

Misliti u materijalu

Pondering the Substance

razgovarale
interviewed by



Vera Grimmer



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fotografije
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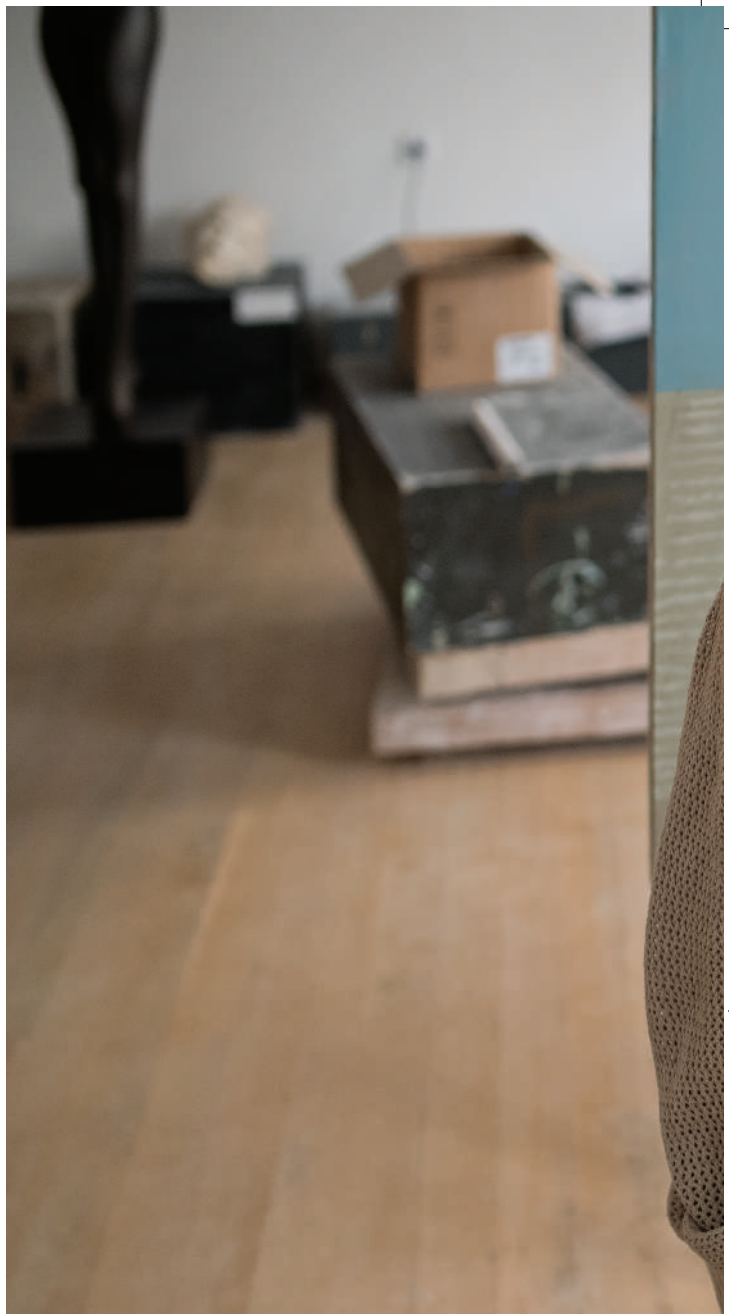
portreti portraits

Damil Kalogjera

Razgovarali u Zagrebu 15. prosinca 2015.

¶ Za istaknutu hrvatsku suvremenu kiparicu i slikaricu, akademkinju Mariju Ujević Galetović, 2016. godina bila je vrlo dinamična i radno intenzivna. Njezin jedinstveni stil i morfologija koju je unijela u hrvatsku skulpturu jednako fasciniraju sve generacije povjesničara umjetnosti, kustosa, kolega umjetnika i arhitekata, kao i kolekcionara umjetnosti. Iako sklona modernističkoj redukciji forme, Marija Ujević nikada nije apstinirala od emotivnog sloja djela, duhovite i britke portretne plastike, a jednako je tako u domaćem prostoru sakralne skulpture i arhitektonske plastike maksimalno

164 oris, broj 102, godina 2016.



Interviewed in Zagreb on 15 December 2015

¶ For a prominent Croatian contemporary sculptor and painter, academician Marija Ujević Galetović, year 2016 has been very dynamic and intensive when it comes to work. Her unique style and morphology she has brought into Croatian sculpture are equally fascinating for all generations of art historians, curators, fellow artists and architects, as well as art collectors. Although prone to modernist reduction of form, Marija Ujević has never abstained from the emotional layer of a work, a humorous and witty portrait sculpture, and, in the domestic space of religious and architectural sculpture, she has equally maximally raised

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podigla ljestvicu estetske profinjenosti i nepatvorene duhovnosti. ¶ Ljetos je u Zagrebu, u sklopu događanja Scene Amadeo, u prostoru Hrvatskog prirodoslovnog muzeja imala izložbu skulptura i slika, paralelno s njom i izložbu u prostoru Doma kulture u Lovincu, a nedavno je dovršila nove vratnice za požešku katedralu, veliki reljef Zlatna vrata Raja. U rujnu je na međunarodnom sajmu umjetnina u Beču predstavljala hrvatsku recentnu umjetnost u selekciji nekoliko umjetnika zagrebačke Galerije Kranjčar, gdje je dobila iznimne kritike, a trenutno radi na konceptu spomen-obilježja hrvatskom filozofu, pjesniku i političaru Vladi Gotovcu.

MARIJA UJEVIĆ GALETOVIĆ, Intervju

the bar of aesthetic refinement and genuine spirituality. ¶ This summer in Zagreb, as part of the events at the Scena Amadeo, on the premises of the Croatian Natural History Museum, she had an exhibition of sculptures and paintings, simultaneously with the exhibition on the premises of the Lovinac Culture Centre. Also, she has recently completed a new door for the cathedral in Požega, a huge relief titled, *The Golden Gate of Heaven*. In September, at the Vienna International Art Fair, she represented the recent Croatian art in the selection of several artists of Zagreb Gallery Kranjčar, where she received outstanding reviews. She is currently working on the concept of a memorial to Croatian philosopher, poet and politician Vlado Gotovac.

MARIJA UJEVIĆ GALETOVIĆ, Interview

165



ORIS — *Marija Ujević kiparica je sa sto lica, da citiramo Šimata Banova. Zaista, Vaš rad nije predvidljiv u smislu stvaranja nekog stila, već je ta lepeza vrlo široka. Napuštate skulpturu da biste se bavili slikarstvom gdje nalazimo all over tehnike i matisovske, magritovske elemente.* ♣ MARIJA UJEVIĆ GALETOVIĆ — Uvijek se izmjenjuju dva pola, romantizam i klasicizam, kao hladno i toplo. Vrijeme u kojem sam radila stalno se mijenjalo i logično da sam se ja mijenjala. Nemojte mi zamjeriti na znatiželji. Kudite me kad ponavljam istu misao, istu rečenicu. Ponavljati isti način izražavanja bilo je jako moderno u neko doba jer je to djelovalo kao uvjerljivost

ORIS — *Marija Ujević is a sculptor with hundred faces, to quote Šimat Banov. Indeed, your work is not predictable in terms of creating some style, but this range is very wide. You leave sculpture to deal with painting, where we find all over techniques and Matisian-, Magrittian-like elements.* ♣ MARIJA UJEVIĆ GALETOVIĆ — There are always two alternating poles, romanticism and classicism, as cold and warm. The time in which I worked was constantly changing and, logically, I changed as well. Do not blame me for being so inquisitive. You rebuke me when I repeat the same thought, the same sentence. To repeat the same way of expression was



djela, ali zapravo se mijenjao život, stilovi su se mijenjali. Nije ono manje uvijek više! Prvi radovi su bili nekako kubistički i osjećao se utjecaj Akademije pa je išlo dalje, do pop-arta. Meni je neizmjereno dosadno raditi isti rad. To je sve skupa jedna moja ista obitelj, moje vlastite mogućnosti. Ne mislim da bih se upuštala u avanturu u smislu negacije postojećeg. Logično je da se čovjek mijenja i ne znam sama sebe kopirati. Promjena je divna. Umirem od dosade istosti. Ima onaj divan Verdijev citat: *Zašto se mijenjamo? Iz čiste dosade.* Čujte, Boito, spoznao sam što je istinski demon, što je zapravo tajna svim umjetnostima. *Tajna umjetnosti je dosada. Dosada?* pita Boito. *Da, sva*

MARIJA UJEVIĆ GALETOVIĆ, Intervju

very modern at some point because it functioned as the persuasiveness of work, but what was actually changing was life, styles changed. Less is not always more! The first works were somehow cubist, the impact of the Academy was felt, and it went further, to pop art. For me, it is extremely boring to do the same work. It is altogether one, my same family, my own capabilities. I do not think I would embark on an adventure in the sense of negation of the existing. It is logical that one changes, and I do not know how to copy myself. Change is wonderful. I am bored by the sameness. There is a wonderful Verdi's quote: *Why do we change? Out of sheer boredom. Listen, Boito, I have learned what a true demon is, what is actually the secret behind all arts. The secret of art is boredom. Boredom?* asks Boito. *Yes, by natural law, all actions become boring. It is necessary to find new ones by trickery. It is the entire aesthetic improvement.*

ORIS — Would you agree with the idea that monotony, or rigidity of style throughout many decades is actually a lack of a certain talent and courage? ❖ MARIJA UJEVIĆ GALETOVIĆ — Everyone has one own's section that he must build. For me, there have always been some fine nuances between the works. I think that the advantage and the maximum value of a man is the imagination. All this that we do does not exist, nor do those sculptures; for me, life and that what is offered to us seem so rich, and I just cannot resist the challenges that I am offered.

ORIS — There is one very important and respected artist who spent his entire life working on only one motif – Knifer. ❖ MARIJA UJEVIĆ GALETOVIĆ — His abilities I know well because we studied together, and I hung out with him as well. Knifer found himself in the meander, he found harmony. And small differences are richness.

ORIS — It seems to me that you are the right person to abolish another prejudice or myth about artists. When we talk about great architects, sculptors and painters, we underestimate their intelligence, and when we talk about great scientists and inventors, then we strongly emphasize their IQ. In your body of work, which consists of sculptures, ambiances, competitions for large monuments, all the way to painting, even architecture, one sees that you have one comprehensive, multi-dimensional intelligence. Do you agree with that? ❖ MARIJA UJEVIĆ GALETOVIĆ — I have never considered myself intelligent. I acted according to my heart. The instinct is a centennial experience. Today, however, intelligence has spread onto emotional, spatial intelligence... Sculpture is more comprehensive than statue. I think the most important is concentration. When I work on a project, I try to draw from

MARIJA UJEVIĆ GALETOVIĆ, Interview

Spavajući vojnik ▶
ambijentalna
skulptura, 1992.

The Sleeping
Soldier, site-specific
sculpture, 1992

(FL)



djelovanja po prirodnom zakonu postanu dosadna. Potrebno je lukavstvom pronaći nova. To je sav estetski napredak.

ORIS — Biste li se složili s idejom da je zapravo ta jednoličnost, odnosno rigidnost stila kroz mnoga desetljeća zapravo pomanjkanje izvjesnog talenta i hrabrosti? **MARIJA UJEVIĆ GALETOVIĆ** — Svatko ima svoju dionicu koju mora izgraditi. Kod mene su uvijek postojale neke fine nijanse između radova. Mislim da je prednost i najveća vrijednost nekog čovjeka mašta. Sve ovo što radimo ne postoji, ni ove skulpture; meni se život i ono što nam se nudi čini tako bogato i ja jednostavno ne mogu odoljeti izazovima koji mi se nude.

ORIS — Postoji jedan jako važan i cijenjen umjetnik koji je cijeli život radio samo jedan jedini motiv – Knifer. **MARIJA UJEVIĆ GALETOVIĆ** — Njegove mogućnosti dobro poznajem jer smo skupa studirali, a i družili smo se. Knifer je u meandru našao sebe, pronašao je sklad. I male razlike su bogatstvo.

ORIS — Čini mi se da ste Vi prava osoba koja može dokinuti još jednu predrasudu ili mit o umjetnicima. Kada govorimo o velikim arhitektima, kiparima i slikarima, premalo se ističe njihova inteligencija, a kad govorimo o velikim znanstvenicima i izumiteljima onda se jako ističe njihov IQ. Iz Vašeg opusa, koji se sastoji od skulpture, ambijenata, natječaja za velike spomenike do slikarstva, pa čak i arhitekture, vidi se da imate jednu sveobuhvatnu, višedimenzionalnu inteligenciju. Slažete li se s time? **MARIJA UJEVIĆ GALETOVIĆ** — Nikad sebe nisam smatrala inteligentnom. Ravnala sam se prema srcu. Instinkt je stoljetno iskustvo. No, danas se inteligencija proširila na osjećajnu, prostornu... Kiparstvo je obuhvatnije nego kip. Mislim da je najvažnija koncentracija. Kad radim na nekom projektu, nastojim iz svoje memorije izvući sve ono što je pohranjeno duboko u svijesti i podsvijesti. Za to su potrebne mašta i koncentracija.

ORIS — Bilo bi dobro da se osvrnemo na biografske odrednice koje su, pretpostavljam, dosta utjecale i na Vašu odluku da se bavite umjetnošću. **MARIJA UJEVIĆ GALETOVIĆ** — Roditi se u Zagrebu u obitelji u kojoj su kultura, umjetnost i civilizacija bile na visokom mjestu, prilična je privilegija. Tata je radio enciklopediju i kroz kuću su nam prolazili mnogi umjetnici. Umjetnost mi je bila na dohvat oka. Živjelo se umjetnost. O njoj se razgovaralo, mislilo... Zagreb je bio pažljiva sredina, puna uvažavanja. Moja majka bila je vrlo talentirana. Ostavila nam je sedam akvarela koje je napravila do svoje šesnaeste godine. Učila nas je znatiželji i strpljenju – plodno tlo za kiparstvo! Moj djed je davno otišao iz Imotskoga pa mi, nažalost, imamo malo veze s tim krajem; on je bio klesar i na Braču je gradio kuće i vodio gradnju cesta. Bio je jako strpljiv, jer za kamen treba strpljivost, to je jedna od najboljih ljudskih osobina. Prije sam mislila

my memory everything that is stored deep in the conscious and the subconscious. This requires imagination and concentration.

ORIS — It would be good to look back on biographical determinants that, I guess, also had a lot of impact on your decision to pursue art. **MARIJA UJEVIĆ GALETOVIĆ** — To be born in Zagreb to a family where culture, art and civilization were at a high place was quite a privilege. My dad worked on the encyclopedia, and many artists passed through our house. Art was within arm's reach. One lived art. It was the topic of conversation, thought... Zagreb was a thoughtful environment, full of respect. My mother was very talented. She left us seven watercolors she had made by the age of sixteen. She taught us curiosity and patience – a fertile ground for sculpture! My grandfather had left Imotski long ago so that we, unfortunately, have little to do with that region; he was a stonemason, and he built houses and led the construction of roads on the island of Brač. He was very patient, because one needs patience for stone; it is one of the best human qualities. I used to think that it was intelligence, now I think that patience is the most beautiful. It is what the story of Job tells us, that is why Meštrović made a good statue of Job, and it is one of his best statues. Meštrović, as a sculptor, and that plasticity of his, that feeling of his are ingenious. I think he did great things when he was not under pressure of money. Money is one big enemy, even though the best things in our history were ordered.

ORIS — When you mention a part of your creative process – you said somewhere that you felt a great relief and a good positive emptiness when you finished your sculptures, and later, there were some that you did not even remember, that you simply shifted them from yourself, and moved on to a new one. **MARIJA UJEVIĆ GALETOVIĆ** — Yes, I forget them. A couple of times I ran into a sculpture of mine, and I thought, that is so similar, just like mine. I do not go back in time. I love what is now and today. I lose interest in all my works when they are finished. But while devising them and working on them, I think about them day and night. There is chaos in my head. I am restless. At this stage, I have no interest in anything else. And when I finish, peace and contentment follow. For a short while, then it starts all over again. I think the doors of the Cathedral in Požega are some of the best things I have done, some say so anyway. A work is finished when you feel a huge satisfaction, and there are two words for that satisfaction: chaos and cosmos. Whenever you start some work, there is chaos, and when you finish a work, then the word cosmos is created, it means order, when everything is settled as it should be, and when it falls into its place.

Pobjegla iz raja, ►
2011., Marija
Ujević Galetović
kod Meštrovića,
izložba, Galerija
Meštrović, Split,
Hrvatska, 2014.

Escaped from ►
Paradise, 2011,
Marija Ujević
Galetović at
Meštrović's,
exhibition,
Meštrović
Gallery, Split,
Croatia, 2014

(ZA)



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da je to inteligencija, sada mislim da je strpljivost najljepša. To govori priča o Jobu, zato je i Meštrović napravio dobar kip Joba i to je jedan do njegovih najboljih kipova. Meštrović kao kipar i taj njegov plasticitet, taj njegov osjećaj su genijalni. Smatram da je on napravio sjajne stvari kad nije bio pod pritiskom novca. Novac je jedan veliki neprijatelj, makar su najbolje stvari u našoj povijesti ipak bile naručene.

ORIS — Kad spominjete dio svog stvaralačkog procesa – negdje ste izjavili da osjećate jedno veliko olakšanje i dobru pozitivnu prazninu kad završite svoje skulpture i da se kasnije nekih čak ni ne sjećate, da ih jednostavno mičete od sebe i idete dalje u novo. ♣ MARIJA UJEVIĆ GALETOVIĆ — Da,

ORIS — When we talk about your family, about your environment – you had that wonderful situation of an almost idyllic childhood, and you were surrounded by great artists... Your dad took you to the studio of Meštrović and to many other prominent people of that time, intellectuals. Do you think today that it was your great advantage, wealth, and, really, grace in contrast to artists who come from poverty? ♣ MARIJA UJEVIĆ GALETOVIĆ — I have always admired colleagues who came from small towns. They had to make a great effort to make up for what the environment in which they lived failed to give them. But, let us not idealize great people. Successful artists can often be very unpleasant and uninteresting because



◀ *Marija Ujević Galetović kod Meštrovića, izložba, Galerija Meštrović, Split, Hrvatska, 2014.*

◀ *Marija Ujević Galetović at Meštrović's, exhibition, Meštrović Gallery, Split, Croatia, 2014*

(ZA)

Marija Ujević ►
Galetović kod
Meštrovića,
izložba, Galerija
Meštrović, Split,
Hrvatska, 2014.

Marija Ujević ►
Galetović at
Meštrović's,
exhibition,
Meštrović
Gallery, Split,
Croatia, 2014

(ZA)



zaboravim ih. Par puta sam naišla na svoju skulpturu i mislim: *Pa to je tako slično, kao moja*. Ne vraćam se u prošlost. Volim ono sada i danas. Gubim interes za sve svoje radove kad ih završim. A dok ih osmišljam i radim, mislim o njima dan i noć. U glavi mi je kaos. Nemirna sam. U toj fazi nemam interesa ni za što drugo. A kad završim, u mene ulaze mir i zadovoljstvo. Na kratko, pa opet sve iznova. Mislim da su vrata za požesku katedralu nešto najbolje što sam napravila, tako neki i kažu. Djelo je gotovo kad osjetiš ogromno zadovoljstvo, a za to zadovoljstvo postoje dvije riječi: kaos i kozmos. Kad se god upuštaš u neki rad onda je kaos, a kad završiš rad onda nastaje riječ kozmos koja znači *red*, kad se sve smjesti kako treba i dođe na svoje mjesto.

ORIS — *Kada govorimo o Vašoj obitelji, o Vašem okruženju – imali ste tu divnu situaciju gotovo idiličnog djetinjstva i bili ste okruženi velikim umjetnicima... Tata Vas je vodio u atelje Meštroviću i mnogim drugim istaknutim ljudima tog vremena, intelektualcima. Smatrate li danas da je to bila Vaša velika prednost, bogatstvo i zaista milost za razliku od umjetnika koji dolaze iz siromaštva?* ❖ MARIJA UJEVIĆ GALETOVIĆ — Uvijek sam se divila kolegama koji su došli iz malih sredina. Morali su napraviti veliki napor da nadoknade ono što im sredina u kojoj su živjeli nije dala. Samo nemojmo idealizirati velike ljude. Uspješni umjetnici često znaju biti vrlo neugodni

they *discharge* all that is positive into art, but as civic beings they are egotistical and intolerant.

ORIS — *Can you tell us something about the coloration of sculpture? An ideal image of Greek sculpture was white marble, but we were disappointed by Semper in his text titled, Die Anwendung der Farben in der Architektur und Plastik – dorisich-griechische Kunst (The Application of Colors in Architecture and Sculpture – Dorian and Greek Art), from 1836, where he spoke out about the coloration of sculptures.*

❖ MARIJA UJEVIĆ GALETOVIĆ — Do you think that is true? Each stone is porous, therefore, if that were true, then all those colors would emerge somewhere. I am not sure that is true, I know that it was said so. For a while, I was studying Greece, in terms of statues, when I was teaching art. For a long time, I was watching Apoxyomenos. That is what I taught, it was simply intelligently done. He stands with one leg forward, and the other, which is in the back, is seven centimeters longer than that which is forward. That is great. The entire intelligence of Greece is that they had this infallible sense of measure.

ORIS — *Many artists, architects and writers with whom I have spoken in the last few years have claimed the same – that the secret of their most successful works is precisely in the fact that their inspiration came in some small thing,*



◀ *Mačka*, 2001., Marija Ujević Galetović kod Meštrovića, izložba, Galerija Meštrović, Split, Hrvatska, 2014.

◀ *Cat*, 2001, Marija Ujević Galetović at Meštrović's, exhibition, Meštrović Gallery, Split, Croatia, 2014

(ZA)

i nezanimljivi jer sve ono pozitivno izbacе u umjetnost, a kao građansko biće su egoistični i netolerantni.

ORIS — Možete li nam reći nešto o obojenosti skulptura? Idealna je predodžba grčkih skulptura bio bijeli marmor, ali nas je Semper razočarao u tekstu *Die Anwendung der Farben in der Architektur und Plastik – Dorisch-Griechische Kunst (Primjene boje u arhitekturi i plastici dorsko-grčke umjetnosti)*, iz 1836., gdje je progovorio o obojanosti skulptura ♣ MARIJA UJEVIĆ GALETOVIĆ — Mislite li da je to istina? Svaki kamen je porozan, prema tome, da je to istina, onda bi se te boje i danas negdje pojavile. Nisam sigurna da je to istina, znam da se tako govorilo. Jedno vrijeme sam proučavala Grčku, u smislu kipova, kad sam predavala akt. Dugo sam promatrala Apoksiomena. To sam i predavala, to je jednostavno inteligentno rađeno. On stoji s jednom nogom naprijed, a druga, koja je otraga, sedam je centimetara duža od ove koja je naprijed. To je sjajno. Cijela inteligencija Grčke je u tome što su oni imali taj nepogrešivi osjećaj za mjeru.

ORIS — Mnogi umjetnici, arhitekti i književnici s kojima u zadnjih par godina razgovaram isto to tvrde – da je tajna njihovih najuspješnijih djela upravo u tome što su dobili inspiraciju u toj nekoj maloj stvari, u nekom malom detalju, u svakodnevnoj rutini, u tom nečem banalnom i da zapravo nikad nisu uspijevale te herojske, monumentalne teme; uvijek

in a small detail, in their daily routine, in something banal, and that those heroic, monumental themes never really succeeded; there was always something in that small little thing, in that happy coincidence, providence. And, in the end, that work would turn out the best. ♣ MARIJA UJEVIĆ GALETOVIĆ — Yes, because it is part of nature. You cannot go beyond the nature of things, yet people just do not see that. People who sit a lot in front of a computer actually have a significantly reduced perception. The environment in which we live is such that everything is going to the virtual, thereby changing the nature of man. For me, there was not any idea that occurred to me while I was sitting. A poet would say that there are little things that teach us about the essential charm. A loss of perception is going to the virtual. Microcosm is as great as macrocosm. It is all the same tissue. Some smell associates us with a person, a person with an event, an event with a form, color and harmony, and so on.

ORIS — Perhaps to touch upon another topic – sculpture in space. So we have two things: an urban space where you intervene with your sculpture and a natural space on the island of Silba in your sculpture park. What is the difference between these two topics, or what is the principle of approach in terms of the context of space? The statue of Šenoa in Zagreb's Vlaška Street actually forms an urban area.

je bilo nešto u toj maloj sitnici, u toj nekoj sretnoj slučajnosti, providnosti. I na kraju bi to ispalo djelo koje je bilo najbolje.

✦ MARIJA UJEVIĆ GALETOVIĆ — Da, jer je to dio prirode. Ne možeš ići izvan prirode stvari, samo što ljudi to ne vide. Ljudi koji puno sjede za računalom zapravo imaju bitno smanjenu percepciju. Sredina u kojoj živimo je takva da sve ide na virtualno, a time se mijenja i priroda čovjeka. Meni ni jedna ideja nije pala na pamet dok sam sjedila. Pjesnik će reći da nas i male stvari o bitnom čaru uče. Gubitak percepcije je odlazak u virtualno. I mikrosvijet je velik kao i makrosvijet. Sve je to isto tkivo. Neki nas miris asocira na neku osobu, osoba na događaj, događaj na oblik, boju i sklad, i tako dalje.

ORIS — Možda da dotaknemo jednu drugu temu – skulptura u prostoru. Dakle, imamo dvije stvari: urbani prostor gdje intervenirate sa svojom skulpturom i prirodni prostor na otoku Silbi u Vašem parku skulptura. U čemu je razlika između te dvije teme ili koji je princip pristupa u smislu konteksta prostora? Kip Šenoa u zagrebačkoj Vlaškoj ulici zapravo oblikuje jedan gradski prostor. ✦ MARIJA UJEVIĆ GALETOVIĆ — Poznava sam odlično taj prostor. On mi je bio pod kožom. Dvadeset godina išla sam Starom Vlaškom u školu i Akademiju pa svaki detalj tog prostora i cjeline poznajem kao vlastiti džep. Bilo bi grozno da sam tamo *fulala*. A da ne govorim o Šenoj. Čitala sam njegov *Vijenac*, razgovarala sa Zdenkom, njegovim

✦ MARIJA UJEVIĆ GALETOVIĆ — I knew that space perfectly. It was under my skin. For twenty years, I was walking down Stara Vlaška Street to school and the Academy so I know every detail of that space and ambience like the back of my hand. It would be terrible if I made a mistake there. Not to mention Šenoa. I read his *Vienac* (Wreath), talked with Zdenko, his grandson. All that was connected into one whole. What was helpful for me was a question that came during my work, which was posed by one visitor, *And where will they set up the Šenoa monument?* I said, *Well, there where the advertising column is.* The column! When I said that, I saw Šenoa leaning on the column. If it had not been for that column, I probably would not have found an adequate solution. And the column protects it from the traffic. I saved an asset of the old city of Zagreb. And a space was created. As for Silba, it is actually a gallery / park. It is not yet finished but, for now, it works well. The sculpture is not in open space, but the space is enclosed by a stone wall; so this is both a gallery and a sculpture park.

ORIS — In the context of placement in the urban area, there was a project of placing the Krleža monument at the beginning of Prilaz Gjura Deželića. So, it might work as Rodin's Balzac on the Boulevard Montparnasse. ✦ MARIJA UJEVIĆ GALETOVIĆ — It is a sheer insolence to thrust your way through that splendid space of Lenuci's horseshoe. It is defined

Spomenik ►
Miroslavu Krležu,
Zagreb, 2004.

Monument to ►
Miroslav Krleža,
Zagreb, 2004

(BV)



unukom. Sve se to povezalo u jednu cjelinu. Pomoglo mi je jedno pitanje koje je došlo tijekom rada i koje je izrekla jedna posjetiteljica: *A gdje će se postaviti spomenik Šenoi?* Rekla sam: *Pa tamo gdje je onaj oglasni stup.* Stup! Kad sam to izrekla, vidjela sam Šenou oslonjenog na taj stup. Da nije bilo tog pitanja, vjerojatno ne bih našla adekvatno rješenje. A stup ga štiti od prometa. Spasila sam stari zagrebački gradski mobilijar. I stvoren je prostor. Što se tiče Silbe, to je zapravo galerija-park. Nije još gotov, ali za sada dobro funkcionira. Nije skulptura u slobodnom prostoru, već je prostor ograđen kamenim zidom; zato je to i galerija i park skulptura.

ORIS — U kontekstu smještanja u gradski prostor, postojao je projekt smještanja Krležina spomenika na početku Prilaza Gjure Deželića. Dakle, to bi možda djelovalo kao *Rodinov Balzac na bulevaru Montparnasse*. **MARIJA UJEVIĆ GALETOVIĆ** — Čisti je bezobrazluk gurati se u taj sjajni prostor Lenucijeve potkove. Definiran je kako arhitekturom, tako i skulpturama. Mi smo to tada predložili, prije četrdeset godina, ali sad s ovim iskustvom – sretna sam da to nismo napravili. Krleža je smješten na Dubravkin put; u onoj uvali zelenila, mahovine i kamena pravo je mjesto za osamljenog skeptika.

ORIS — Ima zapravo i jedan drugi problem oko Krleže na Dubravkinu putu: dosta je bilo komentara, čak i u stručnoj kritici i kulturnim kuloarima – *Kako ste se usudili napraviti tako debelog Krležu?* Međutim, meni se čini po intuiciji – a takvo tumačenje na neki način daje i Šimat Banov u monografiji – da ste zapravo s tom skulpturom opisali Krležino duhovno tijelo, auru, sav onaj teret povijesti, politike, njegova života koji je on nosio u sebi. Jer on je zapravo i tužan i umoran. Kad promatate izbliza, imam dojam da ste išli možda intuitivno na tu apstraktnu varijantu skulpture. *Slažete li se s time?* **MARIJA UJEVIĆ GALETOVIĆ** — Umoran je od života i borbe, od želje da ih opameti. A to je uglavnom izgubljena bitka. Otišao je na veliko putovanje, a ostao je tamo osamljen skeptik. Grad je neuredan, fasade su katastrofa; mi to ne vidimo jer živimo tu i zaboravimo gledati. Nisam mogla zamisliti da ga smjestim u grad, bolji mu je taj prirodni ambijent. U prolazu dođeš i staneš, a onako kad si u autu juriš pa ništa i ne vidiš. Žao mi je da nisam Krležu opisala na osam strana, taj susret s njim.

ORIS — *Za knjigu **Bela, dijete drago?*** **MARIJA UJEVIĆ GALETOVIĆ** — Da. Mislim da to nisu ljubavna pisma, već prijateljska. Premalo je ludosti i strasti. Strast je otišla u literaturu. Vlaho

Spomenik Augustu Šenoi, Zagreb, 1988. ▶

Monument to August Šenoa, Zagreb, 1988 ▶

(BV)





▲ Park skulptura Marija Ujević Galetović, Silba, Hrvatska

▲ Marija Ujević Galetović Sculpture Park, Silba, Croatia

(BV)

Bogišić napravio je jednu lijepu i važnu cjelinu, jer ta knjiga obuhvaća tumačenja i biografske podatke osoba koje se spominju u pismima. Osvijetlio je jedan važan društveni segment, gotovo epohu.

ORIS — Što mislite o tome da danas svatko može biti kolekcionar umjetnina i svatko može otvoriti galeriju? Da bi otvorio nekakvu potvrdu o zanatu. Danas svatko može biti galerist. Kako gledate na devaluaciju umjetnosti? Mislim da to nije demokracija, nego doista devaluacija. To je kaos. ♣ MARIJA UJEVIĆ GALETOVIĆ — Da, to je kaos, ali ne zbog zakonodavca nego zbog nas. Nekada, dok je živio Augustinčić, tada se nešto držalo do struke jer je on imao jak politički položaj.

ORIS — Smatrate li u tom smislu da današnje generacije kipara, pa i arhitekata, premalo uče iz prošlosti i povijesti arhitekture, iz povijesti teorije? Bi li kompletna današnja umjetnost, s arhitekturom koja je sinteza umjetnosti u tom smislu, trebala više posezati u povijest? Trebali bi više znati čak i onaj inženjersko-graditeljski dio, ali i povijest slikarstva, naravno i zanatski dio, ali ići za izvjesnom renesansnom edukacijom.

♣ MARIJA UJEVIĆ GALETOVIĆ — Talentirani su uvijek znatiželjni.

both with architecture and sculptures. We suggested that at that time, forty years ago, but now, with this experience – I am happy that we did not do it. Krleža was set up on Dubravkin put; that bay of greenery, moss and stone is the right place for the lonely skeptic.

ORIS — There is actually another issue about Krleža on Dubravkin put: there were a lot of comments, even in professional criticism and behind the cultural scenes – How dared you make such a fat Krleža? However, it seems to me, by intuition – and that interpretation is in some way given by Šimat Banov in his monograph as well – that, with that sculpture, you actually described Krleža's spiritual body, his aura, that entire burden of history, politics, his life, that he carried in himself. Because he is really sad and tired. When you look closely, I have the impression that perhaps you were intuitively going for that abstract version of the sculpture. Do you agree with that? ♣ MARIJA UJEVIĆ GALETOVIĆ — He is tired of life and struggle, of the desire to bring them to their senses. And that is mostly a losing battle. He went on a great journey, and what was left there was a lonely skeptic. The city is a mess, façades are a disaster; we do not see it because we

(BV)



▲ *Mačka*, 2001., Park skulptura Marija Ujević Galetović, Silba, Hrvatska

▲ *Cat*, 2001, Marija Ujević Galetović Sculpture Park, Silba, Croatia

To nije zvanje, već izbor. Za talentirane se ne bojim. Oni su sjeme koje nikne i uz najgore uvjete. A netaleantirani vegetiraju i svaki im je trud uzaludan. Michelangelo je rekao da slabi umjetnik ne zna ni ukrasti. Umjetnost moraš gledati nekim drugim pogledom, on je zapravo analitičan, zato se na Akademiji i radi analitička studija. Bitno je naučiti percipirati prostor, vrijeme i događaje, a tko nije takav taj nema nikakve šanse.

ORIS — *Smatrate li da umjetnost danas spada u drugi plan društva u kulturološkom smislu? Kulturološka funkcija umjetnosti pala je u Hrvatskoj i sami umjetnici su previše opterećeni egom. Uvijek ste bili iznimno samokritični, čak ste polomili lijevani model Tuđmana jer niste bili zadovoljni.* ▼ MARIJA UJEVIĆ GALETOVIĆ — Političari su postali kasta s obilježjima estrade. Mislim da nisu zainteresirani za ostale. Odnosno, oni se uglavnom bave sami sobom. Umjetnost je privilegija. Tako je ostala zadnje pribježište individualizma.

ORIS — *Bili ste na glasu kao profesor na Akademiji koji studentima objašnjava da je zanat bitan, jer će tako preživjeti.*

MARIJA UJEVIĆ GALETOVIĆ, *Intervju*



▲ *Avocado*, 2001., Park skulptura Marija Ujević Galetović, Silba, Hrvatska

▲ *Avocado* 2001, Marija Ujević Galetović Sculpture Park, Silba, Croatia

live here, and forget to watch. I could not imagine placing him in the city, that natural environment is better for him. When passing by, you come here and stop, and when you are in the car, you are racing so you see nothing. I am sorry that I did not describe Krleža on eight pages, that encounter with him.

ORIS — *For the book **Bela, dijete drago** (Bela, My Darling Child)?* ▼ MARIJA UJEVIĆ GALETOVIĆ — Yes. I think these are not love letters, but those of a friend. There is too little

MARIJA UJEVIĆ GALETOVIĆ, *Interview*

(BV)

177



▲ Franz Kafka, 1977.

▲ Franz Kafka, 1977

(ZA)

✦ MARIJA UJEVIĆ GALETOVIĆ — Smatram da je zanat samo sredstvo koje nam pomaže da se lakše izrazimo. Što više maštate — više zanata. Nije opasnost zanat, već rutina. Čak i ne cijenim zanat, samo smatram da treba postojati i ne mora komu davati prednost. Mislim da je to samo sredstvo za nešto. Ako netko ima malo za reći, onda mu ne treba ni zanat.

ORIS — Danas umjetnost ide u virtualna područja, ne prevladava više toliko korporalnost. U jednu ruku, sve to danas koegzistira, ali ta tendencija prema virtualnosti, pa čak i prema aktivizmu, vrlo je izražena. ✦ MARIJA UJEVIĆ

madness and passion. Passion went to the literature. Vlaho Bogišić made one beautiful and important whole as this book covers the interpretations and biographical data of the persons mentioned in the letters. He illuminated an important social segment, almost an epoch.

ORIS — What do you think about the fact that, today, anyone can be a collector of art and anyone can open a gallery? In order to open a beauty salon or a café you have to have a trade license, you have to have some sort of certificate of your craft. Today, anyone can be a gallery owner. How do you view the devaluation of art? I think this is not a democracy, but really a devaluation. It is chaos. ✦ MARIJA UJEVIĆ GALETOVIĆ — Yes, it is chaos, however, not because of the legislature but because of us. Once, while Augustinčić was alive, then the profession was something of a value because he had a strong political position.

ORIS — Do you think, in that sense, that the present generations of sculptors, and even architects, learn too little from the past and the history of architecture, from the history of theory? Should the entire today's art, with architecture that is a synthesis of art in that sense, reach out more for history? They should even know more about the engineering and construction parts, but also about the history of painting and, of course, the part of the craft as well, but also seek a certain Renaissance education. ✦ MARIJA UJEVIĆ GALETOVIĆ — The talented are always curious. It is not a profession, but a choice. I am not afraid for the talented. They are a seed that sprouts even with the worst of conditions. And the talentless vegetate, and each of their efforts is in vain. Michelangelo said that a bad artist doesn't even know how to steal. You have to have another view when looking at art, it is actually analytical, it is why analytical studies are done at the Academy. It is important to learn to perceive space, time and events, and if you are not like that, you have no chance.

ORIS — Do you think that art today is pushed into the background of society in cultural terms? The cultural function of art is not so important in Croatia, and artists themselves are overly concerned with their egos. You have always been exceptionally self-critical, you have even broken the cast model of Tuđman because you were not satisfied. ✦ MARIJA UJEVIĆ GALETOVIĆ — Politicians have become a caste with entertainment features. I think they are not interested in others. That is, they mainly deal with themselves. Art is a privilege. Thus, it remained the last resort of individualism.

ORIS — You have been known as a professor at the Academy who explains to students that craft is important, because, in that way, they will survive. ✦ MARIJA UJEVIĆ GALETOVIĆ — I



GALETOVIĆ — Virtualno je samo jedna vrsta bijega od prirode, od prirode svoga vlastita tijela, od života. Nema tu dobrog smijeha, nema tu ni dobrog zadovoljstva. Naravno, kada ideš od neprirodnog onda nećeš ni vidjeti pravo zadovoljstvo života i postojanja. Mislim da čovjek mora uživati u samom postojanju, ono samo je već velika stvar. Ljudi si daju neke zadatke i kada ih ne mogu ostvariti onda bježe u različite stvari – npr. računala. Ja nemam računalo.

ORIS — Kad govorimo o Vašim slikama, to su – kako kaže Leonida Kovač – egzistencijalni prostori. Može li se reći da tu ima neke matisovske složene jednostavnosti? MARIJA UJEVIĆ GALETOVIĆ — Ima, Vi ste prvi koji ste me to pitali. Puno stvari utječe na nekog da se formira. Neke su slike priča o osamljenosti i egzistenciji. Sve je to kako ih čitam. Dobro djelo ima više slojeva i tek kod drugog čitanja detektiramo te slojeve.

ORIS — Vaše slikarstvo ima malo humora, parodije, karikaturnosti... Kroz slikarstvo komentirate neke male svakodnevne

think that craft is only a tool that helps us express more easily. The more imagination – the more craft. What is dangerous is not the craft, but routine. I do not even appreciate the craft, but I think that it should be there, and it does not have to give priority to anyone. I think it is only a means for something. If someone has little to say, then he has no need for the craft.

ORIS — Today, art goes into virtual areas, corporality is not prevalent so much. On the one hand, all this coexists today, but that tendency towards virtuality, even towards activism, is very much pronounced. MARIJA UJEVIĆ GALETOVIĆ —

The virtual is only some sort of escape from nature, from the nature of one's own body, from life. There is no good laugh, there is neither good satisfaction. Of course, when you go from the unnatural, then you will not see the real pleasure of life and existence. I think one has to enjoy the very existence, it itself is already a big thing. People give themselves some tasks and when they cannot achieve them, then they

▲ Marija Ujević Galetović kod Meštrovića, izložba, Galerija Meštrović, Split, Hrvatska, 2014.

▲ Marija Ujević Galetović at Meštrović's, exhibition, Meštrović Gallery, Split, Croatia, 2014

(ZA)

Nestanak s
jarcem, akril na
platnu, 2004.

The
Disappearance
with the Goat,
acrylic on
canvas, 2004

(MK)



stvari poput određene ironizacije klišea. ❖ MARIJA UJEVIĆ GALETOVIĆ — U pravu ste. Kiparstvo je malo ograničeno, zadana je materijalnost, u slikarstvu sam vidjela malo veću mogućnost. Kiparstvo je i skupo; ja prvo moram prodati nešto da mogu lijevati broncu. Može se reći da radiš, ali isto tako jako puno potrošiš, veliki su troškovi – od grijanja pa na dalje, jer nas tretiraju kao obrtnike i samim time slikarstvo je puno jednostavnije.

ORIS — Mislite li da je možda jedna od tajni Vaše skulpture u tome što je ona zapravo toliko puna života, napeta, iz nje isijava život, energija? Kada gledamo cjelokupnu Vašu skulpturu – ona nema jedne slabe vizure. ❖ MARIJA UJEVIĆ GALETOVIĆ —

Blago rečeno, to je uvijek autoportret. Nekada se samo gledala prednja strana, a otraga *sfušano* – za mene to nije posao.

ORIS — Jako je važan i prostor koji je oko skulpture. ❖ MARIJA UJEVIĆ GALETOVIĆ — Tako je, i površina mora pulsirati. Zna da se čak govorilo da postoje aparati za mjerenje energije slike... Osjeti se ako si radio puno na tome – jednostavno si unutra ugurao nešto. Ja tu plohu gledam da bude više život nego život sâm. Kada promatram ljude po ulici za mene je

flee to different things – for example, to computers. I do not have a computer.

ORIS — When we talk about your paintings, they are – as argued by Leonida Kovač – existential spaces. Can it be said that there is some Matissian complex simplicity here?

❖ MARIJA UJEVIĆ GALETOVIĆ — There is, you are the first to ask me that. A lot of things affect one's forming. Some paintings are a story about loneliness and existence. It all depends on how we read them. A good work has many layers, and only at the second reading can we detect those layers.

ORIS — Your painting has a little humor, parody, caricature... Through painting you comment on some small everyday things, such as a certain ironization of clichés. ❖ MARIJA UJEVIĆ GALETOVIĆ —

You are right. Sculpture is a bit limited, the materiality is given; I saw a little more possibility in painting. Sculpture is also expensive; I first have to sell something to be able to cast bronze. It can be said that you work, but you also spend much, the costs are large – from the heating onwards, because we are treated as craftsmen, thus painting is much simpler.

ORIS — Do you think that perhaps one of the secrets of your sculpture lies in the fact that it is actually so full of life, tense,



◀ *Između tame i svjetla*, akril na platnu, 2004.

◀ *Between Darkness and Light*, acrylic on canvas, 2004

(MK)

to previše, sva ta odijela, sve je na neki način određeno, ali pravi život zapravo i ne vidiš jer se on sakrije. Klee je dobro rekao: *Nevidljivo učiniti vidljivim*. Bio je on jedan jako zanimljiv i pametan čovjek, čitala sam nedavno neke njegove tekstove, pravi filozof.

ORIS — Kažete kako radite da biste spasili trajnost, sačuvali trajnost u životu. ♣ **MARIJA UJEVIĆ GALETOVIĆ** — Ako sve uzmemo u obzir, mi smo svi kratko u upotrebi i jedino što će ostati jest ono što čovjek napravi, a pogotovo ako napraviš u nekom trajnom materijalu, bar će neko vrijeme imati neko trajanje. Ljudi su cijelo vrijeme nezadovoljni. Smatram da sam u usporedbi s drugima zadovoljnija, jer sam privilegirana, smatram da mogu raditi ono što volim i to u ovim godinama. Svi moji kolege su prestali raditi puno ranije, a ja imam tu prednost da mogu raditi i ljudi me traže da radim. Nemam pet minuta da nešto za sebe odradim, za ove male figure nemam vremena da mi ih netko odlije, jer stalno netko dolazi s upitima da prodam.

ORIS — Je li Vam bila velika stimulacija, vjetar u leđa, kada ste 1965. godine u Ženevi dobili jednu od prve tri nagrade za spomenik *Telekomunikacije*? Kako ste to doživjeli? ♣ **MARIJA**

it radiates life, energy? When we look at your entire sculpture – there is not one bad perspective. ♣ **MARIJA UJEVIĆ GALETOVIĆ** — To put it mildly, it is always a self-portrait. Once it was always the front side that was looked at – and the back was bungled – for me it is not a job well done.

ORIS — Very important is also the space around the sculpture. ♣ **MARIJA UJEVIĆ GALETOVIĆ** — Right, the surface must pulsate as well. Do you know that it was even said that there are apparatuses to measure the energy of paintings? It can be felt that you were working a lot on it – you just pushed something into it. I look at that plane to be more life than life itself. When I look at people on the street, for me, it is too much, all those suits, all is somehow determined, but you do not see real life because it hides itself. Klee put it aptly, *to make the invisible visible*. He was a very interesting and clever man. I have recently read some of his essays; he was a real philosopher.

ORIS — You say that you work to save permanence, to preserve permanence in life. ♣ **MARIJA UJEVIĆ GALETOVIĆ** — If we take all into account, we are all in use for a short time, and the only thing that will remain is what one makes, and especially if you make it in some permanent material, it will



▲
Meta II, 1981., Muzej
 suvremene umjetnosti,
 Zagreb, Hrvatska.

▲
Target II, 1981,
 Museum of
 Contemporary Art,
 Zagreb, Croatia

(LR)

UJEVIĆ GALETOVIĆ — To je bilo davno i ništa me više ne grije od tog priznanja, iako su u žiriju bili Calder, Marini i Zatkin. Pa ja se tada i nisam snašla, nisam slavila ni s janjetinom niti s vinom! Mislila sam da je to normalno. Tada sam bila mlada i imala sam druge prioritete. A kako je bilo zabranjeno objavljivanje rezultata natječaja radi izbora izvođača, naknadna je objava došla prekasno. Bila je objavljena u Beogradu, a u Zagrebu tek notica. A i uspjeh se ohladio, kad nitko nije ni znao za njega.

ORIS — *Vi se uvijek vraćate na početak, uvijek polazite od svog početka.* ▼ MARIJA UJEVIĆ GALETOVIĆ — Jedan crtež iz 1957. odredio je moje kiparstvo. Sve što sam kasnije napravila bilo je izrečeno u tom crtežu. Cjelina volumena, odnos detalja prema cjelini. Cijeli je moj životni rukopis izražen u tom crtežu. Sva sreća da ga nisam uništila.

ORIS — *Na koji način skulpturi određujete materijal? Određuje li Vam to lik, sugerira li Vam to nečiji karakter, temperament, poznanstvo s tom osobom? Kako birate materijal i kako se on nameće?* ▼ MARIJA UJEVIĆ GALETOVIĆ — Volim misliti u materijalu. Kafku sam jedino mogla napraviti u alabasteru i porculanu. Pa kakav bi to bio Kafka u drvu! Jedan Matoš nezamisliv je u porculanu, a Kafka je nezamisliv u bronci. Matoša

have some length at least for a while. People are unhappy all the time. I think that, compared to others, I am more content, because I am privileged, I believe that I can do what I like, and that in this age. All my colleagues stopped working a lot earlier, and I have that advantage that I can work, and that people ask me to work. I do not have five minutes to do something for myself; these small figures, I do not have time to let someone cast them for me as someone is constantly coming and asking that I sell.

ORIS — *Was it a great stimulation, a wind in your sails, when, in 1965, in Geneva, you received one of the first three awards for the monument Telecommunications? How did you experience that?* ▼ MARIJA UJEVIĆ GALETOVIĆ — That was long ago, and there is nothing that warms me more than that recognition, although Calder, Marini and Atkin were the jurors. Well, I did not know how to handle it then, I celebrated with neither lamb, nor wine! I thought it was normal. I was young then, I had other priorities. And since it was forbidden to publish the results of the competition because of the selection of contractors, the subsequent publication came too late. It was published in Belgrade, while in Zagreb only a short note. Also, the success cooled off when no one even knew about it.



sam radila u svim varijantama, od bronce do aluminija. Kafka je ta osjetljiva duša, a Matoš je borac i inteligentna ličnost; mislim da je bio jedan od najinteligentnijih ljudi u Hrvatskoj. Svi su kasnije kopirali tu njegovu polemičnost, a to je jedna velika stvar za hrvatsku kulturu.

ORIS — Rano ste počeli surađivati s arhitektima, posebno s Brankom Siladinom, još od 70-ih godina kad ste radili spomenik Augustu Cesarcu. Vama je od početka jasno da je arhitekt jedan nužan sugovornik i osoba koja ti može pomoći s nekim znanjem i da je tu dijalog. Danas se to malo zaboravlja.

✦ **MARIJA UJEVIĆ GALETOVIĆ** — Arhitektura i kiparstvo su oblik u prostoru. Oni stvaraju i određuju prostor. Imamo zajedničko ono što zovemo prostornom inteligencijom. Ta je suradnja logična. Jedino se bojimo da nas arhitekti ne tretiraju kao dekoraciju i da nas ne uguše.

ORIS — Vezano za sakralni dio Vašeg opusa, dotaknimo se spomenika i zadnjeg djela u crkvi sv. Kvirina na Pantovčaku, te ideje transcendentnog. Ne idete uvijek kroz strogo sakralnu temu, nego je tu transferirate kroz motiv lastavica, koje opet imaju duboko simboličko značenje. Dakle, to je opet intuitivan pristup temi ili od kuda motivacija za jedan tako rafinirani pristup sakralnoj tematici? ✦ **MARIJA UJEVIĆ GALETOVIĆ** — Uvijek

MARIJA UJEVIĆ GALETOVIĆ, Intervju

ORIS — You always go back to the beginning; you always start from your beginning. ✦ **MARIJA UJEVIĆ GALETOVIĆ** — One

drawing from 1957 determined my sculpture. All I did later was expressed in that drawing. The whole of the volume, the relation of detail towards the whole. My entire life writing is expressed in that drawing. Fortunately, I have not destroyed it.

ORIS — In what way do you determine the material for your sculpture? Is it determined by a figure, is it suggested by someone's character, temperament, acquaintance with that person? How do you choose the material, and how does it exert its influence? ✦ **MARIJA UJEVIĆ GALETOVIĆ** — I like to

think in the material. I could only do Kafka in alabaster and porcelain. What would a Kafka be in wood! Matoš is unthinkable in porcelain, and Kafka is unthinkable in bronze. I did Matoš in all variants, from bronze to aluminum. Kafka is that sensitive soul, and Matoš is a fighter and an intelligent person; I think he was one of the most intelligent people in Croatia. Later, everyone copied that polemicalness of his, and it is one big thing for Croatian culture.

ORIS — From early on, you have started collaborating with architects, especially with Branko Siladin, ever since the 1970s, when you did the monument of August Cesarec. From the beginning, you realize that an architect is a necessary interlocutor, and a person who can help you with some knowledge, and there is this dialogue. Today, it is a bit forgotten. ✦ **MARIJA UJEVIĆ GALETOVIĆ** — Architecture and sculpture

are a form in space. They create and define space. We share what we call spatial intelligence. That collaboration is logical. The only thing we are afraid of is that architects treat us as decoration, and suffocate us.

ORIS — With regard to the religious part of your body of work, let us touch upon the monument and the last work in the Church of St. Quirinus in Pantovčak, that idea of transcendental. You do not always go through a strictly sacred theme, but here you transfer it through the motif of swallows, which again have a deep symbolic meaning. So, this is again an intuitive approach to the theme, or where does the motivation come for such a refined approach to a sacred subject matter? ✦ **MARIJA UJEVIĆ GALETOVIĆ** — It was always

said, *he went away as fast as a swallow, as a swallow tail*. A swallow is a symbol of virginity, chastity, beauty... it has all the ideal traits. I watched the swallow's behavior: when it goes down to the sea, or if it flies low, it means that it is going to rain. This is the indicator of one the best relationships between the realization and the idea, both life and human. So what else more beautiful would I choose as a motif? I love the speed of their flight.

MARIJA UJEVIĆ GALETOVIĆ, Interview

✦ *Zlatna vrata raja*, katedrala sv. Terezije Avilske, Požega, Hrvatska, 2016.

✦ *The Golden Gate of Paradise*, Cathedral of the Saint Teresa of Ávila, Požega, Croatia, 2016

(MU)

Kad radim na nekom projektu, nastojim iz svoje memorije izvući sve ono što je pohranjeno duboko u svijesti i podsvijesti. Za to su potrebne mašta i koncentracija

When I work on a project, I try to draw from my memory everything that is stored deep in the conscious and the subconscious. This requires imagination and concentration

se govorilo: *Otišao brzo kao lastavica, u vidu lastina repa*. Ona je simbol djevičanstva, čednosti, ljepote... ima sve idealne osobine. Promatrala sam ponašanje lastavice: kad se ona spusti do mora ili ako nisko leti onda znači da će kiša. To je pokazatelj jednog najboljeg odnosa između realizacije i ideje, životne i ljudske. Pa što bih kao motiv ljepše odabrala! Volim brzinu njihova leta.

ORIS — Što mislite zašto se u mladoj generaciji slikara i kipara sve manje slikaju aktovi i golo tijelo? ❖ MARIJA UJEVIĆ GALETOVIĆ — Golo ili obučeno tijelo još je uvijek najteži i najkompliciraniji zadatak. Treba puno mašte da od akta/tijela/mesa napravite zanimljivu skulpturu. A ništa bolje na tu temu nije napravljeno od *Nike sa Samotrake*.

ORIS — Napravili ste jedno djelo koje je danas gotovo zaboravljeno, a meni se čini amblematsko za to razdoblje. Kada ste 1992. godine u Forumu radili dirljivu ambijentalnu skulpturu *Spavajući vojnik* to je bio jedan od prvih primjera land-arta. To je nešto što bi trebalo biti svugdje u hrvatskim analima skulpture, a nije, nego se izgubilo. ❖ MARIJA UJEVIĆ GALETOVIĆ — U ono ratno doba kad su glave bile u torbama, napravila sam to djelo u suradnji s Ivom Šimatom Banovom. Postoji doduše snimak na HTV-u, ali nije sinkroniziran s glazbom, koju je isto odabrao Ive. Nismo ništa poduzeli da se to ovjekovječi. Trebalo je to doba i preživjeti.

ORIS — Why do you think a younger generation of painters and sculptors paints less and less nudes and naked bodies?

❖ MARIJA UJEVIĆ GALETOVIĆ — A naked or a clothed body is still the hardest and most complicated task. It takes a lot of imagination to make an interesting sculpture out of nude / body / flesh. And nothing better on that subject has been made since the *Nike of Samothrace*.

Oris: You made one work that is almost forgotten today, but, for me, it seems emblematic of that period. When, in 1992, you worked on a touching ambient sculpture *The Sleeping Soldier* in the Forum Gallery, that was one of the first examples of land art. This is something that should be everywhere in the Croatian annals of sculpture, but it is not, it is lost.

❖ MARIJA UJEVIĆ GALETOVIĆ — In those times of war, when we led dangerous lives, I made that work in collaboration with Ive Šimat Banov. There is admittedly a recording on the Croatian National Television, but it is not synchronized with the music, which was also chosen by Ive. We did not do anything to perpetuate it. It took courage to survive that time.



◀ Autoportret, 1997.

◀ Self-Portrait, 1997

(ZA)