



MARINA TUDJINA BADURINA



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HRVATSKA AKADEMIJA  
ZNANOSTI I UMJETNOSTI  
GLIPTOTEKA



# PREGOVOR

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Recentna likovna umjetnost nedvojbeno upozorava na sudbinu svijeta. Zato se i obraća izravno publici kao referentnom cilju, najstarijem obliku komunikacije. Uspije li obnoviti taj dijalog suvremena umjetnost obnavlja svoju važnost, potvrđuje novu ulogu. Shodno temperamentu i senzibilitetu umjetnika oni se služe različitim načinima ukazivanja: stvaraju umjetnička djela, koja su vlastita autodestrukcija ili ona koja odgonetavaju svojim izričajem znakove upisane u okolišu...

Marina Tadjina Badurina spada u ovaj drugi, konstruktivni krak, tražeći u analogiji s prirodom smisao umjetničkog djela. Tako i odašilje snažniju poruku.

Za najnoviju samostalnu izložbu u Gliptoteci HAZU autorica je izmodelirala dva različita ciklusa keramičke plastike: to su svici, oblici spirala i stupolike forme, zvane "Bricole" Inspirativni trag je posuđen iz civilizacije...Spirala je sveobjašnjev likovni znak.

Moguća formula slike života.

Obilježeni sveobuhvatnošću spirala ili svitak nastaju igrom zakrivljene linije, koja opisuje jednake zavoje oko osi ili koja beskonačno puta obilazi oko točke. Takav rotacioni vijorog prati nas tijekom cijelog života; svijet kojim smo okruženi, civilizacija, kultura, religija...obiluju spirala-ma. Zemlja se vrti oko svoje osi i oko sunca isto spiralno. I zvuk se širi jednako tako. Vrtložna igra vjetra ili svitak gibanja mora prirodna su svakodnevnica. Spirala je sastavnica povijesnog i suvremenog; ispisuje identitet civilizacija na univerzalnoj ravni. Spiralu pronalazimo u kulturama Inka i Maya. I mnogo bliže našoj kulturnoj baštini, hrvatski srednjovjekovni pleter izražajno je ispis (preplet) dvostruke spirale. Ona je oblik kretanja u prirodi i društvu – evolucija. Kinetička energija.

Zasebnu stranicu spirala je zaposjela u likovnoj umjetnosti. Kod

# FOREWORD

MARINA BARIČEVIĆ  
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Recent visual art has without any doubt concerned itself with the plight of the world. And so it directly addresses the public, as reference target, in the oldest form of communication. If it manages to revive this dialogue, contemporary art will renew its importance, confirm its new role. According to the temperament and sensibility of the artists, various kinds of attestation are used: works of art are formed that implement their own self-destruction while others again in their expression endeavour to decipher the signs inscribed in the environment.

Marina Tadjina Badurina belongs in the second group, the constructive line, seeking the point of the work of art in an analogy with nature. In this way the message she transmits is the more powerful.

For her latest individual exhibition in the Glyptothèque of the Croatian Academy the artist has modelled two different cycles of ceramic sculpting. They are scrolls, forms

of spirals or columnar forms called Bricole.

The inspiration is borrowed from civilisation. The spiral is a visual sign that explains everything. It is a possible formula of the image of life.

Marked by their comprehensiveness, the spiral and the scroll come into being through the play of the curved line that equally describes curves around an axis or endless numbers of times circumscribes a single point. Such a rotating curving horn follows us the whole of our lives; the world by which we are surrounded, civilisation, culture, religion, all of them abound in spirals. The earth rotates around its axis and moves around the sun spirally too. Sound expands the same way. The vortical game of wind and the scrolling movement of the sea are part of the natural quotidian. The spiral is a component of the historical and the contemporary. It writes out the identity of civilisations on



nas ona je sinonim za Demurovo slikarstvo, prepoznali smo je i u labirintu Kipkeove slikarske metaforičnosti. A najimpresivniji primjer umjetnosti, takozvanog "earth arta", stvorio je Robert Smithson djelom "Spiralni lukobran" (1970); ta spirala je od blata i kamena.

Iz prigodnog podsjećanja na sveprisutnost spirale u našem životu proizlazi da Marina Tadjina Badurina, osim znatiželje i eksperimentiranja, naprosto slijedi elementarnu potrebu spiralnog modeliranja ili zemljom gradnje spirale.

Tematski ciklus "Bricole" (stupovi) ishodi također iz civilizacijske slike. Referira se na graditeljsku baštinu Venecije; poznato je da su kuće u Veneciji izgrađene na stupovima, koji su zabodeni u dno mora. Inače, stupovi imaju i dekorativnu funkciju. Marin-

ine "Bricole", koje je gledala u vrijeme svog boravka u Italiji, čije je oblike i boje upijala, zajedno sa spiralama potvrđuju kako je umjetnost svojevrsna, maštovita vještina dešifriranja...

Suvremena keramika u tradicionalnom smislu iščezla je u korist kiparstva. Marina Tadjina Badurina to potvrđuje očitujući postmodernistički iskaz. Od osobnih i prepoznatljivih karakteristika njezinog djela valja još spomenuti da se ono temelji na jednostavni oblicima koji ishode iz geometrijskih tijela ili prirode.

U osobni rukopis te autorice, kao stil, ubrajamo i eleganciju oblikovnog procesa, sklad linija, minimalnu intervenciju oksidima, čistoću i jasnoću... a sve radi konzekventnosti kreativnog stava.

*a universal plain. We can find the spiral in the cultures of the Maya and the Inca. And, much closer to our own cultural heritage, the Croatia medieval interlacing ornamentation is an expressive impress of the double spiral.*

*It is a form of movement in nature and society, it is evolution. It is kinetic energy.*

*The spiral has occupied a special page in visual art. In this country, the painting of Demur is a byword for the spiral, and we can recognise it too in the labyrinth of Kipke's painterly metaphorical impulse. The most impressive example of art, Earth Art, as it is called, was created by Robert Smithson in the work Spiral Jetty (1970), a spiral made of mud and rock.*

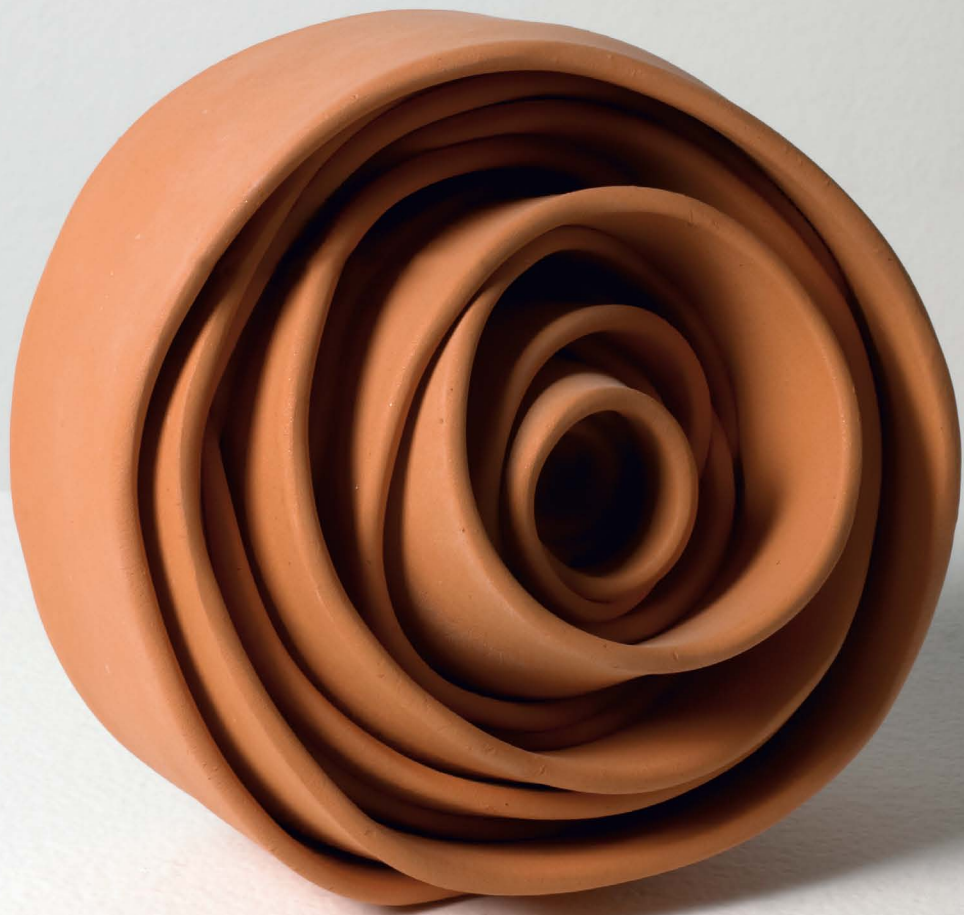
*From this ad hoc reminiscence of the omnipresence of the spiral in our life, it seems that Marina Tadjina Badurina, although inquisitive and experimental, in fact is simply following an elementary need*

*for spiral modelling or building spirals with earth.*

*The thematic cycle called Bricole – Pillars – derives also from the image of civilisation. It refers to the architectural heritage of Venice, for it is known that the houses and palaces are built upon piles driven into the sea bed. Otherwise, the pillars have a decorative function. Marina's Bricole, which she saw while living in Italy, the forms and colours of which she absorbed, together with the spirals, confirm that art is a kind of imaginative skill of decoding.*

*Contemporary ceramics in the traditional sense has tended to fall into desuetude and has in fact given way to sculpting. Marina Tadjina Badurina bears this out in showing a post-modernist expression. Of the personal and identifiable characteristics of her work, one should also mention that it is based on simple forms*





Polazeći od krajnje redukcije i sažetosti forme (motiva) koncentrirana na temeljni oblik kiparica stvarane geometrijske znakove. Ne zazirući od tradicionalnih kiparskih vrijednosti, posebno u odabiru materijala, radovi joj se odlikuju punim volumenima, reduciranim, apstrahiranim oblicima i simboličkim nabojem ("Bricole"). Boja (šamotirana masa, kobalt oksidi, zeleni pigment; paljeno na 1100 C) iz takvih istraživačkih odnosa stvara harmoniju s prirodom i otvara put asocijacijama. "Bricole" su instalacija s razlogom jer naglašavaju ambijentalni kontekst ritmičkim raspoređivanjem različitih oblika. Druga njihova funkcija je "rival-ska" - stupovi su kao monoliti suprotstavljeni krhkim spiralama.

Modelirane jednostavno u bijeloj, crvenoj ili smeđoj glini, bojane oksidima ili šamotirane, spirale označavaju svojom finom izvedbom drugačiji stvaralački prosegde.

Varirajući dva ciklusa u kontrastima čvrsto – krhko, prirodno – obojeno, tanke trake – puni volumen... autorica ukazuje na smisao suprotnosti kao oblik filozofije.

Zaključak se nameće sam: Marina Tujina Badurina već se afirmirala kao istaknuta kiparica – keramičarka suvremenog doba s jasno izraženim stavom i samosvojnim odlikama.

*that are derived from geometrical bodies or from nature. And we must also include as part of the personal style of the artist the elegance of the formal process, the harmony of lines, the minimal intervention with oxides, the clarity and the cleanness – all for the sake of a consistent creative attitude.*

*Starting out from extreme reduction and succinctness of form or motif concentrated on the basic form, the artist then creates non-geometrical signs.*

*Not disdaining traditional sculptural values, particularly in the choice of materials, she produces works with full volumes, with reduced and abstracted forms and with a symbolic charge (Bricole). The colour (chamotted material, cobalt oxides, green pigment; fired at 1100°C) from such investigative relations creates a harmony with nature and opens up routes to associations. Bricole is*

*an installation with a reason, for it stressed the ambiental context with a rhythmical deployment of different forms. Their other function is to be rivals – as monoliths, the pillars are opposed to the fragile spirals. Simply modelled in white, red or brown clay, coloured with oxides or chamotted, the spirals, with their fine execution, indicate a different kind of creative procedure.*

*Varying the two cycles in the contrasts of tough and fragile, natural and coloured, thin strips and full volumes, the artist draws attention to the meaning of oppositions as a form of philosophy.*

*The only possible conclusion is that Marina Tujina Badurina has already made her name as a highly distinguished sculptress-potter of the modern age, with a clearly expressed point of view and traits of great independence.*









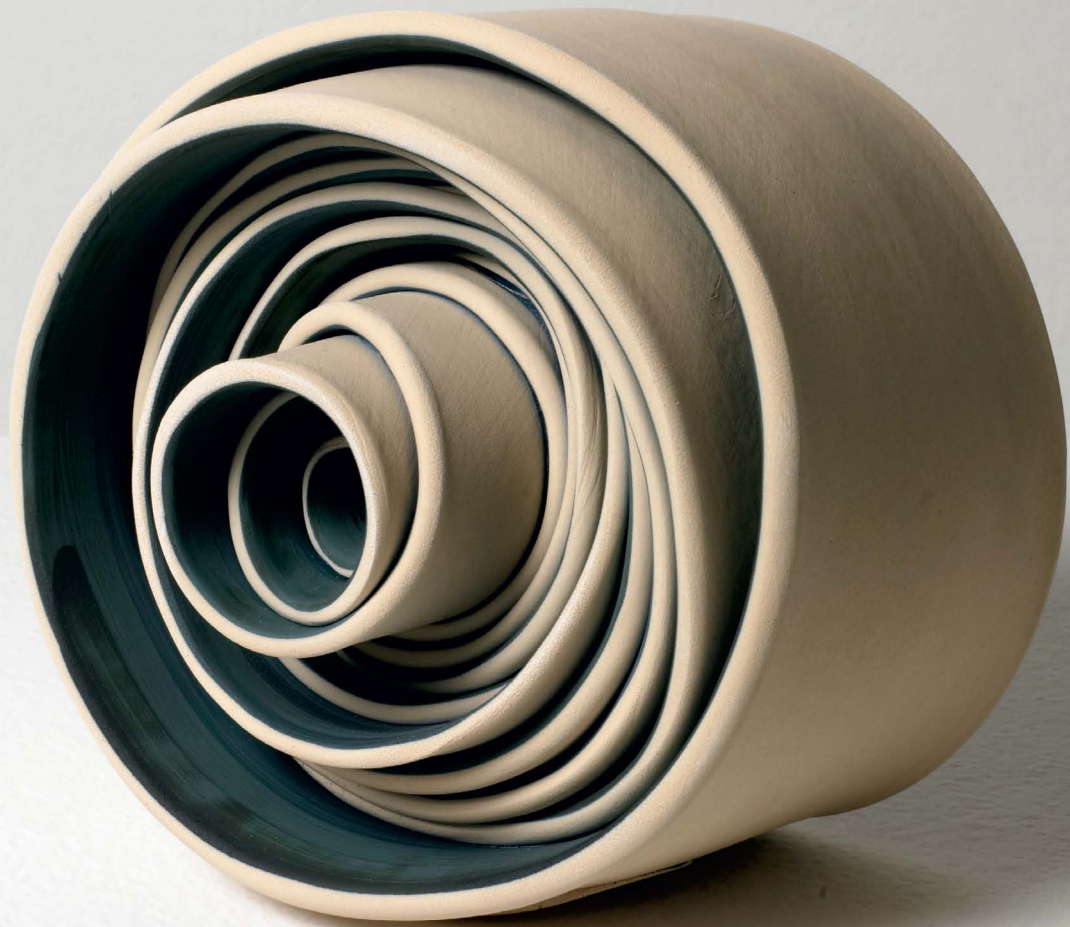












## CURRICULUM VITAE

Marina Tudjina rođena je u Zagrebu 21. prosinca 1952. godine. 1972. godine završila je školu primijenjene umjetnosti u Zagrebu, odijel za keramiku. 1976. godine diplomirala je na Bath Academy of Art (tutor John Colbeck), Velika Britanija. Od 1977. godine član je Udruženja likovnih umjetnika primijenjene umjetnosti Hrvatske i Zajednice samostalnih umjetnika Hrvatske. Od 1977. do 2004. godine živi i radi u Milanu, a od 2004. u Zagrebu.

## SAMOSTALNE IZLOŽBE

- › 1985. Zagreb, Galerija Schira
- › 1987. Milano, Citifin-D'Ars
- › 1988. Zagreb, Kula Lotrscak
- › 1992. Milano, Studio Darsena
- › 1993. Zagreb, Galerija Mala
- › 1994. London, Gallery Forty Seven
- › 1999. Zagreb, Gliptoteka-Hazu  
Sarajevo, Collegium Artisticum
- › 2000. Milano, Vismara Arte
- › 2002. Comune di Mirano – Venezia, Barchessa di Villa Morosini
- › 2005. Dubrovnik, Galerija Sebastian
- › 2008. Zagreb, Gliptoteka HAZU

## SKUPNE IZLOŽBE - ODABIR

Od 1977. godine izlaze na skupnim izložbama i natjecajima.

- › Zagrebački Salon (1977, 1989, 1990, 1996, 1997, 1999)
- › Svjetski triennale male keramike, Zagreb ( 1984, 1987, 1990, 1993, 1997)
- › Međunarodni biennale, Piran (1984, 1987, 2007)
- › Arte fiera, Bologna, (1988.)
- › Suvremena hrvatska keramika, Zagreb (1984,1994, 2000), Lisabon, Ljubljana, Grožnjan (1995)
- › Recentna hrvatska keramika Labin (2004), New York (2007)
- › Međunarodni natječaj umjetničke keramike, Faenza (1980, 1982, 1984, 1985, 1986)
- › Jugoslavenski triennale keramike, Beograd (1983, 1986, 1989)
- › Cairo International Biennale for Ceramics, Cairo (1994)
- › IAC-Balkan contemporary ceramics, Atena (2002.)
- › Collettiva Vismara, Milano (2001, 2002, 2003.)
- › Galerija ULUPUH, Zagreb ( 2005, 2007.)
- › Galerija suvremene umjetnosti, Slavonski Brod (2005)
- › Mala i minijaturna keramika, Zagreb (2006), Čakovec, Opatija (2007), Rovinj (2008)

## NAGRADE

- › Nagrada na V. jugoslavenskom triennalu keramike, Beograd (1983)
- › Počasna diploma na I. svjetskom triennalu male keramike, Zagreb (1984)
- › Priznanje na VII. jugoslavenskom triennalu, Beograd (1989)
- › Počasna diploma na IV. svjetskom triennalu male keramike, Zagreb (1993)
- › Medalja na izložbi Keramika Sisak 1700, Sisak (2003)
- › Nagrada na X. triennalu zagorskog suvenira, Gornja Stubica (2005)
- › Nagrada na Maloj i minijaturnoj keramici, Zagreb (2007)
- › 1984. sudjeluje na radu umjetnicke kolonije "Hinko Juhn", Našice
- › 2001. Lobol, Bol, otok Brač

## DJELA SE NALAZE U FUNDUSU

- › MUO Zagreb
- › Galerija umjetnina grada Slavenskog Broda
- › Privatnim kolekcijama

## KRITIKE SU PISALI

Igor Zidić, Tonko Maroević, Feđa Vukić, Elio Santarella, Marina Baričević, Božena Klicinović, Pierre Restany, Flaminio Gualdoni i Željko Jerman.

#### **CURRICULUM VITAE**

*Marinja Tadjina was born in Zagreb on December 21, 1952. In 1972 she graduated from the Applied Arts School in Zagreb, ceramics department. In 1976 she graduated from the Bath Academy of Art (UK) (tutor John Colbeck). Since 1977 she has been a member of the Croatian Association of Artists of the Applied Arts and of the Croatian Independent Artists Association. From 1977 to 2004 she lived and worked in Milan, but since 2004 she has lived and worked in Zagreb.*

#### **INDEPENDENT EXHIBITIONS**

- › 1985. Gallery Schira, Zagreb
- › 1987. Citifin-D'ars, Milan
- › 1988. Gallery Tower Lotrscak, Zagreb
- › 1992. Studio Darsena, Milan
- › 1993. Gallery Mala, Zagreb
- › 1994. Gallery Forty Seven, London
- › 1999. Gliptoteka- HAZU, Zagreb  
Collegium Artisticum, Sarajevo
- › 2000. Gallery Vismara Arte, Milan
- › 2002. Barcessa di Villa Morosini, Milano - Venezia
- › 2005. Gallery Sebastian, Dubrovnik
- › 2008. Gliptoteka HAZU, Zagreb

#### **COLLECTIVE EXHIBITIONS – A SELECTION**

*Od 1977. godine izlaze na skupnim izložbama i natjecajima.*

- › *Zagreb Salon – Zagreb 1977, 1989, 1990, 1996, 1997, 1999.*
- › *World Triennial of Small Ceramics – Zagreb 1984, 1987, 1990, 1993, 1997.*
- › *International Biennial, Piran 1984, 1987, 2007.*
- › *Arte Fiera – Bologna 1988.*
- › *Recent Croatian Ceramics – Labin 2004, New York 2007.*
- › *Contemporary Croatian Ceramics – Zagreb 1984, 1994, 2000, Lisabon, Ljubljana, Groznjan 1995.*
- › *International Art Ceramics Competition – Faenza 1980, 1982, 1984, 1985, 1986.*
- › *Yugoslav Triennial of Ceramics – Balgrade 1983, 1986, 1989.*
- › *Cairo International Biennial for Ceramics – Cairo 1994.*
- › *IAC- Balkan contemporary ceramics – Athens 2002.*
- › *Group show Vismara Arte – Milan 2001, 2002, 2003.*
- › *Gallery ULUPUH – Zagreb 2005, 2007*
- › *Gallery of Contemporary Art – Slavonski Brod 2005.*
- › *Lilliput Ceramics Competition – Zagreb 2006, Čakovec, Opatija 2007, Rovinj 2008.*

#### **PRIZES AND AWARDS**

- › *Award at the 5th Yugoslav Triennial of Ceramics, Belgrade (1983)*
- › *Honorary diploma at the 1st World Triennial of Small Ceramics (1984)*
- › *Acknowledgement at the 7th Yugoslav Triennial, Belgrade (1989)*
- › *Honorary diploma at the 4th World Triennial of Small Ceramics, Zagreb (1993)*
- › *Award at the 10th Triennial of Souvenir of Zagorje, Gornja Stubica (2005)*
- › *Award at Lilliput Ceramics Competition, Zagreb (2007)*

#### **HER WORKS ARE TO BE FOUND IN THE HOLDINGS OF**

- › *Museum of Arts & Crafts, Zagreb*
- › *Gallery of Contemporary Art, Slavonski Brod*
- › *Private collections*

#### **CRITICS WHO HAVE WRITTEN OF HER WORK**

*Igor Zidić, Tonko Maroević, Feđa Vukić, Elio Santarella, Marina Baričević, Božena Klicinović, Pierre Restany, Flaminio Gualdoni i Željko Jerman.*

## POPIS DJELA

### Iz ciklusa Bricole

2002./2006.

grupa od 15 skulptura,  
samotirana glina, obojena  
kobaltnim oksidom i  
zelenim pigmentom,  
temp. 1100°C  
70 x Ø 15 cm

### Iz ciklusa Spirale

2004./2008.

grupa od 49 skulptura  
bijela glina, terracotta,  
samotirana glina,  
smedja glina, obojena  
kobaltnim oksidom,  
temp. 1000°C / 1100°C  
Ø 26 x 13 cm / Ø 13 x 13 cm

## LIST OF WORKS

### *From the cycle Bricole*

*2002./2006.*

*group of 15 sculptures,  
grog clay, coloured with  
cobalt oxide and green stain  
temp. 1100°C  
70 x Ø 15 cm*

### *From the cycle Spiral*

*2004./ 2008.*

*group of 49 sculptures,  
white clay, terracotta, grog clay,  
brown clay, coloured with cobalt oxide  
temp. 1000°C / 1100°C  
Ø 26 x 13 cm / Ø 13 x 13 cm*





**Nakladnik**

Hrvatska akademija znanosti i umjetnosti – Gliptoteka

**Za nakladnika**

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