



ana vivoda

odnosi uzajamnosti / *relations of reciprocity*

ODNOSI UZAJAMNOSTI

Ana Vivoda izlaže svoju novu audio-vizualnu instalaciju *Odnosi uzajamnosti* u Sveučilišnoj galeriji *Vasko Lipovac*. Ciklus *Odnosi uzajamnosti* je kombinacija digitalnog tiska, olovke i akrila koji se bavi pitanjem ženskog identiteta kroz portrete žena četiriju generacija autoričine obitelji. Integralni dio ciklusa je audiozapis međusobnih razgovora i glasova ženskih članova obitelji.

Ana Vivoda je jedna od vodećih umjetnica mlađe generacije u Hrvatskoj koja se afirmirala svojim grafičkim opusom, brojnim međunarodnim izložbama i nagradama. Neophodno je spomenuti njen posljednji uspjeh - sudjelovanje u programu *Open Portfolio* za nadolazeće mlade umjetnike, baskijske grafičke manifestacije FIG Bilbao gdje je umjetnica izabrana kao jedna od četiri finalista koji će izlagati u Bilbao. Kao kustosica i organizatorica *Splitgraphic bijenala*, pratila sam dosadašnji rad Ane Vivode. Sudjelovala je na nizu skupnih izložbi sa svojim grafičkim opusom *Tragovi*, koji je 2017. godine nagrađen Posebnom nagradom. Ciklus *Tragovi* temelji se na grafičkom procesu i apstraktnim potezima koje umjetnica kontinuirano urezuje u grafičke matrice bilježeci i promišljajući svijet oko sebe. Koristeći matrice iznova, autorica stvara nove tragove različitim grafičkim tehnikama dubokog i visokog tiska, ali također i digitalnog tiska, kao na nagrađenim radovima iz 2017. godine gdje se kao motiv pojavljuju i elementi ljudskog tijela, odnosno figure.

Promatrajući novi ciklus *Odnosi uzajamnosti*, u odnosu na *Tragove*, može se uspostaviti oprečna izjava da je to odmak i kontinuitet u njenom dosadašnjem radu. Antiteza odmaka i kontinuiteta se odnosi prije svega na površni odnos apstrakcije *Tragova* i realizma *Odnosa uzajamnosti*, tj. porteta različitih generacija ženskih članova vlastite obitelji. U *Tragovima* umjetnica apstrahira svijet oko sebe znakovima i urezima u matricu, dok u *Odnosu uzajamnosti* realno bilježi crte lica članova obitelji promišljajući ženski identitet kroz genera-

cije i odnose unutar obitelji. Kontinuitet se pak najizrazitije očituje u pristupu bavljenja određenom tematikom, što je kod Ane Vivode proces koji nije nikad završen; već u nastajanju, razvoju, promišljanju, vraćanju i usavršavanju. Upravo prema riječima same umjetnice, ovi novi realistični portreti su trajno nedovršeni, a na njihovim se licima vide tragovi, odnosno rukopis umjetnice. Uz trajnu nedovršenost portreta koji izranjaju iz bijele podloge papira, izranjaju i njihove priče u kojima ženski glasovi opisuju svoje školovanje, uloge i iskustva žene u obitelji i društvu te kako su se mijenjali iz generaciju u generaciju.

U *Odnosima uzajamnosti* pojam identiteta je trajno nedovršena kategorija, stalno u procesu dovršavanja. Vivoda je, kako sama navodi, pristupila pojmu identiteta kao trajno otvorenoj kategoriji, koji se formirao kroz međusobne odnose te se oni konstruiraju i rekonstruiraju unutar mnogih suprotstavljenih i umreženih veza. Kontekst se otkriva kroz fragmente lica i fragmente glasova koji izlaze iz buke te raznih šumova u kojima se gube, jednako kao i portreti na podlozi. Umjetnica je razvijala i uslojavala bavljenje tematikom identiteta što se vidi i kroz knjige umjetnika, koje također izlaže u Sveučilišnoj galeriji. Tu se uviđa sličnost s ciklusom *Tragovi* koji je u konstatnom nastajanju i ponovnom vraćanju. Prvi se put bavila temom identiteta u knjizi umjetnika *Lica* gdje su isprepleteni i digitalno izvedeni i uvezani obiteljski portreti. *Lica* su nastala razmišljanjem o majčinskim utjecajima, kontekstima odrastanja i formiranja. Naime, Ana Vivoda ovdje prvi put propituje koliko je ženski identitet performativan, tj. određen sredinom u kojoj odrastamo i povijesnoj definiciji žene ovisno o vremenskom periodu i socijalnoj uvjetovanosti. Upravo poznati citat Simone de Beauvoir "Žena se ne rađa, nego postaje ženom" može se primijeniti na Vivodino dugoročno promišljanje koliko je žena povijesno određena kontekstom u kojem odrasta. Razgovori koje čujemo dok gledamo radove u galerijskom prostoru svjedoče o tome kao i izložena knjiga umjetnika *Razgovori uz kavu* koja se direktno nadovezuje na instalaciju. Ona se, također, sastoji



Sve što sam zaboravila, knjiga umjetnika, gaza, konac, 2020.
Everything I've forgotten, artist's book, gauze, thread, 2020

od realističnih portreta članova obitelji uz kratke priče ili citate koji ponovno oslikavaju razmišljanja sudionica o ulozi žene, odnosima, ograničenjima, očekivanjima, i razlikama u percepciji. Knjige umjetnika *Sve što sam zaboravila* s izvezenim nazivima prostora i riječima i *U međuprostoru (s tobom)* s isprepletenim rukama umjetnice i njenog supruga se indirektno vezuju na ciklus te nas potiču na ponovno promišljanje o identitetu, memoriji i odnosima koji nas obilježavaju.

Instalacijom *Odnosi uzajamnosti* i popratnim izloženim knjigama umjetnika, Ana Vivoda vrlo uspješno traga za ženskim kodovima unutar obiteljske matrice, iskoracima u slobodne izvedbe identiteta kroz različite osobne odluke i odabire

koje nas, kao žene, određuju i stvaraju ono što zaista jesmo. Multimedijalnim ciklusom *Odnosi uzajamnosti*, Ana Vivoda se suptilno i rafinirano bavi aktualnom tematikom ženskih prava te se novim ciklusom pozicionira kao jedna od najznačajnijih grafičkih umjetnica u zemlji. Naime, umjetnica je prostor već počela promišljati postavom ciklusa *Tragovi*, a sada je isti uvjetovan zvukom i glasovima koji nam otvaraju jednu novu percepciju radova. Kombinacijom različitih tehnika i definitivnim iskorakom u područje grafičke instalacije stvara kompleksan narativ koji proširuje granice grafičkog medija.

Marina Petit

RELATIONS OF RECIPROCITY

Ana Vivoda is exhibiting her new audio-visual installation *Relations of Reciprocity* in the University Gallery Vasko Lipovac. The cycle *Relations of Reciprocity* is a combination of digital print, pencil drawing and acrylic dealing with issues of female identity by showing portraits of four generations of women from her own family. Integral part of the cycle is audio recording with the conversation and voices of female family members.

Ana Vivoda is one of Croatia's leading artists of the younger generation who distinguished herself with her printmaking oeuvre, numerous international exhibitions and awards. It is important to mention her latest success – participation in the Open Portfolio programme for emerging young artists organised by Basque graphic art festival FIG Bilbao, where she was chosen as one of the four finalists that will exhibit in Bilbao. As a curator and organiser of the Splitgraphic Biennial I have been following Ana's graphic work. She participated in a series of group exhibitions with her graphic cycle *Traces*, which won a Special Award at the 2017 Biennial. The cycle *Traces* is based on printmaking processes and abstract lines that the artist repeatedly incises into the matrix recording and reconsidering the world around her. She uses her matrices over and over again to create new traces in different relief and intaglio printmaking techniques, but also uses digital printing, like in her 2017 awarded prints, where the image of the human body and figures appear as well.

Comparing her newest cycle *Relations of Reciprocity* to *Traces* one can say that it is a digression and continuity in her artistic work so far. The antitheses of digression and continuation is firstly related to the basic relation of abstraction in *Traces* and realism in *Relations of Reciprocity*, that is in portraits of female family members of various generations. In *Traces* artist abstracts the world around herself using marks and incisions in the matrix, while in the *Relations of Reciprocity*

she realistically draws her family members' features thinking about female identity through generations and family relations. Continuity is most recognisably expressed in the artist's approach to a theme, which in Ana Vivoda's work is a never-ending process. She is always evolving, developing, rethinking and perfecting it. As the artist noted herself these new realistic portraits are permanently unfinished. On their faces one may see traces too as an artist's handwriting. Along with the permanently unfinished portraits emerging from white paper surfaces one may hear female voices and their stories emerging. They describe their education, roles and experiences as women in society and in their family, and how it was changing from one generation to another.

In *Relations of Reciprocity* the notion of identity is a permanently unfinished category, continually in the process of being finished. Vivoda says that she considered the notion of identity as an open category, which is formed through our own constructed and reconstructed relationships within many opposed and interrelated connections. The context of these connections are discovered through fragments of faces and voices that surface and lose themselves from noises and sounds, just as the portraits on paper. The artist was developing layers in her work tackling the issues of female identity in her artist books, which she is also exhibiting in the University gallery. Similarity with the cycle *Traces* is obvious as she is constantly developing, rethinking, and reworking one set theme in her works. In her artist book *Faces* she dealt with identity for the first time. The book consists of intertwined and digitally printed and bound family portraits. *Faces* rethinks mother's influences, contexts of growing up and formation. In fact, Ana Vivoda questions here for the first time how much female identity is performative, determined by the surroundings one grows up in and the historical definition of women depending on the period and social situation. The famous Simone de Beauvoir quote "One is not born, but rather becomes, a woman" can apply to Vivoda's meticulous introspection on how much women are historically determined by the context they grow up in. The con-



Razgovori uz kavu, (odnosi uzajamnosti), knjiga umjetnika, digitalni tisak na Hahnemuhle papiru, 2019.
Conversations over coffee (Relations of Reciprocity), artist's book, digital print on Hahnemuhle paper, 2019

versation we hear while looking at the works in the gallery is a testimony, the same as in the exhibited artist book *Conversations over coffee* directly linked with the installation. The book consists of realistic portraits of her family members with short stories or quotes that again describe participants' thoughts about women's roles, relations, limits, expectations and differences in perception. Embroidered names of places and random words in artist book *All that I forgot* and the book *In interspace (with you)* showing intertwined hands of the artist and her husband are indirectly linked with the cycle. However they encourage musings on identity, memory and relations that mark us.

In installation *Relations of Reciprocity* accompanied by her artist books Ana Vivoda successfully searches for women's

codes inside the family matrix, pursuits for freedom and identity performativity through different personal decisions and choices that define us as women and create who we really are in life. In this multimedia cycle Ana Vivoda has a very subtle and refined expression in approaching a very current issue of women's rights positioning her as one of the most important female graphic artists in the country. Combining different techniques and definitely stepping into the category of graphic installation, while noting that she has already explored graphic installation with *Traces* and now it is enhancing it with sound and voices which open up a new perception of her work, she creates a complex narrative that expands the set limits of graphic media.

Marina Petit







< Relations of Reciprocity 2, digital print, acrylic, pencil, 2019.
Odnosi uzajamnosti 2, digitalni tisak, akril,



Odnosi uzajamnosti (detalj), digitalni tisak, akril, grafitna olovka, 100x70 cm, 2019.
Relations of Reciprocity (detail), digital print, acrylic, graphite pencil, 100 x 70 cm, 2019



Odnosi uzajamnosti (detalj 2),
digitalni tisak, akril,
grafitna olovka, 1
00 x 70 cm, 2019.
*Relations of Reciprocity (detail 2),
digital print, acrylic,
graphite pencil,
100 x 70 cm, 2019*

Ana Vivoda, rođena u Rijeci 1979. godine, diplomirala je na Odsjeku za likovne umjetnosti Filozofskog fakulteta Sveučilišta u Rijeci te je završila poslijediplomski studij (Project Studies) na Royal University College of Fine Arts u Stockholmu u Švedskoj i doktorirala na Akademiji likovnih umjetnosti Sveučilišta u Zagrebu. Radi kao izvanredna profesorica na Sveučilištu u Zadru, Odjelu za nastavničke studije u Gospiću. Priredila je brojne samostalne izložbe (Rijeka, Madrid, Zagreb, Pula, Lošinj, Niš) i sudjelovala na više od stotinu pedeset međunarodnih izložbi. Ana Vivoda je dobitnica brojnih nagrada i priznanja: Nagrada Kabineta Grafike HAZU na 3. hrvatskom trijenalu grafike, Nagrada 52. zagrebačkog salona, Nagrada Međunarodnog bijenala grafike Splitgraphic, Španjolska, nagrada 2. međunarodnog natječaja za suvremenu grafiku, Bilbao, Španjolska, Posebno priznanje žirija, Međunarodni bijenale grafike Jose Guadalupe Posada, Meksiko, Posebno priznanje Print Award Carmen Arozena, Španjolska, Nagrada Grafičke zbirke NSK na 5. hrvatskom trijenalu crteža i mnogih drugih.

Ana Vivoda is born 1979 in Rijeka. She graduated from the Department of Visual Arts of the Faculty of Philosophy at the University of Rijeka, finished her postgraduate studies (Project Studies) at the Royal University College of Fine Arts in Stockholm, Sweden and Completed Doctoral studies at Academy of Fine Arts in Zagreb, Croatia. She works as Associate Professor at the Department for Teacher Education Studies' in Gospić, University in Zadar.

She had many solo exhibitions (Rijeka, Madrid (Spain), Zagreb, Pula, Lošinj, Niš (Serbia)) and over one hundred fifty international exhibitions in the country and abroad, receiving many national and international prizes and acknowledgements; Award of the Graphics Cabinet of HAZU (Croatian Academy of Science & Arts) at the 3rd Croatian Graphics Triennial, Award at the 52nd Zagreb salon, Zagreb, Award at the 8th Splitgraphic, Split, Croatia, Croatia Award at 2nd International Contemporary Engraving Festival, Bilbao, Spain, Honorary mention International Print Biennial Jose Guadalupe Posada, Mexico, Honourable mention, Print Award Carmen Arozena, Spain, Award of the Collection of Prints of National University Library, 5. Croatian Drawing Triennial...

Ana Vivoda
Gornje Vrhovine 52c
53223 Vrhovine, Croatia
Tel: ++385 53 775 181
e-mail: ana.vivoda@gmail.com





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Josip Butković
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Saša Predovan

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In an Intermediate Area (Relations of Reciprocity), artist's book,
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