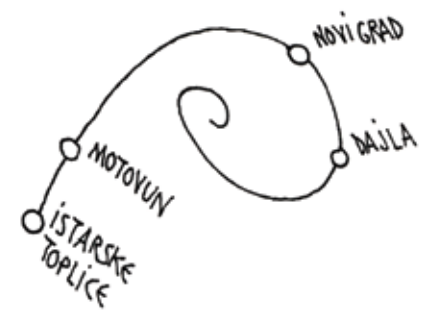


ISTRA KAO DRVO ŽIVOTA, LAPIDARIJ NOVIGRAD * MARKO POGAČNIK, 2013



Istra kao drvo života
Istria as the Tree of Life

Muzej-Museo Lapidarium, Novigrad-Cittanova
15 | 7 - 11 | 8 | 2023

Muzej Moslavine Kutina
5 | 10 - 5 | 11 | 2023

Jerica Zihertl

Istra kao drvo života

Izložba, nazvana po radu poznatog slovenskog umjetnika Marka Pogačnika, donosi nam odabir radova iz muzejskog fundusa koji su na različite načine tematski vezani za Istru. Upravo je Marko Pogačnik, koji od svojih najranijih početaka gaji jedan holistički pristup pitanjima krajolika, umjetnosti i, općenito, načina življenja, izjavio da je Istra još od antike prozvana „terra magica, terra incognita“. Čak i oni koji se ne obaziru na kojekakve „ezoterijske halucinacije“ znaju ustvrditi da se, kada nakon tunela Učka prijeđu u istarski mikrokozmos, nešto mijenja, i obuzima ih osjećaj kroćenja u jedan poseban prostor. U samoj se Istri može naći puno razloga za to. Jedan od njih je i ova izložba.

Bez obzira na to što je novigradski muzej specifičan, izgrađen za potrebe ranosrednjovjekovnih spomenika kulture – Zbirke Lapidarij – dio njegova fundusa obuhvaća i zbirku suvremene umjetnosti. Djela iz zbirke su donirana, otkupljena, producirana ili namjenski rađena za potrebe izložbi u Galeriji Rigo, a danas brojimo 655 jedinica registrirane muzejske građe. Ta mala novigradska galerija, na adresi Velika ulica 5, u sastavu je muzeja od 2016. Međutim, ona počinje djelovati i stvarati svoju zbirku od 1995. godine, a u njoj središnje mjesto zauzimaju suvremeni umjetnici koji su tijekom minulih desetljeća izgradili svoje osobnosti, postigli priznati status, a dio njih ima i lijepe europske i svjetske referencije.

Na izložbi jest da se prikazuju djela različitih poetika, kodova i izričaja, ali krećući se istarskim narativom muzejske Zbirke Rigo stječe se i panoramski uvid u suvremenu hrvatsku i europsku umjetnost s kraja druge polovice prošloga stoljeća pa nadalje.

Istria as the Tree of Life

The exhibition, named after the work of the renowned Slovenian artist Marko Pogačnik, displays a selection of works from the museum's collection that are thematically related to Istria in various ways. Marko Pogačnik, who has embraced a holistic approach to landscape, art, and living from his earliest beginnings, stated that Istria has been referred to as “terra magica, terra incognita” since the antiquity. Even those who do not pay attention to various “esoteric hallucinations” can confirm that when they pass through the Učka tunnel into the microcosm of Istria, something changes, and they are taken over by a sense of stepping into a special space. There are many reasons for this within Istria itself, and this exhibition is one of them.

Regardless of the fact that the Novigrad Museum is specific because it was built to host early medieval cultural monuments - the Lapidary Collection - a part of its collection also includes a collection of contemporary art. The works in the collection were donated, purchased, produced, or specifically created for the exhibitions at the Rigo Gallery, and today, there are 655 units of registered museum material. This small gallery in Novigrad, located at Velika ulica 5, has been part of the museum since 2016. However, it began its activities and started building its collection in 1995. Contemporary artists who have developed their identities over the past decades, achieved recognized status, and some of them have notable European and worldwide references, occupy a central place in it. The exhibition aims to showcase works of various poetics, codes, and expressions, but by following the Istrian narrative of the Rigo Collection, it also provides a panoramic view of contemporary Croatian and European art from the late second half of the last century onwards.

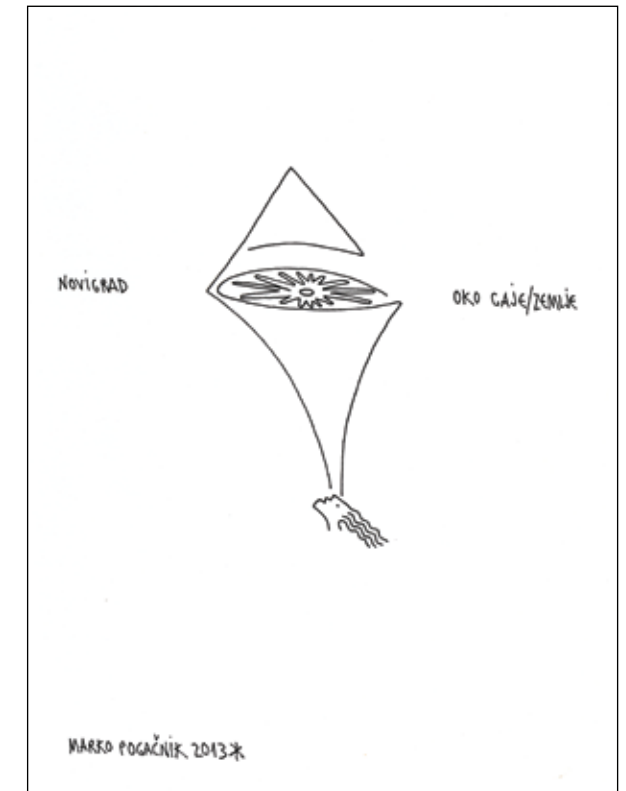
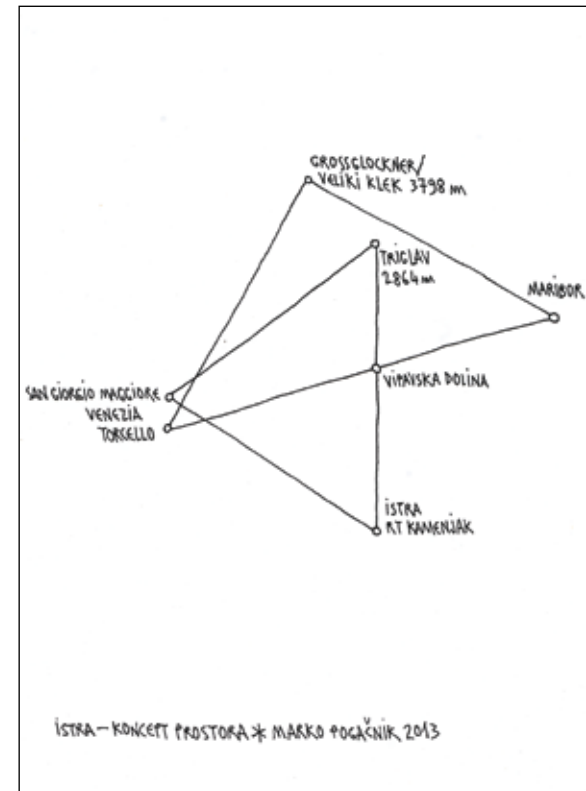
Marko Pogačnik

Marko Pogačnik započeo je s istraživanjima Istre 1965. sa serijom crteža o Dajli. Početkom 1980-ih postavio je "ugaoni kamen" za iščitavanje Istre kao snažnog spiritualnog uporišta i jednog velikog geo-terapeutskog prostora. Njegova knjiga "Zmajeve linije - uvod u tajne istarskog krajolika" (1985.) govori o Istri kao području bremenitog vrlo aktivnim energetskim tokovima, koji, ako im se ispravno pristupa, mogu imati blagotvoran utjecaj na sva živa bića koja obitavaju u njihovoj blizini. Rad "Istra kao drvo života", jednostavni crtež sa šest spiralnih uparenih grana koje se sužavaju prema kupolastome vrhu na čijemu je vrhuncu, kao osi Svijeta, Rt Kamenjak, a u zmajskom, zmijskom korijenju Hrastovlje (na jednom pak drugom crtežu kao zmajski/zmijski korijen detektira Julijske Alpe), korespondira s cijelom Istrom, odnosno kao što je to više puta Marko Pogačnik istaknuo, „Istra je poput stabla sa svojim korijenjem u Alpama“.

Marko Pogačnik began researching Istria in 1965 with a series of drawings about Dajla. In the early 1980s, he laid the "cornerstone" for the interpretation of Istria as a strong spiritual stronghold and a large geo-therapeutic space. His book "Dragon's lines - an introduction to the secrets of the Istrian landscape" (1985) talks about Istria as an area laden with very active energy flows, which, if approached correctly, can have a beneficial effect on all living beings living in their vicinity. The "Istria as a Tree of Life", a simple drawing with six spiraling paired branches narrowing towards a domed top, at the apex of which, as the Axis Mundi, is Cape Kamenjak, and in the dragon-like, serpentine roots lies Hrastovlje (on another drawing, the dragon-like/serpentine root detects the Julian Alps), which corresponds to the entire Istria. Or, as Marko Pogačnik has pointed out several times, "Istria is like a tree rooted in the Alps."

Istra - koncept prostora/ Istria - space concept, 2013, crtež/ drawing, MML-237

Novigrad oko Gaje/Zemlje/ Novigrad eyes of Gaia (Earth), 2013, crtež/ drawing, MML-236

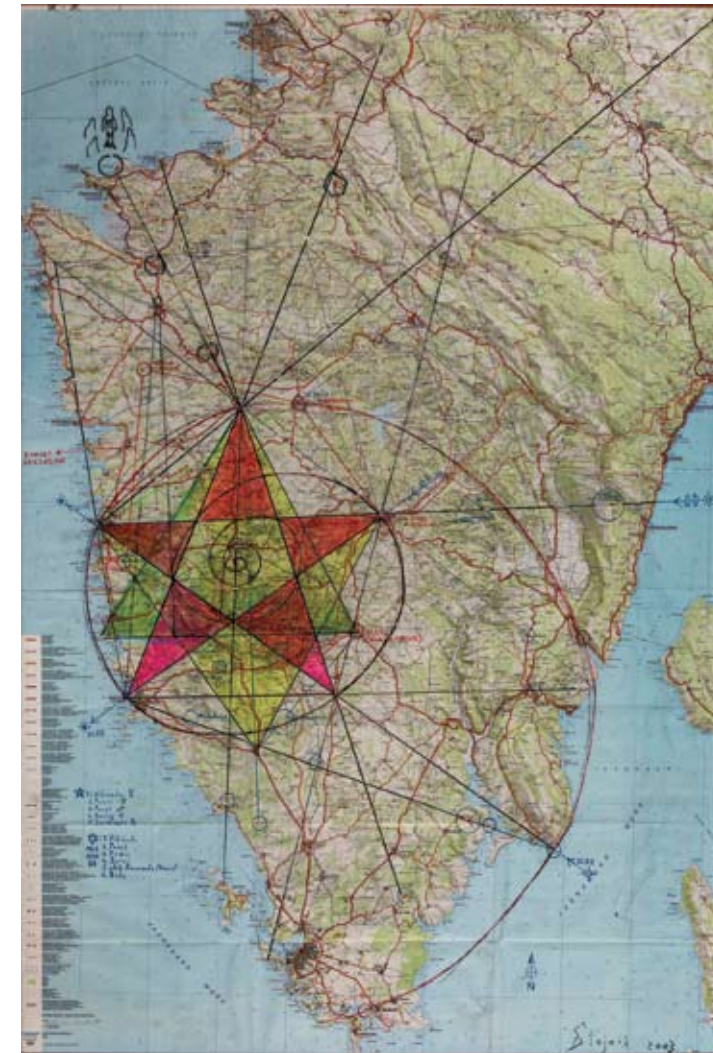


Damir Stojnić

Na zemljopisnoj karti Istre umjetnik je prepoznao strukturu pentagrama između pet istarskih gradova kada se međusobno povežu dijagonalom. Umjetnikovo iščitavanje simboličke tradicije pentagrama pritom se zaustavlja u ezoteričnim tradicijama gdje pentagram simbolizira uskrsloga čovjeka/ženu, koji oslobađa njegov/njezin božanski princip kroz pet planeta i četiri elementa. Pentagram je također služio kao apotropejski znak protiv magije, te u većini istarskih crkava na njihovim zidovima iz davnina postoje uklesani pentagrami-geopiktogrami. Pritom umjetnik naglašava kako navedeni istarski pentagram povezuje najvažnija prehistorijska nalazišta u Istri.

On the geographical map of Istria, the artist identified the pentagram structure between five Istrian towns when connected diagonally. The artist's interpretation of the symbolic tradition of the pentagram delves into esoteric traditions where the pentagram symbolizes the resurrected man/woman who liberates his/her divine principle through five planets and four elements. In this way, he/she can reach the Spirit and thus attain their own quintessence. The pentagram also served as a protective symbol against magic, and pentagrams-geopictograms have been carved on the walls of most Istrian churches since ancient times. The artist emphasizes that the Istrian pentagram connects the most important prehistoric sites in Istria.

Istarski pentagram i zimski heksagon/ Istrian pentagram and winter hexagon,, 2009, kombinirana tehnika/ mixed media, MML-540



Šikuti Machine

Drugi vid interpretacija istarskoga krajobraza jesu video radovi kolektiva Šikuti Machine. Zadržat ćemo se na videoradu *Vogrda*, koji afirmira prirodan seoski život kroz demistifikaciju umjetničkih postupaka te teži promicanju ruralne kulture ka kulturološkom tronu, odnosno, kako sâm kolektiv kaže – seljačkog života u Šikutima kraj Savičente i suvremene tehnologije. Videorad nosi ime livade na kojoj Darko Pekica čita poeziju Walta Whitmana, njegovu pjesmu *Čuda* (Miracles, prvi put objavljena pod naslovom *Poem of Perfect Miracles*) dok na prekrasnoj livadi čuva svoje krave.

Another interpretation of the Istrian landscape can be found in the video works of the artistic collective Šikuti Machine. Let's focus on their video titled "*Vogrda*," which affirms natural rural life through the demystification of artistic processes and strives to promote rural culture to a cultural throne. The very name "Šikuti Machine" carries within itself a symbolic connection between the, as the collective calls it, rural life in Šikuti near Savičenta and contemporary technology. The video is named after the meadow where Darko Pekica reads Walt Whitman's poetry, his poem "Miracles" (originally published as "Poem of Perfect Miracles"), while watching over his cows on the beautiful meadow.

Vogrda, 2011, 2:07, Video, Full HD, 1920x1080, MML-212



Matija Debeljuh

Video rad kao interpretacija istraskog krajobraza i umjetnika. Nastao je na temelju višesatnog snimljenog intervjua koji je autor 2016. vodio s Marčelom Brajnovićem na Golom Brdu ponad Rovinjskog Sela. Koristeći tehnike hibridne kolažne forme, Matija Debeljuh animira Brajnovićeve koncepte i radne principe u filmskom vremenu koji je istovremeno i hommage posve osebujnom umjetniku i novo audiovizualno djelo iz Matijina opusa „istarskih tema“.

Video works as interpretation of the Istrian landscape and the artist. Video was created on the basis of a several-hour recorded interview that the author conducted in 2016 with Marčelo Brajnović on Golo Brdo above Rovinjsko Selo. Using the techniques of hybrid visual collage form, Matija Debeljuh animates Brajnović's concepts and working principles in film time, which is both a tribute to exceptional artist and a new audio-visual work from Matija's oeuvre of "Istrian themes".

Gumila, 2022, Copy 1/5, MML-623

15.43', Video, HD, 1920x1080, colour (ProRes MOV) (glazba / music: M. Morosin; dizajn zvuka / sound design: M. Debeljuh/M. Morosin)

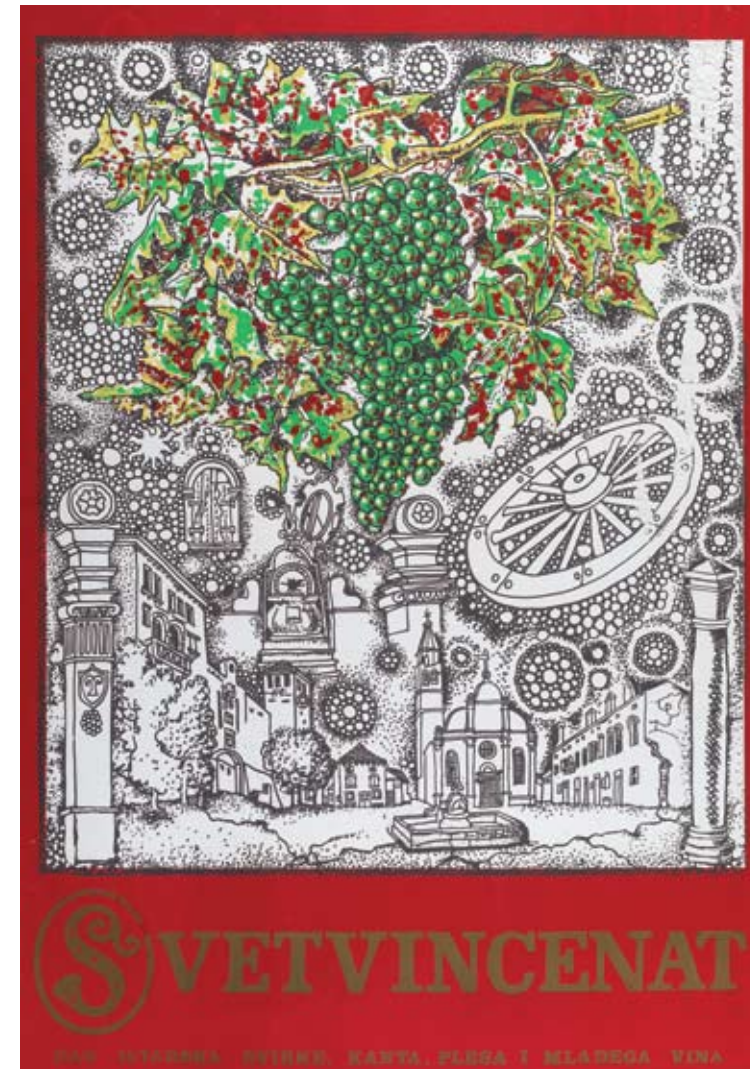


Marčelo Brajnović

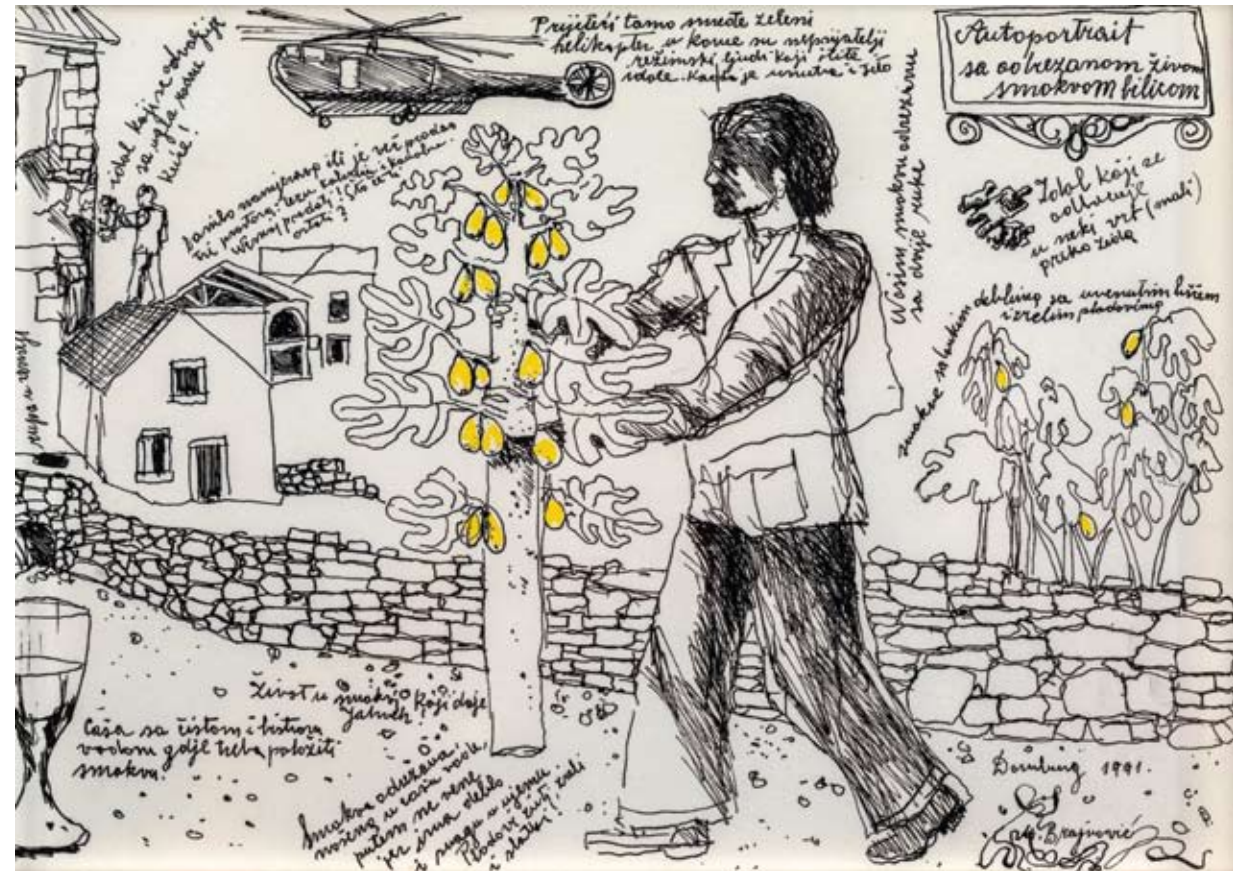
U istarskoj (hrvatskoj) kulturnoj sredini Marčelo Brajnović ima poseban, kulni značaj. Prepoznatljivim figurativnim i pejsažnim motivima stvorio je tajanstveni umjetnički svemir u kojem se isprepliću san i stvarnost, lirsko i narativno, arhaično i suvremeno. Unutar tog prostora unosi prepoznatljive istarske tradicijske elemente i samosvojestvenu mitologiju.

In the Istrian (Croatian) cultural environment, Marcelo Brajnović has a special, cult significance. With recognizable figurative and landscape motifs, he created a mysterious artistic universe in which dream and reality, lyrical and narrative, archaic and contemporary are intertwined. Within that space, it brings recognizable Istrian traditional elements and its own mythology.

Plakat povodom Dana istarske svirke, kanta, plesa i mladega vina/ Poster on the occasion of the Day of Istrian music, 1973, sitotisak/ silk screen, MML-610



Marčelo Brajnović, Autoportret sa odrezanom živom smokvom bilicom/ Self-portrait with a cuted live fig plant, sort bilica, 1991., tuš, flomaster na papiru/
ink, felt pen on paper, MML-293



Marija Braut

“U Novigradu Istarskom snimala sam dugi lukobran sa svjetionikom, neki kameni zid u moru. Gledam, snimala sam Novigrad za arhitekticu, obožavam snimati pejzaže, hoću snimiti, kad odjednom ide djevojčica, nekih deset godina, dođe i ode. Ostala je za sva vremena.”

“In Novigrad, I photographed a long harbour with a lighthouse, a stone wall in the sea. I watched, I photographed Novigrad for the architect, I love to shoot the landscapes. I was ready to record, when the girl - some ten years old - suddenly comes up, walk throe and goes away. But on picture she stayed forever.”

Martina Kalle: Razgovor, Fotografkinja Marija Braut, 52 VJESNIK subota/nedjelja 13. i 14. 6. 2009.

Jutro - Novigrad Istarski/ Morning - Novigrad Istria, 1973, fotografija/photography, MML-95



Stanislav Habjan & Danijel Žeželj

Ideja bicikla, ovdje je subjekt složene osobnosti: crtež, grafički simbol, književna metafora, scenski rekvizit, suputnik. Koristeći osnovni princip kretanja uvjetovanog ravnotežom i energijom vozača, kao i njegov odnos s onim što ga okružuje (ulica, kvart, grad, šuma, život), projekt ocrtava vlastiti prostor kreativne igre.

The idea of a bicycle is the subject of a complex personality: drawing, graphic symbol, literary metaphor, stage prop, companion. Using the basic principle of movement conditioned by the balance and energy of the driver, as well as his relationship with what surrounds him (street, neighborhood, city, forest, life), the project outlines its own space of creative play.

Novigrad - Cittanova, 28. 08.2005., gips i akril na platnu / gypsum and acrylic on canvas, MML-46



Ivan Kožarić

Svakog je proljeća Ivan Kožarić dočaravao ne samo ljepotu i moć probuđene prirode nego i činjenicu da je proljeće - stiglo ono pravodobno ili prerano - uznemirujuće doba godine koje raspupava ljudsku senzualnost u cjelokupnome njezinu spektru, a posebice snažno potresa ljudsku putenost. I u proljeće 2006., neposredno prije njegove izložbe u Galeriji Rigo, lagano razvodnjenim tuševima, i dalje bez ičega predstavljačkoga, kroz izdvojene kolorističke isječke zelenih tonova i valera sugestivno registrira njihovu ljepotu i njihove mijene i - što je oduvijek bila njegova tema, koja je posljednjih godina još intenzivnije prisutna - slavi sam život slaveći ljepotu prirode, njezinu cikličku obnovu i čovjeka u njoj.

Iz predgovora Ivica Župana izložbe Ivana Kožarića u Galeriji Rigo, 2006.

Every spring, Ivan Kožarić portrayed not only the beauty and power of awakened nature but also the fact that spring - whether timely or premature - is a startling time of year that rouses human sensuality in its entire spectrum, particularly strongly shaking up the human sensuality. And in the spring of 2006, just before his exhibition at the Rigo Gallery, with subtly diluted ink washes, still without any representational elements, through isolated colored patches of green tones and tints, he suggestively registers their beauty and their transitions and - which has always been his theme, but has been even more intensely present in the recent years - he celebrates life itself by celebrating the beauty of nature, its cyclical renewal, and the human within it.

From the preface by Ivica Župan for Ivan Kožarić's exhibition at the Rigo Gallery, 2006



Naslučivanje proljeća/ A hint of spring, 2006, tuš u boji na papiru / colored ink on paper, MML-54, MML-55, MML-56

Vlasta Žanić

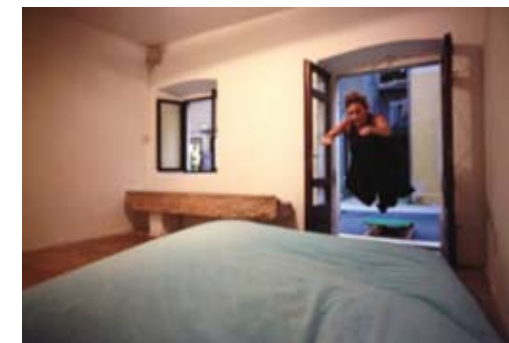
U uvodnom predavljanju ovog rada, kojeg formalno, pa i suštinski, obilježava višestruki prelazak (iz vanjskog u unutarnji prostor; iz realnog, svakodnevnog, zajedničkog u izdvojeni, intiman, metafizički; iz svjetovnog u umjetnošću “posvećeni”) / .../ izolira jedan jedini trenutak što zapravo traje i kraće od jedne sekunde.

Iz predgovora Borisa Greinera izložbe Vlaste Žanić u Galeriji Rigo, 2014.

In the introductory presentation of this work, which formally and essentially is characterized by multiple transitions (from external to internal space; from the real, everyday, common into the isolated, intimate, metaphysical; from the worldly to the “dedicated” in art) / .../ isolates a single moment that actually lasts less than one second.

From the preface by Boris Greiner to the exhibition of Vlasta Žanić at the Rigo Gallery, 2014.

Odraž - Lo stacco, 2014, fotografija/photography, MML-226, MML-227, MML-228
Fotograf/Photographer: Jasenko Rasol



Goran Škofić

Neon Sky je serija fotografija koje objedinjuju prizore Rijeke, Splita i Trsta. Fotografije su realizirane kao svjetlosne kutije koje prikazuju električnu gradsku rasvjetu koja se stapa s pulsirajućim sjajem zvjezdanog neba u jedinstven, nedefiniran, gotovo apstraktan kozmički prizor, dok nakupine svjetla podsjećaju na galaksije. S izložbe Gorana Škofića u Galeriji Rigo, 2009.

Neon Sky is a series of photographs portraying night visions of Rijeka, Split and Trieste. Photographs have been realized as light boxes, objects with their own source of light. They show electric city light merging with starry sky's pulsating glare into a unique, undefined, almost abstract cosmic scene, while the accretions of light recall the galaxies. From the exhibition of Goran Škofić at Rigo Gallery, 2009.

NEON SKY, 2009, Inkjet print, backlight folja u lightboxu / Inkjet print, foil in the lightbox, MML-202



Marko Košnik

Riječ je o projektu koji je prvi puta napravljen i izveden u Novigradu 2007., u glavnoj ulozi je starogradska jezgra Novigrada, doslovno sve ulice i trgovi u svim smjerovima. Naime za potrebe projekta Košnik je u sedam dana prohodao stari Novigrad u pedalj, i snimio 10.000 fotografija. Novigradska „Ditopia“ prikazan je u različitim verzijama u Munchenu, Brnu i Mariboru, uz vokalnu pratnju Barbare Thun.

The project was first made and performed in Novigrad in 2007, with the old town of Novigrad in the leading role, along with all its streets and squares. For the needs of the project, Košnik walked through old Novigrad in seven days and took 10,000 photos. Novigrad's Ditopia was shown in different versions in Munich, Brno and Maribor, with vocal accompaniment by Barbara Thun.

Ditopia Memotopia, 2021
15.30', Video, 1920x1080, producent / producer: Inštitut Egon March, Ljubljana, MML-706



Dalibor Martinis

Izloženo je deset od sto crno-bijelih fotografija Dalibora Martinisa. Riječ je o projektu obzirnog akcionizma realiziranog u Istri u proljeće 2003. tijekom općih izbora u Hrvatskoj, a veže se s ranim Martinisom iz 1978. Na fotografijama pratimo autobusne stanice smještene blizu neuglednih i samotnih cestovnih pravaca, te začudne hibride nastale spojem elemenata iz tradicionalne istarske arhitekture i modernog, univerzalno prepoznatljivog cestovnog 'pokućstva'. Svaki oblik kućica na tim stanicama ima svoju autonomiju i oporu ljepotu, a praćeni su kratkim i jezgrovitim porukama demokratske škole za drugačiji svijet. U svakoj od njih Martinis ostavlja letak sa svojim likom i porukom "Obraćam vam se kao čovjek čovjeku". Umjetnik se na ovaj način nanovo obraća svojoj pretpostavljenoj istarskoj izbornoj bazi neposredno prije lokalnih izbora u 2021. godini.

Ten out of a hundred black-and-white photographs by Dalibor Martinis were exhibited. This project was a thoughtful form of activism carried out in Istria in the spring of 2003 during the general elections in Croatia, and it is connected to Martinis's earlier work from 1978. In these photographs, we follow bus stops located near unremarkable and solitary roadways and strange hybrids resulting from the fusion of elements from the traditional Istrian architecture and modern, universally recognizable roadside "residences". Each of these little houses at the bus stops is autonomous and ruggedly beautiful, accompanied by brief and concise messages from the democratic school for a different world. In each of them, Martinis leaves a flyer with his image and the message "I speak to you as one human being to another." In this way, the artist once again addresses his presumed Istrian voter base just before the local elections in 2021.

Obraćam vam se kao čovjek čovjeku/100 postaja na putu za demokraciju/ I am addressing you man to man/ 100 stations on road to democracy, 2021, Potpisana edicija od pet primjeraka u nakladi Muzeja-Museo Lapidarium/ Signed five-copy edition published by Muzej-Museo Lapidarium, MML-593(1-100)

OBRACAM VAM SE KAO ČOVJEK ČOVJEKU
JER SE I VAŠ GLAS RAČUNA.



I AM ADDRESSING YOU MAN TO MAN
BECAUSE YOUR VOTE COUNTS.

OBRACAM VAM SE KAO ČOVJEK ČOVJEKU
DA OSNAŽIMO DEMOKRACIJU TAMO GDJE JE SLABA.



I AM ADDRESSING YOU MAN TO MAN
TO STRENGTHEN DEMOCRACY WHERE IT IS WEAK.

OBRACAM VAM SE KAO ČOVJEK ČOVJEKU
JER SVATKO JE ODGOVORAN ZA PROMJENU PUTA.



I AM ADDRESSING YOU MAN TO MAN
BECAUSE EVERY PERSON IS RESPONSIBLE FOR CHANGING THE WAY.

OBRACAM VAM SE KAO ČOVJEK ČOVJEKU
DA IZGRADIMO SNAŽNIJI POKRET U VAŠEM KRAJU.



I AM ADDRESSING YOU MAN TO MAN
TO BUILD A STRONGER MOVEMENT IN YOUR AREA.

Roberto Ghezzi

Projekt Naturografie omogućuje mapiranje jednog područja, naglašavajući kroz suvremenu umjetnost njegovu pejzažnu vrijednost i bogatu bioraznolikost. U 2021. Ghezzi postavlja svoja platna u rezervatu prirode na ušću rijeke Mirne pored Novigrada, a dovršenje djela prepušta vremenu i samoj Prirodi. Svjetlost, minerali, voda i organizmi koji u njoj žive djeluju na platna i stvaraju žive i uvijek drugačije pejzaže. Stoga platna ne predstavljaju pejzaž nego su i sama pejzaž.

The Naturografie project enables the mapping of a specific area, emphasizing its landscape value and rich biodiversity through contemporary art. In 2021, Ghezzi placed his canvases in the nature reserve at the mouth of the Mirna River near Novigrad, leaving the completion of the work to time and Nature itself. Light, minerals, water, and the organisms that inhabit it affect the canvases, creating vivid and ever-changing landscapes. Therefore, the canvases do not represent a landscape, but are a part of the landscape themselves.

Naturografia del fiume Mirna, 2020, kombinirana tehnika / mixed media, MML-705



Denis Krašković

Koza je simbol naporna rada, jer značajka je te životinje da se hrani mekšim izdancima za koje se treba penjati, dok one koje se mogu doseći s tla prepušta drugima. Stoga tko se okitio ovim grbom, pokazao je da mu je duh predan naporima i pregalaštvu, te da je krenuo slavnim putovima hvale, jer je muka majka svakog pothvata /.../.

Beatiano Giuglio Cesare, Mletački grbovi ili opće grboslovlje, Venecija, 1680.

The goat is a symbol of hard work because its characteristic is to feed on tender shoots that require climbing, while those that can be reached from the ground are left to others. Therefore, someone who has adorned themselves with this coat of arms has shown that their spirit is committed to effort and diligence, and that they have embarked on the illustrious paths of praise, because hardship is the mother of every endeavor /.../.

Beatiano Giuglio Cesare, Venetian Coats of Arms or General Heraldry, Venice, 1680.

Koza na brodu/ Goat on a boat, 2015, akril na platnu/acrylic on canvas, MML-737



Oleg Morović

Rad se sastoji od 20 dijelova koji se postavljaju u varijabilnu kompoziciju bez definiranog redoslijeda te stvaraju naizgled slučajno razbacani uzorak. Nastajao je kroz 7 godina i prikazuju procese autorovog oblikovnog razmišljanja iz raznih osobnih projekata kao i zajedničkog rada sa umjetnicima Olegom Šuranom i Andijem Pekicom iz Fažane/Pule.

The work consists of 20 elements placed in a variable composition without a defined order and create an apparently randomly scattered pattern. The elements were created over 7 years through the various forms, and presents the author's mental processes from various personal projects as well as joint work with artists Oleg Šuran and Andi Pekica from Fažana/Pula.

Porno mix plaža, 2017
ambijentalna instalacija, kombinirana tehnika (crtež, grafika, tekst, fotografija, kolaž, akril, tinta, ugljen, olovka) / ambiental installation, mixed media (drawing, graphic, text, photo, collage, acrylic, ink, charcoal, pencil), MML-438 (1-20)



AiR KUBERTON

Selo Kuberton-Cuberton u Istri nalazi se na pola puta između Momjana i Oprtlja, usamljeno i udaljeno od glavnih prometnica. Nije ga lako ni naći. Od 2016. u tom selu Ursula Krinzinger i Muzej-Museo Lapidarium vode umjetničku rezidenciju, skraćeno AiR Kuberton. Na posjedu Krinzingerovih borave i rade suvremeni umjetnici iz Hrvatske i Austrije, ali i pokoji gost iz drugih zemalja. Nakon rezidencije redovite su skupne izložbe u bečkoj galeriji Krinzinger Schottenfeld (bivši Projekte) i samostalne u muzejskoj Galeriji Rigo u Novigradu. Slijedi izbor radova koji su nastali u Kubertonu i dio su Zbirke Rigo.

The tiny village of Kuberton-Cuberton in Istria is located halfway between Momjan and Oprtalj, lonely and remote from the main roads. It is not easy to find. Since 2016, Ursula Krinzinger and the Museum Lapidarium have been running the artist residency AiR Kuberton in that village. Contemporary artists from Croatia and Austria, but also any occasional guest from other countries, live and work on the Krinzingers' property. In addition to the residency, there are regular group exhibitions at the Krinzinger Schottenfeld gallery (formerly Projekte) and solo exhibitions at Rigo Museum Gallery in Novigrad. The following is a selection of works that were created in Kuberton and are part of the Rigo Collection.

Linus Riepler

Crteži su zapravo skice/scenarij za umjetnikovu veću instalaciju, odnosno drvenu rekonstrukciju kuće u Kubertonu koju je izložio 2018. u Beču. Pomoću crteža bilježi kronologiju nastanka instalacije, kao i uočene detalje u preostalim ruševnim kućama tog napuštenog sela.

The drawings are actually sketches/scenarios for the artist's larger installation, i.e. the wooden reconstruction of the house in Kuberton, which he exhibited in 2018 in Vienna. With the drawings, he records the chronology of the up growing installation, as well as the observed details in the remaining ruined houses of that abandoned village.

Ruine, 2017, krejon na papiru / crayon on paper, MML-250
Fundstueck, 2017, krejon na papiru / crayon on paper, MML-251

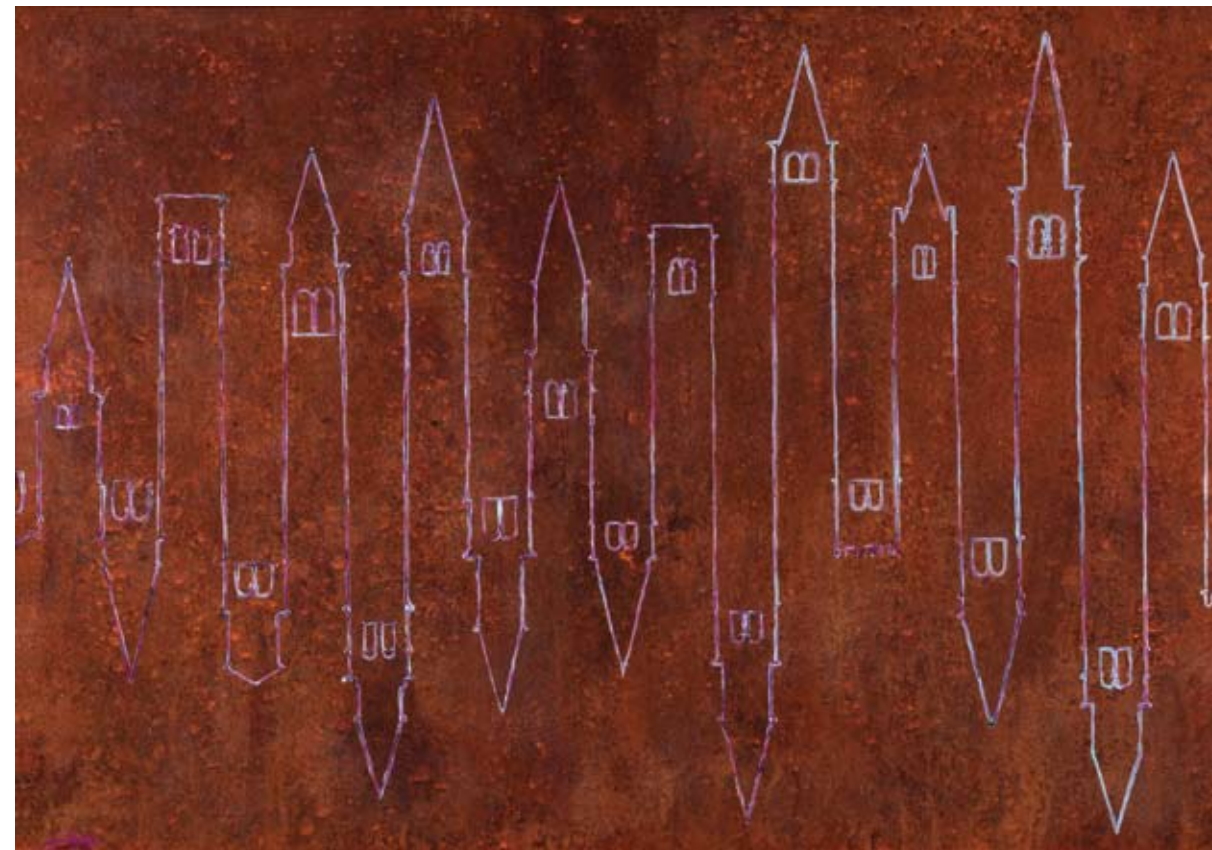


Ivars Drulle

Godine 2017, unutar mjesec dana koliko je Drulle boravio na AiR Kubertonu, biciklom je prešao oko 1900 km. Putem bilježi pojediniosti istarskih srednjovjekovnih crkava, prvenstveno njihove zvonike ili preslice sa biforama.

In 2017, during his time at AiR Kuberton, Drulle travelled around 1900 km with his bike, noting along the way all the memorables of Istrian medieval churches, and his attention being grabbed by the double-shaped windows (biphora) located on their bell towers.

Look, Mom, What I Saw Today!, 2019, kombinirana tehnika / mixed media, MML-538



Silvija Potočki aka SofijaSilvia

...na ovom mjestu ta je spoznaja nepobitna stvarnost – SofijaSilvia ju je svojim umjetničkim pogledom i diskretnom, mudrom duševnosti, koja, uzgred rečeno, brine o svijetu, i kojoj je stalo, uhvatila na dirljivoj, kao šumskom rosom okupanoj fotografiji, i zaustavila u vremenu, kako bi tu istu spoznaju, iz ne tako dalekog Kubertona, kakvih ipak ima još ponegdje u svijetu, i s kakvim je dobro, poput umjetnice, ulaziti u nečujene dijaloge, kako se ne bi posve izgubio ne samo sebe i svoju zbiljsku stvarnost ...

Tatjana Gromača, Dust to Dust - SofijaSilvia; book published by Muzej-Museo Lapidarium, 2019

...this is the realization caught by poignant photography of SofijaSilvia, with her artistic gaze and discreet, wise spirituality, which, incidentally, cares about the world, cares for the world. The photograph comes to us from not so distant Kuberton, the likes of which can still be found out there in the world, and with which it is good to have silent dialogues, like the artist here, simply to avoid losing not only oneself and our true reality ...



Continus Coggygria # 2. 2019, analogna fotografija, fuji papir / analog photography, fuji paper, MML-545

Ana Sladetić & Miran Šabić

Anini i Miranovi radovi, postavljeni kao instalacije u međuodnos, nastali su na AiR Kuberton 2021. Anin rad posvećen je desakraliziranoj staroj crkvi Sv. Lovre u Kubertonu, nazvana po kršćanskom mučeniku iz 3. st., koji je prije uhićenja crkveno blago podijelio siromasima. Atribut Sv. Lovre je roštilj na kojem je bio mučen.

Tijekom boravka na rezidenciji Miran promatra napuštene i ruševne zgrade, zapuštenu crkvu usred sela i bunar ispred nje. Svaki promatrani motiv ima drugačiju teksturu, koju umjetnik (doslovno) prenosi u svoje slike. Na taj su način slike uhvatile i djelić povijesti tog specifičnog napuštenog mjesta.

Ana's and Miran's works of art, which have been placed as installations forming a mutual relationship, were created in 2021 during AiR Kuberton. The sculpture by Ana is dedicated to the derelict old church of St. Lawrence in Kuberton. Named after one of the most venerated Roman martyrs, celebrated for his Christian valour. It is said that Lawrence gave the church's treasures to the poor and the sick before his arrest. It is recorded that he was roasted to death on a gridiron, which became the attribute of Saint Lawrence. During residency Miran examined abandoned and ruinous buildings, the derelict church in the village centre and the well in front of it. Each inspected motif has a different texture which artist (literally) transferred into his paintings. That is how the paintings captured a bit of history of this particular deserted place.

Ana Sladetić, Suze sv. Lovre / Tears of St. Lawrence, 2021, skulptura, kombinirana tehnika/sculpture, mixed media, MML-594



Miran Šabić, Ruševina/Ruin, 2022, ulje na platnu / oil on canvas, MML-743-1



Đanino Božić

“Na rezidensu nas je samo dvoje, s time da kolega Grubić većinu vremena istražuje po Istri, dok sam ja cijelo vrijeme u studijskom ateljeu - i u vrtu. Zapravo, vrt je bio pokretač, stimulans za prvu cjelinu radova koje ću napraviti. Ja i vrt, zvukovi i mirisi. Oslikao sam 24 m² papira podijeljenih na šest tematskih doživljaja pejzaža. Sljedeći je korak bila „racionalizacija“. S pomoću skalpela rezao sam oslikane papire na uske trake koje potom bočno i zgusnuto slažem u šest kutija. Dakle, svaku sliku od 4 m² smanjujem komprimiram na volumen dimenzija 19x19x2 cm. Na taj način arhiviram sliku. Zašto? Činjenica da oko 90% umjetnina završi u nekom od depoa, arhiva, nerijetko izlaganih. Ja taj proces skraćujem.”

“There are two of us in residence. My colleague Grubić, exploring Istria most of the time, and me, spending all my time in the studio. And in the garden. In fact, the garden was the trigger, the stimulus for the works I was going to make. Me and the garden, sounds and smells. I painted 24 m² of paper with six thematic landscape experiences. The next step was “rationalisation”. With the help of a scalpel, I cut the painted surfaces on the table into narrow strips, which I then densely stacked, laterally, into six handmade boxes. Thus, I compressed each painting of 4 m² into a volume of 19x19x2 cm. That’s how I archived the paintings. Why? Because of the fact that about 90% of artwork ends up in a depot, archive, often in a basement. Some of them never see the light of day. I shorten that process.”

Arhivirana slika: (Nebo nad Kubertonom) / Archived painting: (The sky over Cuberton), 2022, kombinirana tehnika / mixed media, MML-752

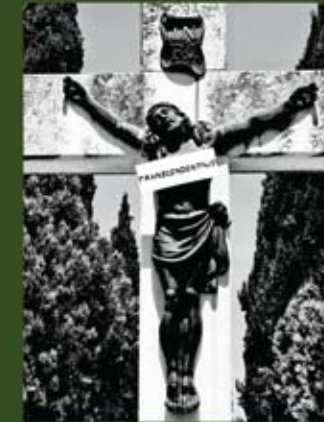


Igor Grubić

Grubićev rad jedan je od preostalih 32 iz serije „U teoriji i praksi (zovite ga njegovim imenima)“, realiziran na AiR Kubertonu 2022. Brojni izmi koji se vezuju za pojmove, likove, osobnosti (npr. antifašist, abolicionist, socijalist, sindikalist, feminist, suprematist, situacionist, utopist, pacifist ...) potiču slobodu govora i toleranciju prema različitostima, te ukazuju na one koji su svojom dosljednošću ustrajali na borbi za pravednije, odgovornije, solidarnije, duhovnije i sretnije društvo.

Grubićs work is one of the 32 from his project „In theory and practice (call him by his names)“, realized on AiR Kuberton in 2022. The multitude of diverse characters (anti fascist, abolitionist, socialist, syndicalist, feminist, suprematist, situationist, utopist, pacifist...) encourages freedom of speech and tolerance towards differences, and points to the ones of those who remained consistent and persisted in that line of struggle for a fairer, more responsible, more solidary, more spiritual and happier society.

Transcendentalist, 2022, fotografija, kombinirana tehnika / photography, mixed media, MML-753



Marcelo Viquez

Tijekom Viquezove jednomjesečne rezidencije produkcija radova u različitim izvedbama bila je iznimna, no posebnu nam je pažnju privukla serija crteža Las damas de Kuberton (Žene iz Kubertona). Svim tim izmaštanim ženama ne fali blazirane ironije i humornog cinizma. Naime, u Kubertonu, osim mačke, nema ni jedne žene.

During his one-month residency, the production of works in different media and formats was exceptional, but the series of drawings Las Damas de Kuberton (the Women of Kuberton) caught our attention. All these imagined women are not without blasé irony and humorous cynicism. Actually, there is not a single woman in Kuberton, except for the cat.

Piano bar Kuberton since 2022, 2022, tuš na papiru / ink on paper, MML-750



Markus Hanakam & Roswitha Schuller

S prava je bečki dvojac istraživao muzejsku građu stalnog postava. Nakon toga, kada su našli prikladne lapide, dodali su im, gotovo bestežinske, valjkaste objekte izrađene od šivanih raznobojnih šljokica. Na taj način nastale su ove fotografije. Šareni objekti mogu se izlagati uz novigradske spomenike i samostalno. Muzejske stalni postav mijenja svoj izvanjski oblik da bi se potom ponovno pojavio u raznorodnim kontekstima.

Lustsiegel, 2019, fotografija / photography, MML-552-3
Sonnensiegel, 2019, fotografija / photography, MML-552-4

The Viennese duo was exploring the museum's permanent exhibition. After that, when they found suitable „lapida“ (stone), they added, almost weightless, cylindrical objects made of sewn multi-colored sequins. This is how these photos were done. Colorful objects can be displayed next to Novigrad's monuments or independently. The museum's permanent exhibition changes its external form and reappears in various contexts.

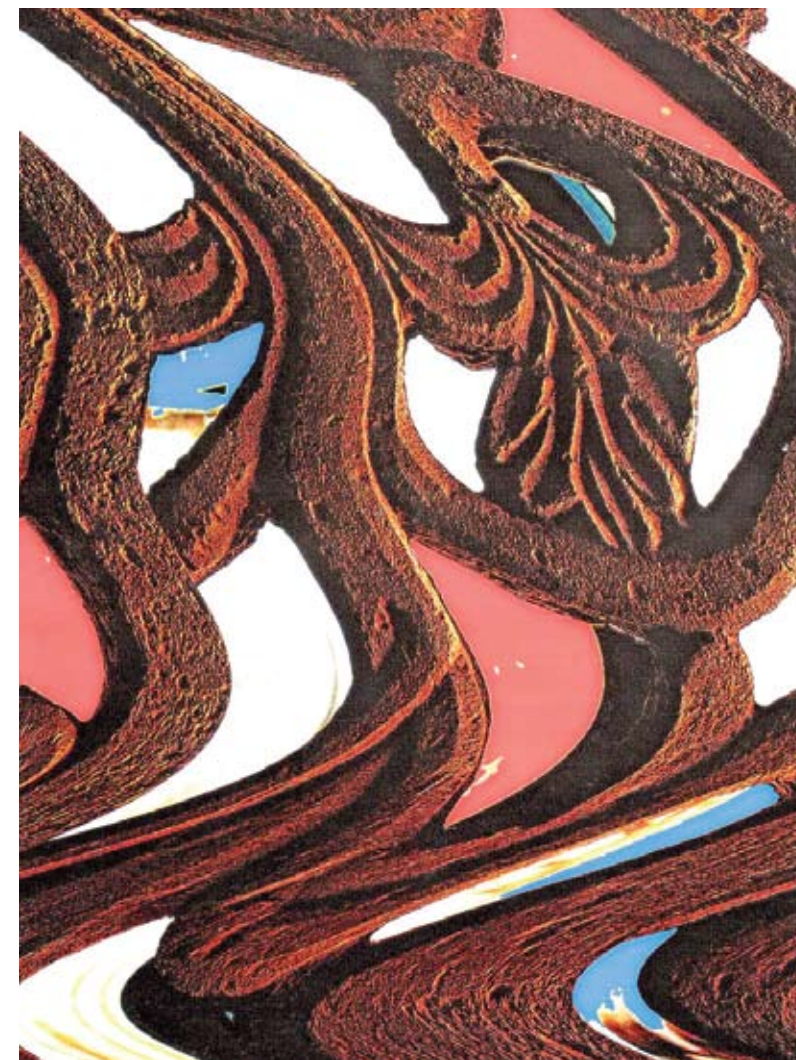


Antal Lux

Tijekom simpozija "Novi(media)grad/Citta(media)nova" održanog krajem kolovoza 2007. u novigradskom muzeju, mađarski umjetnik s berlinskom adresom izradio je seriju generiranih grafika čiju je inspiraciju pronašao u izloženim srednjevjekovnim kamenim spomenicima Zbirke Lapidarij.

During the "Novi(media)grad/Citta(media)nova" symposium held at the end of August 2007 in the Novigrad Museum, the Hungarian artist with a Berlin address created a series of generated graphics whose inspiration he found in the exposed medieval stone monuments of the Lapidary Collection.

Lapidarium grafiken, 2007, kompjutorski generirana fotografija / computer generated photography, MML-72

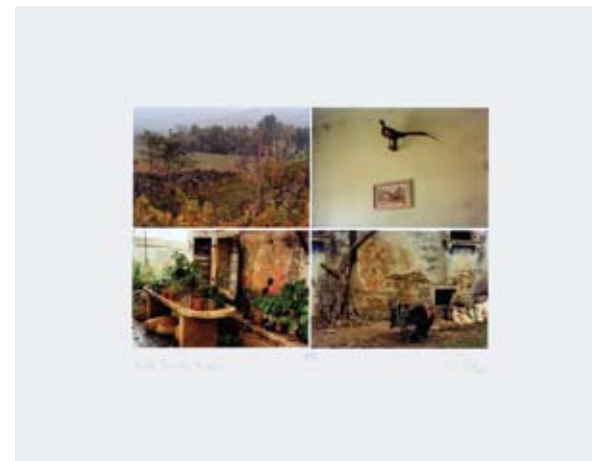
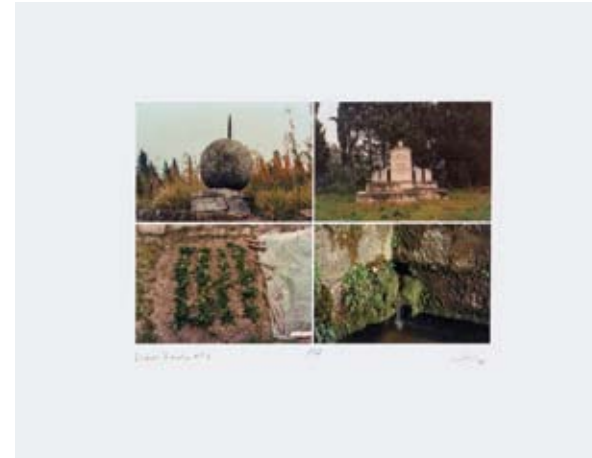


Karlheinz Cibulka

U svojoj osnovi AiR Kuberton nastavak je antologijskih susreta konceptualnih i video umjetnika iz Austrije i Jugoslavije održanih 1976., i narednih deset godina, u istarskom zaseoku Brdo nedaleko od Momjana (i Kubertona). Susrete u Brdu organizirala je Ursula Krinzinger, a jedan od prvih sudionika bio je i austrijski umjetnik Karlheinz Cibulka, s čijim se radovima vraćamo na početak naše priče o interpretaciji istarskog krajobraza. Kroz 24 fotografije Cibulka bilježi tadašnju društvenu i ruranu strukturu malog, pograničnog, mjesta istarskog područja. Pored istaknutih umjetničkih vrijednosti, Cibulkine fotografije su ujedno i dokumenti vremena i prostora.

Basically AiR is a continuation of the anthological meeting of conceptual and video artists from Austria and Yugoslavia held in 1976, and the next ten years, in the tiny village of Brdo nearby Momjana (and Kuberton). Brdo's artist meeting where organized by Ursula Krinzinger. One of the first participants of those meetings was Karlheinz Cibulka, and we are showing his works realized in 1976, that means that we are coming back to the beginning of our Istrian landscapes narrative. A research project on a hypothesis of a "community rhythm" is well described by Cibulka's 24 photos done in the tiny village of Brdo illustrates a dimension - unusual in many aspects - of a aesthetic-anthropological approach.

Brdo/Berda,1976, fotografije / photographs, MML-288





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