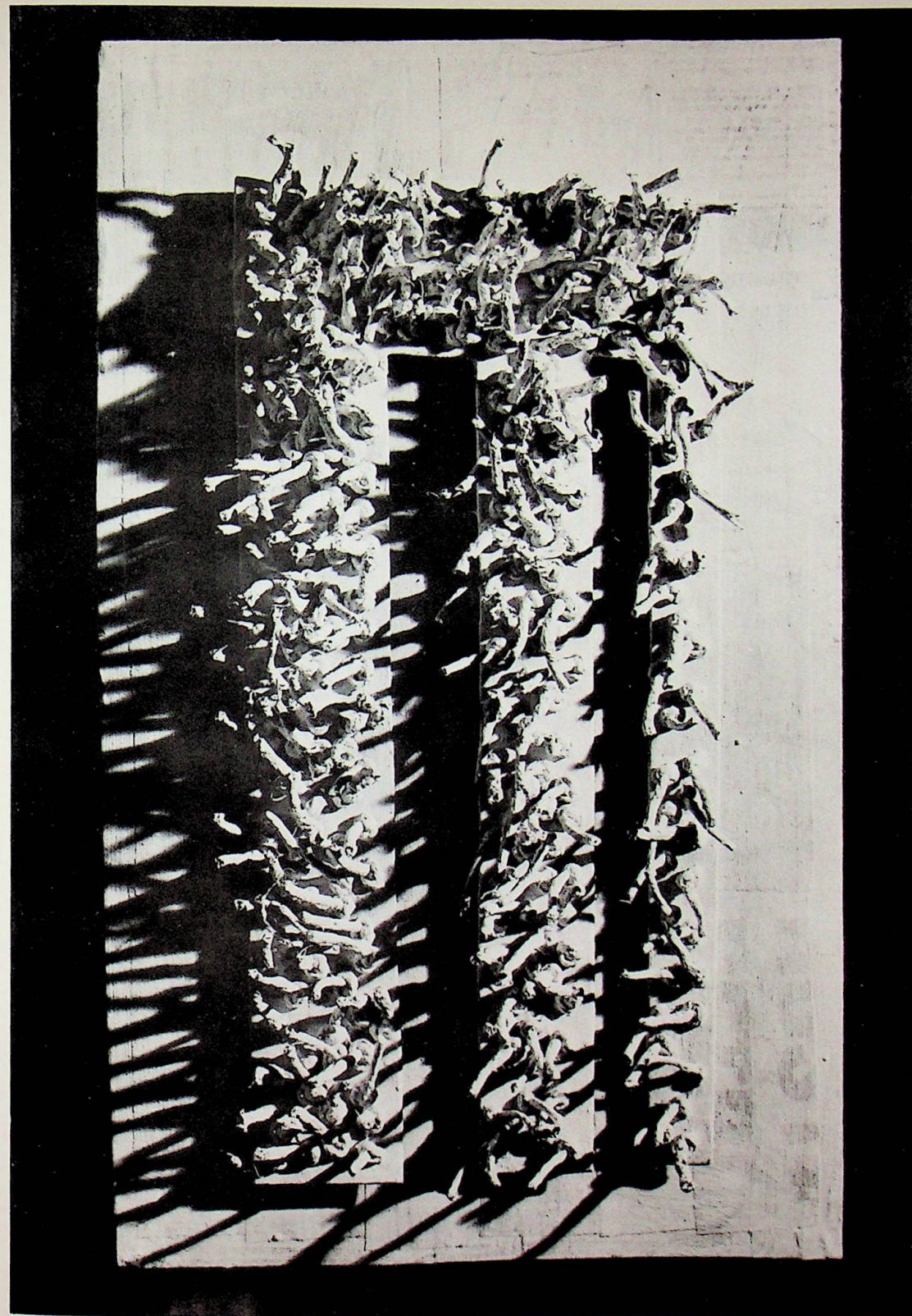
Nagrade:

- 1977. Zagreb, Nagrada 9. Salona mladih
- 1979. Murska Sobota, Otkupna nagrada 4. Jugoslavenskog biennala male plastike
- 1981. Labin, Otkupna nagrada na Jugoslavenskom natječaju za spomenik rudaru-borcu

Popis radova:

- 1-35. Skulpture, 1984-1985, papir, špaga
- 36-50. Reljefi, 1984-1985, papir, špaga

ZID 1985, visina 35 cm



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TONKO MAROJEVIĆ

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Photographs
NENAD GATTIN
SLOBODAN TADIĆ

Likovna postava
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VIŠNJA KNEZOCI
DORA KOVAČEVIĆ

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IVICA STANČIN
DORA KOVAČEVIĆ

Tisak plakata
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