

Esej

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Urbani portreti

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Essay

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Urban Portraits

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Temeljem sentence da skulpture Marije Ujević u javnom prostoru unose povijesnu dimenziju u život, predstavljeno je nekoliko njenih karakterističnih spomenika istaknutih ličnosti. Na pitanje što spomenike Marije Ujević fiksira u prostor i vrijeme, slijedi odgovor da nijedan njihov postav nije slučajan, te da bez patetike, bez prenapregnute simbolike, uvijek postoji neka veza kipa i tla koja kaže i znači više nego sama estetska inkvadratura.

Ključne riječi: Marija Ujević Galetović, spomenički portreti, urbani prostor.

Based on the statement that Marija Ujević's sculptures in public spaces bring a historical dimension to life, a number of her typical monuments to notable historical figures are presented. The question of what Marija Ujević's monuments fix in space and time is answered with the statement that their placement is in no case random, and that they always incorporate some manner of connection between the statue and the ground that – without pathos or pregnant symbolism – states and means more than the aesthetics of the framing of the statue itself.

Keywords: Marija Ujević Galetović, monumental portraits, urban space.

Opasna, riskirajuća umjetnost provocira i stvara duh vremena, a ona suputnička njegov je proizvod. Hod ispred vremena lijepo pokazuju Rodinovi Građani Calaisa. Taj spomenik, nastao 1884., sišao je s postolja na razinu prolaznika. Veličanstvenu srednjovjekovnu epizodu herojskog žrtvovanja spustio je u očiste (iz)ravnog pogleda, u ravninu stvarnog svagdanjeg gibanja. Mjerilom, ikonografijom, izrazom, pa i njegovom hipertrofijom, ušao je u živi život izlažući prošlost kao nešto prisutno, usporedivo i ranjivo. Četrdeset i pet godina kasnije, 1929., osnovan je časopis *Annales*, koji će postati žarište francuske nove povijesti. One povijesti koja također dokida postolje činjenica i obraća se, a osobito rado upravo na srednjovjekovnoj građi, svakodnevnom životu i njegovim „ikonografskim” zalihama. Tako bi se moglo reći da na začetku nove povijesti stoji jedan kip.

Kipova je odonda bilo mnogo na različitim visinama, pa ipak, svaki put kad susretnemo spomenik na svojoj hodnoj razini, doživimo određen pomak u osjećaju stvarnosti. Kameni gost. Brončani gost. Gost. Netko tko nas gleda i o nama zna više nego mi sami. Netko tko je prošlošću ovlašten na naš prostor, prior tempore. A taj susret s pomakom teško može biti intenzivniji nego u suočenju sa spomenicima Marije Ujević.

Što spomenike Marije Ujević fiksira u prostor i u vrijeme? Nijedan njihov (po)stav nije u tom smislu slučajna. Bez patetike, bez prenapregnute simboličke, uvijek postoji neka veza kipa i tla koja kaže i znači više nego sama estetska inkvadratura. August Šenoa stoji u staroj Vlaškoj, naslonjen na oglasni stup. Stoji na malom povišenom platou gdje se susreće s prolaznicima. On ovjekovječuje časak njihova trajanja uvlačeći ih u mitski i nadstvarni Zagreb. Naslonjen je slučajno, kao da je spreman pričekati trenutak prepoznavanja. Sama os toga kipa depatetizira spomenički žanr. Oglasni stup simbol je potrošnosti, a Šenoa podupire tu prolaznost o koju se oslonio. Združen s gradskim znakom, i sam postaje gradski znak.

Dangerous, risky art provokes, and it creates the spirit of the time. The art that follows it is its product. Rodin's *Burghers of Calais* is a good example of a work of art ahead of its time. This monument, the creation of which began in 1884, was lowered from the pedestal to the level of the passer-by. This majestic mediaeval episode of heroic sacrifice was lowered into the visual field of the direct viewer, at the level of real everyday events. Its measure, iconography, expression, and even its hypertrophy vibrantly came to life, leaving the past and becoming something present, comparable and vulnerable. Forty-five years later, in 1929, the journal *Annales* was founded, which was to become the focal point of the French *new history* – that history which also abolishes the pedestal of facts and refers to everyday life – especially often with mediaeval subject matter – and its “iconographic” resources. It could be said, then, that one statue stands at the outset of *new history*.

Since then, there have been many statues at many heights, and yet whenever we encounter a monument at eye-level, we experience a particular shift in our feeling of reality. A stone guest. A bronze guest. A guest. Someone who watches us and knows more about us than we ourselves. Someone empowered with the past in our time, *prior tempore*. And this meeting with *the shift* can hardly be any stronger than in facing the monuments of Marija Ujević.

What fixes Maria Ujević's monuments in space and time? In this sense, none of their poses (or positions) are accidental. Without pathos, without pregnant symbolism, there is always some connection between the statue and the ground that says and means more than the aesthetics of how it is framed. *August Šenoa* stands in Stara Vlaška street in Zagreb, leaning on a signpost. He stands on a small, elevated plateau where he meets with passers-by. He immortalises a moment of their existence, pulling them into a mythical and surreal Zagreb. He leans casually, as if he is ready to wait



August Šenoa, Zagreb



August Šenoa, Zagreb

Miroslav Krleža na tuškanačkoj livadi. Arhitekt Branko Silađin rekao je da bi Krleža bolje pristajao na poprište ideja, u središte živoga grada, ali da se autorica ne bi s time složila. Krleža se našao na tlu svojega odredišta, s kojim je barem kao kip morao srasti. U prostoru iz kojega nije organski izniknuo, kojim je predsmrtno nagrađen za zasluge. Njegovu tešku masu, kiparski opravdanu u svakom kubnom centimetru, tako je morala odvagnuti zemlja. Ali nije samo zemlja morala odvagnuti njega. Morao je i on izdržati nju.

Ivana Brlić Mažuranić, u Velikoj Gorici. Ivana Brlić Mažuranić morala je sebi izmisliti život. Danas je ona mikrofilmirana, da ne kažemo mikročipirana, ali njezin je svijet razmetnut i izgubljen. Nema njezine rodne kuće u Ogulinu, nema njezi-

for a moment of recognition. The very axis of this statue revokes the pathos of the genre of the monument. The signpost is a symbol of transience, and Šenoa supports the transience upon which he leans. Together with a city sign, he himself becomes a city sign.

Miroslav Krleža on a lawn on Tuškanac. Architect Branko Silađin said that Krleža would fit better in the centre of the idea, in the centre of the living city, however the statue's author would not agree. Krleža found himself on the ground of his destination, with which he had to join, at least as a statue. In a space from which he did not organically sprout, with which he was awarded for his merits just before his death. His heavy mass, justified in the statue in every cubic centimetre, had to be



August Šenoa, Zagreb

August Šenoa, Zagreb



August Šenoa, Zagreb

August Šenoa, Zagreb

weighed as such by the ground. But it was not only the ground that had to weigh him – he had to bear the ground as well.

Ivana Brlić Mažuranić, in Velika Gorica. Ivana Brlić Mažuranić had to invent her own life. Today, she has been microfilmed – let us not say microchipped – but her world has dissolved and is lost. Her birth house in Ogulin is no longer there, her things are no longer in the rooms on the main square in Slavonski Brod, and the villa Brlićevac is barely surviving, in a land unaware of the meaning of the relationship between beings and places. And so sits Ivana, nearly absent, royally alone, and stone steps surround her and call upon one to slow down. Try to approach her. Give her a shout. Show that you know her. Look at her. Next to Ivana Brlić Mažuranić is a small creature under a large hat. The serious pose of a companion and protector. Ivana Brlić Mažuranić is followed and protected by her entire invented universe. It is not just Hlapić, but Hlapić is its representative. The entire monument radiates a kind of intense, hyperreal othersidedness – if it can be said as such — and Hlapić, representative of this other world, holding onto Ivana's skirt, is already pulling her away, away, to where she will finally lead herself.

The elegance of *Franjo Petrić* in the beautiful city of Cres, in one of the peaks of Croatian urbanism. This statue is lean, almost fragile, but not at all breakable – there is nothing breakable in Marija Ujević's work. He is somewhat absent and lost in thought. He shows vulnerability in his only partially covered body, frozen in step, support necessary for his thoughts. Petrić stands in a circle, on a barely perceptible pedestal – these few raised centimetres place him in a different temporal enclave, and simultaneously invite one to circle his figure. The statue is leaned upon a cube that could have been its pedestal, as if he has demonstratively come down from that piece of city furniture, claiming it like some living human resident or bird.



Miroslav Krleža, Osijek

Miroslav Krleža, Osijek



Miroslav Krleža, Zagreb

Miroslav Krleža, Zagreb



Miroslav Krleža, Zagreb

Miroslav Krleža, Zagreb



Franjo Petrić, Cres

Franciscus Patricius, Cres



Franjo Petrić, Cres

Franciscus Patricius, Cres



Petar Krešimir IV., Šibenik

Petar Krešimir IV, Šibenik



Petar Krešimir IV., Šibenik

Petar Krešimir IV, Šibenik

nih stvari u sobama na glavnome brodskom trgu, a Brlićevac je na rubu opstanka, u zemlji bez svijesti o značenju veze bića i mjesta. Sjedi dakle Ivana, gotovo odsutna, kraljevski sama, oko nje kruže kame-
ne stepenice i pozivaju na zastoj. Pokušajte joj pri-
ći. Trgnite je. Pokažite da je poznajete. Pogledajte
je. Kraj Ivane Brlić Mažuranić malo stvorenje pod
velikim šeširićem. Ozbiljna poza pratioca i zaštit-
nika. Ivanu Brlić Mažuranić prati i štiti cijeli njezin
izmišljeni univerzum. To nije samo Hlapić, ali ga
Hlapić zastupa. Cijeli taj spomenik zrači nekom
intenzivnom, ako se tako može reći, hiperrealnom
onostranošću, a Hlapić, predstavnik onoga svijeta,
držeći se za Ivanin skut, već je odvodi, odvodi, ona-
mo kamo će se nakraju odvesti sama.

Elegancija Franje Petrića u prekrasnom gradu
Cresu, u jednom od vrhunaca hrvatske urbanosti.
Taj je kip vitak, gotovo krhak, ali nipošto loman
– toga u Marije Ujević nema. Donekle je odsutan
i zamišljen. Pokazuje ranjivost tek djelomično za-
štićenog tijela, zaustavljen korak, oslonac potreban
misli. Petrić stoji u krugu, na jedva zamjetnom po-
stolju; tih nekoliko uzdignutih centimetara stavlja
ga u drugu vremensku enklavu, a ujedno poziva na
ophod oko figure. Kip je naslonjen na kubus koji
bi mu mogao biti postolje, kao da je s tog komada
gradskog namještaja demonstrativno sišao posvaja-
jući ga kao i ma koji živi ljudski stanovnik ili ma
koja ptica.

Petar Krešimir IV., na Visovcu. Visovac je skul-
ptura u Krki. Cijeli je otok malen poput prijesto-
lja. Kip kralja moćna je masa koja, međutim, jedva
stoji na mjestu od unutrašnjeg dinamizma. Opire
se na stamena stopala, oslonjen je na sebe sama za-
povjednim dlanovima. On kao da kroti svoju moć,
a vlast nad sobom sabrana je u neproničnu licu.
Kako toliki vladar stane na tako mali otok? Ili je
ta neizmjenost omeđenog jedino pravo povijesno
postolje?

Jakov Gotovac jedan je od trajnih stanovnika
Osora, pojačava mu demografsku sliku. On sjedi
zavaljen u dubokoj fotelji, naslonjenih ruku, prekri-



Vlaho Paljetak, Zagreb

Vlaho Paljetak, Zagreb

Peter Krešimir IV, on Visovac. Visovac is a scul-
pture in the river Krka. The entire island is tiny as
a throne. The statue of the king is a powerful mass
that, meanwhile, can barely stand still from its own
internal dynamism. He resists with his massive feet,
leaning on himself with his commanding palms.
As if he is taming his own power, and this power
over himself is collected in his readable expression.
How can such a great leader fit on such a small is-
land? Or is that disproportionality of boundary the
only true historical pedestal?

Jakov Gotovac is one of the permanent residents
of Osor, strengthening its demographics. He sits
planted in a deep armchair, his arms on the arm-
rests, his legs crossed, in an apparently relaxed
pose. He is actually deep in concentration, and



Vlaho Paljetak, Zagreb

Vlaho Paljetak, Zagreb

so – since we know he is a musician – we can say that he is listening. His large armchair, a quotation from his private space, has conquered a piece of public space, changing its character; he has taken something, and he has given something; equally so, the chair is leaned against a wall that belongs to the city – a church – and sits on its own square of ground – like the little saint who got into heaven because no one could keep him off their coattails. The concept of the statue shows the brilliant relation of “the private as public”, and its architectonic interpretation (by architect Andrije Mutnjaković) realises its full potential.

Vlaho Paljetak chose a place that almost no sculpture would lust for – the walkway under the Skyscraper on Zagreb’s Ban Jelačić Square – although the space was bequeathed to it by its human model. A space without allied light, a passageway of passing and transience, with short-lived shops in the background (in all backgrounds), an actually fragile figure whose hat serves to keep it on the ground. In this indifferent but true space, the sculpture had to climb up a pedestal for its audience to hear where the silent music was coming from.

Juraj Križanić appears, “all turned inward and full of meaty darkness” (Tin Ujević): as if, with a century-long gap, he is imitating the deep, lonely, dark figure of Medović, isolated in thought, in the foreground of the “Splitski sabor”. Architect Andrija Mutnjaković designed the space for it in front of the Nebojan tower, with a small, round-footed plateau on a sloped lawn. The sculptor did not see the sculpture in this place, although it has strong symbolic potential and is simultaneously picturesque and legible. Her feeling for the life of sculptures in space once again reached for an unexpected solution. In the garden of the Kaptol rectory, across from the “Black School”, Križanić, as placed by Mutnjaković, is actually walking across the grass, but not among passers-by, as in all previous cases. He stands behind the fence, and is



Juraj Križanić, Zagreb

Juraj Križanić, Zagreb



Juraj Križanić, Zagreb

Juraj Križanić, Zagreb



Don Bosco, Žepče

Don Bosco, Žepče



Don Bosco, Žepče

Don Bosco, Žepče

ženih nogu, u prividno opuštenoj pozi: a zapravo je duboko koncentriran, pa bismo – s obzirom na to da znamo da je riječ o glazbeniku – mogli reći da osluškuje. Njegova velika fotelja, citat iz privatnog prostora, zaposjela je dio javnog prostora mijenjajući mu karakter; nešto je uzeo, a nešto je dao; jednako tako prislonio se uz zid koji pripada gradu – uz crkvu – a sjedi na vlastitu kvadratu tla – kao onaj mali svetac koji je prisvojio raj jer ga nitko nije mogao zbaciti s njegova kaputića. Već u kiparskoj

only discernible from the street with a particular delay. Just as Šenoa has his signpost and Gotovac his armchair, Križanić claims the fence as part of his microcosmos. He is the one watching people on the street, and the fence filters his gaze into clairvoyance.

Don Ivan Bosco finds himself in the centre of a microcosmos. In the city of Žepče in Bosnia and Hercegovina, from 2003 to 2012, architect Andrija Mutnjaković built a little city within a city – Catholic School Centre *Don Bosco*. Various buildings for various teaching functions are connected in a free, organic composition around an axis – if not one of symmetry, then one of dynamic balance. Spread open in welcome, the approach to the building has a circle in its centre, and within this circle, which is divided into some kind of suprematist composition, stands Marija Ujević's *Don Ivan Bosco* on a four-level round pedestal. The product of the sculptor's concise thoughts, he also, like her other sculptures, shows the importance of pose, her angle, the message of the core replaced by tiny descriptions. *Don Ivan Bosco* stands erect and waits. And his arms are spread. He has dedicated himself to young people, and his gesture is not so much one of welcome as of something more important: patience. The statue and the architecture are deeply harmonised: Maria Ujević's figure is a synthesis of the architect's project.

John Paul II received the difficult task of not being a guest in Dubrovnik, but a host. In the busiest part of the city, across from the harbour, Architect Branko Silađin placed this figure of soft and decisive movements and expressions shaped around the angular axis of a traveller awaiting a meeting in a small square, on a stone plateau separated from the mild slope of the ground, and lowers itself by a step to the lower level. The Pope is freed of all evocative attributes; he has no tiara, no ermine, and is magnificent only in the strength of his intention – just as he was – and the ground functions as his pedestal. A pedestal he shares with people



Ivana Brlić Mažuranić, Velika Gorica

Ivana Brlić Mažuranić, Velika Gorica



Ivana Brlić Mažuranić, Velika Gorica

Ivana Brlić Mažuranić, Velika Gorica

zamisli sjajan je odnos privatnog kao javnog, a u arhitektonskoj interpretaciji (arhitekta Andrije Mutnjakovića) ostvario je svoj puni nabo.

Vlaho Paljetak izabrao je mjesto za kojim bi se malo koji kip polakomio – zagrebački Prolaz Nebojder – premda mu je mjesto namro ljudski predložak. Prostor bez savezničkog svjetla, prolaz prolaženja i prolaznosti, s dućanima kratka vijeka u pozadini (u svim pozadinama), zapravo krhka figura, kojoj šešir služi da je zadrži na tlu. U tom ravnodušnom, ali istinitom prostoru kip se morao uspeti na postolje da publika čuje odakle dolazi nečujna svirka.

Juraj Križanić ukazuje se „sav okrenut u se i pun mesna mraka“ (Tin Ujević): kao da sa stoljećem razmaka ponavlja onu duboku, osamljenu, izdvojenu zamišljenost Medovićeve tamnog lika u prvom planu „Splitskog sabora“. Arhitekt Andrija Mutnjaković zamislio je za nj prostor ispred kule Nebojan, s malim zaravankom na kosom travnjaku i s kružnim podnožjem. Kiparica nije svoj kip vidjela na tome mjestu, premda ono ima snažan simboličan potencijal, a ujedno je i slikovito i čitko. Njezin osjećaj za život kipa u prostoru opet je posegnuo za neočekivanim rješenjem. U vrtu Svećeničkog doma na Kaptolu, preko puta „Crne škole“, Križanić, kako ga je postavio arhitekt Mutnjaković, zapravo korača po travi, ali ne među prolaznicima, kao u svim prethodnim slučajevima. On stoji iza ograde, iza plota, i razabire se s ulice s određenom zadržkom. Kao što Šenoa ima stup, Gotovac fotelju, tako Križanić prisvaja plot kao dio svoga mikrosvijeta. On je taj koji gleda ljude na ulici, a plot taj pogled filtrira u vidovitost.

Don Ivan Bosco našao se u središtu jednog mikrokozma. Od 2003. do 2010. arhitekt Andrija Mutnjaković izgradio je u Žepču, u Bosni i Hercegovini, cijeli jedan mali grad u gradu. To je Katolički školski centar ‘Don Bosco’. Različite zgrade za različite nastavne funkcije vezane su u slobodnu, organsku kompoziciju koja ima svoju os – ako ne simetrije, a ono dinamične ravnoteže. Pristupni prostor, raskriljen poput dobrodošlice, u sredini



Majka Božja, Vid kod Metkovića

Virgin Mary, Vid near Metković

ima krug, a u tom krugu, koji se raščlanjuje u neke vrste suprematističkoj kompoziciji, na četverostrukom kružnom postolju stoji Don Ivan Bosco, kip Marije Ujević. Proizvod kiparičine sažete misli, i on, poput drugih njezinih skulptura, pokazuje važnost impostacije figure, njezina nagiba, poruke jezgre koja zamjenjuje sitne opise. Don Ivan Bosco uspravan je i čeka. I drži otvorene ruke. On je sebe posvetio mladim ljudima i njegova gesta nije toliko gesta dozivanja koliko onog najvažnijeg: strpljenja. Kip i arhitektura duboko su sukladni: figura Marije Ujević sinteza je arhitektova projekta.

Ivan Pavao II. dobio je tešku zadaću da u Dubrovniku ne bude gost nego gostoprimac. Na najprometnijem mjestu, preko puta luke, figuru oblikovanu oko kose osi putnika koji traži susret, blage i odlučne kretnje i izraza, arhitekt Branko Siladin smjestio je na mali skver, na kamenu platu koji se za jednu stepenicu izdvaja na blagoj kosini tla. Papa je lišen svih patetičnih atributa, nema tijare, nema hermelina, veličanstven tek čvrstoćom svojih nauma – kakav je i bio: a cijelo tlo funkcionira kao njegov postament. Postament koji dijeli s ljudima kojima je došao i koji mu dolaze. Intenzivna je dvosmislica između uzdignuća i prizemljenja, između izdvojenosti i uronjenosti. Prostor postaje „kristalna kocka“ nevidljivih bridova, koja mijenja kakvoću svagdašnje kvarnosti. Kip pročišćuje taloge etičkih onečišćenja i stavlja se na čelo udruge „Svijet je naš“.

Navrh sela Vid kod Metkovića, antičke Narone, stoji crkva koju je projektirao znameniti istraživač hrvatske antičke i starokršćanske baštine arhitekt Ejnar Dyggve. Na zapadnom pročelju te crkve, iznad glavnoga portala, u niši stoji kip Marije, Majke Božje, gledajući daleke obzore: njezin je javni prostor bez kraja. Lijepa, osamljena i zatvorena u sebe, modelirana/zakrivena naborima, individualiziranog lica i finih ruku, ta Marija također jednom kretnjom sabire svoju narav i izriče svoju poruku. Ona naime desnu ruku drži na prsima iskazujući spremnost i prisutnost svakome tko se na brdo do nje popne.



Ivan Pavao II., Dubrovnik

John Paul II, Dubrovnik



Ivan Pavao II., Dubrovnik

John Paul II, Dubrovnik



Ivan Pavao II., Dubrovnik

John Paul II, Dubrovnik



Miroslav Krleža, Zagreb

Miroslav Krleža, Zagreb

Postoji još cijeli niz ostvarenja i projekata Marije Ujević koji označuju izvanjske prostore: Sterija Popović u Novom Sadu, Matoš u Samoboru, Dvanaesta postaja Križnog puta u Mariji Bistrici..., ili onih koji nisu figure nego arhitekture, ili pak onih koji se nalaze na razmeđu izvanjskog i unutrašnjeg prostora. Ali i među čovjekolikim figurama ima onih nešto drugačijih, onih koje nemaju komunikacijskih, pogotovo povijesnih zadaća, nego su upravo izaslanici u vrijeme. Takav je Trkač na zagrebačkom savskom nasipu ili Mačka ispred Kuće za ljude i umjetnost Lauba. Te su skulpture čisti iskaz o tijelu i njegovu neiscrpnom dinamizmu, nepotrošivu pokretu koji ovladava prostorom; o ljepoti njegove napetosti i obline, o taktičnom užitku koji se može doživjeti i okom, a posebice gladenjem. U tim figurama očit

he has come to and people coming to him. There is an intensive dichotomy between elevation and groundedness, between separateness and immersion. The space becomes a “crystal cube” with invisible edges that changes the quality of everyday decay. The statue purifies the sediment of ethical uncleanness and places itself at the head of the association “The World is Ours”.

At the top of the village of Vid near Metković and the site of the ancient city of Naron, stands a church designed by renowned researcher of Croatian ancient and old Christian heritage, architect Ejnar Dyggve. On the western face of the church, above the main portal, stands a statue of Mary, Mother of God, in a niche, looking towards far horizons: her public space is endless. Beautiful, alone, and withdrawn, modelled / hidden in creases, with an individualised face and fine hands, this *Mary* also gathers her character and delivers her message in one movement. She holds her right hand upon her chest, expressing her readiness and presence to everyone who climbs up the hill to her.

There is an entire series of other creations and projects by Marija Ujević that mark external spaces: *Sterija Popović* in Novi Sad, *Matoš* in Samobor, *The Twelfth Stop on the Way of the Cross* in Marija Bistrica, or those that are not figures but architecture, or even those that are located in between external and internal space. But among her human figures, there are some that are different, some that do not have a communicative or especially historical task, but are rather emissaries in time. Such is the *Runner* on the banks of the river Sava in Zagreb, or the *Cat* in front of the *Lauba* People and Art House. These sculptures are pure statements on the body and its inexhaustible dynamism, untiring movement that establishes control over space; on the beauty of its tensions and forms, on tactile pleasure that can be enjoyed by looking, and especially by touching. In these figures, Marija Ujević's sense of humour is obvious, a sense that shows through even the most serious theme, at least as *un soupçon*. For these

je smisao za humor Marije Ujević, smisao koji se i u najozbiljnijoj zadanoj temi znade očitovati barem kao un soupçon. Za taj otklon od povijesti možda „spomenik“ nije prava riječ. Ti se kipovi ne sjećaju, oni induciraju pamćenje.

Veoma je zanimljiva skulptura Marije Ujević Tron, napravljena u Labinu. Ne samo zato što se atribut osamostalio od nosioca radnje, što je otkinuo svoj komad smisla – nego zato što je taj osamostaljeni atribut sjajna plastična činjenica, između kipa i arhitekture: i što je njegov smisao sjajna metafora za svu povijest, gdje je svako zaposjedanje samo privremeno, a praznina uvijek čeka onoga s idućom iluzijom...

Između projekta i realizacije, prijedloga i trajnog zaposjedanja mjesta, povijesnog pamćenja i otisnuća u vrijeme, anonimnosti i bezbrojnih imena stoji Trava. I raste. Taj je spomenik izložen u Galeriji Forum za vrijeme Domovinskog rata. Pod zemljom se nazire gisant, stoljeća kao da su mu zagladila obline a tek je došao; ni kamen ni bronca nisu ga ovjekovječili, ali jest aere perennius, jer je sama zemlja poprimila njegov oblik; njegovo je potonuće vječno, ali jednako tako i njegova uloga postamenta. Jer se nikada više ništa neće uspraviti što ne bude na njemu stajalo. Tako Marija Ujević izvršava jedinstveno stapanje statue i postolja, nosećeg i nošenog – a sfera zračenja jest prostor/vrijeme u svim svojim dimenzijama. Tako bi se moglo reći da na začetku nove povijesti stoji jedan kip.

I tako spomenici Marije Ujević, ili njezine skulpture u javnom prostoru, unose povijesnu dimenziju u živi život, a živi život snagom oblika projiciraju u neprolaznost.

historical outliers, perhaps “monument” is not the proper word. These sculptures do not remember – they induce remembrance.

Marija Ujević's *Throne*, made in Labin, is a very interesting sculpture. Not only because its attribute has gained independence from the bearer of the action, broken off its own piece of purpose – but because that independent attribute is an outstanding plastic fact, between sculpture and architecture: and what a wonderful metaphor this purpose is for all of history, where every conquest is only temporary, and emptiness is always there waiting for he with the next illusion...

Between project and realisation, draft and permanent placement, historical remembrance and a mark in time, anonymity and countless names, stands *Grass*. And it grows. This monument was displayed in the *Forum* Gallery during the Croatian War of Independence. A *gisant* peeks out from beneath the ground, appearing as if the centuries have rounded its edges despite its having just arrived; it is immortalised by neither stone nor bronze, but is *aere perennius*, because the earth itself has taken its shape; its sinking is eternal, just as its role as a pedestal. Because nothing that stands on it will ever be straight again. This is how Marija Ujević executes a unique melding of statue and pedestal, the bearer and the borne – and the sphere in which it radiates is space/time in all of its dimensions. *It could be said, then, that one statue stands at the outset of new history.*

And so the monuments of Marija Ujević, or her sculptures in public space, bring a historical dimension to life, and with their strength of form, project life into immortality.