

SGF

STUDIO
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VIŠNJA JELAČIĆ

KERAMOSKULPTURA

CIKLUS: RASADNICI, KLIJANJE I RAST

CERAMIC SCULPTURE

THE CYCLE OF GREENHOUSES
SPROUTING AND GROWTH



KERAMOSKULPTURE VIŠNJE JELAČIĆ

Izložba VIŠNJE JELAČIĆ (u društvu s Višnjom Markovinović) u Galeriji "Školske knjige" u Zagrebu, listopada 1985. bila je pravo, par excellence keramičko, keramoskulpturalno i uopće likovno otkriće.

Ova samostalna izložba Višnje Jelačić u Studiju Galerije Forum njegovo je apostrofiranje i proširenje. Uz to je uspješno dokazivanje dosljednosti svoje vlastite - izričite - stilsko-izražajne karakterističnosti, i njezine sadržajne i formalne likovne i metjerske zasebnosti.

Da, uvijek je lijepo i usređujuće učestvovati u predstavljanju ovakvog djela koje je uz svu dovoljnost samom sebi i obogaćujući događaj života duhovnosti naše suvremene likovne prakse.

Ovi Višnjini "Rasadnici", ova "Klijanja", ovi skulpturalni keramoobjekti nastali su iz tri materijala: bijele gline, svijetlo ružičaste i porcelana.

To naglašavam kao prvo jer je likovno sredstvo presudni i dragocjeni pratilac njezine oblikovno-sadržajne izražajnosti - upravo je "rječnik" njezine uvjerljive liričnosti.

Proces sklada i kontrapunktnog odmjeravanja autonomnosti čiste likovnosti izgovaranjem svoje riječi koja se udahnjuje u to keramičko sredstvo teče kao: kao tehnika intarzije, kao marmoriranje, kao agate ware (iz koje Višnja oblikuje svoje nadrealne "Agatne").

Svaki od ovih postupaka - koji su autorska sloboda, odnosno njezin znalački osjećajno-provedbeni izbor - zaslužuje, radi svoje neformalističke važnosti, radi svoje entitetnosti, posebnu pažnju, i kratak opis kao tumačenje autoričine naravi ili kao otkriće njezine ukupne izvedbene "alkemije".

Dakle, marmoriranje (marbling) kod nje je vrsta keramoslikanja. Tom tehnikom ona dobiva organske šarene pruge varijabilnih širina, gustoća, intenziteta... Ostvaruje ih miješanjem najmanje dviju, obično više obojenih glina, u cjelovitu masu. Masa se, potom, vođena duhom, okom, namjerom i slučajem, zglobom umjetnice, izgrađenim iskustvom... reže, formira, iscrta, intarzira... Tako te slikovne, konstruktivne i konstitutivne "šare" nisu samo na površini nego prožimlju cijelo keramoskulptorsko tijelo, slično kao što čine "žile" u mramoru.

Kod "šupljih" forma šare bivaju oživotvorene, kao i forma, vrćenjem na kolu.

Intarzija (inlay) sveprisutna je na ovoj izložbi.

Iako dominantna kao provedba nenapadna je u svojoj organskoj logičnosti (inkorporativnosti) uvjetovanoj likovnom sadržajnošću ovih keramoskulptura (keramoobjekata).

Agatna tehnika (agate ware) srodna je marmoriranju.

Nastaje miješanjem tamnih i svijetlih glina, a i, prema potrebi, i miješanjem više vrsta obojenih glina. Tako, ovisno o autoričinom keramičkom (oblikovnom, skulpturalnom...) aforizmu, cijelo keramičko tijelo postaje prožeto, i to iznutra prema površini - slikovnim akcentima, šarama materije koja daje na površini dojam poludragog kamena agata - što je s obzirom na cjelokupni kompozicioni smisao senzacija vrijedna sama po sebi.

U realizaciji svih "Rasadnika" (greenhouses) najviše je korištena tehnika intarzije, ali kod nekih su korištene sve tri, u različitim međuprevlastima ili kombinacijama.

Porcelan ili porceliziranje također je nerazdvojan dio ovog keramoskulptorskog izmišljenog i nadenog, "neupotrebnog" svijeta Višnje Jelačić.

Kao svaka dragocjenost učinjena od porcelana tako su i ove Višnjine keramoobjekcije lomne već na sam pogled svojom slikovnom i gradivnom finoćom. Dovoljno je pogledati "Varijaciju Fragarie" (Ogrlice) ili "Protkanih"... pa da se točno uoči što hoću reći, što znači ta neupotrebnost, ta osvojena ili ostvarena neuporabljivost.

Ti "Rasadnici" su neke čarobne, meditativne, sasvim neobične "kutije" (des boites). "Rasadnik V, VI, VII, VIII" su za moju osjećajnost skulpture, keramike, likovnosti... upravo primjeri remek-djelnih ostvarenja.

Oni po svemu: i po provedbi, i po svojoj naravi, i po svojoj likovnoj lirsko-vizualnoj ukupnosti nemaju pandana u cjelokupnoj jugoslavenskoj keramici, odnosno keramoplastici i keramoskulpturi, tj. slobodnoj keramoobjekciji. Tu je ta njezina zasebnost iskazana argumentom prirode njezinih djela.

Vrijeme je da je zbog toga otkrije, i napokon bolje upozna ne samo Zagreb već i čitava likovna Jugoslavija. Da, ovi domišljati keramoskulpturalni trouvailli to uistinu zaslužuju. Oni su spojili iskustvo brojnih vjekova i velikih prostornih razdaljina u svoj karakteristično suvremen, novotradicionalan i trajan likovni senzibilitet. Ujedinili su ih u karakteristično suvremeni, individualni, autorski likovni znak.

Vlado Bužančić

CERAMIC SCULPTURES BY VIŠNJA JELAČIĆ

The exhibition by Višnja Jelačić (jointly staged with Višnja Markovinović) at the "Školska knjiga" Gallery, Zagreb, in October 1985 was a real, truly ceramic, sculptural, artistic revelation.

The present one-man show by Višnja Jelačić at the "Forum" Gallery's Studio is both an apostrophe and an extension of the revelation and, at the same time, a proof of her consistent abiding in her entirely individual ways of expression.

Indeed, it is a pleasure to be among those presenting a work like this, which, in spite of being self-sufficient and a value in itself, greatly enriches the life of our modern art.

These "Greenhouses" these "Hotbeds", these sculptural ceramics are made of three materials: white and light-pink clay and porcelain, a fact which is worth noting first, because the media is a vital part of her art, a "vocabulary" of her convincing lyricism.

The process of harmonious and counterpoint-like shaping of the ceramic media unfolds itself through intarsia, marbling, an agate ware (out of which Višnja makes her surreal "agates").

Each of these procedures - rooted in the author's free choice made with skill and emotional finesse - deserves, due to its informal importance and independence, a special analysis and a brief account of the author's nature explaining the particular working of her "alchemy".

Marbling with her is a kind of ceramic painting. These techniques result in organic colourful stripes of varying widths, thicknesses, intensities... She achieves them by mixing at least two, mostly more than two clays, into one single mass, which she then, guided by her mind, her eye, her purpose, by the spur of the moment, by her experience, cuts, shapes, intarsiates. These pictorial, constructive, constitutive "patterns" appear thus not only on the surface, but also pervade the entire ceramic-sculptural body, analogous to the marble "veins". With "hollow" shapes the patterns are obtained, just like the shapes themselves, by wheel rotation.

The intarsia (inlay) is ubiquitous in this exhibition. Although dominant, it is inconspicuous in its organic logic (incorporateness) resulting from the pictorial richness of these ceramic sculptures (ceramic objects).

The agate ware technique is related to marbling. It consists of blending dark and light clays, but also of more types of painted clay. Thus, depending on the author's ceramic (moulding, sculptural...) aphorism, the entire ceramic body, from inside out, becomes shot through with pictorial accents, the material patterns which on the surface suggest the agate, the semiprecious stone. This, with respect to the entire compositional sense of the work, can be considered a sensation in its own right.

All "Greenhouses" have been mostly made by intarsia, although in some preferences of combinations all three techniques have been used.

Porcelain or porcelainizing is also an inseparable part of this invented or discovered, "unconsumable" ceramic-sculptural world of Višnja Jelačić. Like any porcelain-made valuables, this group of Višnja's works look fragile at the very first sight, an impression accentuated by their pictorial and structural delicateness. A glance at the "Necklace" or the "Interwoven" will explain what I imply by this unconsumability, this adopted or achieved unusability.

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The "Greenhouses" can be described as magic, meditative, quite unusual "Boxes". As I feel them, the "Greenhouses V, VI, VII, VIII" are sculpture, ceramics, plastic art... examples of top achievements.

In all respects: the way they were made, their general nature, in terms of their lyric and visual totality, they have no counterpart in the Yugoslav ceramic art or ceramic plastics, or ceramic sculpture meaning ceramic objection. Hence her special position won by the argument of the special nature of her works.

Therefore, it is high time not only for Zagreb but for the Yugoslav art scene as a whole, to discover her, to become familiar with her work. Her inventive ceramic-sculptural "trouvailles" do deserve it. They have combined the experience of a many past centuries and mutually remote areas into a peculiarly modern and individual sign, bearing all marks of true authorship.

Vilma Ožbolt

by Vlado Bužančić



VIŠNJA JELAČIĆ

Rođena u Zagrebu. Diplomirala slikarstvo na Akademiji primijenjenih umjetnosti u Zagrebu 1955. godine u klasi prof. Ernesta Tomaševića.

Prvi puta izlaže keramiku 1960. godine.

Od 1961. do 1977. godine živi i radi u Londonu.

Od 1978. godine živi i radi u Zagrebu.

Adresa: Donji prečac 32

tel. 224-022

SAMOSTALNE IZLOŽBE

1960. Galerija Ulrich - Zagreb

1984. Galerija Lotrščak - Zagreb

1985. Galerija "Školska knjiga" - Zagreb

1986. Knjižnica "August Cesarec" - Zagreb

1986. Portret galerija Likum - Zagreb

1987. Knjižnica "August Cesarec" - Zagreb

1987. Studio Galerije Forum - Zagreb

KOLEKTIVNE IZLOŽBE

Od 1963. do 1977. sudjelovala na 27 kolektivnih izložbi u Londonu.

1985. Recentna SHDLU Zagreb

1986. 21. Zagrebački salon

1986. Recentna SHDLU Zagreb

1986. Simpozij "Svet keramike"

Arandelovac

1986. Novogodišnja izložba SHDLU Zagreb

1987. II Svjetski triennale male keramike
Zagreb

1987. Likovni umjetnici Maksimiru uz Dan
općine

1987. Recentna SHDLU Zagreb

Slike, keramoskulpture i upotrebna keramika nalaze se u privatnim kolekcijama u Velikoj Britaniji, SAD, Švicarskoj i Jugoslaviji, te u edukacionim centrima u Velikoj Britaniji.

VIŠNJA JELAČIĆ

Born in Zagreb. Took her degree in painting at the Academy of Applied Arts, Zagreb, in 1955, in the class of Professor Ernest Tomašević.

Her ceramic works first displayed in 1960.

From 1961 to 1977 she lived and worked in London and since 1978 in Zagreb.

Address: Donji prečac 32,
41000 Zagreb
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ONE-MAN SHOWS

1960 "ULRICH" Gallery, Zagreb

1984 "LOTRŠČAK" Gallery, Zagreb

1985 "ŠKOLSKA KNJIGA" Gallery, Zagreb

1986 "AUGUST CESAREC" Gallery, Zagreb

1986 "LIKUM Portrait Gallery", Zagreb

1987 "AUGUST CESAREC Library", Zagreb

1987 "FORUM" Gallery's Studio, Zagreb

COLLECTIVE EXHIBITIONS

From 1963 to 1977 she took part in 27 collective exhibitions in London.

1985 Recent Art by SHDLU (Croatian Artists' Union)

1986 21st Zagreb Salon

1986 Recent Art by SHDLU

1986 "The Worlds of Ceramics"
Symposium, Aranđelovac

1986 SHDLU New Year Exhibition, Zagreb

1987 2nd International Triennial of Small
Ceramics Zagreb

1987 Artists' Contribution to Maksimir
Municipality Day

1987 Recent Art by SHDLU

Her paintings, ceramic sculptures and applicatory ceramics are owned in various private collections in U.K., USA, Switzerland and Yugoslavia and displayed in educational institutions in U.K

RADIO - OLGA UTOJUIĆ ?



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MARIO BRAUN

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IVICA STANČIN

Likovna postava
Arrangement of exhibits
VIŠNJA JELAČIĆ
VIŠNJA MARKOVINOVIĆ

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