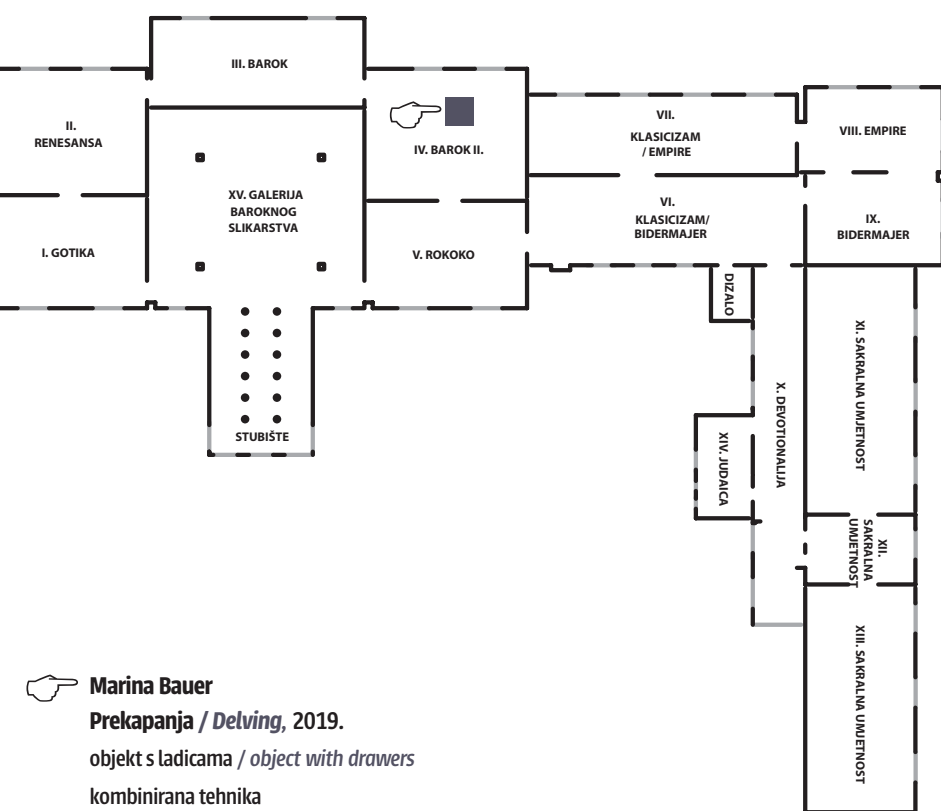




Suvremeni umjetnici u Stalnom postavu MUO
Contemporary Artists in the Permanent Exhibition
of the Museum of Arts and Crafts

1. kat Stalnog postava Muzeja za umjetnost i obrt
/ 1st floor of the Permanent Exhibition of the Museum
of Arts and Crafts



Marina Bauer

Prekapanja / Delving, 2019.
objekt s ladicama / object with drawers
kombinirana tehnika
(akristal, iverica, razni materijali i predmeti)
/ combined technique
(acrystalline, chipboard, various materials
and objects)
125 x 208 x 105 cm

Suvremeni umjetnici u
Stalnom postavu MUO

Marina Bauer:
PREKAPANJA

Jasmina Fučkan
Studeni 2019

Ormar s ključem

Posljednjih godina zbog učestalog korištenja, metafora o životu u ili izvan ormara, postala je općim mjestom svakodnevnog žargona. Ipak, povezanost takve jedne funkcionalne stvari poput komada namještaja s konceptualnom dimenzijom identiteta može se analizirati, ili prekopati i dublje. Umjetnička znatiželja luduje za dubinskim analizama samorazumljivih obrazaca, automatskih procedura i funkcionalnih stvari naoko lišenih posebne znakovitosti. Za Marinu Bauer jedna od uzbudljivih riječi jest ostvariti! U sebi taj glagol nosi i (raz)otkriva povezanost između ideja i stvari odnosno predmeta, ljudskih snova i njihove realizacije u životu. Donosi i zebnju nepronične zagonetke o tome što je skriveno u nevidljivim pobudama koje nas navode na djelovanje i opredjeljivanje. O zagonetnosti predmeta ili osobitom pogledu na predmet kao zagonetku mnogo svojim odlikama govore muzejski kabinetski ormarići ili sekreteri, čija je unutrašnjost, često nevidljiva zbog prekopne ploče, sastavljena od manjih ladicica, skrivenih polica i pretinaca pod ključem. Nekada predviđeni za pohranjivanje važnih dokumenata, pišačeg pribora, ključeva ili dragocjenosti, ti predmeti svojim oblicima uspostavljaju u mikrodimenziji sistematizaciju za koju osjećamo da s malo više ambicije može s lakoćom i gotovo organski prerasti u generalni koncept arhitektonske ili urbanističke organizacije. Ne treba mnogo mašte da se u rastvorenim korpusima oblikovanima poput palača i u unutrašnjoj rešetki zasebnih ćelija uoči sličnost sa strukturalnim principima jednog modernog nebodera.

Pospremanje u ladice

Danas umjesto klasičnih pišačih ploha upotrebljavamo laptove ili tablete i svoje dokumente organiziramo u virtualnim mapama, a kabinetske ormariće izlažemo u muzejima. Ipak, oni kao oblik i svrha stoje na počecima reprezentacijskog prevođenja u stvari, **po-stvarenog** tumačenja tih jednostavnih konceptualnih zadataka – ispisivanja, obrade i pohrane podataka ili sortiranja dragih, važnih i vrijednih predmeta. Stoje kao spremnici u kojima živi ideja muzeja, ideja osobnog računala, ideja identiteta prevedenog u manifestaciju predmeta. Razmišljati o namještaju – studiolima, **kabinetskim ormarićima**, ormarima, komodama, sekreterima na taj način, možda kao o predmetnoj poluzi koja na osobit način svjedoči o obradi utjecaja koje primamo kroz događaje, predmete i ljude s kojima **ostvarujemo** kontakt, mogućnost je koju nam svojom intervencijom u Stalnom postavu muzeja nudi Marina Bauer. Podrazumijevamo sklonost prema omiljenim

predmetima, kao i poštovanje prema omiljenim predmetima bliskih ljudi. Kroz razvrstavanje važnog od nevažnog u procesu pohranjivanja dojmova za neke buduće trenutke ponekim predmetima osmišljavamo posebna značenja, u sjećanju ih povezujemo s događajima i osobama. Tako stvari ostvaruju svoj dublji smisao i postaju memorabilije. Polako i neprimjetno tijekom života stvarima dajemo neobičnu snagu – postaju čuvari našeg sjećanja, gospodari naših sklonosti i svjedoci onoga što jesmo i željeti bismo biti.

Izvana i iznutra

U ovom kompleksu odnosa razabire se umjetnička, inherentno kiparska tema Marine Bauer posvećena međudjelovanju čovjeka i predmeta kao funkcionalnih i značenjskih elemenata u ispitivanju stvarnosne dimenzije, kao nečega što je dvojako, izvanjsko i istodobno unutrašnje. Navika postojanja pretvara složene procese prebivanja u vlastitom tijelu i poštovanje čovjeka s njim u automatizam, uslijed kojeg odumire perceptualna svježina nevizualnih kanala. Ne osvrću se često na kvalitetu dodira ili intenzitet pokreta kojima tijelo uspostavlja kontakt sa stvarima kojima se koristimo. U muzeju je taj impuls protjeran iz sfere poželjnog ponašanja, jer je dodirivanje eksponata zabranjeno, a žustro impulzivno kretanje nepoželjno.



Prekapanja / Delving, 2019.

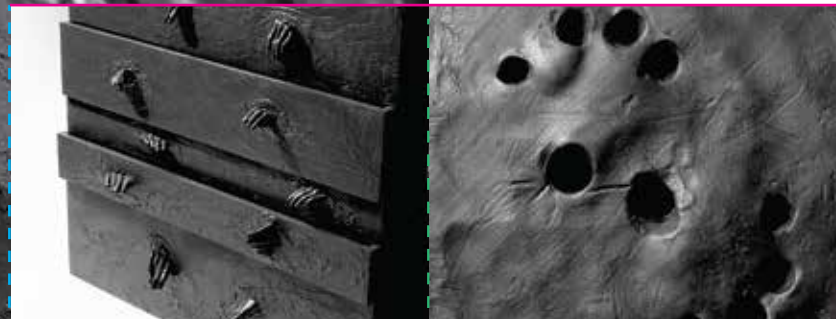
Predstavljajući reakciju na muzejsku zabranu o kojoj se ne pregovara, Marinin hibridni objekt – instalacija – ladičar svojom namjenom zatvaranja i otvaranja posjetiteljima daje priliku da neočekivano otkriju fragmentarne ili enigmatične predmete. I više od toga, omogućuje posjetiteljima da instinktivno reagiraju – dodiruju, istražuju i kroz to preispitaju svoje unutrašnje doživljaje.

Umjetnička znatiželja Marine Bauer luduje za osvježavanjem životnog instinkta u onom segmentu gdje (ne)svijesnost tjelesnih reakcija i utjecaj percepcije dodirnom djeluju na formiranje doživljaja okoline, a osobito prepoznavanja sebe u njoj, kroz osjećaje bliskosti i pripadnosti.

Automatizmom se tijelo svodi na funkcionalnu napravu – prvo alat, a naposljetku i na studenu stvar. Navikli smo da tijelo generira vlastite predmetne tragove, pa dok neke smatramo sramotnima, oko odbacivanja drugih potrošnih bioloških komponenti, poput mlječnih zuba,



stvaramo običajne zgrade, očekujući dolazak misteriozne Zubič vile. Gledajući predmetni svijet muzeja, možda baš dok upiremo oči u luksuzni kabinetski ormarić, pitajući se time su nekada bite ispunjene ladičice **eine kleine Kunstammer**, naslućujemo sjenovitu nesvjesnu misao da budućnost na nas gleda kao na vriedan biološki naltaz. Postoji u toj odanosti stvarima nesvjesna empatija prema prolaznosti raspadljivih stvari. U međuvremenu umjetničke radosti vježbanja instinkta mogu pridonijeti osjećaju zdravog utjelovljenja.



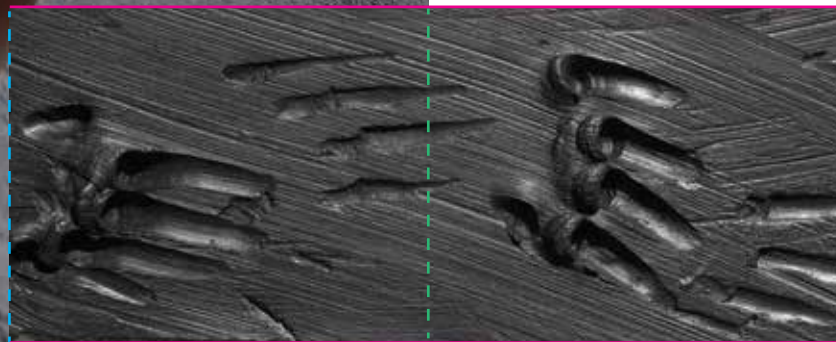
Contemporary Artists in
the Permanent Exhibi-
tion of the Museum of
Arts and Crafts

Marina Bauer:
DELVING

Jasmina Fučkan
November 2019

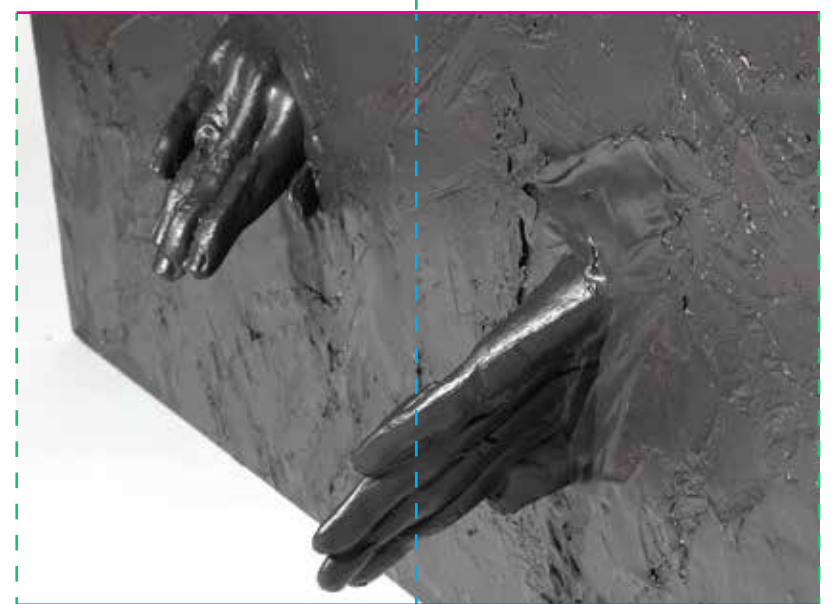
Closet with a Key

In recent years, due to its frequent use, the metaphor of being in or out of the closet has become a commonplace of everyday jargon. However, the connection between such a functional object as a piece of furniture and the conceptual dimension of identity can be analysed or explored in more depth. Artistic curiosity is mad about in-depth analyses of self-evident patterns, automatic procedures and functional objects seemingly devoid of particular meaningfulness.



One of the words that Marina Bauer finds exciting is "Materialize!". This verb signifies and reveals the connection between ideas and things, i.e. objects, human dreams and their manifestation in real life. It also brings the anxiety of an impenetrable mystery about what is hidden in the invisible impulses that lead us to act and commit.

The characteristics of museum cabinets or secretaries, the interior of which is composed of small drawers, hidden shelves and lockers, but often invisible due to their drop-fronts, say much about the mysteriousness of an object or a particular view of an object as a puzzle. Formerly designed for storing important documents, stationery, keys or valuables, these objects and their shape establish a systematisation on a micro-scale for which we feel that with a little more ambition could easily and almost organically grow into a general concept of architectural or urban organisation. It does not take much imagination to see how their wide-open bodies, designed like palaces, and the interior grid of individual cells resemble the structural principles of a modern skyscraper.



Stacking in Drawers

Today, instead of traditional writing surfaces, we use laptops and tablets and organise our documents in virtual folders, whereas cabinets are exhibited in museums. However, in terms of their shape and purpose they represent the early stages of representational translation into objects, the materialised interpretation of these simple conceptual tasks – writing, processing and storing data or sorting precious, important and valuable items. They exist as containers bearing within themselves the idea of a museum, the idea of a personal computer, the idea of identity translated into the manifestation of an object. The opportunity that Marina Bauer's intervention in the Permanent Exhibition of the Museum provides us with is to think about the furniture – studios, cabinets, closets, chests of drawers, secretaries – as a material level that in a peculiar way testifies to the way we process how the events, object and people we come into contact with impact us.

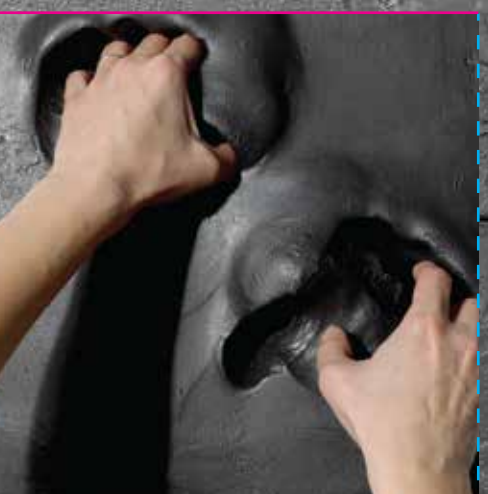
Affinity for our favourite objects, as well as the respect for the favourite objects of the people close to us, is something we take for granted. When it comes to distinguishing between the relevant and the irrelevant, in the process of storing impressions for some future moments, we sometimes give special meanings to some objects, in our memory we associate them with events and people. This way things gain a deeper meaning and become memorabilia. Slowly and imperceptibly through life we give unusual power to objects – they become guardians of our memories, masters of our inclinations and witnesses to who we are and would like to be.

Outside and Inside

This complex of relationships reveals Marina Bauer's artistic, inherently sculptural theme dedicated to the interaction between human beings and objects as functional and semantic elements in testing the real life dimensions, as something that is twofold, both external and internal. The habit of being turns the complex processes of residing in one's own body and identifying with it into automatism, due to which the perceptive freshness of non-visual channels dies out. We do not often reflect on the quality of touch or the intensity of movement with which

the body establishes contact with the things we use. This impulse has been banished from the sphere of desirable behaviour in a museum; because touching the exhibits is forbidden and vigorous impulsive movement undesirable. As the reaction to the non-negotiable museum ban, Marina's hybrid object – installation – chest of drawers, with its purpose of being opened and closed, provides the visitors with an opportunity to unexpectedly discover fragmented or enigmatic objects. And even more than that, it enables the visitors to react instinctively – to touch, investigate, and by doing so to contemplate their inner experiences.

Marina Bauer's artistic curiosity is mad about refreshing the life instinct in the segment in which (un)consciousness of bodily reactions and haptic perception impact the experience of the environment, and especially an recognising oneself in it, through the feelings of closeness and belonging.



Through automatism the body becomes reduced to a functional device – first a tool, and then finally an alienated object. We are used to body generating its own material traces, and while some of them we find embarrassing, when it comes to rejecting some other disposable biological components, such as baby teeth, we come up with customary anecdotes, expecting the arrival of the mysterious Tooth Fairy.

By looking at the material world of the museum, probably, while we are eyeing a luxurious cabinet, wondering what the drawers of eine kleine Kunstammer were filled with, we may catch a glimpse of a blurry unconscious thought that future sees us as a valuable biological find. This devotion to things also implies an unconscious empathy towards the transience of degradable substances. Meanwhile, the artistic joys of strengthening instincts can contribute to the sense of healthy embodiment.



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Važnost contactusa u radu Marine Bauer

Jasmina Fučkan
Studenii 2019

Marina Bauer kiparica je koja se, iako cijeni klasične kiparske razgovore s materijalom kroz formalni govor oblika, u svojem radu češće kreće za instinktom istraživanja mogućnosti bliske komunikacije s promatračima. Premda se čini kao jasan i jednostavan proces, komunikativnost kiparstva od promatrača traži mnogo više od vizualne predanosti, jer aktivno gledanje traži obilježanje, iskušavanje vizura iz različitih perspektiva, pri čemu promatrač u prostoru ispisuje koreografiju jednog umjetničkog iskustva. Osim što stoji ili postoji, skulptura bi se trebala ponajprije događati kroz splet pojedinačnih ljudskih iskustava prostora i njegova istraživanja.

Tijekom dosadašnjeg rada na tragu takvog promišljanja Marina Bauer izgradila je prepoznatljivu, iako ne i predvidljivu metodu razvijanja interaktivnog odnosa s publikom, kreirajući svoje radove kao podloge za proces osnaživanja tjelesnog kontakta i iniciranje autorefleksivnog preispitivanja percepcije. Od prvih samostalnih radova iz studentskog razdoblja 1990-ih godina, znakovito naslovljenih **Uzimate me u ruke, Otvorite i pogledajte i Vratite sklopjeno**, kao autorica iskazuje stav da skulpturalni objekti nisu stvari po sebi, već sudionici pokretljive interakcije fizičkog svijeta predispodirani za neku vrstu naloga za komunikaciju i iniciranje kognitivnog iskustva.

Kasnije radove, poput nataloženih otisaka predmeta u instalacijama **Sjećanje I** (2004.) i **Sjećanje II** (2004./2005.) karakteriziraju postupci ukidanja fizičke distance i premještanja fokusa s vizualne na taktilnu dimenziju doživljaja volumena i prostora. Radovi Marine Bauer sa sobom nose i poruku premještanja sadržajnih kapaciteta iz zone direktnih opažaja u skrivenu zonu unutrašnjosti, u mrljnu intuitivne osjetljivosti odakle ishodišno proizlaze. Postupak sadržajnog osnaživanja nevidljivog prostora u skrivenoj dubini do vrhuna dolazi u paradigmatomskom radu, multimedijskoj interaktivnoj instalaciji pod naslovom **Introverti**, za koju je autorica nagrađena na 12. trijenalu hrvatskog kiparstva (2015.). Instalacija se sastojala od šest uniformnih, bijelih postamenata čija je unutrašnjost bila dostupna za razgledavanje malenom kamerom. Recentni radovi poput instalacija **Mjesto** (2017.) ili **Sam/sa sobom** (2016.) koncipirani su kao okidači za multimodalnu percepciju čija puna realizacija i očitovanje ovise o spremnosti posjetitelja na tjelesno iskušavanje mogućnosti kretanja kroz njih ili prebivanja u njima, što uz fizičko sudjelovanje mobilizira i slojeve podsvijesti.

U spektru **land art** opusa Marina Bauer je do sada radila u kamenoj stijeni (**Vrata**, 1994., Park

skulptura Montraker u Vrsaru), instalacije na vodi (**Buč**, 2003., Park Maksimii) te instalacije za Park skulptura u Jakovlju (**Ležeća figura**, 2007.), i u sklopu projekta **LandArt – Park und Au Schloss Gleinstätten** u Austriji (**Praspavač I**, **Praspavač II** i **Stope**, 2005.). Antropomorfnie instalacije u parkovima (**Ležeća figura**, 2007.; **Praspavač I**, **Praspavač II**, 2005.) možda su najjasniji primjeri autorskog Marina pogleda na poruku skulpture u javnom prostoru. Grandiozni antropomorfnii lik (bog, vladar, heroj, atlet) povlašena je i arhetipska ikonička pratnja pojma skulpture u javnom prostoru i njegove povijesti. Marine figure drevnih gorastata prekrivenih raslinjem, dijelom ukopanih u tlo, stoga tajnovito snažnih i nepomično usnutih na trbuhu zemlje, predstavljaju sam čin uzemljenja ideje o superiornosti čovjeka. Ukopano oblika promatračima ostavlja tek prepoznatljivu anatomsku ulomke integrirane s tlom, iz čije travnate postelje vide samo stopala izvedena u aluminiju. Idera prepoznatljivo ljudskoga fizičkog tijela predstavljena kao hortikulturni ulomak pejzaža, ukazuje na značajke tjelesnosti kao simptoma povezanosti svih prirodnih elemenata u jedinstvenu životnu zajednicu.

Poigravanje s antropomorfnim motivima u kontekstu procesualnih i performativnih praksi za Marinu Bauer nije iscrpjen umjetnički zadatak, što pokazuje i sasvim recentan primjer autorske suradnje s plesačicom i koreografkinjom Zrinkom Šimičić Mihanović na projektu **Izvedba koja se dira**. Izvedba u kojoj su posjetitelji aktivno sudjelovali imala je osmišljen dramaturški tijek s označenim postajama i tematskim zadacima, a bila je smještena u dvorište Nastavničkog odsjeka ALU-a na Jabukovcu. Projekt performativnog karaktera razvio se spontano kao svojevrsni izazov za posjetitelje da se izmaknu iz uobičajenog obrasca automatiziranog kretanja i svakodnevne tromosti percepcije te odvažne na osluškivanje odgovora tijela na, primjerice, vođeno kretanje s povezom na očima kroz elemente prirodnog okoliša ili bosonog hodanje po različitim podlogama (pijesak, glina, vuna, ugljen...). Marina Bauer izvela je instalacije, točnije, seriju silueta ljudskih figura završavaju ih u naglašenju pozi zamrznutog pokreta, koji su u ulozu okvira za prolaženje posjetiteljima predstavljali vrata za ulaz u dimenziju osvijetljenog pokreta. I prije nego što te forme u njihovoj jednostavnosti pobrkamo sa spravama za igranje u dječjem parku, s kojim doista dijele osnovna ludička polazišta, osvrnimo se na specifično kiparsku problematiku koja je ovdje na djelu.

Entuzijastična zanesenost idejom pokreta dobro je poznata pasija kiparstva koja je često njegov razvoj usmjeravala prema tehnološkim eksperimentima, što je ostvareno u mobilima, kinetičkim skulpturama, luminoplastici itd. Ono što je u Marininoj ideji okvira kao sugestije za izvedbu kretanje intrigantno jest da su okviri izvedbom – svojim nagibima u svim smjerovima – prilagođeni troidimenzionalnoj izvedbi kretanje i stoga ih posjetitelji s lakoćom mogu shvatiti kao nalog za pokušaj reprodukcije obrasca, a u idućem koraku i kao poticaj na istraživanje mogućih kretanja u raznim varijacijama. Jednos-

avno tehnikom, minimalnim sredstvima i bez dodatne tehnološke potpore na ovaj je način izveden obrat, koji možda leži kao potencijalni san skulpture od njezinih početaka. Kreiran je unutar neomedenoga prostornog polja jasno ocartan konceptualni prostor namijenjen proizvoljnoj igri volumena promjenjivih dimenzija, s jasno određenim središtem zbivanja i nagibom iz kojeg potencijalno proizlazi orbita mogućeg kretanja.

Later works, such as the sedimented prints of objects in the installations **Memories I** (2004) and **Memories II** (2004/05) are characterised by the abolition of physical distance and shifting the focus from visual to tactile dimension of experiencing volume and space, which in Marina Bauer's works also bear the message of relocating semantic capacities from the zone of direct perception to the hidden inner zone, to the silence of intuitive perception from which they originate.

The process of semantic strengthening of an invisible space in hidden depth reached its peak in a paradigmatic work, a multimedia interactive installation titled **Introverts**, for which the artists were awarded at the 12th Triennial of Croatian Statuary (2015).

Her recent works, such as the installations **Place**, 2017 or **Encounter with Ourselves**, 2016, were conceptualised as triggers for multimodal perception, the full realisation and manifestation of which depended on the willingness of the visitor to physically experience the possibilities of moving through or being in them, which besides requiring physical participation, also aroused the layers of subconsciousness.

When it comes to Marina Bauer's works in the field of Land Art, so far she has worked in natural rock (**The Doors**, 1994, Sculpture Park Montraker in Vrsar), has created water installations (**Plop**, 2003, Maksimir Park) and installations for the Sculpture Park in Jakovlje (**Lying Figure**, 2007) and she also participated in the LandArt-Park und Au Schloss Gleinstätten in Austria (**Ancient Sleeper I** and **Footprints**, 2005). Anthropomorphic park installations (**Lying Figure**, 2007; **Ancient Sleeper I**, **Ancient Sleeper**

II, 2005) are perhaps the clearest examples of Marina's understanding of the message of sculpture in public space. The grandiose anthropomorphic figure (a god, ruler, hero, athlete) is a privileged and archetypal iconic companion to the notion of sculpture in public space and its history. Marina's figures of ancient giants covered in vegetation, partly buried in the ground, thus mysteriously strong and motionless, asleep on the belly of the earth, represent the very act of grounding the idea of superiority of humans. The buried forms leave the observers with merely recognisable anatomical fragments integrated with the soil, with only the aluminium feet peeking out from the grass bed. The idea of a recognisably human physical body, represented as a horticultural fragment of the landscape, points to the characteristics of physicality as the symbol of the connection of all natural elements in a single living community.

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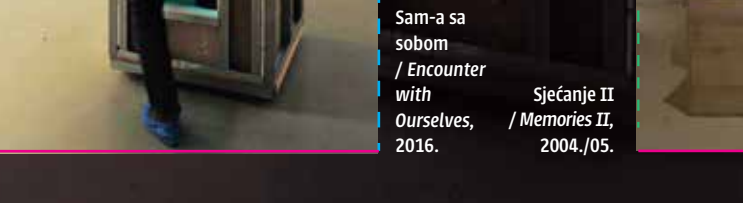
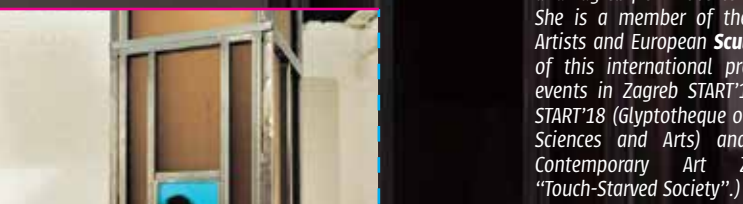
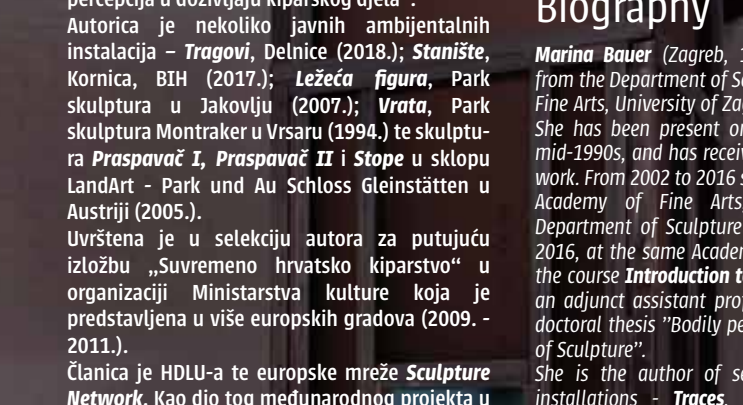
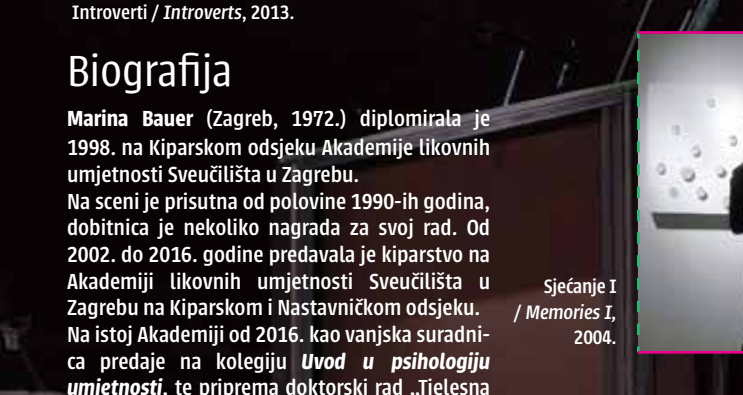
visitors' movement and the entrance door to the dimension of conscious movement. And before we confuse these forms, due to their simplicity, with playground equipment in a children's park, with which they do share their ludic origins, let us reflect on the specifically sculptural problem we are faced with here. Enthusiastic infatuation with the idea of movement is a well-known passion of sculpture, which has often directed its development towards technological experiments, and which has been achieved in mobiles, kinaesthetic sculptures, luminoplastics, etc. What is utterly intriguing about Marina's idea of providing frames as suggestions for movements is that these frames were designed in such a way – with their inclinations in all directions – that they were adapted to the three-dimensional movements and therefore could easily be seen by the visitors as the order to reproduce the pattern, and then also as an incentive to explore possible movements in different variations. Employing a simple technique, minimal means and no additional technological support created a twist, which might have been the potential dream of sculpture from its beginnings. Within the unbounded spatial field, a clearly outlined conceptual space was created, intended for the arbitrary play of volumes of variable dimensions, with a clearly defined centre of events and an inclination from which the orbit of potential movement could originate.

To contemporary viewers and visitors of artistic performances it might sometimes seem that sculptural works can easily blend with the environment filled with other functional or non-functional objects that oversaturate us; indeed, many of them seem to lack the character of "real, independent works". However, this fragmentariness is an expression of a fluid charm of art, which will always manage to find a way to make us understand our own role in the world, given the spatial dimension in which all the events and their consequences occur and manifest, Marina's work might not be fully understandable in terms of conceptual relations of external form and volume in space, but from understanding the idea of a symbolic place, which can only be activated through the expression of an individual will for a ludic happening.

www.marinabauer.com

Sam-sa sobom / Encounter with Ourselves, 2016. Sjećanje II / Memories II, 2004./05.

Izvedba koja se dira / Performance to be touched, 2019.



SAMOSTALNE IZLOŽBE / SOLO EXHIBITIONS

- 2017. – **Mjesto / Place**, Galerija Događanja, Zagreb
- 2016. – **Sam-sa sobom / Encounter with Ourselves**, Galerija SC, Zagreb
- 2014. – **Introverti / Introverts**, Galerija Matice Hrvatske, Zagreb
- 2013. – **Introverti / Introverts**, Galerija ZILIK, Karlovac

- 2009. to 2011. – **Suvremeno hrvatsko kiparstvo / Contemporary Croatian Sculpture**, Vienna, Berlin, Bratislava, Trieste, Budapest, Pécs, Ljubljana, Zagreb
- 2007. – **42. zagrebački salon / 42nd Zagreb Salon**, HDLU, Zagreb
- 2006. – **IX. trijenale hrvatskog kiparstva / IXth Triennial of Croatian Sculpture**, Gliptoteka HAZU, Zagreb
- 2004. – **27. Salon mladih / 27th Youth Salon**, HDLU, Zagreb

BIOGRAFIJA

Marina Bauer (Zagreb, 1972.) diplomirala je 1998. na Kiparskom odsjeku Akademije likovnih umjetnosti Sveučilišta u Zagrebu. Na sceni je prisutna od polovine 1990-ih godina, dobitnica je nekoliko nagrada za svoj rad. Od 2002. do 2016. godine predavala je Kiparstvo na Akademiji likovnih umjetnosti Sveučilišta u Zagrebu na Kiparskom i Nastavničkom odsjeku. Na istoj Akademiji od 2016. kao vanjska suradnica predaje na kolegiju **Uvod u psihologiju umjetnosti**, te priprema doktorski rad „Tjelesna percepcija u doživljaju kiparskog djela“. Autorica je nekoliko javnih ambijentalnih instalacija – **Tragovi**, Delnice (2018.); **Stanište**, Kornica, BiH (2017.); **Ležeća figura**, Park skulptura u Jakovlju (2007.); **Vrata**, Park skulptura Montraker u Vrsaru (1994.) te skulpturu **Praspavač I**, **Praspavač II** i **Stope** u sklopu LandArt – Park und Au Schloss Gleinstätten u Austriji (2005.). Uvrštena je u selekciju autora za putujuću izložbu „Suvremeno hrvatsko kiparstvo“ u organizaciji Ministarstva kulture koja je predstavljena u više europskih gradova (2009. - 2011.). Članica je HDLU-a te europske mreže **Sculpture Network**. Kao dio tog međunarodnog projekta u Zagrebu je organizirala događanja **START'17** (Centar kulture Knap), **START'18** (Gliptoteka HAZU) i **START'19** (MSU Zagreb, okrugli stol na temu „Društvo gladno dodira“).

BIOGRAPHY

Marina Bauer (Zagreb, 1972) graduated in 1998 from the Department of Sculpture at the Academy of Fine Arts, University of Zagreb. She has been present on the art scene since the mid-1990s, and has received several awards for her work. From 2002 to 2016 she taught sculpture at the Academy of Fine Arts, University of Zagreb, Department of Sculpture and Art Education. Since 2016, at the same Academy, she has been teaching the course **Introduction to the Psychology of Art** as an adjunct assistant professor, and is preparing a doctoral thesis "Bodily perception in the Experience of Sculpture". She is the author of several public site-specific installations - **Traces**, Delnice (2018); **Habitat**, Kornica, Bosnia and Herzegovina (2017); **Lying Figure**, Sculpture Park in Jakovlje (2007); **Doors**, Montraker Sculpture Park in Vrsar (1994) and the sculpture of **Ancient Sleeper I**, **Ancient Sleeper II** and **Footprints** within LandArt - Park und Au Schloss Gleinstätten in Austria (2005). She was included in the exhibition **Contemporary Croatian Sculpture**, which was presented in Vienna, Berlin, Bratislava, Trieste, Budapest, Pécs, Ljubljana and Zagreb from 2009 to 2011. She is a member of the Croatian Association of Artists and European **Sculpture Network**. As a part of this international project, she has organised events in Zagreb **START'17** (Knap Culture Center), **START'18** (Gliptothèque of the Croatian Academy of Sciences and Arts) and **START'19** (Museum of Contemporary Art Zagreb, round table "Touch-Starved Society").

GRUPNE IZLOŽBE / GROUP EXHIBITIONS

- 2018. – **XIII. trijenale hrvatskog kiparstva / XIIIth Triennial of Croatian Sculpture**, Gliptoteka HAZU, Zagreb
- 2015. – **XII. trijenale hrvatskog kiparstva / XIIth Triennial of Croatian Sculpture**, Gliptoteka HAZU, Zagreb
- 2011. – **Od kipa do ispodvije: autoportret – autobiografija / From sculpture to confession: selfportrait – autobiography**, koncepcija i concept Ive Šimat Banov, Galerija Klovićevi dvori, Zagreb

- 2009. to 2011. – **Suvremeno hrvatsko kiparstvo / Contemporary Croatian Sculpture**, Vienna, Berlin, Bratislava, Trieste, Budapest, Pécs, Ljubljana, Zagreb
- 2007. – **42. zagrebački salon / 42nd Zagreb Salon**, HDLU, Zagreb
- 2006. – **IX. trijenale hrvatskog kiparstva / IXth Triennial of Croatian Sculpture**, Gliptoteka HAZU, Zagreb
- 2004. – **27. Salon mladih / 27th Youth Salon**, HDLU, Zagreb

MARKETING

- 2006. – **Elementaria**, Gradska Galerija Labin (s / with B. D. Matasić and M. Mezak)
- 2006. – **Portreti / Portraits**, Hrvatski državni arhiv, Zagreb (sa / with S. Martiniović)
- 2005. – **Sjećanja II / Memories II**, Galerija Sv. Krševan, Šibenik
- 2005. – **Pogledi u prošlost i budućnost / Perspectives to past and future**, Stadtmuseum Graz, Austria
- 2004. – **Sjećanja / Memories**, Galerija Kazamat, Osijek
- 2004. – **Sjećanja II / Memories II**, Galerija Izidor Kršnjavi, Zagreb
- 2000. – **Vođić za pokretanje / Getting Started Guide**, Galerija Juraj Klović, Rijeka
- 1999. – **Skulpture / Sculptures**, Galerija Nova, Zagreb
- 1996. – **Val / The Wave**, Galerija SC, Zagreb

SURADNIČKI PROJEKT / COLLABORATIVE PROJECT

- 2019. – **Izvedba koja se dira**, suradnički projekt s plesnom umjetnicom Zrinkom Šimičić Mihanović, (dvorište ALU, Jabukovac, Zagreb) / **Performance to be Touched**, collaborative project with the dance artist Zrinka Šimičić Mihanović, (courtyard of the Academy of Fine Arts, Jabukovac, Zagreb)
- 2000. – **VII. trijenale hrvatskog kiparstva / VIIth Triennial of Croatian Sculpture**, Gliptoteka HAZU, Zagreb
- 1999. – **Free Objects**, Stadtmuseum Graz, Austria
- 1997. – **Biennale mladih: umjetnici Mediterana / Young Mediterranean Artists Biennial**, Moderna galerija, Rijeka
- 1995. – **30. zagrebački salon / 30th Zagreb Salon**, Galerija Klovićevi dvori, Zagreb
- 1994. – **V. trijenale hrvatskog kiparstva / Vth Triennial of Croatian Sculpture**, Gliptoteka HAZU, Zagreb

Suvremeni umjetnici u Stalnom postavu MUO Contemporary Artists in MUO Permanent Exhibition

Marina Bauer Prekapanja / Delving 17.12.2019. - 2.2.2020. Muzej za umjetnost i obrt

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prijevod na engleski / english translation: Zana Šaškin



Mjesto / Place, 2017.



Sam-sa sobom / Encounter with Ourselves, 2016.

MUO tehnički tim / MUO technical team: Zoran Čulibrk, Branko Dujčić, Dražen Kordej, Ivo Lovrić, Marjan Muhić, Davorin Valdec



tematska vodstva kroz izložbu u Zbirci namještaja / thematic guided tours through the exhibition in the Furniture Collection: Vanja Brdar Mustapić, voditeljica zbirke namještaja / head of furniture collection: Iva Meštrović, Marta Kuliš Aralica
pedagoški program / educational program: Vesna Jurić Bulatović, voditeljica odjela / head of the marketing department: Andrea Gerenčer
suradnice u marketingu / marketing assistants: Marija Jurkić, Marina Lukić, Vesna Valdičić
mrežna stranica / web site: Petra Milovac

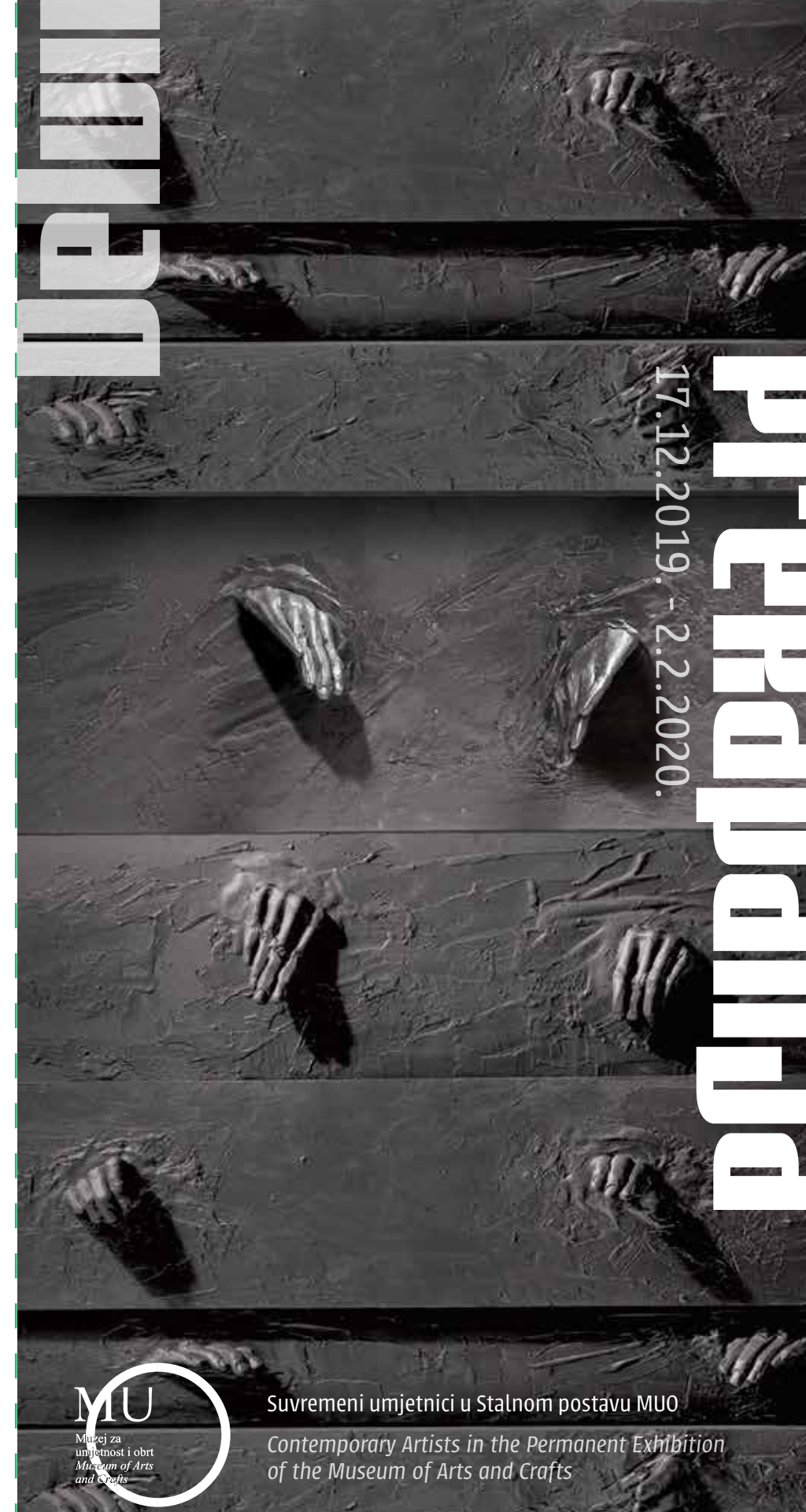
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Marina Bauer

Marina Bauer



PREKAPANJA
17.12.2019. - 2.2.2020.

MUO Muzej za umjetnost i obrt Museum of Arts and Crafts
Suvremeni umjetnici u Stalnom postavu MUO Contemporary Artists in the Permanent Exhibition of the Museum of Arts and Crafts