



SLOBODANA MATIĆ KOVAČ
NARCIS I IKAR

Galerija Forum, 29. kolovoza - 28. rujna 2024.
Forum Gallery, August 29 - September 28, 2024

NARCIS I IKAR

Feda Gavrilović

Za početak uvida u bogato stvaralaštvo Slobodane (odnosno Bobe) Matić Kovač treba uzeti u obzir milje u kojemu se kretala: književni i likovni Beograd 1970-ih i 1980-ih. Ondašnju likovnoumjetničku scenu obilježila je nadrealistička skupina Mediala, a književnost snažne ličnosti među kojima su bili Danilo Kiš, Mirko Kovač (inače umjetničin suprug), Filip David i brojni drugi. Sa svima je njima bila u bliskom kontaktu, a utjecaji njihova stvaralaštva vidljivi su na njezinim slikama poetičnih ugodaja, s brojnim kulturno-historijskim referencijama.

Slobodana Matić rođena je 1947. u Prološcu kod Imotskog. U svečanoj dvorani grada Imotskoga i danas stoji mozaik koji je izradila 1974. Završila je Likovnu akademiju u Beogradu 1972. i (na istoj Akademiji) posljediplomski studij 1974. Dobitnica je brojnih značajnih priznanja kao, primjerice, Oktobarske nagrade grada Beograda (1972.), ili Nagrade za slikarstvo na XIV. Oktobarskom salonu (1973.). Od 1990. živi u Rovinju, gdje se preselila sa suprugom, književnikom Mirkom Kovačem.

Interpreti Slobodane Matić Kovač gotovo su redovito isticali sklad, odnosno apolonski duh njezina opusa. To je naglasio i Danilo Kiš u katalogu njezine izložbe u Staroj gradskoj vijećnici u Beogradu 1979.: „Spokojstvo što žari iz slika Slobodane Matić, koja prati jedan drugi, klasični tok, bez sumnje potiče iz saznanja da je apolonski princip još jedino moguće ispoljavanje duha *in artibus*, inače ćemo se izgubiti u bunilu, u buncanju, ne sna, nego razorene svesti, fragmenta, 'angažovanosti', konceptualizacije.“ Toj harmoniji tijela, predmeta i plodova ovaj književnik, ipak, pridružuje i zrno (reći će, naravno, „dionizijske“) opijenosti koje pronalazi na njezinim slikama, u strastvenoj ljubavi prema životu koja izvire iz njih.

U istom katalogu tekst je napisao i Miro Glavurčić, slikar, književnik i jedan od najznačajnijih predstavnika Mediale. I on, poput Kiša, naglašava umjetničinu težnju klasičnoj ljepoti. Glavurčić elaborira simboliku iza objekata i svih slojeva kulturne baštine koje vidimo na njezinim slikama. Tu on vidi odjek „subjektivne religije neopaganstva, koje, kao u Renesansi, obnavlja uspomenu na Grčku i na idole antičkih politeističkih kultova.“ I povjesničarka umjetnosti Katarina Ambrozić u svome tekstu u istom katalogu uočava spiritualizaciju motiva koja svoje korijene ima u divljenju umjetničkoj tradiciji Zapadnoga kruga i osobnoj senzibilnosti.

Težnja klasičnom slikarskom izrazu Slobodane Matić očita je i na slikama gdje likovi izranjaju iz tame, kao i na onima (poput aktova, ili nekih portreta) u kojima kao da su formirani iz čistog svjetla i bjeline njihova okruženja. Njezinu ljubav prema predmetima i plodovima mogao bih nazvati željom da kroz specifičnu, slikarsku magiju (slikarski postupak, ako ne želite da mistificiramo) oživi te nežive objekte. Možemo, poput Glavurčića, tumačiti simboliku svakoga od njih, ali i doživjeti ih u začudnosti koju im daje kontekst slike, odnosno pokušati im dati nove kontekste, nevezane, ili tek slabo vezane, s njihovim kulturnim kodiranjima. Njihova je osnova mitologija same autorice.

Ličnosti te osobne mitologije su junaci drevne Grčke, kao i kršćanskog svijeta. Tu su, primjerice, dva poznata sunovraćanja – Narcisovo i Ikarovo. Dok Ikarov pad možemo tumačiti kao priču o opasnostima neodgovornog korištenja tehnologije, Narcis je nestao u činu samospoznaje, zagledanosti u sebe i svoje „spiritualno tijelo“. Tu je metaforu zanimljivo protumačio Alan Watts (u jednom predavanju), posežući za kršćanskom simbolikom: „Kada je Isus 'uzašao u nebo', on je zapravo uzašao u sebe. I nestao.“ I Narcis i Ikar nadilaze prirodu i ljudske zadatosti, te potom nestaju. To je i ono što je Slobodana Matić željela postići na svojim slikama: realističan prikaz koji nadilazi granice realnoga, odnosno svega onoga dostupnoga svakodnevnom iskustvu.

Zbog toga su likovi njezinih slika i Auriga iz Delfa i sveti Sebastijan (slikan prema Mantegni). Smiren i usmjeren pogled vozača koji vješto i samouvjereno upravlja četveropregom i patnička grimasa mučenika prepuštenog strijelama, dva su lica čovjekova postojanja u svijetu. Ponekada nosimo jedno, a ponekada drugo. Ponekada savladavamo svijet tehnologijom i vlastitim vještinama i vrlinama, poput Ikara i Aurige, a ponekada se tragično zagledamo u svoje mračne dubine, kao Narcis i Sebastijan. Platna Slobodane Matić Kovač mogu se tako promatrati i kao zreala naše svijesti.

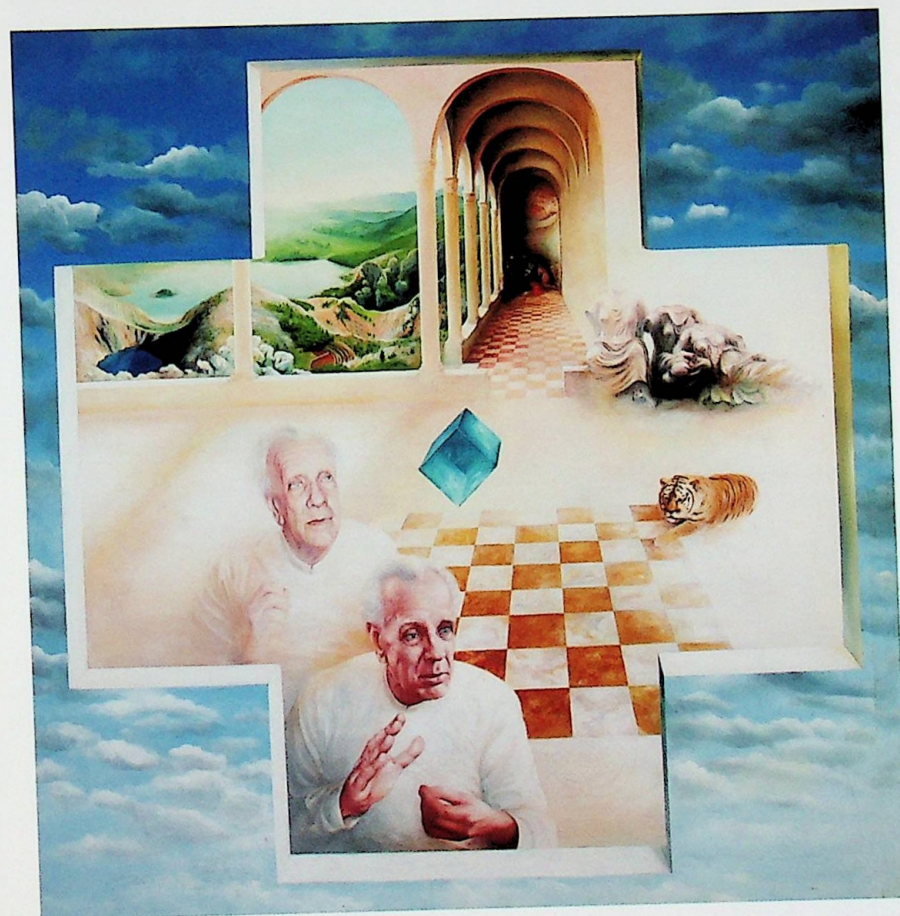
Iz opusa / From the oeuvre:

*Portret s janjetom i ružom, 1980., ulje na platnu, 62 x 70 cm /
Portrait with Lamb and Rose, 1980, oil on canvas, 62 x 70 cm*

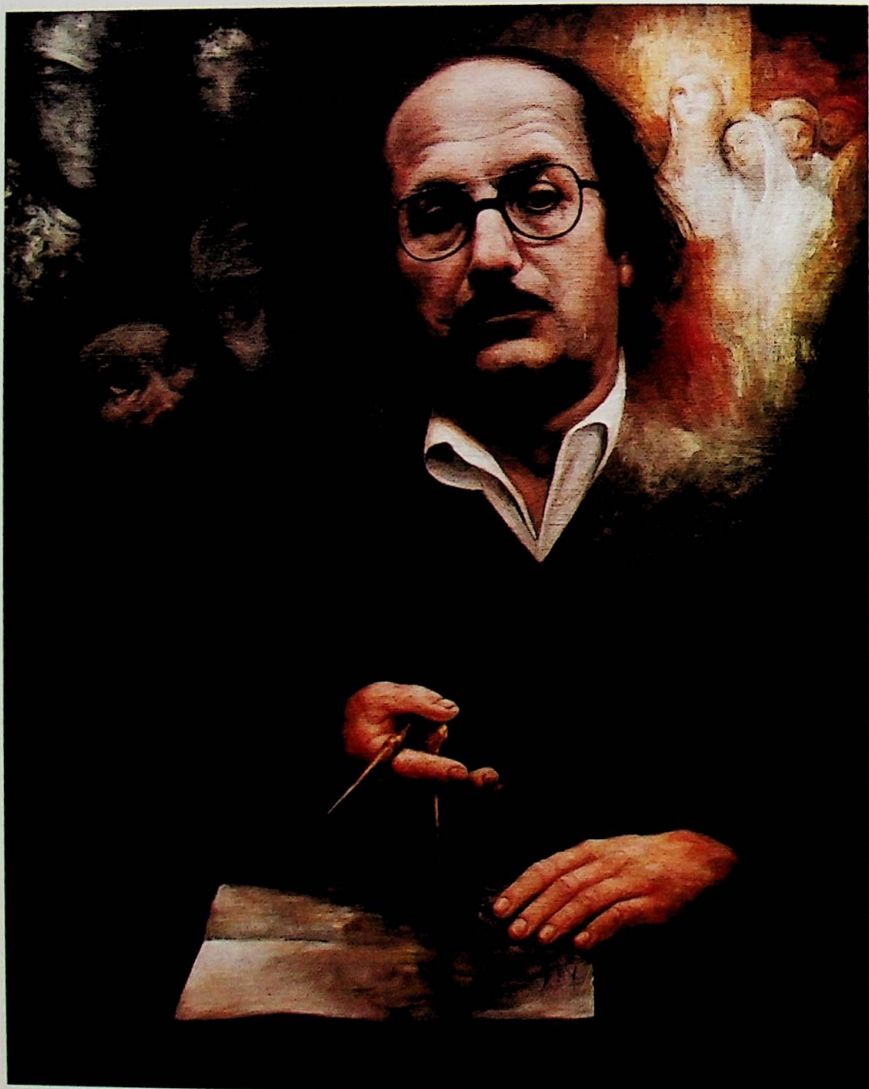




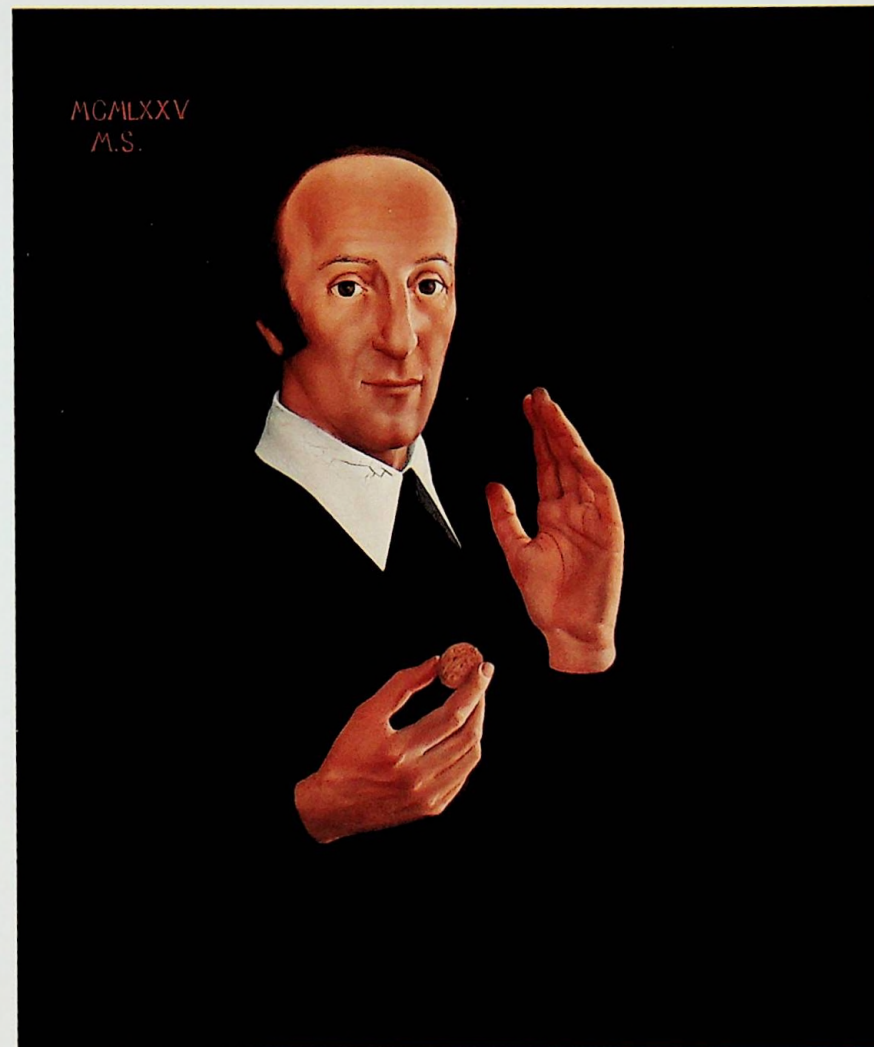
Borges u hramu, 1999., ulje na platnu, 40 x 30 cm /
Borges in a Temple, 1999, oil on canvas, 40 x 30 cm



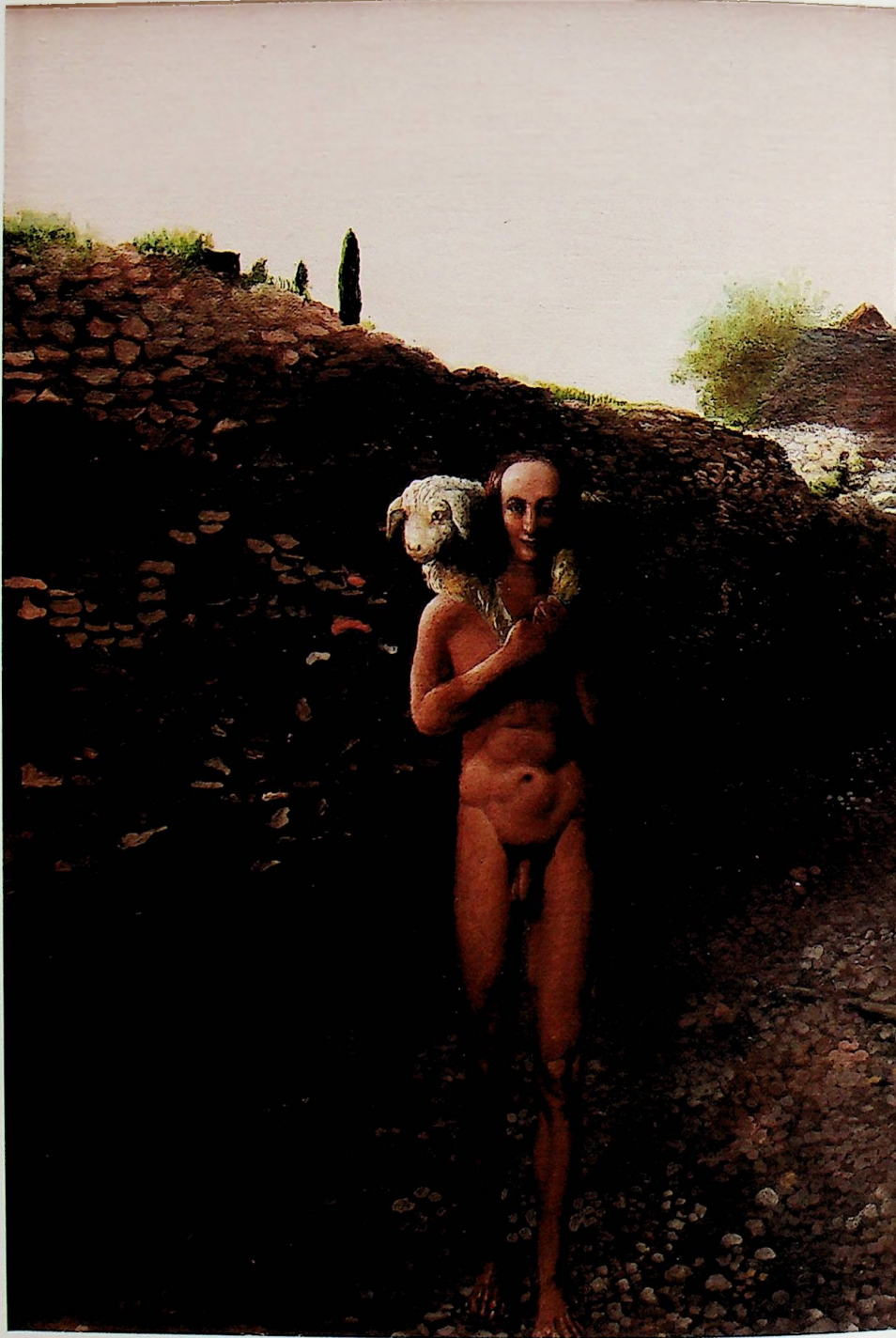
Borges, Sejka i ogledala, 1985., ulje na platnu, 136 x 132 cm /
Borges, Sejka and Mirrors, 1985, oil on canvas, 136 x 132 cm



Glavuritičevi demoni, 2010., ulje na platnu, 50 x 40 cm /
Glavuritič's Demons, 2010, oil on canvas, 50 x 40 cm



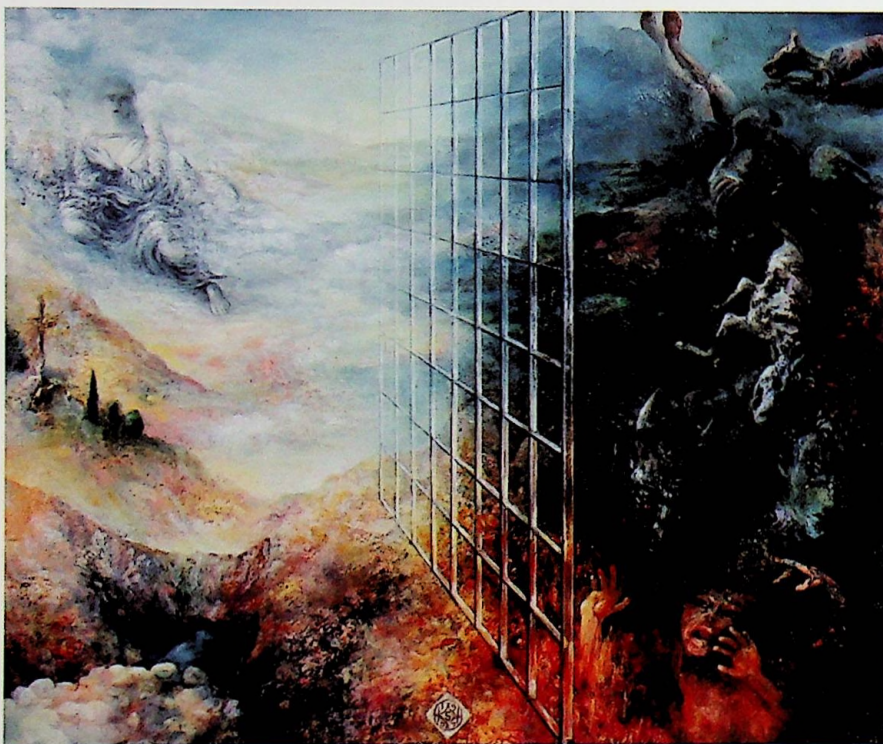
Portrait s orahom, 1976., ulje na platnu, 65 x 54 cm /
Portrait with Walnut, 1976, oil on canvas, 65 x 54 cm



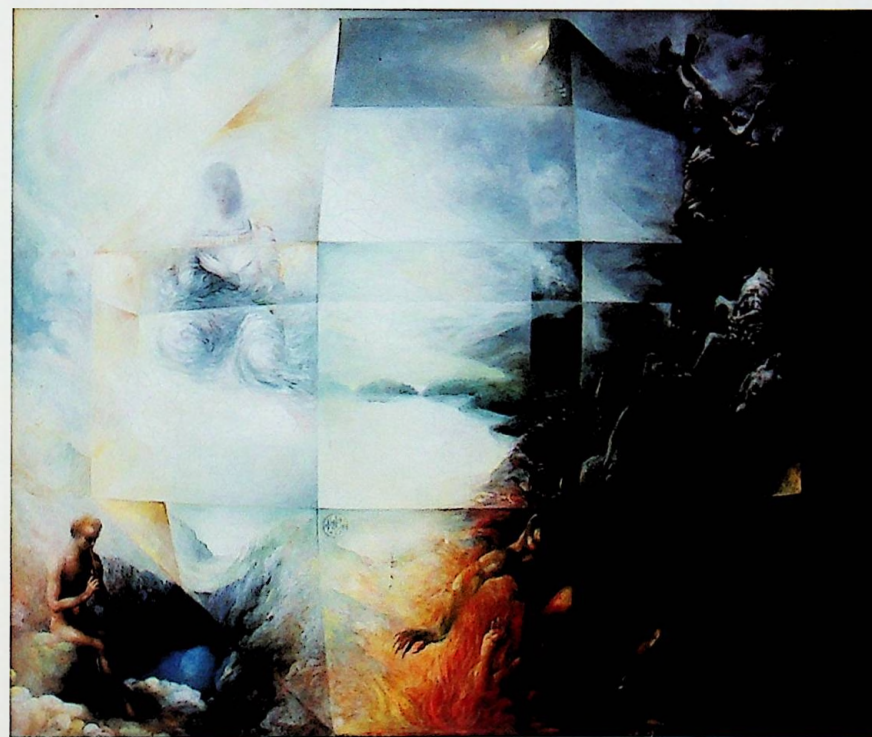
Na stranici 8 i 9 / Pages 8 and 9:

Sretni pastir, 1976., ulje na platnu, 27 x 36 cm /

Happy Shepherd, 1976, oil on canvas, 27 x 36 cm



Kristalne rešetke, 1977., ulje na platnu, 49 x 59 cm /
Crystal Grids, 1977, oil on canvas, 49 x 59 cm



Kristalne rešetke II, 1979., ulje na platnu, 33 x 39 cm /
Crystal Grids II, 1979, oil on canvas, 33 x 39 cm



Iz opusa / From the oeuvre:

Danilo Kiš, 1976., ulje na platnu, 65 x 53 cm /
Danilo Kiš, 1976, oil on canvas, 65 x 53 cm



Iz opusa / From the oeuvre:

Uvod u drugi život, 1990., ulje na platnu, 30 x 25 cm /
Introduction to Another Life, 1990, oil on canvas, 30 x 25 cm

NARCISSUS AND ICARUS

Feda Gavrilović

In order to gain insight into Slobodana (Boba) Matić Kovač's rich oeuvre, we need to take into consideration the milieu which she was part of: the literary and artistic circles of 1970s and 1980s Belgrade. The art scene of that era was defined by the surrealist group Mediala, and the literary world was shaped by prominent figures such as Danilo Kiš, Mirko Kovač (the artist's husband), Filip David, and many others. She was in close contact with all of them and their creative influence is evident in her poetic paintings, which are replete with numerous cultural and historic references.

Slobodana Matić was born in 1947 in Proložac near Imotski. Her mosaic from 1974 still adorns the council chamber of the Imotski city hall. She graduated from the Faculty of Fine Arts in Belgrade in 1972 and completed her postgraduate studies there in 1974. She received numerous accolades, such as the Belgrade October Award (1972) and the Painting Award at the 14th October Salon (1973). Since 1990, she has lived in Rovinj, where she moved with her husband, the writer Mirko Kovač.

Interpreters of Slobodana Matić Kovač's work have often highlighted the harmony, or the Apollonian spirit, that pervades her oeuvre. Danilo Kiš also emphasized this in the catalog for her 1979 exhibition in the Old Town Hall in Belgrade: "The tranquility exuding from Slobodana Matić's paintings, which follows another, classical, flow, undoubtedly stems from the knowledge that the Apollonian principle is the only remaining possible manifestation of the spirit *in artibus*, lest we become lost in delirium, in ravings, not of dreams, but of shattered consciousness, fragments, 'engagement', conceptualization." To this harmony of bodies, objects, and fruits, the writer also adds a touch of what he naturally refers to as 'Dionysian' intoxication, which he finds in her paintings, stemming from a passionate love of life.

In the same catalog, there was also a text by Miro Glavurčić, a painter, a writer, and one of the most prominent representatives of Mediala. He, like Kiš, emphasizes the artist's pursuit of classical beauty. Glavurčić delves into the symbolism behind the objects and all the layers of cultural heritage in her paintings. He sees an echo of "subjective neopagan religion which, as in the Renaissance, revives memories of Ancient Greece and the idols of classical polytheistic cults". In the same catalog, the art historian Katarina Ambrozić also observes the spiritualization of motifs which is rooted in the reverence of Western artistic traditions and personal sensitivity.

Slobodana Matić's dedication to classical painting expression is evident in paintings where figures emerge from darkness, as well as those (such as nudes or some portraits) where they appear to be formed from pure light or the whiteness of their surroundings. Her affection for objects and fruits could be interpreted as a desire to breathe life into those inanimate objects using specific, painting magic (or painting process, if we prefer not to mystify). We can, like Glavurčić, interpret the symbolism of each object, but we can also experience them through the sense of wonder their context within the painting provides, or try to give them new contexts, unconnected, or loosely connected, to their cultural codings. Their core is the author's own mythology.

The characters of that personal mythology are the heroes of Ancient Greece, as well as those of the Christian world. Notably, there are two famous falls — those of Narcissus and Icarus. While Icarus' fall can be interpreted as a fable about the dangers of irresponsible use of technology, Narcissus vanished in an act of self-realization, of gazing into himself and his "spiritual body". Alan Watts gave an interesting interpretation of this metaphor in a lecture, drawing on Christian symbolism: "When Jesus 'ascended to the heavens', he actually ascended into himself. And vanished." Both Narcissus and Icarus transcend nature and human limitations, only to then disappear. This is what Slobodana Matić sought to achieve with her paintings: a

realistic depiction that transcends the boundaries of reality, namely, everything available to the everyday experience.

That is why characters in her paintings include both Auriga (the Charioteer) of Delphi and Saint Sebastian (inspired by Mantegna). The calm and focused gaze of the charioteer, skillfully and confidently steering the chariot, and the anguished face of the martyr at the mercy of arrows are two facets of human existence. At times we have one expression, at other times, the other. Sometimes we conquer the world with technology and our skills and virtues, like Icarus and Auriga, and other times we tragically gaze into our dark depths, like Narcissus and Sebastian. Slobodana Matić Kovač's canvases can therefore be seen as mirrors of our consciousness.

Popis izloženih radova / Exhibited Works

- Autoportret s jabukom*, 1973., ulje na platnu, 80 x 100 cm / *Self-Portrait with Apple*, 1973, oil on canvas, 80 x 100 cm
Auriga, 1973., ulje na platnu, 150 x 220 cm / *Self-Portrait with Apple*, 1973, oil on canvas, 80 x 100 cm
Akt, luk i predmeti, 1974., ulje na platnu, 80 x 80 cm / *Nude, Onion and Objects*, 1974, oil on canvas, 80 x 80 cm
Sretni pastir, 1976., ulje na platnu, 27 x 36 cm / *Happy Shepherd*, 1976, oil on canvas, 27 x 36 cm
Portret s orahom, 1976., ulje na platnu, 65 x 54 cm / *Portrait with Walnut*, 1976, oil on canvas, 65 x 54 cm
Akt, jaje, predmeti, 1977., ulje na platnu, 76 x 76 cm / *Nude, Egg, Objects*, 1977, oil on canvas, 76 x 76 cm
Borges, Šejka i ogledala, 1985., ulje na platnu, 136 x 132 cm / *Borges, Šejka and Mirrors*, 1985, oil on canvas, 136 x 132 cm
Narcis, 1986., ulje na platnu, 80 x 65 cm / *Narcissus*, 1986, oil on canvas, 80 x 65 cm
Daljeva perspektiva, 1987., ulje na platnu, 95 x 130 cm / *Dali's Perspective*, 1987, oil on canvas, 95 x 130 cm
Ikarov pad, 1989., ulje na platnu, 100 x 73 cm / *The Fall of Icarus*, 1989, oil on canvas, 100 x 73 cm
Gradičelj, 1994., ulje na platnu, 70 x 50 cm / *Builder*, 1994, oil on canvas, 70 x 50 cm
Kristalne rešetke, 1997., ulje na platnu, 49 x 59 cm / *Crystal Grids*, 1997, oil on canvas, 49 x 59 cm
Sveti Sebastijan, 1998., ulje na platnu, 100 x 75 cm / *Saint Sebastian*, 1998, oil on canvas, 100 x 75 cm
Kristalne rešetke II, 1999., ulje na platnu, 33 x 39 cm / *Crystal Grids II*, 1999, oil on canvas, 33 x 39 cm
Borges u hramu, 1999., ulje na platnu, 40 x 30 cm / *Borges in a Temple*, 1999, oil on canvas, 40 x 30 cm
Salomin ples, 2009., ulje na platnu, 80 x 100 cm / *Salome's Dance*, 2009, oil on canvas, 80 x 100 cm
Glavurčići demoni, 2010., ulje na platnu, 50 x 40 cm / *Glavurčić's Demons*, 2010, oil on canvas, 50 x 40 cm

Ostavišta za budućnost - Slobodana Matić, televizijska emisija, ur. Milivoje Begenišić, red. Mirjana Keser, Televizija Beograd, 1991., 31' 4" / *Ostavišta za budućnost - Slobodana Matić (A Legacy for the Future - Slobodana Matić)*, television show, edited by Milivoje Begenišić, directed by Mirjana Keser, Televizija Beograd, 1991., 31' 4"

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NARCISSUS AND ICARUS / Forum Gallery, August 29 - September 28, 2024

IZDAVAČ / PUBLISHER: Kulturno informativni centar, Preradovićeva 5, Zagreb ZA IZDAVAČA / FOR THE PUBLISHER: Hrvoje Hribar, ravnatelj / director VODITELJ GALERIJE, KUSTOS IZLOŽBE, AUTOR PREGOVORA / GALLERY MANAGER, EXHIBITION CURATOR, AUTHOR OF THE FOREWORD: Fedra Gavrilović DIZAJN KATALOGA I PLAKATA / DESIGN OF CATALOGUE AND POSTER: Ivana Vulić LEKTURA / PROOFREADING: Mateja Fabijanić PRIJEVOD / TRANSLATION: Nina Pisk FOTOGRAFIJE U KATALOGU / PHOTOGRAPHS: Šimun Bučan TEHNIČKI POSTAV / TECHNICAL SET-UP: Vedran Grladinović NAKLADA / PRINT RUN: 300

Izložba je ostvarena uz potporu Gradskeg ureda za kulturu, međugradsku i međunarodnu suradnju i civilno društvo Grada Zagreba i Ministarstva kulture i medija Republike Hrvatske. / The realization of the exhibition is supported by the City of Zagreb's Office for Culture, International Relations and Civil Society and the Ministry of Culture and Media of the Republic of Croatia.

Partner: Festival svjetske književnosti



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