

U sklopu ovogodišnje suradnje klanječke Galerije Antuna Augustinčića i zagrebačke Akademije likovnih umjetnosti, nadareni mladi kipari Hrvoje Glavan i Matija Plavčić izabrani su da predstavljaju svoje diplomske radove na samostalnoj izložbi u Studiju Galerije Antuna Augustinčića. Obojica posjeduju zavidnu zanatsku vještinu oblikovanja (Hrvoje metala, a Matija drveta), a njihovi radovi djeluju kao intrigantni i samodostatni objekti u prostoru, neovisno o njihovom značenju. No, kad se spozna i njihovo značenje, ovi radovi otkrivaju fascinantnu semantičku dimenziju.

Skeletno istanjene metalne figure **Hrvoja Glavana** odzvanjaju tjeskobnim giacomettijevskim odjecima, u njihovom šupljikavom, destruiranom tkivu zjape ontološke praznine, a depresija – ljepljiva poput katranske smole – sputava svaki njihov pokret. Ideja raspadanja i prolaznosti dominantna je tema njegovih preddiplomskih godina (*Čekanje; Fragmentacija*, 2019.), da bi se u diplomskom radu razvila u kiparski ansambl *Uzdizanje*, u kojemu se kroz ekspresionistički i gotovo enformelistički pristup utjelovljuje autoreferencijalno propitivanje anksioznosti i prokrastinacije. Suočavanje i borbu s vlastitim nesigurnostima te njihovo nadvladavanje, Hrvoje uspijeva dočarati čistim kiparskim jezikom, kroz preobrazbu šest figura u jedinstvenom slijedu pokreta koji započinje dramatskom težinom »na plećima«, a kulminira uspravnom, jasnom i čistom samorealizacijom.

Strpljivo i precizno adirajući stotine drvenih pločica istih dimenzija u koncentrične lukove nanizane poprečno na zamišljeni pravac osi, **Matija Plavčić** razvija apstraktni, geometrijski viseći oblik u prostoru koji na formalnoj razini jasno evocira baštinu konstruktivizma, *Novih tendencija* ili Džamonjine ritmove i skandiranja. No, ako je tim protagonistima forma bila polazište i cilj, Matija je svoju skulpturu stvorio kako bi iskazao tužnu i frustrirajuću statistiku. Kad shvatimo značenje drvenih pločica, naizgled hladan i proračunat rad odjednom poprima sasvim drugačiji predznak: svaki od koncentričnih lukova predstavlja 3 dana tijekom pandemije COVID-19 u Hrvatskoj, a svaka drvena pločica simbolizira jednu preminulu osobu u razdoblju od travnja 2020. do svibnja 2021. Izvedena – nažalost brojnim – drvenim pločicama, organskim i unikatnim kao što je i ljudski život, *Nemoć* je jedna od onih skulptura koje vapi za spomeničkom realizacijom.

Davorin Vujčić

In the traditional annual collaboration between the Antun Augustinčić Gallery (GAA) in Klanjec and the Academy of Fine Arts in Zagreb, talented young sculptors Hrvoje Glavan and Matija Plavčić were selected to present the sculptures that were part of their degree requirements at the Academy at a two-men exhibition at the GAA Studio. Both possess enviable sculpting skills – Hrvoje in metal, Matija in wood. The meaning of their works notwithstanding, they are intriguing and self-sufficient objects in space. Upon recognition of their meaning, however, a fascinating semantic dimension is revealed.

Hrvoje Glavan's skeletally thinned metal figures resound with anxious Giacometti-esque echoes, their perforated, damaged tissue gaping with ontological holes, and depression – as sticky as tar – impeding any movement. The idea of decay and transience was a dominant theme in Glavan's pre-graduate years (Waiting; Fragmentation, 2019), evolving into a sculpting ensemble Rising, his diploma sculpture, in which a self-referential examination of anxiety and procrastination is embodied through an expressionist – almost art informel – approach. Hrvoje manages to convey facing and combating his insecurities as well as overcoming them in a clean sculptural language, through a transformation of six figures in a uniform sequence of movements that begins with a dramatic weight "on the shoulders" and culminates in an upward, clear, and clean self-realisation.

Painstakingly arranging hundreds of identical wood tiles into concentric arcs strung horizontally on an imaginary axis, **Matija Plavčić** developed an abstract, geometrical object suspended in the air, which on the formal level clearly evokes the heritage of constructivism, of the Nouvelle Tendance art movement, or the rhythms and chants of Dušan Džamonja's sculptures. However, while those protagonists took form as both the starting point and the goal, Matija created his sculpture in order to display sad and frustrating statistics. Once the meaning of the wood tiles is realised, the ostensibly cold and calculated work suddenly assumes a completely different character – each of the concentric arcs represents three days in the COVID-19 pandemic in Croatia, and each wood tile symbolises one deceased person in the period between April 2020 and May 2021. Comprising unfortunately many wood tiles, as organic and unique as human life, Powerlessness is one of those sculptures that beg to be realised as a monument.

Davorin Vujčić

HRVOJE
GLAVAN

MATIJA
PLAVČIĆ

STUDIO GALERIJE ANTUNA AUGUSTINČIĆA 15. X. 2021. – 9. I. 2022.



Hrvoje Glavan rođen je 17. veljače 1996. u Zagrebu, gdje je 2014. godine završava Školu primijenjenih umjetnosti i dizajna (smjer dizajn metala). Godine 2015. upisuje se na Akademiju likovnih umjetnosti u Zagrebu te diplomira kiparstvo 2021., u klasi profesora Damira Mataušića. Tijekom studija izlaže na skupnim izložbama (*Plati i nosi*, Zagreb, 2018.; Međunarodni medaljarski projekt *Borders* (online), 2019.; XIII. Memorijal Ive Kerdića – trijenale hrvatskog medaljarstva i male plastike, Osijek, 2019.; *Opus primus*, Sesvete, 2021.).

Hrvoje Glavan was born in Zagreb on 17 February 1996. Having graduated from the School of Applied Arts and Design (Dept. of Metal Design) in 2014, in 2015 he enrolled in the Academy of Fine Arts in Zagreb, Dept. of Sculpture, from which he graduated in 2021 in the class of Professor Damir Mataušić. In the course of his studies he took part in group exhibitions (Cash and Carry, Zagreb, 2018; the Borders international online medallist project, 2019; 13th Ivo Kerdić Memorial – Triennial of Croatian Medal Making and Small Sculptures, Osijek, 2019; Opus Primus, Sesvete, 2021).

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Matija Plavčić rođen je 26. travnja 1985. godine u Zagrebu, gdje 2004. završava XV. gimnaziju (MIOC). Godine 2015. upisuje se na studij kiparstva na Akademiji likovnih umjetnosti u Zagrebu, gdje 2019. dobiva Rektorovu nagradu i diplomira kao najbolji student svoje generacije, u klasi profesora Petra Barišića. Tijekom studija sudjeluje na kiparskoj koloniji *Svijetle pruge* u Bjelovaru te surađuje na projektima umjetnika (Adam Donovan i Katrin Hochschuh: *Empathy Swarm*; Margarite Pevere: *Wombs*) u sklopu njihovih rezidencijalnih boravaka u Zagrebu.

Matija Plavčić was born in Zagreb on 26 April 1985. In 2004, he graduated from the 15th Gymnasium (Secondary School for Mathematics and Computer Science) and in 2015 he enrolled in the Academy of Fine Arts in Zagreb, Dept. of Sculpture. In 2019 he received the Rector's Award and graduated as the highest ranked student in his generation, under Professor Petar Barišić. In the course of his studies he took part in the Light Stripes sculptors' colony in Bjelovar. He also collaborated on projects by Adam Donovan and Katrin Hochschuh (Empathy Swarm), and Margarita Pevere (Wombs) while they were artists in residence in Zagreb.



HRVOJE
GLAVAN

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Uzdizanje / Rising

2021.

šesterodijelni ansambl
six-part ensemble

čelik, katran / *steel, tar*
vis. / h. 56,5 – 74,5 cm

HRVOJE
GLAVAN

SGAA • 15. X. '21. – 9. I. '22.



Nemoć / Powerlessness

2021.

viseća skulptura
hanging sculpture

drvo / *wood*

370 × 150 × 150 cm

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SGAA • 15. X. '21. – 9. I. '22.

