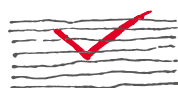


Alma Čače

Metabolizam / Metabolism



MUZEJ GRADA KAŠTELA

Kaštela, 27. 1. - 25. 2. 2023.



Metabolizam

Slikaricu Almu Čače zapazila sam prije nešto manje od desetljeća kad je izložila svoje zavičajne vedute i pejzažne slike malog formata, profinjenog pastelnog kolorita, odmjerene geste i lirskog ugođaja. I u tim slikama, kao i u ovima iz ciklusa *Metabolizam*, uočava se sklonost redukciji motiva, svedenosti na bitno i gestualnosti izričaja. Izložbom "Crta koja spaja" 2019. Alma je pokazala svu svoju radikalnost svođenja na minimalna likovna sredstva (crna akrilna boja na natron papiru), da bi *iznjedrila ono što osjeća kao suštinsko, postojano i kontinuirano emitiranje životne energije koja svojim stalnim transfiguracijama izmiče samo jednoj definiciji*.¹

U recentnom slikarstvu Alme Čače gestualnost i značaj slikarskog čina (akcije) sve više dominiraju i posve se uvjerljivo i prirodno razvijaju kao odraz njezina umjetničkog htjenja, temperamenta i metode rada. Tijek tog razvitka posljednje dvije godine pratimo u ciklusu "Metabolizam". Ono što je "začeto" prije nekoliko godina, a to je egzistencijalističko, doživljajno slikarstvo pročišćeno od detalja i boje, nastavilo je sazrijevati, nadograđivati se i ponovno se sporadično vraćati boji. U tom je razdoblju Alma razvila specifičan i prepoznatljiv slikarski rukopis. Njezina fascinacija golemim okomitim vapnenačkim hridima viškog zavičaja, njihovim strukturama oblikovanim prirodnim silama, složenošću, uslojenošću, kolopletu mijena i atmosfera koje se oko njih stvaraju; promeće se u filozofska promišljanja o čovjekovoj egzistencijalnoj, nutarnjoj dinamici, o sličnostima očitovanim kako u konstanti nestalnosti, tako i u čvrstoj ukorijenosti preobražavajući se u doživljaj i znak. Vladajući crtežom i gestom autorica uspješno transponira misaonost, vizije, predodžbe i doživljaje u ono što nazivamo apstraktnim ekspresionizmom ili preciznije apstraktnim pejzažem koji je polazište i izgovor za vlastitu poetiku proživljavanja drame, erupciju kontrolirane gestualnosti i nužnost stvaranja vlastitog estetskog otiska u vremenu.

Recentnim ciklusom Alma se otvorila novim mogućnostima i sve većim formatima, što joj pruža, osim slikarskog platna i uporabu drugih materijala poput plastičnih folija i laganih, netkanih prozirnih bijelih tkanina. Slike se na tim providnim, nježnim podlogama promeću u samostalne objekte "gledljive" s obje strane. Istodobno njihova preklapanja u prostoru čine veću cjelinu prilagođenu prostoru izlaganja čime postiže obilježja site-specific instalacije.

Razvoju i oblikovanju vlastita stila u gestualnom slikarstvu pridonose i *samizdati*² slikarski alati s kojima slikarica ostvaruje poseban odnos i postiže željeni trag i fakturu na podlozi. U svijetu u kojemu sve češće tehnologija značajno utječe i sudjeluje u stvaranju umjetničkog djela Almini alati, prirodi bliske i likovno zanimljive rukotvorine, pravo su osvježanje. Osim što utječu na likovnu metodu i postupak rada, vesele inovativnošću i plijene jednostavnošću, podsjećajući na minula vremena u kojima su ljudi bili povezani i s prirodom i jedni s drugima.

Svojim slikarstvom Alma izražava duboku odanost Komiži, Visu, Sredozemlju, Zemlji...

Mirela Vujević Duvnjak

¹ Iz teksta Tonija Horvatića uz izložbu Alme Božanić Čače, *Crta koja spaja*, 2019.

² Samizdat – naziv koji se izvorno rabio za samostalno izdavanje zabranjenih knjiga ili glazbe ili pak u slučaju nedostatka interesa nakladničkih kuća. Upotrijebio ga je kolega Toni Horvatić u nadahnutom predgovoru iste izložbe za neobične slikarske alate, "kistove" koje autorica rabi mijenjajući im namjenu, prilagođavajući ih svojim potrebama ili ih pronalazeći u prirodi, prisvaja, modificira i sama izrađuje.



Metabolism

I noticed the painter Alma Čače a little more than a decade ago, when she exhibited her native vedutes and small-format landscape paintings, with refined pastel colors, measured gestures and lyrical atmosphere. And in these pictures, as well as in the ones from the cycle *Metabolism*, one can see a tendency to reduce motifs, reduce them to essentials and gestural expression. With the exhibition "The Connecting Line" in 2019, Alma showed all her radicalism of reduction to minimal artistic means (black acrylic paint on natron paper), in order to give *birth to what she feels is an essential, steady and continuous emission of life energy that, with its constant transfigurations, escapes only one definition.*¹

In the recent painting of Alma Čače the gesturality and significance of the painting act (action) increasingly dominate and develop completely convincingly and naturally as a reflection of her artistic will, temperament and working method. We have been following the course of this development for the last two years in the "Metabolism" cycle. What was "conceived" a few years ago, which is existentialist, experiential painting purified of details and color, continued to mature, build on and sporadically return to color. In that period, Alma developed a specific and recognizable painting style. Her fascination with the huge vertical limestone cliffs of the Vis homeland, their structures shaped by natural forces, their complexity, layering, the variety of changes and atmospheres that are created around them; it moves into philosophical reflections on man's existential, inner dynamics, on similarities manifested both in the constant of impermanence and in firm rootedness, transforming into an experience and a sign. Mastering drawing and gesture, the author successfully transposes thoughts, visions, ideas and experiences into what we call abstract expressionism or, more precisely, an abstract landscape, which is the starting point and excuse for her own poetics of experiencing the drama, the eruption of controlled gesturality and the necessity of creating her own aesthetic imprint in time.

With the recent cycle, Alma has opened herself up to new possibilities and ever-larger formats, which offers her, in addition to painting canvas, the use of other materials such as plastic foils and light, non-woven transparent white fabrics. On these transparent, delicate surfaces, the pictures are transformed into independent objects "viewable" from both sides. At the same time, their overlaps in space form a larger unit adapted to the exhibition space, which achieves the characteristics of a *site - specific* installation.

The development and shaping of one's own style in gestural painting is also contributed by *self-published*² painting tools with which the painter creates a special relationship and achieves the desired trace and texture on the surface. In a world where increasingly technology significantly influences and participates in the creation of a work of art, Alma's tools, close to nature and artistically interesting handicrafts, are a real refreshment. In addition to influencing the artistic method and work process, they delight with innovation and captivate with simplicity, reminding of past times when people were more connected to nature and to each other.

With his painting, Alma expresses her deep devotion to Komiža, Vis, the Mediterranean, the Earth...

Mirela Vujević Duvnjak

¹ From the text by Toni Horvatić with the exhibition by Alma Božanić Čače, *The connecting line*, 2019.

² Self-published – the name that was originally used for independent publishing of banned books or music or in the case of a lack of interest from publishing houses. It was used by colleague Toni Horvatić in the inspired foreword of the same exhibition for unusual painting tools, "brushes" that the author uses by changing their purpose, adapting them to her needs or finding them in nature, appropriating, modifying and making them herself.



















Alma Čače je suvremena umjetnica koja trenutno živi i radi u Splitu, Hrvatska.

Nakon završene Škole likovnih umjetnosti u Splitu, upisuje Umjetničku akademiju gdje diplomira na Odjelu likovnih umjetnosti i restauracije 2001. godine.

Članica je Hrvatske zajednice samostalnih umjetnika od 2013., Hrvatske udruge likovnih umjetnika Split i partner je Geoparka Viški arhipelag.

Aktivno izlaže svoje radove i vodi likovne radionice za djecu i odrasle.

Alma Čače is a contemporary artist who currently lives and works in Split, Croatia.

After graduating from the School of Fine Arts in Split, she entered the Academy of Arts, where she graduated from the Department of Fine Arts and Restoration in 2001.

She has been a member of the Croatian Association of Independent Artists since 2013, the Croatian Association of Fine Artists Split and is a partner of the Vis Archipelago Geopark.

She actively exhibits her works and conducts art workshops for children and adults.

SAMOSTALNE IZLOŽBE:

2022. Metabolizam, Galerija Gradskoga kulturnog središta Metković
2022. Metabolizam, Galerija svetog Krševana, Šibenik
2021. Metabolizam, Udruga za suvremenu umjetnost - KVART, Split
2019. Raslojavanje duhovnog, Dom kulture Dugopolje u organizaciji Studija -21-
2019. Kadrovi iz škafetina, samostalna izložba, Studio -21-, Split
2019. Crta koja spaja, jugoistočna kula Dioklecijanove palače, Udruga KUST, Muzej grada Splita, Split
2018. Izložba crteža Alma Božanić Čače i Kate Mandarić Erceg, Salon Galić, Split
2018. Kompozicije, Teatrin, Solin
2017. Emotivni sedimenti, Galerijski centar Varaždin
2017. Izložba malih formata Caffè galerija Dina, Zadar
2015. Emotivni sedimenti, Gradska knjižnica i čitaonica Vis
2015. Emotivni sedimenti, Galerija Forth George, Vis
2014. Emotivni sedimenti, Gradska knjižnica Marka Marulića, Split
2014. Nepredvidiva ogledala, Galerija Zvonimir, Solin
2014. Nepredvidiva ogledala, Podrumi Dioklecijanove palače, Split
2008. Radovi u tijeku, Alma Čače i Goran Čače, Dioklecijanovi podrumi, Split
2007. Izložba crteža, Salon Galić, Split
2004. Bizere, multimedijalna instalacija, Dioklecijanovi podrumi, Split
2003. Izložba kolaža, Galerija Alliance Francaise, Dubrovnik
2005. Komiški momenti, Peronospora blues, Vis
2004. Komiški momenti, Galerija Po bota, Split
2001. Izložba malih formata, Gradska čitaonica, Komiža
1999. Izložba studentskih radova, Gradska čitaonica, Komiža

GRUPNE IZLOŽBE:

2022. Plavo, HDLU Istre, Pula
2020. Art fair, Nesvrstani, Lauba, Zagreb
2019. Animus, Splitski cvit, Stara gradska vijećnica, Split
2018. 40. Splitski Salon, Umjetnost preživljavanja
2018. Sučeljavanje, 5. Trijenale crteža, Kabinet grafike HAZU, Zagreb
2017. Splitski cvit, Stara gradska vijećnica, Split
2016. Natura maris, Zavičajni muzej Biograd
2016. Splitski cvit, Stara gradska vijećnica, Split
2016. Ka pas i mačka, Udruga KUST, Caffè galerija Hok
2015/16. Skupna izložba splitskih autora, Teatrin, Solin
2015. 39. Splitski salon, Prikazi podijeljenosti, autorski rad, Split rubik, Salon Galić
2015. Natura maris, izložba u organizaciji galerije Morić, Dioklecijanovi podrumi
2015. Natura maris, Auditorium des Carmes, Vannes, Francuska
2015. Ljubav je, Udruga KUST, Gradska vijećnica, Split
2010. wwwVis.com, Gradska knjižnica Komiža
2010. wwwVis.com, Caffè galerija „Paradajz lost“, Vis
2010. Vis Petić, galerija DLUM, Maribor
2008. 4. Trijenale crteža, Glyptoteka HAZU, Zagreb
2005. 35. Splitski salon, Djelomičan sistematski pregled, Gradski akvarij Bačvice, Split
2004. Zaboravljena mjesta, Multimedijalni kulturni centar Split, Split

INDEPENDENT EXHIBITIONS:

2022 Metabolism, Metković City Cultural Center Gallery
2022 Metabolism, St. Krševan Gallery, Šibenik
2021 Metabolism, Association for Contemporary Art - KVART, Split
2019 Stratification of the Spiritual, House of Culture Dugopolje, organized by Studio -21-
2019 Shots from the Drawer, solo exhibition, Studio -21-, Split
2019 The Connecting Line, southeast tower of the Diocletian's Palace, KUST Association, Split City Museum, Split
2018 Exhibition of drawings by Alma Božanić Čače and Kate Mandarić Erceg, Salon Galić, Split
2018 Compositions, Teatrin, Solin
2017 Emotional Sediments, Gallery Center Varaždin
2017 Small format exhibition, Caffè gallery Dina, Zadar
2015 Emotional Sediments, City Library and Reading Room Vis
2015 Emotional Sediments, Forth George Gallery, Vis
2014 Emotional Sediments, Marko Marulic City Library, Split
2014 Unpredictable Mirrors, Zvonimir Gallery, Solin
2014 Unpredictable Mirrors, Diocletian's Cellars, Split
2008 Works in Progress, Alma Čače and Goran Čače, Diocletian's Cellars, Split
2007 Exhibition of drawings, Salon Galić, Split
2004 Bizere, multimedia installation, Diocletian's Cellars, Split
2003 Collage exhibition, Alliance Francaise Gallery, Dubrovnik
2005 Moments of Komiža, Peronospora blues, Vis
2004 Moments of Komiža, Gallery Po bota, Split
2001 Small format exhibition, City Reading Room, Komiža
1999 Exhibition of students' works, City Reading Room, Komiža

GROUP EXHIBITIONS:

2022 Blue, HDLU Istria, Pula
2020 Artfair, Unaligned, Lauba, Zagreb
2019 Animus, Split Flower, Old Town Hall, Split
2018 40th Split Salon, The Art of Living
2018 Confrontation, 5th Drawing Triennale, Cabinet of Graphics HAZU, Zagreb
2017 Split Flower, Old Town Hall, Split
2016 Natura maris, Biograd Regional Museum
2016 Split Flower, Old Town Hall, Split
2016 Like a dog and a cat, Association KUST, Caffè gallery Hok
2015/16 Group exhibition of Split authors, Teatrin, Solin
2015 39th Split Salon, Portrayal of Divisions, author's work, Split rubik, Salon Galić
2015 Natura Maris, exhibition organized by Morić Gallery, Diocletian's Cellars
2015 Natura Maris, AuditoriumdesCarmes, Vannes, France
2015 Love is, KUST Association, City Hall, Split
2010 wwwVis.com, Komiža City Library
2010 wwwVis.com, Caffè gallery "Paradajz lost", Vis
2010 Vis Petić, DLUM gallery, Maribor
2008 4th Drawing Triennale, Glyptoteka HAZU, Zagreb
2005 35th Split Salon, A partial systematic review, Bačvice City Aquarium, Split
2004 Forgotten Places, Multimedia Cultural Center Split, Split

ALMA ČAČE – METABOLIZAM / METABOLISM

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