

RUŽICA RIMAC

LICEM U LICA
FACE TO FACES

Kaštel Vitturi
Vitturi Castle

Muzej Grada Kaštela
Museum of the Town of Kaštela

18. 12. 2024. – 18. 1. 2025.



LICEM U LICA

Promišljajući o povijesnom razvoju skulpture, njezinoj ulozi i značenju, te o današnjem proširenom shvaćanju skulpture Ružica Rimać za svoj diplomski rad izradila je 71 krpenu glavu, referirajući se na poznati friz poligonalnog svetišta, šibenske katedrale, djelo Jurja Dalmatinca iz sredine 15. stoljeća. Kao drugu referentnu točku za svoje autorsko nadahnuće odabrala je Alberta Giacomettia, jednog od najznačajnijih modernista. Nadrealist koji se, vrativši se studijama modela tijekom i nakon Drugoga svjetskog rata, prometnuo u egzistencijalista, *tvorca novog čovjeka*, kako su ga nazivali neki povjesničari umjetnosti, kipara koji je snažno i dirljivo prikazivao ljudsko stanje. Njegov autentičan izričaj utjecao je na mnoge autore koji su razvili vlastiti stil nadahnuti njegovim izjedanim, psihološko nabijenim, izduženim formama. Ne čudi stoga što se mlada kiparica u svom radu referira na ekspresivnu figuraciju i na uvijek aktualan egzistencijalni aspekt čovjeka i njegove sudbine.

Nanizane, prividno lebdeće krpene glave, odmaknute od zidne plohe, ali vizualno ovisne o njemu (jer zid im čini neutralnu podlogu koja ih ističe) može se shvatiti kao autoričin pomalo ritualni čin odvajanja od tradicionalnog poimanja skulpture, posebno ako ju se promatra kao dopunu arhitekturi. Ovdje je riječ o intimnom činu jer je skulptura već tijekom čitavog 20., a nastavilo se i u 21. stoljeću, podložna različitim shvaćanjima, praksama i metamorfozama koje sežu do samih *granica njezina identiteta*.

Glave su postavljene u prostor naoko izokefalno, a razlike u njihovim veličinama diktiraju blaga visinska ritmična odstupanja. Mogu se promatrati kao cjelina, kiparska instalacija i sastavni dio šireg prostora, ali i svaka zasebno. Akcenti crvene boje, pastelne svijetloplave, modre, smeđe, crne i bijele među nijansama sive; nadodaju skladnu, decentnu, gotovo slikarsku estetsku vrijednost cjelini, poput minimalističke poetike obojenih polja, u ovom slučaju trodimen-

FACE TO FACES

Thinking about the historical development of sculpture, its role and meaning, and the current expanded understanding of sculpture, Ružica Rimać created 71 rag heads for her graduation thesis, referring to the famous frieze of the polygonal sanctuary of the Šibenik Cathedral, a work by Juraj Dalmatinac from the mid-15th century. As a second point of reference for her authorial inspiration, she chose Alberto Giacometti, one of the most significant modernists. A surrealist who, returning to his studies of models during and after World War II, transformed into an existentialist, *the creator of a new man*, as some art historians called him, a sculptor who powerfully and movingly depicted the human condition. His authentic expression influenced many authors who developed their own style inspired by his eroded, psychologically charged, elongated forms. It is therefore not surprising that the young sculptor refers in her work to expressive figuration and the ever-current existential aspect of man and his destiny.

The stringed, seemingly floating rag heads, set back from the wall surface, but visually dependent on it (because the wall provides them with a neutral background that highlights them) can be understood as the author's somewhat ritualistic act of departing from the traditional understanding of sculpture, especially if it is viewed as a complement to architecture. This is an intimate act because, throughout the whole 20th century, and it has continued into the 21st century too, the sculpture has been subject to different understandings, practices and metamorphoses that reach to the very limits of its identity.

The heads are placed in space seemingly isocephalically, and the differences in their sizes dictate slight height rhythmic deviations. They can be viewed as a whole, a sculptural installation and an integral part of a wider space, but also each separately. Accents of red, pastel light blue, blue,

zionalnih zgužvanih obojenih polja. Svojom prostornom kiparskom instalacijom Ružica se poigrava s percepcijom, nasljednim kulturnim uvjetovanostima i očekivanjima. Gledatelju daje novo, "pomaknuto" i slojevito iskustvo, korijenski povezano s kiparskim nasljeđem, ali transformirano u *proširenu skulpturu* mišljenu u svojoj raznovrsnosti.

Odabir materijala i tehnike izrade također odstupa od uvriježnog kiparskog običaja. Već prvim vizualnim kontaktom s "frizom" glava - u trenutku detekcije i svijesti da je riječ o uporabi odbačene tkanine različitih svojstava i tekstura, o mekanim ispunama ispod tih teško odredivih lica, o alatu koji je igla i konac - događa se smetenost i čuđenje, izmjenjuju se odbojnost, privlačnost i znatiželja te spoznaja da ovdje može biti riječi o ironiji i humoru.

Ta zgužvana lica nedefiniranih crta, nedokučivih grimasa, katkada granično animalna pa i čudovišna, poput srednjovjekovnih vodoriga, funkcionalne, dekorativno-simboličke kiparske plastike uvijek visoko postavljene na crkvenim i katedralnim zdanjima, nikada u blizini i dosegu. Ove nelijepe krpene skulpture Ružica Rimac postavlja upravo u blizinu, konfrontirajući gledatelja - licem u lica ekspresivnim glavama, dajući im moć, poticaj, snagu i mogućnost izazivanja doživljaja, promišljanja i refleksije. Ta sučeljavanja u stanju su barem na trenutke (trajnost trenutka stvar je osobnoga htijenja) narušavati tektonike i otvarati zatvorenosti naših predrasuda i naučenih gledanja, prije svega na sebe same.

Gledamo li to odraze vlastitih lica ispod namještenih maski brižno dotjeranih za vanjsku uporabu? Radi li se ovdje o intuitivnoj kritici mlade kiparice, o naslućivanju raspada struktura autentičnih identiteta, elemenata kolektivnog, ljudskog bitka što se ogleda u podbuhlim, smežuranim, izobličanim, ofucanim licima, metafori napuhnutih, nedefiniranih, izgubljenih identiteta utopljenih u mlakosti, strahu, sebičnosti i praznoj narcisoidnosti suvremenog nam svijeta kojem izmiču i nestaju obrisi, strukture i temelji pravih vrijednosti?

brown, black and white with shades of grey; they add a harmonious, decent, almost painterly aesthetic value to the whole, like the minimalist poetics of colored fields, in this case three-dimensional crumpled colored fields. With her spatial sculptural installation, Ružica plays with perception, inherited cultural conditioning and expectations. She gives the viewer a new, "shifted" and layered experience, rooted in the sculptural heritage, but transformed into *an expanded sculpture* conceived in its diversity.

The choice of materials and production techniques also deviates from the established sculptural custom. Already with the first visual contact with the "frieze" of heads - at the moment of detection and awareness that it is a matter of using discarded fabric of various properties and textures, of soft fillings under these difficult-to-define faces, of the tool that is a needle and thread - confusion and amazement occur, repulsion, attraction and the curious realization that irony and humor can be spoken of here.

These wrinkled faces with undefined features, inscrutable grimaces, sometimes bordering on animalistic and even monstrous, like medieval gargoyles, functional, decorative-symbolic sculptural plastics always placed high on church and cathedral buildings, never nearby and within reach. Ružica Rimac places these unattractive rag sculptures precisely in the vicinity, confronting the viewer - face to faces with expressive heads, giving them power, encouragement, strength and the possibility of provoking experiences, contemplation and reflection. These confrontations are capable, at least for moments (the duration of the moment is a matter of personal will) of disrupting tectonics and opening the closedness of our prejudices and learned views, above all of ourselves.

Are we looking at the reflections of our own faces under the fake masks carefully dressed for external use? Is this an intuitive critique of the young sculptor, a premonition of the disintegration of the structures of authentic identities, elements of the collective, human being which is reflected

Uz krpene, već izlagane glave mlade autorice, na izložbi u kaštelu Vitturi po prvi put bit će izložene dvije brončane, odlivene iz dviju odabranih krpenih glava. Odljevi su načinjeni kao nagrada za najbolji rad skupne izložbe studenata Odsjeka za kiparstvo Umjetničke akademije u Splitu, K.I.P.³ održane 2023. godine. Ovim dvjema brončanim glavama postavljenima na uskim postamentima tako da podsjećaju na spomeničke biste odvaja se i povezuje izložbeni prostor na dva dijela,¹ a umjetnička instalacija dobila je dodatan paradoksalan doživljaj, istodobno svečan s pojačanim grotesknim nabojem.

Ovaj posve zreo rad mlade kiparice izdanak je postmodernističkih praksi i zakona transformacije i povezivanja značenja i iznalaženja novih forma i novih čitanja umjetničkog djela.

Mirela Vujević Duvnjak

in the swollen, wrinkled, distorted, worn-out faces, a metaphor of inflated, undefined, lost identities drowning in the lukewarmness, fear, selfishness and empty narcissism of our contemporary world, where the outlines, structures and foundations of true values are slipping away and disappearing?

Along with the rag heads of the young author, already exhibited, the two bronze ones, cast from two selected rag heads, will be exhibited for the first time at the exhibition in the Vitturri Castle. The casts were made as an award for the best work at the group exhibition of students of the Department of Sculpture of the Academy of Arts in Split, K.I.P.³, held in 2023. These two bronze heads, placed on narrow pedestals so that they resemble monumental busts, separate and connect the exhibition space into two parts¹, and the art installation has an additional paradoxical experience, simultaneously solemn with an increased grotesque charge.

This completely mature work by the young sculptor is an offshoot of postmodernist practices and laws of transformation and connection of meaning and finding new forms and new readings of the work of art.

Mirela Vujević Duvnjak

¹ Druga polovina izložbene dvorane rezervirana je za drugi dio zajedničke izložbe jednako talentirane i nagrađivane mlade umjetnice Ivone Pupačić

¹ The second half of the exhibition hall is reserved for the second part of the joint exhibition of the equally talented and award-winning young artist Ivona Pupačić.











Ružica Rimac rođena je u Splitu 7. prosinca 1998.

OBRAZOVANJE I POSTIGNUĆA

- 2017. završila Školu likovnih umjetnosti u Splitu
- 2017. upisuje preddiplomski studij Kiparstva na Umjetničkoj akademiji Sveučilišta u Splitu
- 2020. završila preddiplomski studij Kiparstva na Umjetničkoj akademiji Sveučilišta u Splitu kod profesora Nikole Džaje. Dekanova nagrada za izvredne rezultate postignute tijekom studiranja
- 2020. upisuje diplomski studij Kiparstva na Umjetničkoj akademiji Sveučilišta u Splitu
- 2023. završila diplomski studij Kiparstva na Umjetničkoj akademiji Sveučilišta u Splitu
Nagrada Kiparskog odsjeka za najbolji izložbeni rad studenata kiparstva
- 2022. završila jednogodišnji Program pedagoško – psihološko – didaktičnog obrazovanja čime stječe pedagoške kompetencije

SKUPNE IZLOŽBE

- 2021. Sveučilišna galerija Vasko Lipovac, K.I.P., Split
- 2022. Sveučilišna galerija Vasko Lipovac, K.I.P. 2, Split
- 2022. Memorijal Ive Kerdića, triennale hrvatskoga medaljarstva i male plastike, Osijek
- 2022. Studio 21, END-START, Split
- 2023. Sveučilišna galerija Vasko Lipovac, K.I.P. 3, Split
- 2024. Hrvatski dom i kazalište lutaka, Festival umjetničke i znanstvene aktivnosti studenata i profesora Umjetničke akademije u Splitu

SAMOSTALNE IZLOŽBE

- 2023. Studio 21, Dalmatinac u novom ruhu, Split
- 2024. Galerija Krug, Homage Jurju Dalmatincu, Dugi Rat

PROJEKTI NA KOJIMA JE SUDJELOVALA

- 2019. sudjelovala je na natječaju za vizualno rješenje Nagrade Tripun Bokanić za Simpozij kamenoklesarstva
- 2019. Kiparska kolonija, Klesarska škola, Pučišća, Brač
- 2022. kamenoklesarska radionica „Kiparska škola Aleksandar Rukavina“ gdje je izradila skulpturu namijenjenu za javni prostor općine Brtonigla u Istri
- 2022. autorica likovnog rješenja nagrade za Europsko prvenstvo u vaterpolu (2022.) za kategoriju pobjednički pehar (M i Ž)
- 2024. suradnica Kuzmi Kovačiću pri izradi spomenika „Zora slobode“, Mostar

ISKUSTVA

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Ružica Rimac was born in Split on 7 December 1998.

EDUCATION AND ACHIEVEMENTS

- 2017 Graduated from the School of Fine Arts in Split
- 2017 Enrolled in the undergraduate study of Sculpture at the Academy of Arts, University of Split
- 2020 Graduated from the undergraduate study of Sculpture at the Academy of Arts, University of Split with Professor Nikola Džaja. Dean's Award for outstanding results achieved during her studies
- 2020 Enrolled in the graduate study of Sculpture at the Academy of Arts, University of Split
- 2023 Graduated from the graduate study of Sculpture at the Academy of Arts, University of Split
Award of the Sculpture Department for the best exhibition work of sculpture students
- 2022 Completed the one-year Pedagogical – Psychological – Didactic Education Program acquiring pedagogical competencies

GROUP EXHIBITIONS

- 2021 Vasko Lipovac University Gallery, K.I.P., Split
- 2022 Vasko Lipovac University Gallery, K.I.P. 2, Split
- 2022 Ivo Kerdić Memorial, Triennial of Croatian Medals and Small Sculpture, Osijek
- 2022 Studio 21, END-START, Split
- 2023 Vasko Lipovac University Gallery, K.I.P. 3, Split
- 2024 Croatian Home and Puppet Theatre, Festival of Artistic and Scientific Activities of Students and Professors of the Academy of Arts in Split

SOLO EXHIBITIONS

- 2023 Studio 21, Dalmatian in a New Dress, Split
- 2024 Krug Gallery, Homage to Juraj Dalmatinac, Dugi Rat

PROJECTS IN WHICH SHE PARTICIPATED

- 2019 Participated in the competition for the visual solution of the Tripun Bokanić Award for the Symposium of Stonemasonry
- 2019 Sculpture Colony, Stonemasonry School, Pučišća, Brač
- 2022 Stonemasonry Workshop "Sculpture School Aleksandar Rukavina" where she created a sculpture intended for the public space of the Brtonigla municipality in Istria
- 2022 Author of the visual solution of the award for the European Water Polo Championship (2022) for the category of the winner's cup (M and F)
- 2024 Associate of Kuzma Kovačić during the construction of the monument "Dawn of Freedom", Mostar

EXPERIENCES

Working with children in art workshops



MUZEJ GRADA KAŠTELA

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