

IVONA PUPAČIĆ

HORTUS CONCLUSUS
ZATVORENI VRT
CLOSED GARDEN

Kaštel Vitturi
Vitturi Castle

Muzej Grada Kaštela
Museum of the Town of Kaštela

18. 12. 2024. – 18. 1. 2025.



HORTUS CONCLUSUS / ZATVORENI VRT

Izložbom *Hortus conclusus* ili *Zatvoreni vrt* mlada umjetnica Ivona Pupačić filozofsko – psihološki promišlja o naravi oblikovanog i kontroliranog vrta kao metafori stvaranja *sigurnog utočišta* u odnosu prema neukroćenoj prirodi, prema izvanjskom, neizvjesnom i subjektivno prijetećem. Sintagma *Zatvoreni vrt* priziva simboliku zemaljskog raja, koji je *slika nebeskog*, ali evocira i stihove iz veličanstvene starozavjetne *Pjesme nad pjesmama* u kojoj zaručnici razmjenjuju ljubavne stihove. Zaručnik preplavljen ljepotom, tajanstvenošću i snagom svoje drage između ostaloga pjeva: *Ti vrt si zatvoren sestro moja, nevjesto, vrt zatvoren i zdenac zapečaćen*. (4, 12)

Na izložbi Ivone Pupačić riječ je o intimnoj refleksiji iz pozicija suvremenih promišljanja, no neminovno i prirodno navezanih na kulturna i duhovna nasljeđa.

Izložbu čine tri fotomontaže velikih formata koje uokviruju središnju trodimenzionalnu instalaciju *Hortus conclusus* povezujući se ujedno s granicama izložbenog prostora¹. Za autoricu *Zatvoreni vrt* je *idealizirana slika svijeta* u kojoj se susreće ljudska želja *da se vrt trajno održi nepromijenim, da bude idealizirani dvojnik prirode u kontroliranim uvjetima, da je ujedno i refleksivan prostor u kojemu se ljudi prepoznaju kao dio složenih i nepredvidivih sustava koji čine svijet*; zatvoreni vrt omogućuje ljudima biti s prirodom nadohvat, ali istodobno ga dovodi u *distinkciju s njome*. *Hortus conclusus / Zatvoreni vrt* Ivone Pupačić metafora je duše i stvaranja identiteta, ali i paradoksalna slika svijeta koji računa s životom, ali ga svojim postupcima zatire. Instalaciju čini predimenzionirana porculanska bijela ruža, s cijelim spektrom simbolike, ljepote i mističnosti koju ona nosi. Autorica usmjerava pogled na tu kultiviranu biljku naspram biljaka izvan zatvorenog vrta prikazanih na fotomontažama. Skupocjenost porculana koji postaje vrlo tvrd

¹ Četvrta strana izložbenog prostora otvorena je prema izložbenom postavu Ivonine kolegice, mlade talentirane kiparice Ružice Rimac.

HORTUS CONCLUSUS / CLOSED GARDEN

With the exhibition *Hortusconclusus* or *Closed Garden*, the young artist Ivona Pupačić philosophically and psychologically reflects on the nature of the shaped and controlled garden as a metaphor for creating a *safe haven* in relation to untamed nature, to the external, uncertain and subjectively threatening. The phrase *Closed Garden* evokes the symbolism of the earthly paradise, which is *an image of the heavenly*, but also evokes verses from the magnificent Old Testament *Song of Songs* in which the betrothed couple exchanges love verses. The fiancé, overwhelmed by the beauty, mystery and strength of his beloved, sings, among other things: *You are a garden closed, my sister, my bride, a garden closed and a well sealed*. (4, 12)

The exhibition by Ivona Pupačić is about intimate reflection from the positions of contemporary deliberations, but inevitably and naturally linked to cultural and spiritual heritage.

The exhibition consists of three large-format photomontages that frame the central three-dimensional installation *Hortusconclusus*, connecting at the same time with the boundaries of the exhibition space¹. For the author, The Closed Garden is *an idealized image of the world* in which the human desire *to keep the garden permanently unchanged, to be an idealized counterpart of nature in controlled conditions, but also to be a reflective space in which people recognize themselves as part of the complex and unpredictable systems that make up the world*; the closed garden allows people to be within reach of nature, but at the same time brings them into *distinction with it*. *Hortusconclusus / the Closed Garden* by Ivona Pupačić is a metaphor for the soul and the creation of identity but also a paradoxical picture of the world that includes life, but suppresses it with its actions. The installation consists of an oversized porcelain white rose, with the entire spectrum of

¹ The fourth side of the exhibition space is open toward the exhibition of Ivona's colleague, the young talented sculptor Ružica Rimac.

i postojan postupkom pečenja na visokim temperaturama može biti "mišljen" kao ulog i trud. Ruža je uglavljena u središte crno obojena čeličnog postamenta ograđena također crnom, karakterističnom željeznom kovanom ogradom sa šiljcima. Ta velika bijela ograđena, zaleđena, beskrvna i otuđena ruža je nepromjenjiva. Ona jest za gledanje, poput biljaka u pravom vrtu oblikovanom za gledanje i boravak, ali pravi vrt je unatoč kontroli živ, podložen promjenama i prirodnim zakonima koja su iznad volje i moći čovjeka. Istinska je moć prepoznati, poštovati i djelovati u skladu s prirodom.

Motiv su ili karakteristika Ivonina *Hortusa conclusa*, koji se ponavlja u fotomontažama i na središnjem trodimenzionalnom artefaktu, porculanskoj ruži, ali i na kovanoj ogradi; bodlje, odnosno šiljci. Autorica odabire samonikle biljke s bodljama koje pronalazi kako kaže *uz put* da bi ih *preoblikovala* u žarišne točke svog zanimanja, odnosno u motive koje donosi u galerijski prostor. To *preoblikovanje* podrazumijeva i poprilično zahtjevno "branje" i manipulaciju grana s oštrim bodljama koje osim što bodu, učinkovito "hvataju" sve iole mekano u doseg, što se vidi na fotomontaži koja prikazuje elipsoidan oblik sastavljen od grana drače, *lat. Palirius* ili preciznije *Palirius spina – christi*, Kristove drače. Na njezinim su granama raspoređene dvije nasuprotno postavljene bodlje, od kojih je jedna ravna, a druga zakrivljena. Nakon branja, tj. rezanja, sabiranja i "prisvajanja" uslijedilo je fotografiranje stotina sekvenci bodljikavih grana, koje autorica minucioznim digitalnim kolažiranjem na bijeloj podlozi oblikuje u željenu ovalnu formu izravno potičući ambivalentnost doživljaja koji se provlači kroz sve izložene radove. Elipsoidna forma, općenito može biti shvaćena kao forma jaja. Jaje je uz niz mitskih, religijskih i simboličnih značenja simbol života i periodičke obnove prirode, zemaljskog vrta, slika je sveukupnosti, simbol sigurnosti, ali i mjesto drame. Ivonina elipsoidna forma sastavljena od trnovitih, okoštalih grana, čiji su trnovi usmjereni i prema vani i prema unutra, čini se kao ispražnjeno mjesto unutrašnje drame, kao njezin spomenik. Rad je to velikih dimenzija, skladan i tehnički besprijekoran.

symbolism, beauty and mysticism that it carries. The author directs her gaze to this cultivated plant in comparison to the plants outside the closed garden shown in the photomontages. The preciousness of porcelain, which becomes very hard and durable through the high-temperature firing process, can be "thought of" as an investment and effort. The rose is set in the center of a black-painted steel pedestal surrounded by a black, characteristic wrought iron fence with spikes. This large white fenced, frozen, bloodless and alienated rose is unchangeable. It is for viewing, like plants in a real garden designed for viewing and staying, but a real garden despite control alive, subject to changes and natural laws that are beyond the will and power of man. The true power is to recognize, respect and act in accordance with nature.

The motif or characteristic of Ivona's *Hortus conclusus*, which is repeated in the photomontages and on the central three-dimensional artifact, the porcelain rose, but also on the wrought iron fence; thorns, or rather spikes. The author selects wild plants with thorns that she finds *along the way*, as she says, *to transform them into focal points* of her interest, or into motifs that she brings into the gallery space. *This transformation* also involves quite demanding "picking" and manipulating branches with sharp thorns, which, in addition to stinging, effectively "grab" everything that is even slightly soft within reach, as can be seen in the photomontage that shows an ellipsoidal shape composed of branches of the thornbush, *Latin: Palirius* or more precisely *Palirius spina – christi*, the Christ's thornbush. Two oppositely placed thorns are arranged on its branches, one of which is straight and the other curved. After picking, i.e. cutting, adding and "appropriating", hundreds of sequences of prickly branches were photographed, which the author meticulously forms into the desired oval shape on a white background through meticulous digital collage, directly encouraging the ambivalence of experience that runs through all the exhibited works. The ellipsoidal form can generally be understood as the form of an egg. Along with a series of mythical, religious and symbolic meanings, the egg is a symbol of life and the periodic renewal of nature, of the

Sljedeći rad izložen na zidu pravilna je struktura sastavljena od bodljikavih dugačkih stabljika s velikim suhim cvjetnim glavama ilirskog kravačca (magarećeg zelja), *lat. Onopordum illyricum*. Biljke tvore oblik vrata s gotovo kićenim polukružnim završetkom, podsjećajući na vrtna vrata, na prolaz prema nekom ograđenom imanju, prema nekom zatvorenom vrtu. Ovdje ponovno nailazimo na paradoks vrata koji su istodobno upozoravajuća bodljikava prepreka i poziv na ulazak.

Na trećoj fotomontaži prikazana je horizontalno izdužena forma sastavljena od suhih stabljika na crnoj pozadini, s mekano, naizgled posve prirodno isprepletenim bodljikavim listovima akarnanske šikaline (sikavice), *lat. Picnomonacarna* koji gore, a ne izgaraju. Usahla, ali žilava "girlanda" posuta skladno raspoređenim vatrenim jezičcima evocira biblijsku sliku Mojsijeva gorućeg grma. Prikazan je *nemogućići trenutak* brojnih plamičaka koji istodobno gore, dajući *tajnoviti dojam trajanja*, ali i *viziju samotnosti*. Božanska vatra ne razara i ne proždire, nego kao tinjajuća i pročišćujuća snaga osvjetljava, grije, donosi spoznaju i život. Impozantan četrimetarski rad, kao i svi radovi na izložbi, monokromni su, u crno-bijelom spektru. Visokog estetskog i simboličkog dometa profinjen i tehnički dotjeran rad zaključuje priču o zatvorenome vrtu s mogućim pitanjima veličina, moći i utjecaja, unutrašnjim prijeporima i dilemama jer umjetnošću se ne daju rješenja, pa ni odgovori, ona može usmjeravati, poticati na razmišljanje ili se samo može pred njome stajati, gledati i šutjeti, i to je dosta.

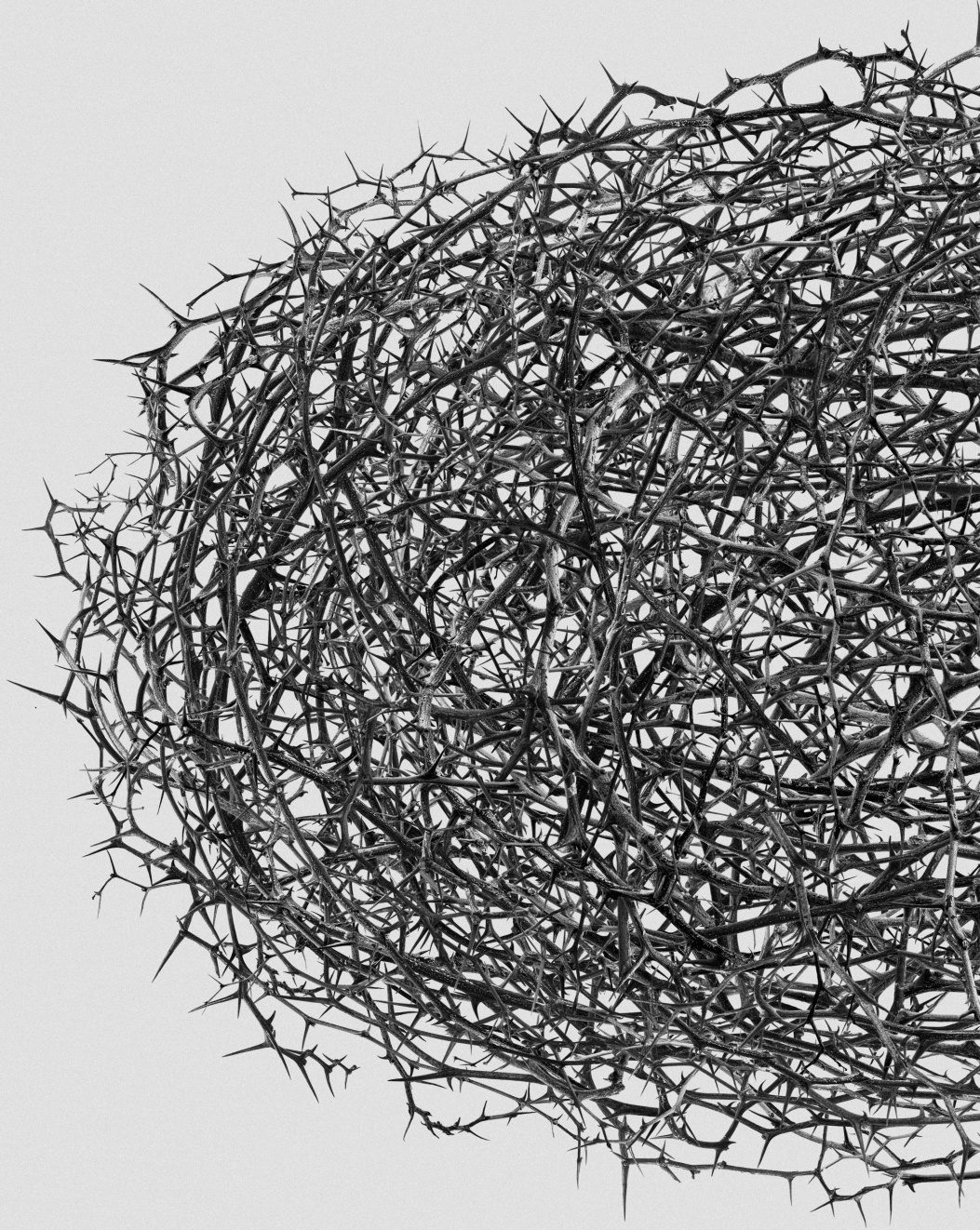
Mirela Vujević Duvnjak

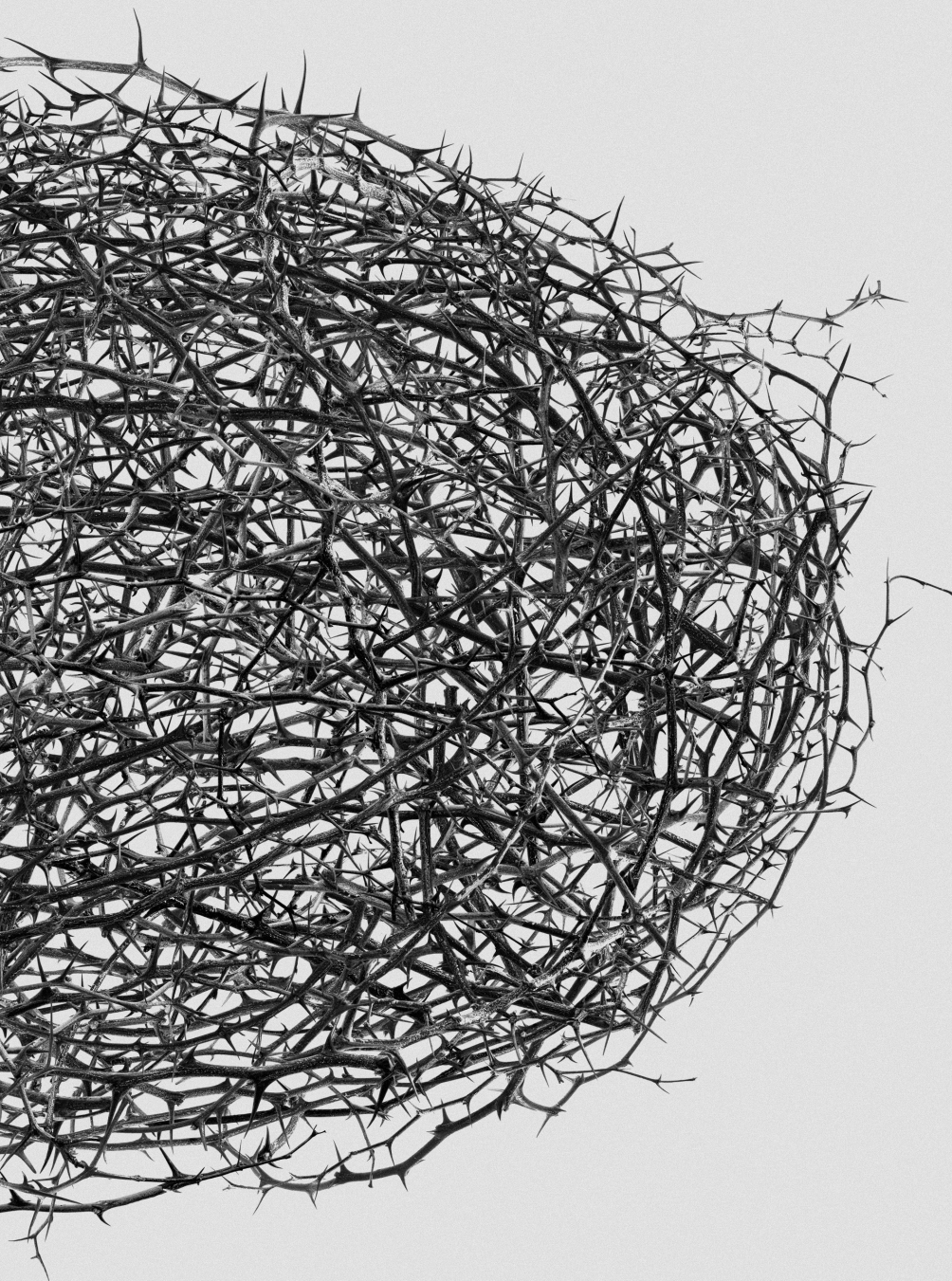
earthly garden, an image of totality, a symbol of security, but also a place of drama. Ivona's ellipsoidal form composed of thorny, ossified branches, whose thorns are directed both outwards and inwards, seems like an empty place of inner drama, like her monument. The work is large in size, harmonious and technically flawless.

The next work displayed on the wall is a regular structure composed of prickly long stems with large dry flower heads of Illyrian cowslip (donkey's green), *lat. Onopordum illyricum*. The plants form the shape of a gate with an almost ornate semicircular end, reminiscent of a garden gate, of a passage to some fenced property, to some closed garden. Here again we encounter the paradox of a gate that is at the same time a warning prickly obstacle and an invitation to enter.

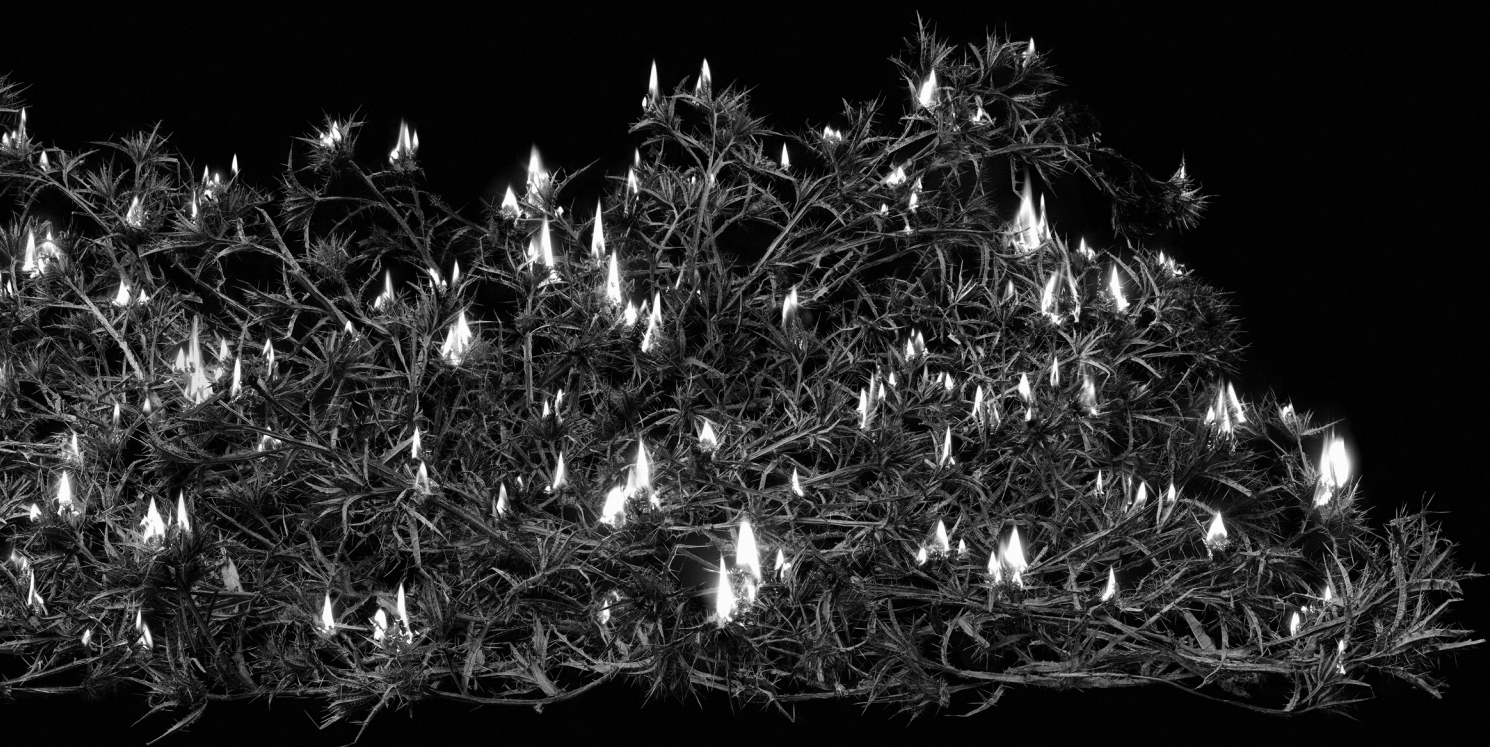
The third photomontage shows a horizontally elongated form composed of dry stems on a black background, with soft, seemingly completely natural intertwined prickly leaves of the akarnan chicalin (milk thistle), *lat. Picnomonacarna*, which burn, but are not burnt down. A withered but tough "garland" sprinkled with harmoniously arranged tongues of fire evokes the biblical image of Moses' burning bush. *An impossible moment* of numerous flames burning simultaneously is depicted, giving *a mysterious impression of duration*, but also *a vision of solitude*. Divine fire does not destroy or consume, but as a smoldering and purifying force it illuminates, warms, and brings knowledge and life. The impressive four-meter work, as all the works in the exhibition, are monochrome, in the black and white spectrum. A highly aesthetic and symbolic work, sophisticated and technically refined, concludes the story of a closed garden with possible questions of size, power and influence, internal disputes and dilemmas, for art does not provide solutions, let alone answers, it can direct, encourage thinking, or one can just stand in front of it, watch and be silent, and that is enough.

Mirela Vujević Duvnjak









Ivona Pupačić rođena je 1996. godine u Splitu. Završila je srednju Školu za dizajn, grafiku i održivu gradnju i stekla zvanje dizajnera unutrašnje arhitekture. Diplomski studij Slikarstva završava pod mentorstvom profesora Vedrana Perkova u Splitu 2021. godine uz Dekanovu nagradu za diplomski rad. Dobitnica je Rektorove nagrade Umjetničke akademije Sveučilišta u Splitu. Nakon završenog diplomskog studija Slikarstva upisuje diplomski studij Likovne kulture i likovne umjetnosti, gdje diplomira sa specijalizacijom iz Grafike pod mentorstvom profesorice Maje Zemunik 2023. godine. Dobitnica je jednogodišnje stipendije za studenticu likovne akademije na natječaju Erste fragmenti 16 i jedna je od finalista natječaja izložbe Erste Fragmenti 18. Sudjeluje na rezidencijalnom programu za umjetničke institucije u Frans Marsereel Centru (FMC) u Kasterleeu u Belgiji 2023. godine. Dobitnica je Posebnog priznanja Odbora za nagrade 9. hrvatskog trijenala grafike. Asistentica je na Umjetničkoj akademiji u Splitu pri kolegijima grafike na Odsjeku za likovnu kulturu i likovnu umjetnost. Članica je Hrvatske udruge likovnih umjetnika (HULU, Split) od 2023. godine.

Grupne izložbe

- 2024. *Šesto međunarodno bijenale grafike*, Kulturni centar Čačak, Čačak, Srbija
- 2024. *Festival UMAS*, Hrvatski Dom Split, Split, Hrvatska
- 2024. *The 8th Graphic Art Biennial of Szeklerland*, Transylvanian Art Center/ Szekler Museum of Ciuc Sfântu Gheorghe/ Miercurea Ciuc, Rumunjska
- 2024. *9. hrvatski trijenale grafike* (Kabinet grafike HAZU), Galerija Klovićevi dvori, Zagreb, Hrvatska
- 2024. *ABCC*, The Shanghai Academy of Fine Arts (SAFA), Shanghai, Kina
- 2024. *Izložba radova nastalih na rezidenciji u The Frans Masereel Centrum*, Galerija CTRL+Z, Split, Hrvatska
- 2023. *Friendly place*, FOMO ART space, Zürich, Švicarska
- 2023. *28. Slavonski biennale: Nove paradigme sreće – od osječke dade do suvremenog kaosa*, Muzej likovnih umjetnosti, Osijek, Hrvatska
- 2022. *SouthWest–NorthEast*, Kuva/Tila, Helsinki, Finska
- 2022. *Erste Fragmenti 18*, Lauba, Zagreb, Hrvatska
- 2022. *Međunarodna izložba grafika i knjiga umjetnika – GraficaRI*, Galerija Vasko Lipovac, Split, Hrvatska
- 2022. *Slikarstvo i mogućnosti slike: generacija 2021.*, Sveučilišna galerija Vasko Lipovac

Ivona Pupačić was born in 1996 in Split. She graduated from the High School for Design, Graphics and Sustainable Construction and earned the title of Interior Architecture Designer. She completed her graduate studies in Painting under the mentorship of Professor Vedran Perkovic in Split in 2021 with the Dean's Award for her graduate thesis. She is the recipient of the Rector's Award of the Academy of Arts, University of Split. After completing her graduate studies in Painting, she enrolled in the graduate studies in Visual Culture and Fine Arts, where she graduated with a specialization in Graphics under the mentorship of Professor Maja Zemunik in 2023. She is the recipient of a one-year scholarship for a student at the Academy of Fine Arts in the Erste Fragments 16 competition and is one of the finalists of the Erste Fragments 18 exhibition competition. She participated in the residency program for art institutions at the Frans Marsereel Center (FMC) in Kasterlee, Belgium in 2023. She is the recipient of the Special Recognition of the Awards Committee of the 9th Croatian Triennial of Printmaking. She is an assistant at the Academy of Arts in Split, teaching graphic arts at the Department of Visual Arts and Visual Culture. She has been a member of the Croatian Association of Visual Artists (HULU, Split) since 2023.

Group exhibitions

- 2024 *6th International Biennial of Printmaking*, Čačak Cultural Center, Čačak, Serbia
- 2024 *UMAS Festival*, Croatian Home Split, Split, Croatia
- 2024 *The 8th Graphic Art Biennial of Szeklerland*, Transylvanian Art Center/ Szekler Museum of Ciuc Sfântu Gheorghe/ Miercurea Ciuc, Romania
- 2024 *9th Croatian Triennial of Printmaking* (Cabinet of Printmaking, HAZU), Klovićevi Dvori Gallery, Zagreb, Croatia
- 2024 *ABCC*, The Shanghai Academy of Fine Arts (SAFA), Shanghai, China
- 2024 *Exhibition of works created during the residency at The Frans Masereel Centrum*, CTRL+Z Gallery, Split, Croatia
- 2023 *Friendly place*, FOMO ART space, Zurich, Switzerland
- 2023 *28th Slavonian Biennale: New Paradigms of Happiness – from Osijek Dada to Contemporary Chaos*, Museum of Fine Arts, Osijek, Croatia
- 2022 *SouthWest–NorthEast*, Kuva/Tila, Helsinki, Finland
- 2022 *Erste Fragmenti 18*, Lauba, Zagreb, Croatia

2022. *Slikarstvo i mogućnosti slike: generacija 2021.*, Galerija Knifer, Osijek, Hrvatska
2022. *Slikarstvo i mogućnosti slike: generacija 2021.*, Galerija SC, Zagreb, Hrvatska
2021. *Međunarodna izložba grafika i knjiga umjetnika – GraficaRI*, Galerija Kortil, Rijeka, Hrvatska
2020. *Novi horizonti*, Galerija Ružić, Slavonski Brod, Hrvatska
2020. *Nove grafičke priče*, Salon Galić, Split, Hrvatska
2019. *Plati i nosi*, Galerija Bačva, Zagreb, Hrvatska
2019. *Završna izložba studenata Slikarskog odsjeka*, MKC, Split, Hrvatska
2019. *Rad, tekst, kontekst (izložba koja vas čuje)*, Stara gradska vijećnica, Split, Hrvatska
2019. *PazART*, Tvrdava Gripe, Split, Hrvatska
2018. *Split Art Convention*, Dioklecijanovi podrumi, Split, Hrvatska
2017. *Završna izložba studenata Slikarskog odsjeka*, MKC, Split, Hrvatska
2016. *Završna izložba studenata Slikarskog odsjeka*, MKC, Split, Hrvatska
2016. sudjeluje u projektu "do it" kustosa Hansa Ulricha Obrista provedenom u suradnji Independent Curators International, Galerija Umjetnina, Split, Hrvatska

Samostalne izložbe

2024. *Između otiska*, Studio 21 (zajedno s Elom Pitalo i Antoniom Vidan), Split, Hrvatska
2021. *Premijere 83*, Centar za kulturu i cjeloživotno obrazovanje Zlatna vrata, izložbeni prostor Loggia, Split, Hrvatska

- 2022 *International Exhibition of Graphics and Artists' Books – GraficaRI*, Vasko Lipovac Gallery, Split, Croatia
- 2022 *Painting and Possibilities of Image: Generation 2021*, Vasko Lipovac University Gallery
- 2022 *Painting and Possibilities of Image: Generation 2021*, Knifer Gallery, Osijek, Croatia
- 2022 *Painting and Possibilities of Image: Generation 2021*, SC Gallery, Zagreb, Croatia
- 2021 *International Exhibition of Graphics and Artists' Books – GraficaRI*, Kortil Gallery, Rijeka, Croatia
- 2020 *New Horizons*, Ružić Gallery, Slavonski Brod, Croatia
- 2020 *New Graphic Stories*, Salon Galić, Split, Croatia
- 2019 *Cash and Carry*, Bačva Gallery, Zagreb, Croatia
- 2019 *Final Exhibition of Students of the Painting Department*, MKC, Split, Croatia
- 2019 *Work, Text, Context (an exhibition that hears you)*, Old Town Hall, Split, Croatia
- 2019 *PazART*, Gripe Fortress, Split, Croatia
- 2018 *Split Art Convention*, Diocletian's Cellars, Split, Croatia
- 2017 *Final exhibition of students of the Painting Department*, MKC, Split, Croatia
- 2016 *Final exhibition of students of the Painting Department*, MKC, Split, Croatia
- 2016 Participated in the "do it" project of curator Hans Ulrich Obrist carried out in collaboration with Independent Curators International, Gallery of Art, Split, Croatia

Solo exhibitions

- 2024 *Between the Prints*, Studio 21 (together with Ela Pitalo and Antonio Vidan), Split, Croatia
- 2021 *Premieres 83*, Center for Culture and Lifelong Learning Zlatna vrata, exhibition space Loggia, Split, Croatia



MUZEJ GRADA KAŠTELA

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