

Pano**Rama**

pola stoljeća likovnoga čuvanja memorije
half a century of the artistic preservation of memory

Zagreb, 2018.

**MUZEJ
MIMARA**



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Poštovani i dragi prijatelji,

pozdravljam vas u ime općine Prozor-Rama, geografski maloga, a kulturološki specifičnoga prostora u Bosni i Hercegovini. Rama, ime koje nosi naš zavičaj, podsjeća na staro, biblijsko ime patnje, majčina plača i života. Prozor, središte naše općine, dokumentirani je srednjovjekovni topos, a znači pogled u svijet kroz uske klance. Uz njih su još drugi važni toponimi, posebno neolitska, rimska, ilirska, kršćanska Varvara (Barbara), srednjovjekovna groblja stećaka, te neka franjevačka mjesta, od kojih je značenjem središnje Gospina crkva i samostan na Šćitu.

U Ramu se ne dolazi slučajno, nego uvijek ciljano: Ponajviše iz ljubavi, gostoljubivosti i prijateljstva Ramljaka, ponešto zbog egzotičnosti i znatiželje, a ponešto zbog turizma, ljepote krajolika, njegove vrletnosti i jezera. Zbog prometne izoliranosti, ali i zbog specifičnosti svojih žitelja, zbog njihove okrenutosti životu, Rama – kulturološki mikrosvijet, osobito katolički, dakle hrvatski, sačuvao je svoju materijalnu i duhovnu baštinu. Sačuvao je svoje sjećanje, svoj ponos i kad se moralo seliti izvan Rame. U to se može uvjeriti svatko tko je u Ramu barem i nakratko kročio ili susreo makar kojega ponosnijeg Ramljaka izvan zavičaja. Nažalost, ni Ramu nisu zaobilazili povijesna stradanja, vatra i voda, ratovi, progoni, masakri, seljenja, političke zablude, obmane i razračunavanja. U Ramu, dakle, nisu svi dolazili niti svi dolaze s časnim namjerama, zbog čega su i ostali mnogi ožiljci na dušama njezinih stanovnika.

Kako bismo zagrebačkoj i hrvatskoj javnosti iznova pokazali da se u Ramu dolazilo i da se još uvijek dolazi upravo iz ljubavi i želje za ponovnim susretom s njezinim ljudima, krajolicima i kulturom, Općina Prozor-Rama priređuje ovu likovnu izložbu. Dali smo joj ime *PanoRama*, s velikim slovom *R* u riječi *panorama*, a koja znači „vidik široka i prostrana krajolika“. Htjeli bismo kroz djela nekolicine vrsnih hrvatskih umjetnika, slikara i kipara, pružiti posjetiteljima makar mali uvid u dugu povijest, ljepotu krajolika, kulturu i neke specifičnosti našega ramskog zavičaja između života i nestanka. Činimo to s ponosom, jer Ramu smatramo važnom kako za povijest Bosne i Hercegovine tako i za povijest hrvatskoga naroda uopće. Nakana nam je da izložbom ukažemo da se s kulturom, s umjetnošću mora živjeti da bi se živjelo dostojanstveno. Nakana nam je, također, da izložbom sačuvamo veze i sjećanja raseljenih Ramljaka na zavičaj, da preko izložbe širimo prijateljstva, da sve zainteresirane potaknemo da nakon izložbe posjete Ramu, i da sami pokušaju nešto učiniti za ovaj naš kraj.

U prekrasnim prostorima Muzeja „Mimara“ svoje viđenje Rame i njezinih ljudi predstavljaju renomirani hrvatski umjetnici tzv. srednje generacije: Petar Dolić,

akad. kipar; Martina Grlić, akad. slikarica; Pavle Pavlović, akad. slikar; Zlatan Pintek, akad. slikar; Blaženka Salavarda, akad. slikarica; Stjepan Šandrk, akad. slikar; Mo-hamad David Schreim, akad. slikar; Matko Vekić, akad. slikar i prof. na ALU Zagreb.

Poznato je da je Rama sva u znaku seljenja, najčešće onoga iznuđenog, bilo ratnog bilo vodenog. Ovu izložbu organiziramo i u 50-oj godišnjici velikoga ramskog seljenja. Naime, od godine 1968., zbog punjenja akumulacijskoga jezera, mnogi Ramljaci sele u tuđinu, ponajviše širom Republike Hrvatske, od njezina istoka do zapada, od Iloka do Zagreba. Da bismo s više strana sagledali to *masovno* seljenje, a i za naše vrijeme da bismo reaktualizirali seljenje, taj gorući problem Hrvata u BiH, Općina Prozor-Rama krajem ove godine organizirat će u Prozoru znanstveno-stručni skup pod naslovom *Rama i Ramljaci: Od prisilnoga raseljavanja do nove integracije sa starim krajem*. Vjerujem da ćete imati priliku čitati i radove s toga skupa koji će biti objavljeni u zborniku.

Nije ovo prvi put da se Rama predstavlja u Zagrebu. Niti je ovo jedini način našega predstavljanja. Niti će ovo biti posljednji. I kao što ni mnogih drugih aktivnosti Općine Prozor-Rama u Gradu Zagrebu i u Hrvatskoj ne bi bilo bez suradnje s Ramljacima, s prijateljima Rame iz Zagreba i šire, s umjetnicima i s ramskim fratrima, tako je bilo i ovoga puta. Mnogi su pridonijeli ovoj izložbi, na čemu im iskreno zahvaljujem. U ime Općine Prozor-Rama zahvalnost izričem ravnateljici Muzeja „Mimara“, mr. sc. Ladi Ratković-Bukovčan, muzejskoj savjetnici, koja nam je ustupila ovaj izniman izložbeni prostor. Zahvaljujem svima koji nas prate i koji su pomogli u organizaciji i pripremi ove izložbe. Posebno zahvaljujem umjetnicima što su u svojim djelima dopustili nadahnuti se nekadašnjom i današnjom Ramom, što su u onom oskudnom i siromašnom tragali za ljepotom.

Želim svima da se ugodno osjećate, razgledajući ova vrijedna djela, koja će, nadam se, kako onima koji ste već bili u Rami tako i onima koji se s Ramom prvi put susrećete ovdje na slikarskim platnima i kiparskim skulpturama, zasigurno biti poticaj da nas uskoro posjetite.

Dobrodošli u Ramu!

Jozo Ivančević,
načelnik Općine Prozor-Rama

Dear and honored friends,

I welcome You on behalf of the Prozor-Rama Municipality, a geographically small, but a culturologically specific space within Bosnia and Herzegovina. Rama, the name of our native region, is reminiscent of the old, biblical name for suffering, mother's cries and life. Prozor, the center of our municipality, is a documented Medieval placename, which signifies a window into the outside world through narrow gorges. (Prozor literally means window) There are other important toponyms, especially the Neolithic, Roman, Illyrian, Christian Varvara (Barbara), Medieval graveyards, as well as some Franciscan places, the central of which is the Church of Our Lady and the Šćit monastery.

One does not come to Rama by accident, but always with a goal: mostly out of love, hospitality and friendship of its inhabitants, somewhat due to its exoticism and curiosity, and somewhat because of tourism, the beauty of the landscape, its ruggedness and the lake. Due to its traffic isolation, but also due to the specificity of its inhabitants and their focus on life, Rama – a culturological micro-universe, especially Catholic, that is, Croatian, has kept its material and spiritual heritage. It has preserved its memory, its pride, even when people were forced to move out of Rama. This can be seen by anyone who has ever come to Rama even for a brief time, or anyone who has met a proud person from Rama outside their native region. Unfortunately, Rama was not spared by historic troubles, fire and water, wars, persecutions, massacres, relocations, political delusions, deceptions and vendettas. Therefore, not everyone who has come to Rama had noble intentions, which is why its inhabitants carry numerous scars on their souls.

In order to once again show to the Croatian and Zagreb public that people used to and still come to Rama out of love and the desire to once again meet its people, landscapes and culture, the Prozor-Rama Municipality organized this art exhibition. We named it *PanoRama*, with a capital letter *R* in the word *panorama*, meaning "a view of a wide area". We want to offer the visitors a small insight into the long history, beauty of the landscape, culture and some specificities of our native region of Rama between life and disappearance through the works of several excellent Croatian artists, painters and sculptors. We do that with pride, because we hold Rama to be important for the history of Bosnia and Herzegovina and the history of the Croatian people in general. It is our intention to show with this exhibition that one has to live with culture, with art, in order for one to live with dignity. It is also our intention to preserve the connections and the memories that the relocated people from Rama have with their native region, to spread friendship with this exhibition, to encourage anyone who is interested to visit Rama after the exhibition and to try to do something themselves for our native region.

In the beautiful space of the "Mimara" Museum, renowned Croatian artists of the so-called middle generation present their view of Rama and its people: Petar Dolić, academic sculptor; Martina Grić, academic painter; Pavle Pavlović, academic painter; Zlatan Pintek, academic painter; Blaženka Salavarda, academic painter; Stjepan Šandrk, academic painter; Mohamad David Shreim, academic painter; Matko Vekić, academic painter and the professor at the Academy of Fine Arts in Zagreb.

It is a known fact that Rama is characterized by relocations, most often forced ones, whether due to war or due to flooding. We organize this exhibition on the 50th anniversary of the great Rama relocation. Since 1968, due to the filling of the artificial lake, many inhabitants of Rama were forced to move abroad, mostly to the Republic of Croatia, from its east to its west, from Ilok to Zagreb. In order to look at this *mass* relocation from different perspectives, and in order to once again talk about relocations, the burning issue of Croats in Bosnia and Herzegovina, the Prozor-Rama Municipality will organize a scientific-expert conference in Prozor at the end of this year entitled *Rama and Its People: From Forced Relocation to New Integration with the Old Homeland*. I believe You will have the opportunity to read papers from that conference which will be published in its proceedings.

This is not the first time Rama is being presented in Zagreb. Nor is this the only way we will present out region. Nor will it be the last time. And like many other activities

the Prozor-Rama Municipality has organized in Zagreb and in Croatia would not happen without cooperation of people from Rama, of friends of Rama from Zagreb and other places, of artists and monks from Rama, it is the same with this exhibition. Many people have contributed to it, and they have my sincere gratitude.

On behalf of the Prozor-Rama Municipality I thank the director of the "Mimara" Museum, Lada Ratković-Bukovčan, M. S., museum adviser, who was kind enough to let us use this exceptional exhibition space. I thank everyone who follows us and who has helped with organizing this exhibition. I especially thank the artists for allowing themselves to find inspiration for their works in Rama of the past and the present, for searching for beauty in that which is scarce and destitute.

I wish everyone to feel comfortable while looking at these valuable works of art which will, I hope, be an encouragement to visit us soon, whether You have already been to Rama, or You are seeing Rama for the first time on these canvasses and in these sculptures.

Welcome to Rama!

Jozo Ivančević
Chairman of the Prozor-Rama Municipality

Potopljeni i raseljeni identitet

Iščitavanje znakova vremena i odgovorno detektiranje urgentnih životnih pitanja odlika je umnih i proročki opredijeljenih pojedinaca i različitih ljudskih zajednica. Ova konstatacija ne vrijedi samo u kriznim i tranzicijskim vremenima i kontekstima. Ona se nameće uvijek kao stanoviti glas savjesti koji nema adekvatne alternative. Jedina drugačija mogućnost našeg odnosa prema vlastitoj životnoj stvarnosti jest apatija i isprazno lamentiranje nad vlastitom sudbinom. Vjerujem da je upravo ova maksima o nama i o našem vremenu motivirala brojne umjetnike i organizatore izložbe o Rami i ramskom usudu.

Panoramski zahvati lokalnih, ali i kozmičkih dimenzija događaju se uvijek u rasponu između površnih fotografskih intencija i motiva i temeljitih i sveobuhvatnih zahvata u kompleksno tkivo ovozemaljske stvarnosti, s čežnjom da se pogled prebaci preko zadanog horizonta i limitiranih ljudskih mogućnosti. Rama kao jedan minikozmos nije u ovom smislu nikakva iznimka niti efemerna činjenica. Naprotiv, ona može poslužiti kao indikativna matrica za opserviranje šireg konteksta, koji se po naravi stvari reflektira na lokalnu ramsku pojavnost i njezine specifične životne impulse. Angažirani umjetnici različitih provenijencija upravo zastaju nad zagonetkom Rame i kroz vlastite dioptrije bilježe detalje koji, ukomponirani u cjelinu mozaika, dešifriraju nosive elemente, bez kojih je identitet Rame i njezinih ljudi zamagljen ili je posve neprepoznatljiv. Upravo je identitet urgentno pitanje oko kojeg se danas sučeljavaju stajališta i odmjeravaju argumenti na svim razinama, od intimnih i pojedinačnih do globalnih, o kojima ovisi smislenost naše civilizacije. Naravno, identitetne odlike i odrednice brojne su i raznovrsne. Neke su od njih konstantne, dok se druge nameću kao nove i posve iznenađujuće. Danas su u trendu kritičke i dobronamjerne, ali i paušalne valorizacije identitetnih kodova, što nerijetko rezultira općom paralizom istine i argumenata u korist mitomanskih i revizionističkih zahvata u povijesno i životno tkivo.

Ako bismo danas u pokušaju dekodiranja novih identitetnih odrednica tražili dominantan „brend“, lako bismo se složili da je riječ o fenomenu migracija ili različitih pokreta ljudskih zajednica. Nije ni ovo nova pojavnost, ona traje još od prvih ljudi. Međutim, u vremenu stabilnih država i odavno formiranih kultura i identiteta, nije nimalo neumjesno postaviti pitanje jesu li migracije poželjna i nezaobilazna civilizacijska stečevina, ili su one plod čudnih trendova i politika, koje olako manipuliraju s ljudskim sudbinama. A takva se pragmatika redovito pravda višim ciljevima i geostrateškim interesima širih razmjera. Ne treba puno napora da se taksativno registriraju vremena i

veliki migracijski pokreti koji su mijenjali lice i naličje Europe i svijeta. Neke tradicije i nacionalne paradigme do danas ostaju znakovite, ali i upozoravajuće.

Oni koji baštine židovsko-kršćansku tradiciju i biblijsko iskustvo, prisjetit će se lako prvih životnih i vjerničkih dilema i oporih dijaloga između Jahve i njegovih ljudskih stvorenja. U Knjizi postanka Jahve obznanjuje Kainu što ga čeka u životu. „Vječni ćeš skitalica na zemlji biti.“ Te riječi Kain doživljava kao tešku kaznu. Stoga odgovara Jahvi: „Kazna je moja odviše teška da se snosi.“

U povijesti Kainovih sunarodnjaka, ali i drugih etniciteta bilo je i odlazaka i povrata, blagoslova i prokletstava, pokušaja mijenjanja identitetnih odlika i grčevitih zauzimanja za izvorni zavičaj i primordijalnu baštinu.

Ova, a i mnoge kasnije slične epizode bit će različito percipirane i od njihovih aktera i od onih koji su promjenu zavičaja i domovine doživljavali kao težak životni defekt, bez obzira radi li se o okorjelim zavičajcima ili umišljenim apatridima i je li ih pokrenula Božja ili ljudska ruka.

Danas su u opticaju različiti konsenzusi i u visokoj politici, ali i na brojnim drugim razinama. Teško je, međutim, ustvrditi može li se danas uopće govoriti i o kakvu suglasju, kad su u pitanju ljudske migracije, njihovi uzroci i stvarni učinci. Nije ovdje riječ samo o visokoj politici i demografiji, nego i o mnogo dubljim ožiljcima na temeljnim identitetnim činjenicama. Protagonisti migracija i oni koji imaju moć upravljanja ljudima i ljudskim kolektivitetima, osmisliće takve projekte i dati im različita imena, kao što su kolonizacija, humano preseljenje, seoba naroda, popunjavanje nenaseljenih krajeva... U novije vrijeme operira se svakodnevno sa sintagmom etničkoga čišćenja.

Indikativno je da se grčka kolonizacija do danas tumači kao potraga za novim životnim prostorom, a nikada kao selektivno osvajanje tuđih zemalja. Još veću pozornost izaziva glasovita seoba naroda, počevši od ranog srednjeg vijeka. Naime, dugo je vremena vladalo općeprihvaćeno suglasje kako su grčki i rimski civilizacijski fundus početak prave uljudbe i ljudskih dostignuća, koja se do danas ne daju nadomjestiti nikakvim sličnim čovjekovim iznašašćem. A onda na povijesnu scenu stupaju posve drugačiji akteri s dijametralno suprotstavljenim uljudbenim kodovima. U promociji vlastitog svjetonazora osvajači s Istoka poništavaju dotadašnji europski univerzum i instaliraju posve nove kulturološke zasade. Visoka kultura nepovratno uzmiče pred grubim konjanicima i njihovim sulicama. Poništava se prepoznatljivi identitet i osvojenih i osvajača.

Ako se čak i pomirimo s već istrošenom kvalifikacijom da je grčko-rimskom svijetu bio istekao rok trajanja i da se on urušio sam od sebe, te da su novi akteri povijesti nanovo oživjeli Europu, pitanje je kako vrednovati novije projekte premještanja čita-

vih naroda, čiji su protagonisti, a to je danas svima bjelodano, bili sumanuti pojedinci i diktatorski mentalni sklopovi. Ili posve izravno pitanje: u ime čega i kakvog političkog i državničkog interesa je trebalo baltičke Židove, hrvatske Volksdeutsche ili bosanske Hrvate učiniti onim što oni nisu i što nikako ne mogu biti? Jedini ishod ovakve dehumanizacije jest njihov nestanak s lica zemlje.

Nije nimalo jednostavno, mada površno to tako izgleda, razbaštiniti ljude i presađivati ih kao već formirane osobnosti i mentalitete u nepoznato tlo. Agresivne ideologije i indoktrinacije za ovo redovito pripremaju teren i potkopavaju identitetne temelje. Kad je devedesetih godina prošlog stoljeća počela destrukcija Bosne i bosanstva, čule su se riječi: „Što je nama Kraljeva Sutjeska?!“ Kreatori ovakva upitnika dobro su znali da obeščašćenjem ovog toposa bosanstvo i bosansko franjevaštvo izručuju bestidnoj dražbi, a Sutješčake i mnoge druge prodaju u bescjenje. I jedina moguća posljedica ovog „prevjeravanja“ jest deportacija ovog najbosanskijeg katoličkog kolektiviteta iz njegova stoljetnog zavičajnog ambijenta.

Aktualnu ramsku poziciju elaborira se u zadnje vrijeme s različitim motrišta i s raznovrsnim nakanama. Prošlu i sadašnju enigmu ovog zemljopisno prilično izdvojenog krajolika, pomalo se simplificirano dekodira izdvajanjem nekoliko neuralgičnih događaja, koji bi nas trebali osloboditi svakog daljnjeg naprezanja u razmatranju bitnih ramskih karakteroloških crta. Preseljenje ramskog puka u Dalmatinsku zagoru, potapanje izazvano ljudskom rukom i permanentne migracije do danas ne mogu biti isključive odrednice koje nude odgovore na sva naša pitanja. Upravo angažman brojnih umjetnika još tamo od šezdesetih godina prošlog stoljeća rječito svjedoči kako politike, ratovi pa ni posve nehumana logika i pragma aktera životnih mijena ne mogu i ne smiju imati zadnju riječ u našem angažmanu oko vlastite životne pozicije. Umjetnici se privremeno sklanjaju od tenkova i velikog povodnja, ali njihovo oruđe i opsjednutost naoko sporednim detaljima prolongiraju konačna rješenja i nemoćna odustajanja. Govor likova i boja, oplemenjenog i oduhovljenog kamena i bronce, odjekuju i onda kad se potroše svi arsenali opakih ljudskih kreacija i zlih nakana. Nije stoga neumjesno od lingvista posuditi sintagmu „Govor Rame“ i njome nasloviti i ovaj današnji događaj.

Traje ovaj govor, rečeno je već, nekoliko desetljeća. Posebne impulse dali su mu upravo potop i migracije. Ostala je nepotopljena jedino dilema zašutjeti ili govoriti unatoč svemu. Nije tada zašutio pronicljivi i agilni fra Eduard Žilić koji je, iznutra a ne sa strane, promatrao kako voda, kojoj je Stvoritelj svega bio predvidio posve drugačiju ulogu, poništava život. Ovaj fratar nije mogao zaustaviti vodu i ljude koji su nepovratno zamicali preko ramskih obzorja. Izmislio je iseljeničko zvonu, koje je sa zvonika na Šćitu oglašavalo umiranja odseljenih Ramljaka. Na taj je način dio njihove

baštine, makar potopljen i oskrnavljen, trajno ostao u Rami. Doveo je fra Eduard na Šćit Josipa Biffela iz Zagreba i on je iznad oltara šćitske crkve uprizorio Ramu s njezinim povijesno-religioznim identitetnim zasadama.

Fra Eduardova buntovna i kreativna energija još uvijek inspirira brojne suvremene umjetnike, koji iz Biffelove epopeje i žive ramske panorame izdvajaju prizore i snagom vlastite imaginacije vraćaju u život ono što je bilo predviđeno za umiranje. Bešika u kojoj jedno dijete spava, a drugo nad njom ne da mu da se budi, autentičan je fragment stare ramske obiteljske pedagogije, i nju su polagali svi koji su iz bešike iskoračili u opor i nepredvidiv životni vrtlog. U proslapskim Nikolićima nekoliko obitelji zajedno s fratrom kao skamenjeni nijemo komuniciraju s vodom, koja im neumoljivo ulazi u kuće. Autentični zavičaj i identitet im je pod vodom, za nov životni prostor ne žele ni čuti. Često sam u sebi pokušavao rekonstruirati eho fratarskog glasa i uzdahe prepune crkve na Šćitu, kad se one „iza Rame“ bolno upozoravalo u župnim naredbama da požure kućama, jer voda već diže proslapsku ćupriju.

Zavičajni nagon i sveprisutna dilema „ostati ili odseliti“ određuju i danas najintimnija pojedinačna razmišljanja, ali i globalnu planetarnu pozornicu. „Američki san“ koji traje već nekoliko stoljeća i novi europski projekti stvorili su identitetni košmar, kojemu se još ne nazire nikakvo općeprihvatljivo rješenje. Pitanje aktera novog peregrinalnog poretka rijetko se stavlja na dnevni red. Poznato je da o ljudskim sudbinama često odlučuju nesposobni, dok istodobno sposobni šute. Nacističkom ideologu Alfredu Rosenbergu suvremenici su predbacivali da je glupan „s nadarenošću za nerazumijevanje povijesti“. Fra Eduard Žilić i Josip Biffel smatrali su da je fra Anđeo Zvizdović neizostavni dio ramske i bosanske povijesne paradigme i da mu je mjesto uz najveće franjevačke svetačke likove. Fra Anđeo nije šutio kad je njegov bosanski katolički narod bio predviđen za razbaštinjenje i nestanak. Je li fra Anđelova „nadarenost“ postala deplasiranom u našem suvremenom selilačkom kontekstu, pitanje je koje se danas često stavlja na dnevni red.

Panoramski angažman ljudi duha i duhovnosti oko ramskih životnih preokupacija nije motiviran nikakvim profitabilnim nakanama. Govor je to o priči koja je ušutkivana i ismijavana, potapana i deložirana iz svog naravnog kljajališta. Na ovaj način priča će trajati još dugo vremena, dok god bude onih koji će zastajati pred Zvizdovićem u šćitskoj crkvi. Jer ako ljudi i zašute, govorit će kamenje monumentalnih skulptura ali i ono potopljene proslapske ćuprije, kad se smiluje voda i pokaže nam iznakaženo lice davno minule ljepote. Upravo o toj ljepoti pričaju i ova postavka i ljudi okupljeni oko ovog plemenitog pothvata.

fra Stjepan Lovrić

Sunken and exiled identity

Reading the signs of time and responsibly detecting urgent life questions is a trait of intellectual and prophet-like individuals and different human communities. This statement does not only apply in times and contexts of crisis and transition. It is always intruded as a certain voice of conscience that has no adequate alternative. The only different possibility of our relationship with our own reality is apathy and hollow lamenting over our own destiny. I believe that it is precisely this maxim about us and our time that has motivated numerous artists and organizers of the exhibition about Rama and its fate.

Panoramic interventions of local, but also cosmic dimensions are always happening in a range between superficial photographic intentions and motifs and fundamental and all-encompassing interventions in the complex fabric of earthly reality, with a longing to see beyond the given horizon and limited human capabilities. Rama, as a miniature cosmos, is not an exception or an ephemeral fact. On the contrary, it can serve as an indicative matrix for the observation of a wider context that, by the nature of things, reflects on the local incidence of Rama and its specific impulses. Artists of different provenances stop at the mystery of Rama and through their own eyes notice details that, when fitted into the whole of the mosaic, decipher bearing elements, without which the identity of Rama and its people is blurry or completely unrecognizable. It is precisely this identity which is the urgent matter over which different points of view are being confronted and arguments contested on all levels, from intimate and individual to global, on which the meaningfulness of our civilization depends. Of course, the traits and charac-

teristics of an identity are numerous and varied. Some of them are constant, while others are imposed as new and completely surprising. Critical and well-meaning, but also flat valorizations of identity codes are in trend today, which often results in a general paralysis of the truth and arguments for the benefit of mythomaniacal and revisionistic interventions into the historical and existential tissue.

If we were today to, while trying to decode new identity traits, look for a dominant "brand", we would easily agree that it is about the phenomenon of migration or different movements of human communities. This is not a new phenomenon, it has been around since the first humans. However, in the time of stable countries and well-established cultures and identities, it is not out of place to ask the question whether migrations are a desirable and inevitable civilizational acquisition, or are they the fruit of weird trends and policies, that easily manipulate human destinies. And such pragmatism is usually justified with higher goals and geostrategic interests of wider proportions. It does not take a lot of effort to list great migrations that have changed the face of Europe and the world. Some traditions and national paradigms remain significant, but also cautionary, to this very day.

Those who inherit the Judeo-Christian tradition and Biblical experience, will easily remember the first dilemmas of life and faith, as well as harsh dialogues between Yahweh and his human creatures. In Genesis Yahweh announces to Cain what will be his lot in life. "A restless wanderer you will be on earth." Cain receives those words as harsh punishment. So he answers to Yahweh: "My punishment is greater than I can bear."

In the history of Cain's compatriots, but also other ethnicities, there were departures and returns, blessings and curses, attempts to change identity traits and desperate struggles for one's own homeland and primordial heritage.

This episode, as well as numerous later episodes will be differently perceived from their protagonists and from those that have seen the change of their homeland as a severe life defect, no matter whether they were fierce local patriots or conceited stateless individuals, and whether they were moved by God's or human hand. Today one can see different consensuses in high politics, but also on numerous different levels. However, it is hard to determine whether one can talk about any kind of consensus on the question of human migrations, their causes and real effects. This is not just about high politics and demographics, but about some much deeper scars on the fundamental identity facts. The protagonists of migrations and those who wield the power to control people and human collectives, will devise such projects and give them different names, like colonization, humane resettling, migration period, populating uninhabited regions... As of late, one can hear the syntagm "ethnic cleansing" almost on a daily basis.

It is indicative that the Greek colonization is still seen as a search for new living space, never as a selective conquest of foreign lands. Even greater attention is given to the Migration Period, starting in Early Middle Ages. For a long time the generally accepted consensus was that the Greek and Roman civilizations were the start of culture and human achievements, that remain unsurpassed by any similar human discoveries. And then completely different protagonists with diametrically opposite cultural codes step onto the historical stage. While promoting their own worldview, conquerors from

the East negate the European universe of the time and install completely new cultural tenets. High culture gives irreversible way to rough horsemen and their arrows. Recognizable identity of the conquered and the conquerors is erased.

Even if we come to terms with the used-up qualification that the Greco-Roman world passed its expiration date and collapsed in on itself, and that the new protagonists of history instilled new life in Europe, the question remains how to evaluate newer projects of relocation of whole nations, whose protagonists, it is evident today, were deranged individuals and dictatorial mindsets. Or to pose a completely direct question: in whose name and out of which political and national interest were the Baltic Jews, Croatian Volksdeutsche or Bosnian Croats to be made into what they are not and never can be? The only outcome of this dehumanization is their obliteration from the face of the earth.

It is no simple task, even though it looks that way on the surface, do disinherit people and relocate them as already formed personalities and mentalities to unknown lands. Aggressive ideologies and indoctrinations prepare the terrain for this and undermine the foundations of identity. When the destruction of Bosnia and Bosnian identity began in the 1990s, one could hear the question: "What is Kraljeva Sutjeska to us?!" Those who asked that question knew very well that by dishonoring this place they were putting up Bosnian identity and Bosnian Franciscans for a ruthless auction, while selling people from Sutjeska and many others for scraps. And the only possible consequence of this "converting" is the deportation of this most Bosnian Catholic collectivity from its centuries-old local ambiance.

Current position of Rama is lately being elaborated from different perspectives and with various intentions. The past and present enigma of this geograph-

ically pretty isolated environment is somewhat simplistically decoded by pointing out to a few neuralgic events, which should save us any further efforts to take into account the important traits of Rama. Relocating the people from Rama to Dalmatian Hinterland, flooding caused by humans and permanent migrations up to present day can not be the exclusive characteristics that answer all our questions. It is precisely the involvement of numerous artist in the 1960s which speaks in volumes to how politics, wars and entirely inhuman logic and pragmatism of the protagonists of changes can not and must not have the final saying in our involvement about our own situation. Artists take a temporary shelter from tanks and the great flooding, but their tools and obsession with seemingly minor details prolong the final solutions and powerless abandonments. The speech of characters and colors, ennobled and spiritualized stone and bronze, echo even when all the arsenals of evil human creations and intentions are depleted. It is not then inappropriate to borrow the syntagm "The Speech of Rama" from linguists and use it as the title of today's event.

It has been said that this speech has been going on for a few decades now. Special impulses have been given to it precisely by the flooding and the migrations. The only thing left above the water was the dilemma whether to keep silent or speak up no matter what. Astute and agile brother Eduard Žilić was not silent while he watched, from within and not from the sidelines, as the water the Maker gave an entirely different role to obliterated life. This monk could not stop the water or the people who irretrievably went beyond Rama's horizons. He invented the emigrant's bell, which announced from the Šćit belfry when one of Rama's emigrated inhabitants died. That way a part of their heritage, even though submerged and desecrated, remained in Rama forev-

er. Brother Eduard brought Josip Biffel from Zagreb to Šćit, and he painted Rama with its historical-religious identity tenets above the altar of the Šćit church.

Brother Eduard's rebellious and creative energy still inspires numerous contemporary artists, who single out scenes from Biffel's epic painting and from the panorama of Rama and, using the power of their own creativity, bring back to life what has been intended to die. A crib in which a baby is sleeping, while a child stands over it and does not let the baby wake up, is an authentic fragment of the old family upbringing from Rama, one which all those who stepped from that crib into the harsh and unpredictable life had learned. In the hamlet of Nikolići a few families together with their monk stand as if petrified and silently communicate with the water, which is relentlessly entering their homes. Their authentic native region and identity is under water, and they do not want to hear about a new living space. I have often tried to reconstruct the echo of the monk's voice and the sighs of the packed Šćit church, when those "beyond Rama" were painfully warned in parochial orders to hurry back to their homes, as the water was already destroying the bridge in Proslap.

The homeland impulse and the ever present dilemma whether to "stay or relocate" determine the most intimate individual thoughts, but also the global stage even today. The "American dream" that has been going on for a couple of centuries now and new European projects have created an identity nightmare, with no generally acceptable solution in sight. The question of the protagonists of the new migrational order is rarely discussed. It is a known fact that human destinies are often decided by the incompetent, while at the same time those who are competent keep silent. Nazi ideologist Alfred Rosenberg was thought of by his contemporaries as being a stupid man "with a talent for not understanding

history". Brother Eduard Žilić and Josip Biffel thought that brother Anđeo Zvizdović was an infallible part of the Rama and Bosnian historical paradigm and that his place was right alongside the greatest Franciscan saints. Brother Anđeo was not silent when his Bosnian Catholics were scheduled for disinheritance and obliteration. Did brother Anđeo's "gift" become out of place in our contemporary migrational context is a question that is often discussed today.

Panoramic involvement of the people of spirit and spirituality in Rama's living preoccupations is not motivated

by any profit. It is about a story that has been silenced and ridiculed, flooded and relocated from its natural environment. This way that story is going to last for a long time, as long as there are those who will pause in front of Zvizdović in the Šćit church. Because even if the people fall silent, the stones of the monumental sculptures and of the flooded bridge in Proslap will speak, when the water shows mercy and reveals to us a disfigured face of a beauty which is long gone. It is precisely that beauty that this exhibition and the people gathered around this noble enterprise talk about.

fr Stjepan Lovrić, OFM

Spomenik Tvrtkovu biljegu Petra Dolića

Tri metra visok kamen u središtu prometnice (rotora) na *ulazu–izlazu* iz grada Prozora stoji kao stijena važna za ovaj grad i ove ljude, za njegovu povijest i sadašnjost. Izrađen od domaćega kamena, kao da priziva kiparevo ime (Dolić). I tko bi onda bio i pozvaniji od onoga čije ime počiva u naravi i imenu samoga kamena (dolit)?! Stopljen s elementima tzv. *Prozorske povelje* i grba koji se u dokumentima pripisuje i Rami i Bosni, to je i konceptualno i organska cjelina. Našavši se pred zadaćom učitavanja Tvrtkove uloge, Petar Dolić je dobro razumio što mu je činiti. Odmah je na početku shvatio da se kao kipar (kao „vješt“ majstor) treba svjesno „poništiti“, a prije svega odbaciti umijeće i sitničavo elaboriranje i svaki nagon neke detaljističke pedanterije.

Slično je i veliki hrvatski kipar Vanja Radauš, koji je tamo na Tulovim gredama Velebita, ugledavši uspravljene stijene pomislio na Stvoritelja te, uvidjevši svoja ograničenja, zavapio: *Kakav sam ti ja kipar?! Stoga je kamenom-stijenom-temom Dolić razumio veličinu biljega u blizini staroga srednjovjekovnoga grada-utvrde-gradine. Tako je kipar jake volje i suptilne ruke, kipar snažnih i dubokih zasjeka, ali i mekoga pisma, kipar koji je svoj nježni rukopis ispisao i u najtvrdim materijalima, na ovoj zadaći svjesno ostao pomalo i anoniman. Tako se priča o obliku i kamenu seli iz tematskoga u oblikovni jezik, u jednostavnost i jasnost kamene mase pune osjećaja postojanosti i trajnosti, bježeći, kao i sam tvorac, iz svakoga stilskoga kalupa u korist trajnosti i veličine Tvrtkova djela. Tu je, dakle, i smjernost i mudrost kipara da pobjegne od „autorstva“, od „rukopisa“, nadasve od autorske taštine ili jasnijega (portretnoga) određivanja lika.*

Oslobođen svake natruhe virtuozne modelacije (koje posjeduje u drugim radnjama), bježeći od toga da se sviđa svima i da svi vide isto, znao je da prizvati lik velikoga čovjeka, iščitati sve njegove posebnosti znači donekle osiromašiti njegovo simboličko značenje, te da to priziva puki izvod iz matične knjige rođenih, a ne izvod iz tla zemlje i naroda, iz kojega kao miljokaz izrasta ovaj lik-kamen. Vidjevši u tome kamenu pridjeve a ne imenice, vidjevši stamenost, poštenje, postojanost, težinu... a ne zadaću biografa-kipara, svjesno je u sebi žrtvovao kipara kako bi osjetio veličinu te planine od čovjeka.

Znao je da mu na tome mjestu trebaju gipkije objasnidbene sveze koje se neće spoticati o detalje, nego da je moguće s ovime, biljegom smjerokazom i miljokazom,



ponovno pronaći oblikovnu i tematsku cjelovitost. I tu je trebao dubok, a ne površinski kop čovjeka i umjetnika koji zna značenja povijesnoga lika, koji iznovice aktualizira prošlost kao sadašnjost i koji najbolje zna oblike toga štovanja. Jer portretirati konkretnu, ma koliko veliku osobu, znači priznati i njezinu smrtnost, a biljegom-kamenom znači govoriti o njegovoj trajnosti, važnosti i značenju.

Svrđajući u dubinu ostao je izvana prirodan, težak, nepomičan, oblikovno jasan i moderan, a u sadržaju dubok i legendaran. Ostao je stijena-biljeg, a ne lice s osobne iskaznice; besmrtan, a ne, kao sve i sva, smrtan lik. Poradi diskretnih, ali znalačkih intervencija iznutra, taj kip-kamen njedri diskretnu larvu svjetlosti koja ide protiv komemorativne naravi biljega u korist prostora u kojemu su istinski ponos zemlja i ljudi. U prostoru u kojemu je *Tvrtkov biljeg-spomenik* planina duhovnoga i fizičkoga zdravlja, *Tvrtko je stijena*.

Ive Šimat Banov

 **Petar Dolić, *Tvrtkov biljeg*, spomenik na kružnom toku u Prozoru (BiH), 2017.**

Petar Dolić, *Tvrtko's Marker*, monument at the roundabout in Prozor (Bosnia and Herzegovina), 2017

Tvrtko's Marker-monument of Petar Dolić

A three-meter tall stone in the center of this roundabout on the *entrance-exit* of the town of Prozor stands like a rock important for this town and these people, for its past and present. Made from local stone it seems to call out the sculptor's name (Dolić). And who could be more appropriate than him whose name rests in the nature and the name of the stone itself (dolite)?! Merged with the elements of the so-called *Prozor Charter* and the coat of arms attributed to both Rama and Bosnia in documents, it is both a conceptual and an organic whole. When tasked with reading into the role of Tvrtko, Petar Dolić understood what he was supposed to do. He realized right at the beginning that he should consciously "undo" himself as a sculptor (as a "skilled" master), and above all else discard artistry and petty elaborations and all impulse of a more detailed pedantry.

The great Croatian sculptor Vanja Radauš had a similar moment when he came to Tulove Grede on Velebit and, seeing the erect rocks, thought of the Maker and, realizing his own limitations, cried out: *what kind of a sculptor am I!* So with stone-rock-theme Dolić understood the size of the mark in the vicinity of the Medieval town-fort. So it happened that a sculptor of great will and subtle hand, a sculptor of strong and deep incisions, but of tender script, a sculptor who wrote with his delicate hand in the hardest materials, consciously remained somewhat anonymous in this task. So the story of shape and stone moves from the thematic into the formative language, into the simplicity and clarity of stone mass full of feelings of stability and durability, escaping, as the maker himself, from any stylistic mold in favor of the permanence and magnitude of Tvrtko's work. Here we, then, have both the modesty and the wisdom of the

sculptor to escape from "authorship", from "handwriting", most of all from an author's vanity or a clearer (portrait) defining of a character.

Free from any hint of virtuoso modulation (which is present in his other work), running away from the need to be liked by everyone and for everyone to see the same thing, he knew that to summon the character of a great man and read all his particularities means to somewhat impoverish his symbolic meaning, and that it resembles a mere birth certificate, not an extract from his naive soil and his people, from which this character-stone rises like a landmark. Seeing adjectives and not nouns in that stone, seeing stoutness, honesty, constancy, weight... and not a task of a biographer-sculptor, he consciously sacrificed his inner sculptor in order to feel the magnitude of the mountain of a man.

He knew that at this place he needed nimbler explanatory connections which would not stumble over the details, but that it is possible to find once again formative and thematic wholeness with this marker, signpost and landmark. He needed a deep, not a surface, excavation of the man and the artist who knows the meanings of the historical figure, who actualizes the past as the present time and time again and who knows best the forms of that respect. Because to portray a specific person, no matter how great, means to acknowledge his or her mortality, and to use the marker-stone means to talk about his or her permanence, importance and meaning.

Drilling deep, on the outside it remained natural, heavy, immovable, clearly shaped and modern, while

being deep and legendary in its content. It remained a stone-marker, not a face from an identity card; an immortal and not, like we all are, a mortal character. Due to discreet, but expert interventions from within, this monument-stone harbors the larva of a light which goes

against the commemorative nature of the marker in favor of the space where the land and the people are the true pride. In the space where *Tvrtko's Marker-monument* is the mountain of spiritual and physical health, *Tvrtko is the rock*.

Ive Šimat Banov

PANO RAMA

pola stoljeća likovnoga čuvanja memorije
half a century of the artistic preservation of memory

Petar Dolić

rođen je 1975. godine u Travniku. Diplomirao je kiparstvo 1999. na Akademiji likovnih umjetnosti u Zagrebu, u klasi prof. Šime Vulasa, a kao izbornu nastavu pohađao je kolegij Medaljarstvo i mala plastika, u klasi prof. Damira Mataušića. Dosad je izlagao na 40 samostalnih i 50 skupnih izložbi.

Autor je brojnih skulptura na javnim prostorima (*Tri sunca* – uvala Vela Lozna, Postira; *Podmornica* – Zagrebački velesajam; *Brod na suhom* – Njemački park pokraj Boćarskog doma u Zagrebu; *Spomenik poginulim braniteljima* u Labinu, u sklopu Mediteranskoga kiparskog simpozija; *Jabuka* u Crnom Lugu, u sklopu Goranske kiparske radionice Lokve; *Spomenik Oluja 95* u Kninu; *Spomenik pomorcu i pomorstvu* u Rijeci; *Spomenik poginuloj djeci u Domovinskom ratu*, Slavonski Brod; *Spomenik Tvrtkov biljeg*, Prozor u Rami, BiH). Dobitnik je brojnih nagrada (Nagrada Sveučilišta u Zagrebu, Prva nagrada na Trijenalu hrvatskoga akvarela, Nagrada Galerije Forum). Član je HDLU-a i ZUHA-e. Živi i radi kao samostalni umjetnik u Zagrebu.

■ born in 1975 in Travnik. He graduated from the Academy of Fine Arts in Zagreb in 1999 with a degree in sculpting, in the class of professor Šime Vulas, while attending the elective course Medal-making and small plastics, held by professor Damir Mataušić. So far, he has displayed his work in 40 solo and 50 group exhibitions.

He is the author of numerous sculptures in public spaces (*Three Suns* – Vela Lozna cove, Postira; *Submarine* – Zagreb Fair; *Ship on Dry Land* – German Park near Boćarski Dom in Zagreb; *Monument to Fallen Defenders* in Labin, as part of the Mediterranean Sculpting Symposium; *Apple* in Crni Lug, as part of the Sculpting Workshop Lokve; *Monument to Oluja 95* in Knin; *Monument to a Seaman and Seamanship* in Rijeka; *Monument to Fallen Children in the Homeland War* in Slavonski Brod; *Monument Tvrtko's Marker*, Prozor in Rama, Bosnia and Herzegovina). He is the recipient of numerous awards (Award of the University of Zagreb, First prize on the Triennial of the Croatian Aquarelle, Award of the Gallery Forum). He is a member of the Croatian Association of Artists and the Croatian Freelance Artists' Association. He lives and works as a freelance artist in Zagreb.

Petar Dolić, *Glava Ramkinje*, staklo, 30 x 29 x 24 cm
Petar Dolić, *Head of a Woman from Rama*, glass, 30 x 29 x 24 cm







Petar Dolić, *Glava Ramkinje*, staklo, 30 x 29 x 24 cm
Petar Dolić, *Head of a Woman from Rama*, glass, 30 x 29 x 24 cm





Martina Grlić

rođena je 1982. u Zagrebu. Diplomirala je slikarstvo 2009. godine na Akademiji likovnih umjetnosti u Zagrebu u klasi prof. Zlatka Kesera i prof. Duje Jurića. Dosad je izlagala na 11 samostalnih i više od 20 skupnih žiriranih izložbi u Hrvatskoj i inozemstvu. Dobitnica je nagrade Erste Grand prix za najbolju sliku te nagrade za najbolju mladu umjetnicu na 4. Bijenalu slikarstva. Radovi joj se nalaze u fundusu Moderne galerije u Zagrebu. Članica je HLDU-a i HZSU-a Zagreb.

■ born in 1982 in Zagreb. She graduated from the Academy of Fine Arts in Zagreb in 2009 with a degree in painting (mentors professors Zlatko Keser and Duje Jurić). So far, she has displayed her work in 11 solo and over 20 juried group exhibitions in Croatia and abroad. She is the recipient of the Erste Grand Prix award for the best painting and the award for the best young artist on the 4th Painting Biennale. Her paintings are part of the holdings of the Modern Gallery in Zagreb. She is a member of the Croatian Association of Artists and the Croatian Freelance Artists' Association.





Pavle Pavlović

rođen je 1983. godine u Beogradu. Od 2004. do 2008. studirao je na slikarskom odjelu Akademije likovnih umjetnosti u Zagrebu, u klasi prof. Zlatka Kesera. Godine 2010. diplomirao je na slikarskom odjelu, u klasi prof. Zoltana Novaka. Dosad je izlagao na desetak samostalnih i više od 50 skupnih žiriranih izložbi. Dobio je nekoliko nagrada, uključujući ESSL AWARD CEE. Collector's Invitation prize 2011. i Nagradu „Iva Vraneković“ na 33. Salonu mladih 2016. Sudjelovao je na više rezidencijalnih projekata u inozemstvu. Asistent je na slikarskom odjelu Akademije likovnih umjetnosti u Zagrebu. Član je HDLU-a. Živi i radi u Zagrebu.

■ born in 1983 in Beograd. He studied painting at the Academy of Fine Arts in Zagreb from 2004 to 2008, in the class of professor Zoltan Novak. In 2010 he graduated there, also in the class of professor Zoltan Novak. So far, he has displayed his work in about 10 solo and over 50 juried group exhibitions. He is the recipient of several awards, including the ESSL AWARD CEE Collector's Invitation Prize in 2011 and the "Iva Vraneković" Award at the 33rd Youth Salon in 2016. He has participated in several residential projects abroad. He is the teaching assistant at the Department of Painting at the Academy of Fine Arts in Zagreb. He is a member of the Croatian Association of Artists. He lives and works in Zagreb.

Pavle Pavlović, *Ramski svatovi*, ulje, 120 x 75 cm
Pavle Pavlović, *Rama Wedding Party*, oil, 120 x 75 cm





Pavle Pavlović,
Pogled sa Klečke stijene, ulje, 170 x 130 cm
View from the Klek Rock, oil, 170 x 130 cm





Zlatan Pintek

rođen je 1979. godine u Lepoglavi. Završio je Akademiju likovnih umjetnosti u Zagrebu, u klasi prof. Zlatka Kesera. Dosad je imao desetak samostalnih izložbi. Od 2006. redovito prezentira svoje radove na „nedjeljnom Britancu“ u Zagrebu. Od 2014. godine vanjski je suradnik udruge ZMAG, Vukomerić, Hrvatska.

■ born in 1979 in Lepoglava. He graduated from the Academy of Fine Arts in Zagreb, in the class of professor Zlatko Keser. So far, he has held around ten solo exhibitions. Since 2006 he regularly displays his work on the “Sunday British Square” in Zagreb. Since 2014 he is an external associate of the ZMAG Association from Vukomerić, Croatia.



Zlatan Pintek, *Bijeg u Egipat*, ulje, 140 x 206 cm
Zlatan Pintek, *Flight into Egypt*, oil, 140 x 206 cm



Zlatan Pintek, *Bijeg u Egipat*, ulje, 140 x 206 cm
Zlatan Pintek, *Flight into Egypt*, oil, 140 x 206 cm



Zlatan Pintek, *Isus na Ramskom jezeru*, ulje, 140 x 120 cm

Zlatan Pintek, *Jesus on Rama Lake*, oil, 140 x 120 cm

Blaženka Salavarda

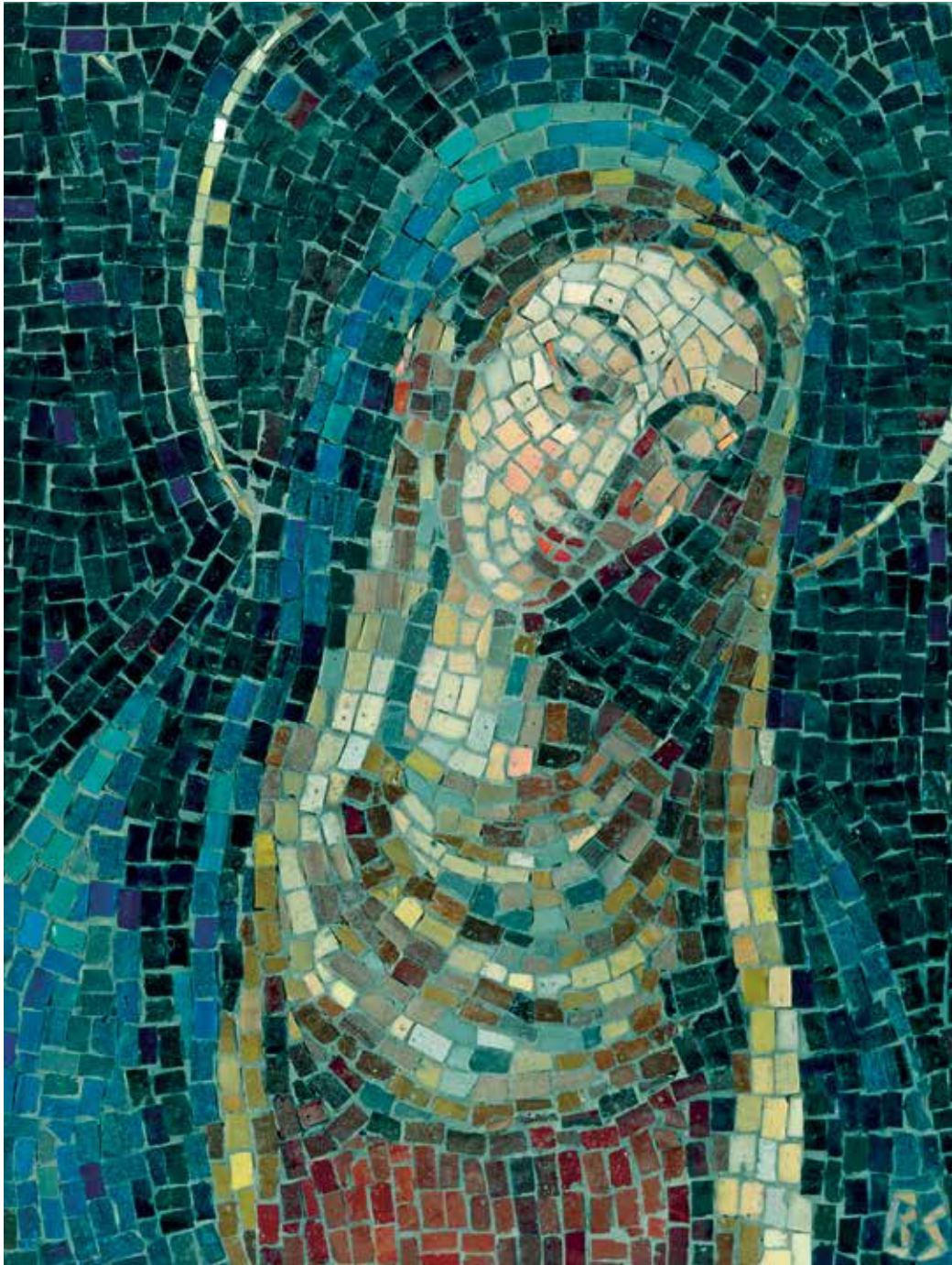
rođena je 1960. godine u Knešpolju (BiH). Gimnaziju je završila u Širokom Brijegu, a 1983. diplomirala dizajn odjeće na VŠTO-u Zagreb (danas TTF). Godine 1986. diplomirala je slikarstvo na Akademiji likovnih umjetnosti u Zagrebu, u klasi prof. Đure Sedera. Najviše se bavi mozaicima, ali i vitrajima, kolažima i sl. Također se bavi i nekim primijenjenim tehnikama, primjerice izradom nakita. Radovi joj se nalaze po mnogim crkvama u Hrvatskoj i BiH. Godine 2012., na zahtjev Biskupske konferencije BiH, izradila je mozaik s likom Gospe Kondžilske, koji se danas nalazi u Galeriji mozaika Bazilike Navještenja u Nazaretu u Svetoj Zemlji. Izlagala je na mnogobrojnim skupnim, te na petnaestak samostalnih izložbi. Članica je HDLU-a i HZSU-a.

■ born in 1960 in Knešpolje (Bosnia and Herzegovina). She finished high-school in Široki Brijeg, and graduated from the Institute of Textile and Clothing (today the Faculty of Textile Technology) in 1983 with a degree in clothing design. She graduated from the Academy of Fine Arts in 1986 with a degree in painting, in the class of professor Đuro Seder. She mostly does mosaics, but also stained-glass, collages, etc. She also practices some applied techniques, like jewelry. Her works can be found in numerous churches in Croatia and Bosnia and Herzegovina. In 2012, at the request of the Bishops' Conference of Bosnia and Herzegovina, she made a mosaic depicting Our Lady of Kondžilo, which is held today in the Gallery of Mosaics in the Basilica of the Annunciation in Nazareth in the Holy Land. She has displayed her work in numerous group, and around 15 solo exhibitions. She is a member of the Croatian Association of Artists and the Croatian Freelance Artists' Association.

Blaženka Salavarda, *Majka od Milosti*, mozaik, 55 x 42 cm

Blaženka Salavarda, *Mother of Mercy*, mosaic, 55 x 42 cm





Mohamad David Shreim

rođen je 1986. godine u Zagrebu. Diplomirao je slikarstvo 2012. godine na Akademiji likovnih umjetnosti u Zagrebu, u klasi profesora Zlatka Kauzlarića. Od 2010. godine član je HDLU-a. Izlagao je na nekoliko skupnih i samostalnih izložbi. Živi i radi u Zagrebu.

■ born in 1986 in Zagreb. He graduated from the Academy of Fine Arts in 2012 with a degree in painting, in the class of professor Zlatko Kauzlarić. He is a member of the Croatian Association of Artists since 2010. He has displayed his work in several group and solo exhibitions. He lives and works in Zagreb.

Mohamad David Shreim, *Buk*, ulje, 150 x 150 cm
Mohamad David Shreim, *Cascade*, oil, 150 x 150 cm





Mohamad David Shreim, *Čudesni ribolov na Ramskom jezeru*, ulje, 180 x 130 cm

Mohamad David Shreim, *Miraculous Catch of Fish on Rama Lake*, oil, 180 x 130 cm

Mohamad David Shreim, *Rama*, ulje, 200 x 150 cm

Mohamad David Shreim, *Rama*, oil, 200 x 150 cm



Mohamad David Shreim, *Selidba Ramljaka 1687.*, ulje, 113 x 187 cm

Mohamad David Shreim, *Migration of People from Rama 1687*, oil, 113 x 187 cm



Stjepan Šandrak

rođen je 1984. godine u Osijeku. Na Akademiji likovnih umjetnosti u Zagrebu diplomirao je 2006. slikarstvo, u klasi prof. Igora Rončevića, a 2015. doktorirao pod mentorstvom prof. I. Rončević i prof. B. Kragića. Dosad je izlagao na 20 samostalnih i više od 50 skupnih žiriranih izložbi. Dobitnik je nekoliko nagrada, uključujući nagradu publike T-HTnagrada@MSU.HR 2012., nagradu *Ex aequo* 22. Slavonskoga bijenala i nagradu za najuspješnijega diplomanta Hrvatske gospodarske komore 2006. godine. Član je HDLU-a i HZSU-a. Živi i radi kao samostalni umjetnik u Zagrebu.

■ born in 1984 in Osijek. He graduated from the Academy of Fine Arts in 2006 with a degree in painting, in the class of professor Igor Rončević, and in 2015 he earned his doctorate under the mentorship of professor Rončević and professor B. Kragić. So far, he has displayed his work in 20 solo and over 50 juried group exhibitions. He is the recipient of several awards, including the public award T-HTnagrada@MSU.HR in 2012, the *Ex aequo* award at the 22nd Biennale of Slavonia and the Croatian Chamber of Economy's award for the most successful graduate in 2006. He is a member of the Croatian Association of Artists and the Croatian Freelance Artists' Association. He lives and works as a freelance artist in Zagreb.



Stjepan Šandrk, *Ramsko jezero – Humac*, ulje, 170 x 130 cm
Stjepan Šandrk, *Rama Lake – Humac*, oil, 170 x 130 cm

Stjepan Šandrk,
Selidba Ramljaka 1968.,
ulje 135 x 195 cm

*Migration of
People from Rama 1968,*
oil, 135 x 195 cm





Matko Vekić

rođen je 1970. godine u Zagrebu. Diplomirao je slikarstvo na Akademiji likovnih umjetnosti u Zagrebu 1995. godine, u klasi prof. Đure Sedera, na kojoj od 2007. radi kao docent, a od 2011. kao izvanredni profesor. Od 1995. godine do danas priredio je više od 40 samostalnih izložaba. Više je puta nagrađivan. Predstavljao je Hrvatsku selekciju dvaput u Kairu, 2006. na 10th i 2010. na 12th Cairo Internationale Biennale, te 2009. godine u Veneciji, na 53rd International art exhibition La Biennale di Venezia. Dosad je priredio tri monografske izložbe u Zagrebu: „Životinjski krug – zodijak“, 2005. u Umjetničkom paviljonu, „Simbol, znak, amblem, ornament i zločin“, 2008. u Gliptoteci HAZU, te „Orijenta(liza)cija“, 2016–17. u MUO. Istaknuti je član HDLU-a. Živi u Zagrebu.

■ born in 1970 in Zagreb. He graduated from the Academy of Fine Arts in 1995 with a degree in painting, in the class of professor Đuro Seder. Since 2007 he has worked at the Academy as an assistant professor, and since 2011 as an associate professor. Since 1995 he has held over 40 solo exhibitions. He is the recipient of numerous awards. He has represented the Croatian selection twice in Cairo, in 2006 at the 10th and in 2010 at the 12th Cairo Internationale Biennale, and in 2009 in Venice, at the 53rd International Art Exhibition La Biennale di Venezia. So far, he has held three monograph exhibitions: “Animal Circle – Zodiac” in 2005 at the Art Pavilion Zagreb, “Symbol, Sign, Emblem, Ornament and Crime” in 2008 at the Glyptothèque of the Croatian Academy of Sciences and Arts, and “Orienta(lisa)tion” in 2016-17 at the Museum of Arts and Crafts. He is a distinguished member of the Croatian Association of Artists. He lives in Zagreb.



Matko Vekić, *Ramkinja I*, ulje, 80 x 60 cm
Matko Vekić, *Woman from Rama I*, oil, 80 x 60 cm



Matko Vekić, *Ramkinja II*, ulje, 80 x 60 cm
Matko Vekić, *Woman from Rama II*, oil, 80 x 60 cm



Matko Vekić, *Ramkinja III*, ulje, 80 x 70 cm
Matko Vekić, *Woman from Rama III*, oil, 80 x 70 cm





Slika na prethodnoj stranici:

◀ **Matko Vekić, *Ramsko jezero*, ulje, 210 x 340 cm**

Matko Vekić, *Rama Lake*, oil, 210 x 340 cm

PanoRama – pola stoljeća likovnoga čuvanja memorije

Nezamislivo je promatrati likovna djela i shvatiti koncept izložbe *PanoRama*, a ne imati na umu likovnu umjetnost (sakralnih prostora) u Rami. Za razumijevanje ove izložbe, nastale kao i glavina tamošnjih ambicioznih projekata, trudom i entuzijazmom, potrebno je poznavati ili makar biti svjestan suvremene likovne umjetnosti koja je stvarana u franjevačkoj Bosni, a time i u Rami posljednjih pet desetljeća, isključivo u okviru franjevačkih narudžbi i bliska im društvenoga kruga. Iako bi cjelovit pogled, na sada već prepoznatljivu posebnu likovnu cjelinu, tražio više prostora, na primjer da se samo nabroje svi autori i njihova djela u Rami, ipak je nužan barem nasumičan uvid u taj važan dio suvremene sakralne likovne umjetnosti Bosne Srebrene.

Diljem Bosne i Hercegovine, od sredine šezdesetih godina grade se nove crkve i intenzivno uređuju djelima suvremenih umjetnika, napose s prostora Hrvatske, a što je naročito trasirao slikar Ivo Dulčić sedamdesetih godina u franjevačkoj crkvi svetoga Ante na Bistriku. Međutim, čini se primjerenim istaknuti da je Rama određeni „fenomen“ za suvremenu likovnu umjetnost u našoj regiji. Geografski periferna i stanovništvom mala, ramska sredina postaje središte za likovno-umjetničke pothvate ispred drugih razvijenijih i kulturnom tradicijom bogatijih središta. Temeljiti uvid u cjelokupnu ramsku likovnu baštinu ukazuje na unutarjni poticajni žar utkan u narav njezinih pojedinaca koji kontinuirano nastoje oplemeniti sakralan prostor koji je, iako nesačuvan u izvornom obliku zbog teških povijesnih perturbacija, stoljećima imao neprocjenjivo značenje za život Ramljaka. Ramljaci su se isticali (međusobno, ali i šire) živeći s ozbiljnim povjerenjem u djelovanje i usmjeravanje franjevacu na Šćitu. Stoga je, jasno, i likovna umjetnost određena religioznošću.

Egzistiranje u postmodernom vremenu svjedočenje je i raznim zaboravima. Na karakteristiku zaborava tradicije i gubitak lokalnoga i regionalnoga itekako utječu ratovi, siromaštvo i migracije u kojima se gube lokalni identiteti i kulturno-povijesno pamćenje. Umjetničko djelo, među ostalim, ima potencijal nositelja i čuvara vjere, kulture i tradicije te važnu ulogu u procesu stvaranja društvenoga sjećanja koje je ugaoni kamen kolektivnoga identiteta. Likovna umjetnost u Rami obilježena je jedinstvenim žarom i željom za „opredmećenjem“ važnih povijesnih događaja, kulturom suočavanja s ratnim i drugim stradalničkim traumama te, među ostalim, i inspiriranjem narodnim predajama o herojskim povijesnim ramskim osobnostima, lokalnom

etnografskom tradicijom, zbog čega se može govoriti i o umjetnosti koja nosi ramski predznak. Umjetnička djela u Rami ponajprije, kao često i drugdje, bave se uprizorenjima događaja važnih za vjeru, a onda i za prošlost ovoga hrvatskog i katoličkoga kraja, tako da se te dvije memorije isprepleću.

Njezin je začetak kraj šezdesetih godina kada je u Rami akumulacijskim jezerom „poplavljena“ plodna kotlina s naseljima, zbog čega mnogi stanovnici (oko tisuću obitelji) bivaju primorani odseliti iz svojih domova i zavičaja. Vrlo autentičan prikaz selidbe zabilježio je fotografijom slikar Josip Biffel kada je na poziv gvardijana fra Eduarda Žilića došao u Ramu, 1968. godine. Tada mladi autor fotografije, okupiran svojim prvim velikim angažmanom – oltarnom freskom u šćitskoj crkvi, tek će kasnije uvidjeti poticajnu snagu fotografije koju je snimio. Potresnost prizora koji je Biffel predočio može se povezati s tumačenjem mađarskoga povjesničara umjetnosti Arnolda Hausera: „Umjetnost umiruje samim prikazivanjem, pažljivim i objektivnim promatranjem stvari koje su u životu uznemirujuće, mučne i katkad nepodnošljive“. U tijeku selidbi s angažmanom Biffela, najaktivnijega umjetnika sedamdesetih godina u Bosni Srebrenoj, započela je ustvari ramska likovna tema. Načinjen je iskorak u spajanje religioznoga, tradicijskoga (usmene predaje) i likovnoga.

Izložba je *PanoRama* stoga obilježavanje polustoljetnoga čuvanja memorije, s jedne strane prisilne selidbe, a s druge *hommage* i nastavak onoga što je u likovnom smislu započelo u tom vremenu traženja novoga smisla opstanka u zavičaju i odnosa prema zavičaju onih koji su ga napustili. Izložene slike *PanoRame* prikazuju Ramsko jezero te njegovo okruženje, koje djeluje istovremeno kao pitomi i surovi planinski pejzaž (Pavle Pavlović, Zlatan Pintek, Mohamad David Shreim, Stjepan Šandrak, Matko Vekić). Krajolik je to istodobno vrletan i blag, oskudan i plodan. Uvjetovao je Ramljake da budu ljudi planine i polja, opori i plemeniti, ljudi čija je nosiva oznaka religiozna tradicija i pobožnost, odnosno molitva. Upravo je molitvu Ramljaka naslikao slikar Biffel na velikoj zidnoj slici u svetištu šćitske crkve te, za umjetnost Rame, početne 1968. godine, u keim tehnici dvadesetak godina nakon obnove od ratnoga požara. (Biffel oslikava i prizore na bočnim stranama svetišta s temama *Rođenje Marijino* i *Duhovi* te 14 postaja puta križa u tehnici ulja na platnu, sliku svete Terezije i pročelje pjevališta u frizu sa simbolima sakramenata u grafito tehnici.) U središtu impozantna zidnoga oslika u temi *Marije zaštitnice ramskog puka* na ta 72 četvorna metra Biffel je izrazio ono što čini religiozni, kulturni te povijesni identitet Rame, prikazavši njezine ljude; puk i franjevce, franjevačke svece te u središtu, u memoriji Ramljaka neizbrisivu, Gospu Milosnu (onu čija je slika odnesena u Sinj 1687), i to sve jedinstvenom kom-

pozicijom trojih horizontalnih polja koje objedinjuje pozadina u nijansama prozračne ultramarin boje u kojima su pripadnici različitih razina postojanja, zemne (kosti predaka), zemaljske (ramski puk) i nebeske (sveci i blaženici s Gospom). Gospa je prikazana kako blagim pogledom motri na Ramljake u molitvi, a koje molitva približava svetom (sadržaju slike). Pobožnost i Marijin zagovor od pamtivijeka su odgajali i davali smisao povijesnim neizvjesnostima i patnji bosanskih katolika, a franjevački sveci bili im uzori nasljedovanja Krista. To je Biffel predstavio poput nijemog propovjednika, kako su se nazivali slikari tridentske reforme (*theologi mutoli*), upravo za ubogi, nepismeni svijet, ali iznimno okrenut borbi za život. Dakle, poput težnji religioznoga slikarstva baroknoga razdoblja da se slikom izrazi duhovna poruka i težnja autentičnoga suvremenoga slikarstva kršćanske religiozne tematike jest da tehnički vješto, ikonografski jasno, omogući uspostavljanje odnosa s duhovnim, onim nevidljivim sadržajem slike, sa svetim. Slikar religioznoga ne slavi sebe, nego duhovnu (nevidljivu) stvarnost.

Šćitska matična crkva, samostan, kao i novonastale franjevačke crkve ramskoga područja, postupno su se, tijekom posljednjih desetljeća 20. stoljeća, gradile i oplemenjivale vrijednim likovnim djelima. Na rijetko su se kojemu mjestu na tako jednostavan način proželi religija i tradicija sa suvremenom likovnošću. Čini se da nema prostora naše regije koji je na takav način osluhnuo nadolazeće promjene i nastojao zadržati vrijednosti svojega zavičaja, koje su, razumije se, nekad bile razvidnije u životu Rame.

Promatrajući danas ta djela, uviđamo dotaknutu univerzalnost i elementarnost postojanja u motivici kojom je ona likovno predstavljena, poput teme ramske žene, primjerice u monumentalnom brončanom kipu (250 cm) *Ramske majke* Mile Blaževića iz 1999. godine kojim je predočena jednostavnost kojom je živjela svoju životnu (obiteljsku) ulogu. Ta snažna figura žene u gotovo kubističkoj, čvrstoj haljini narodne nošnje, odiše unutarnjom blagošću zbog koje iz njezina lika zrači čvrstina unutarnjega postojanja, nepokolebljiva pobožna smjernost i snaga karaktera klesana nezavidnim životnim okolnostima. Ona može asociirati i na prikaz Gospe kakvoj se mole oni koji je ne pojeftinjuju i ne simplificiraju u nekakav bajkovit lik na kičastim sličicama.

Veliko nadahnuće u liku ramske žene niz je umjetnika našlo u konkretnoj povijesnoj ličnosti, Divi Grabovčevoj, uzoru djevičanstva i dosljedna življenja usađenih moralnih vrijednosti. Njezin je lik Kuzma Kovačić oblikovao u punoj skulpturi za grob na Kedžari i dvorište šćitskoga samostana te za vanjsku stranu reljefa šćitskih brončanih vrata iz 1998. godine. I na *PanoRami* izložene slike Martine Grlić i Matka Vekića te skulptura u staklu, *Glava Ramkinje* Petra Dolića, potvrda su vrlo širokih mogućnosti

interpretacije teme ramske žene. Dojmljivo je kakve nam dimenzije pruža promatranje, obilazak, različita očista i osvjetljenja Dolićeve skulpture koja „progovara iznutra“. I ovdje ramska žena, majka, odgovara iznutra kako se odgovaralo na izvanjske nalete negativnoga. Približavajući se liku ramske žene, umjetnici inspirirani njome uspijevaju dotaknuti ono što je univerzalno i općeljudsko, a što se odražava u životu „običnih“, lokalnih ljudi.

Treba imati na umu da nam je onemogućena memorija na likovnu tradiciju Rame do šezdesetih godina, osim usmenom predajom, jer su u teškim povijesnim okolnostima izbrisani gotovo svi tragovi postojanja i sjećanja. Stoga, kada se govori o umjetnosti u Rami, ona je danas sačinjena pretežno od suvremenih likovnih djela. Znamo, međutim, da čovjek ne može živjeti bez sjećanja. Jedna od brojnih teških memorija Drugoga svjetskog rata stravična je pogibelj Ramljaka 10. listopada 1942. godine od strane četnika. U srpnju te iste godine partizani su zapalili crkvu (koja je peti put gorjela), bogatu knjižnicu, muzej i samostanski arhiv. Dakle, sve ono što je činilo kolektivno pamćenje duhovnoga i kulturnoga identiteta Rame.

Godine 1990., sinkrono stradanjima i traumama zadnjega rata, u spomen ramskim žrtvama pokrenut je i izveden projekt podizanja *Ramskoga križa* koji je trajao do 1996. godine. Taj brončani križ, visine četiri metra i težine dvije tone, rad kipara Mile Blaževića, predstavlja simbol brojnih jedinstvenih povijesnih križeva na ramskim grobljima. Razumljiv biva obilaskom njegove trodimenzionalne forme, sagledavanjem i iščitavanjem ikonografskih elemenata i njezinih jasno sažetih suvremenih, a drevnih likovnih formi. I ovdje je jedan motiv lokalne baštine našao oblik, suvremenu interpretaciju. Naime, iako su čest motiv na stećcima ljudi koji igraju kolo, vrlo je dobro sačuvan i jedinstven srednjovjekovni sljemenjak iz Ustirame koji je motiv na podnožju *Ramskoga križa*. Dok je na jednoj strani prikaz Krista, arkanđela Mihaela, scene polaganja u grob i prikaz apostola, druga strana sadržava prikaz Krista Pantokratora, a oko njega su simboli evanđelistā. Ima li prikladnijega spomena na patnju toga stradanja doli križa koji je potvrda dostojanstva kršćanske kulture sjećanja koja smisao svoje žrtve nalazi u Kristovoj žrtvi, a čiji je popis ubijenih ljudi u posljednja dva rata (1366 i 163) na brončanoj ploči uz niži kameni zid pozadine spomenika. U *Ramskom križu* je, može se reći, dostojanstveno pronađena potvrda da je moguće sjećati se žrtava bez poniženja, egzaltirane i patetične autoviktimizacije te da je moguće ukazati na to da se na zlo ne odgovara jednakim zlom nego da se zlo prevladava dobrim u pronalasku smisla u besmislu patnje. U konačnici, da su oprost i pomirenje, kao i uskrsnuće, neočekivano i nenadano djelo. To je, bez sumnje, vrlo zahtjevan životni

proces pojedinca i zajednice, gotovo nemoguć, ali jedino oslobađajući, što se uzorno opredmetilo u umjetničkom djelu, i neslučajno baš u križu, kao središnjem simbolu kršćanstva, u perivoju šćitskoga samostana. *Ramski križ* komunicira o lokalnom i univerzalnom te je znakovito postao amblemom Rame.

Da je *PanoRama* dio i nastavak spomenute i relativno nedavno nastale likovne tradicije stvarane od šezdesetih naovamo, potvrđuju i djela drugih suvremenih hrvatskih likovnih umjetnika koje su franjevci angažirali, poput Josipa Poljana koji izrađuje vitraje na Šćitu i skulpture u Rumbocima, Dražena Trogrlića s vitrajima u Rumbocima ili mozaika Vladimira Blažanovića u Podboru, Đure Sedera koji je ostvario jedinstven dio slikarskoga i tematski opsežnoga opusa u područnim crkvama: na Gračacu, Orašcu i u Podboru s vitrajima (scene Staroga i Novoga zavjeta) i uljima na platnu (tri ciklusa puta križa). Sederove su slike i u samostanskoj kolekciji. Pojedine se mogu uvrstiti među vrhunska umjetnikova likovna ostvarenja. Upravo narudžbe bosanskih franjevac otvorile su Sederu mogućnost za slikarsko samoostvarenje kroz vlastit pristup slikarstvu što je on, osim djelima, izrazio i u eseju *Mogućnost slike* 1981. godine.

I unutar bogata, slojevitog i značajnog fotografskog opusa Marije Braut s različitim tematskim ciklusima, posebno mjesto pripada ramskom prostoru. Boraveći na Šćitu, Braut se posvetila temeljitu fotografiranju krajolika u Rami, na Makljenu, Ljubuši, Risovcu sa stećcima, Vran-planini, Draševu i Dašniku te je vlastitim doživljajem prostora zabilježila nove svjetlosne okolnosti u prostoru transformiranom nedavno nastalim jezerom. Autentično je slijedila mijene vremena i svjetla i sebe u njima.

Nezahvalno je nabrajati kojim su djelima obogaćene samostanske prostorije i šćitska Galerija fra Ljubo Lucić, *Dvorana prijateljstva* u kojoj su slike apstraktnoga ekspresionističkog izričaja Igora Rončevića, oblikovanu tako da likovna djela imaju meditativnu i rehabilitacijsku ulogu, zatim galerija portreta ramskih franjevac, te općenito prostor Rame i ramskih crkava. Među njima izdvajaju se svakako neki autori čije su slike izložene i na *PanoRami*: poput mozaika Blaženke Salavarde, portreta franjevac Stjepana Šandrka, slika *Posljednje večere*, *Krštenja* i *Evanđelistā* Matka Vekića te nedavno postavljene skulpture *Tvrtkov biljeg* Petra Dolića u Prozoru kao i njegovo skulptorsko uređenje svetišta crkve svetoga Ante na Gračacu. Sve to ukazuje na ozbiljan kontinuitet. Neki od ovih umjetnika izlagali su i na izložbi u Galeriji Vladimir Filakovac u Dubravi 2013. godine i nazvani su: *Slikari ramskog kruga* (Igor Rončević, Matko Vekić, Stjepan Šandrak, Martina Grlić, Ivan Tomasović, Andrija Ivanišić, Darko Markić i Mile Blažević). Pojedini su se likovni umjetnici snažnije afirmirali u likovnosti upravo angažmanima za ramske naručitelje, poput Josipa Biffela i Mile Blaževića, a

Kuzma Kovačić tu je ostvario svoju dosad najmonumentalniju figuralnu skulpturalnu cjelinu, *Posljednju večeru* (2000/01).

Likovna umjetnost u Rami, kao i izložba *PanoRama* potvrda su da zemljopisna izoliranost ne znači kulturnu izoliranost, naročito ne danas u vremenu pokretljivosti i globalizacije. Izložena djela, uz druga tamošnja likovna djela, pokazatelj su nastavka žive komunikacije, neposrednoga kontakta, kontinuiranoga nastojanja i angažmana franjevačke bosanske sredine priznatih hrvatskih likovnih umjetnika kojima, kao i u ramskim sakralnim prostorima, nikako nije do imitiranja poznatoga, nego do novih autentičnih likovnih ostvarenja. Skulpture kipara Petra Dolića te slike slikarica i slikara: Blaženke Salavarde, Martine Grlić, Mohamada Davida Schreima, Matka Vekića, Pavla Pavlovića, Stjepana Šandrka i Zlatana Pinteka, koje prikazuju ramsku prirodu i život Ramljaka uz Ramsko jezero, pokazuju da, iako ramska sredina danas živi drukčije nego nekad, prije nego je njezinu kotlinu naplavilo jezero, motivi njezina krajolika i ljudi mogu naći prikladnu korespondenciju u slikarskim i kiparskim djelima individualnoga i aktualnoga likovnog izraza, itekako povezivoga s religioznim sadržajima (slike *Bijeg u Egipat*, *Isus na Ramskom jezeru* Zlatana Pinteka, *Čudesni ribolov Mohamada Davida Shreima*, te reljef u aluminiju *Majka od Milosti* Petra Dolića). Rama je živa, nadahnjujuća; jer je fascinantna njezina elementarna priroda – planine i krš, rasuta sela i voda; jer ramska zavičajna memorija, religijska i etnička, katolička i hrvatska privlače i one koji nisu Ramljaci da toj prirodi i memoriji dadnu umjetničku formu. Izložba *PanoRama* upravo to potvrđuje.

Nevenka Šarčević

PanoRama – half a century of the artistic preservation of memory

It is unthinkable to look at works of art and understand the concept of the exhibition *PanoRama*, without keeping in mind the visual arts (of sacral spaces) in Rama. To understand this exhibition, which is the result, as most of the ambitious projects in that area, of hard work and enthusiasm, it is important to know or at least be aware of contemporary visual arts created in Franciscan Bosnia, and also in Rama in the last five decades, exclusively in the framework of Franciscan orders and their close social circle. Although a more exhaustive look at a now already recognizable special artistic whole would require more space, for instance just to name all the authors and their works in Rama, a random insight into this important part of contemporary sacred visual arts in Bosna Srebrena is nevertheless necessary.

All across Bosnia and Herzegovina, from the mid 1960s, new churches were being built and intensively decorated by works of contemporary artists, especially those from Croatia, which was especially traced by the painter Ivo Dulčić in the 1970s in the Franciscan St. Anthony's Church in Bistrik. However, it seems appropriate to point out that Rama is a certain "phenomenon" in the contemporary visual arts in our region. Geographically insignificant with a small population, Rama became the center for visual-arts endeavors before other more developed and culturally richer areas. A more thorough insight into the entire visual-arts heritage in Rama points out to an inner stimulative passion woven into the nature of its individuals who continue to try to ennoble the sacral space which has, although not preserved in its original form due to harsh historical perturbations, for

centuries had an invaluable meaning in the lives of the inhabitants of Rama. The inhabitants of Rama stood out (among themselves, but also wider) living with a serious trust in the work and teachings of the Franciscans from Šćit. So naturally, visual arts are determined by religion. Existing in postmodern times, one witnesses different things fall into oblivion. Tradition falling into oblivion and the loss of the local and regional is influenced by wars, poverty and migrations in which local identities and cultural-historic memories are lost. A work of art, among other things, has the potential to carry and guard faith, culture and tradition and has an important role in the process of creating a social memory which is the cornerstone of the collective identity. Visual arts in Rama have been marked with a unique passion and desire for "objectification" of important historical events, with the culture of confronting the war and other traumas and, among other, with drawing inspiration from folk tales about heroic historical people from Rama and local ethnographic tradition, which is why one can talk about art with a Rama prefix. Works of art in Rama firstly, as is the case in other places, depict events important to religion, and then those that are important to the history of this Croatian and Catholic area, so that these two memories intertwine.

Its origins date back to the late 1960s when an artificial lake "flooded" the fertile valley with settlements, which was the reason many inhabitants (about a thousand families) were forced to move from their homes and their native region. An authentic scene of the migration was captured in a photograph by the painter

Josip Biffel who came to Rama in 1968 at the bequest of father Eduard Žilić, the guardian of the Franciscan monastery. Then a young photographer, occupied with his first big assignment – an altar fresco in the Šćit church, Biffel will only later see the stimulative power of that photograph. The shock of the scene depicted by Biffel can be connected with the interpretation of the Hungarian art historian Arnold Hauser: “Art soothes with the very depiction, careful and objective observing of things that are in real life disturbing, sickening and sometimes unbearable”. During the relocation, with the involvement of Biffel, the most active artist in Bosna Srebrena during the 1970s, visual-arts theme of Rama was started. A step forward was made into the blending of religious, traditional (word of mouth) and visual-arts.

The exhibition *PanoRama* is thus the marking of half a century of the preservation of memory, of the forced relocation on the one side, and on the other an homage and the continuance of what was started in that time by seeking new meaning of the survival in one's native region and the relationship that those who have left their native region have with it. Exhibited paintings show the Rama lake and its surroundings, which at the same time look like a gentle and savage mountain landscape (Pavle Pavlović, Zlatan Pintek, Mohamad David Shreim, Stjepan Šandrak, Matko Vekić). The landscape is at the same time rocky and mild, sparing and fertile. It has conditioned the people from Rama to be men of mountains and fields, harsh and noble, men whose trait is their religious tradition and piety, that is, their prayer. It was precisely the prayer of the people from Rama that the painter Biffel depicted on the large wall painting in the Šćit church in 1968, a year which marks the beginning of art in Rama, in Keim's technique some twenty years after the church had been rebuilt follow-

ing a fire during World War II. (Biffel also painted scenes on the sides of the sanctuary with themes *The Birth of Mary* and *Spirits* as well as the 14 stations of the Cross in oil on canvass technique, painting of Saint Theresa and the choir facade in the frieze with sacramental symbols in sgraffito technique.) In the center of the impressive wall mural with the theme *Mary, the Guardian of the People of Rama* on 72 m² Biffel depicted that which constitutes the religious, cultural and historical identity of Rama, depicting its people, both the commoners and the Franciscans, Franciscan saints and, in the center, indelible in the memory of the people of Rama, the Lady of Mercy (whose painting was taken to Sinj in 1687), all that in a unique composition of three horizontal fields unified by a background in the shades of an airy ultramarine color, depicting members of various levels of existence, underground (bones of the ancestors), earthly (people of Rama) and heavenly (saints and the blessed with the Lady). The Lady is depicted looking mildly over the people of Rama in prayer, who are brought closer to the sacred (content of the painting) by the prayer. Piety and Mary's intercession have always brought up and given meaning to historical uncertainties and the suffering of Bosnian Catholics, while the Franciscan saints were their paragons in inheriting Christ. That is what Biffel depicted like a mute theologian, which is what the painters of the Tridentine reform called themselves (*theologi mutoli*), precisely for the impoverished, illiterate people, but nevertheless willing to struggle for their lives. So, like the aspirations of the religious painting of the Baroque period to express a spiritual message with a painting, the aspiration of authentic contemporary painting of Christian religious themes is, using skilled techniques and giving a clear iconographic meaning, to enable a relationship with the spiritual, unseen content of a painting, with what is sacred. The

painter of the religious does not celebrate himself, but the spiritual (unseen) reality.

Šćit parent church, the monastery, as well as newly-founded Franciscan churches in the Rama area have gradually, during the last decades of the 20th century, been constructed and ennobled with valuable paintings. It is rare to find a place where religion and tradition are interwoven with contemporary artistry in such a simple way. It seems there is no other part of our region which has heard the coming changes in such a way and tried to hold on to the values of its homeland which used to be, understandably, more transparent in the life of Rama.

Looking at those works of art today, one can see the touched universality and elementarity of existence in the motifs with which it is artistically presented, like the theme of the woman from Rama, for instance in the monumental bronze sculpture (250 cm) *Mother from Rama* by Mile Blažević from 1999, which depicts the simplicity with which she lived her (family) role in life. The strong figure of a woman in an almost Cubist, firm folk costume, exudes an inner mildness which makes her character give out an air of firmness of inner existence, an unfaltering pious modesty and strength of character chiseled by unenviable life circumstances. She can be associated with the depiction of Our Lady that those who do not cheapen her or simplify her into a fairy-tale character on some kitschy pictures pray to.

A lot of artists found great inspiration for the portrayal of the woman from Rama in an actual historical personality, Diva Grabovčeva, the paragon of virginity and persistent living with inherited moral values. Kuzma Kovačić depicted her in a full sculpture for her grave on Kedžara, and for the courtyard of the Šćit monastery, as well as for the outside relief on the Šćit bronze gates in 1998. Exhibited paintings in *PanoRama* by Martina Grlić and Matko Vekić, as well as the glass sculpture, *Head of*

a Woman from Rama by Petar Dolić, confirm very wide possibilities for the interpretation of the theme of the woman from Rama. It is impressive what dimensions one can see by observing from different sides and viewpoints and witnessing different illuminations of Dolić's sculpture which "speaks from within". Here also the woman and mother from Rama answer from within the way they answered to the outside bursts of the negative. Getting closer to the figure of the woman from Rama, artists inspired by her manage to touch upon what is universally human, and which reflects in the lives of the "common", local people.

One should keep in mind that we do not have access to the memory of the artistic tradition of Rama before the 1960s, except by word of mouth, because in the harsh historical conditions almost all traces of existence and memory have been obliterated. So, when one talks about art in Rama, it is mostly made up of contemporary works of art. However, one knows that man can not live without memory. One of numerous difficult memories of World War II is the horrific massacre of the people of Rama committed by Chetniks on October 10, 1942. In July of that same year the Partisans set fire to the church (which was the fifth time the church burned), its rich library, museum and the archive of the monastery. In short, all that which made up the collective memory of the spiritual and cultural identity of Rama.

In 1990, synchronously with the sufferings and the traumas of the last war, the project of constructing the *Cross of Rama* was started, in the honor of the victims from Rama. The project was finished in 1996. The bronze cross, four meters high and weighing two tons, by sculptor Mile Blažević, represents the symbol of numerous unique historical crosses found around the cemeteries of Rama. One can understand it by circling its three-dimensional form, looking and reading the iconographic

elements and its clearly condensed contemporary, yet ancient artistic forms. Here too a motif of the local heritage found its form and a contemporary interpretation. Although a common motif on the tombstones are people in a circle dance, a unique, well-preserved Medieval gable stone from Ustirama is a motif on the bottom of the *Cross of Rama*. While one side of it depicts Christ, archangel Michael, the scene of laying the Christ in his tomb, and the apostles, the other side depicts Christ Pantocrator surrounded with the symbols of the Evangelists. Is there a more appropriate mention of that suffering than the Cross which is the confirmation of the dignity of the Christian culture of memory that finds meaning of its victim in Christ's sacrifice, with the list of the people killed in last two wars (1366 and 163) on a bronze tablet along the lower stone wall in the monument's background. One might say that with the Cross of Rama it is confirmed in a dignified manner that it is possible to remember the victims without humiliation, exalted and pathetic self-victimization and that it is possible to point out that one can not answer an evil with equal evil but that evil is turned into good by finding meaning in meaningless suffering. The point being that forgiveness and reconciliation, like resurrection, are unexpected acts. That is, without a doubt, a very demanding life process of the individual and the community, almost an impossible, but also a liberating one, which is objectified in an exemplary manner in a work of art, not coincidentally the Cross, the central symbol of Christianity, in the gardens of the Šćit monastery. The *Cross of Rama* communicates about the local and the universal and it has indicatively become the emblem of Rama. The fact that *PanoRama* is part and a continuance of the mentioned and relatively recent artistic tradition created from the 1960s to the present day, is confirmed by works of art of other contemporary Croatian artists

hired by the Franciscans, like Josip Poljan who made the stained-glass windows in Šćit and sculptures in Rumboci, Dražen Trogrlić with his stained-glass windows in Rumboci or Vladimir Blažanović's mosaic in Podbor, Đuro Seder who created a unique part of his artistic, thematically comprehensive, body of work in the local churches: in Gračac, Orašac and Podbor with stained-glass windows (scenes from the Old and the New Testament) and oils on canvas (three cycles of the Way of the Cross). Seder's paintings are also kept in the collection of the monastery. Some of them can be counted among his best works. It was precisely the work he has done for the Bosnian Franciscans that gave Seder the possibility for artistic self-realization through his own approach to painting which he, along with his works of art, expressed in his essay *The Possibility of a Painting* in 1981.

Even within the rich, layered and important photographic body of work of Marija Braut with different thematic cycles, a special place is given to Rama. While living in Šćit, Braut dedicated herself to photographing the landscape of Rama, on the mountains of Makljen, Ljubuša and Risovac with tombstones, on Vran-planina, Draševno and Dašnik and has captured, with her own experience of space, new lighting conditions in the area transformed with the recently created lake. She has authentically followed the changes of time and light and herself in them.

It is no easy task to list all the works of art that enrich the monastery and the "Fra Ljubo Lucić" Gallery in Šćit, the *Hall of Friendship* which displays the abstract expressionistic paintings by Igor Rončević, shaped so that the works of art have a meditative and a healing role, then the gallery of the portraits of Franciscans from Rama, and the area of Rama and its churches in general. A few artists whose works are displayed in *PanoRama* stand out among them: mosaics by Blaženka Salavadra, por-

traits of Franciscans by Stjepan Šandrk, paintings *The Last Supper, Baptism and Evangelists* by Matko Vekić and the recently displayed sculpture *Tvrtko's Marker* by Petar Dolić in Prozor as well as his decorations on the altar of St. Anthony's Church in Gračac. All this points to a significant continuity. Some of these artists displayed their work in the exhibition in the "Vladimir Filakovac" Gallery in Dubrava in 2013 where they were called *Painters of the Rama circle* (Igor Rončević, Matko Vekić, Stjepan Šandrk, Martina Grlić, Ivan Tomasović, Andrija Ivanišić, Darko Markić and Mile Blažević). Some of the artists established their reputations as painters precisely with the work they have done in Rama, like Josip Biffel and Mile Blažević, while Kuzma Kovačić made his most monumental figural sculptural whole yet in Rama, *The Last Supper* (2000/01).

Visual arts in Rama, as well as the exhibition *PanoRama*, confirm that geographical isolation does not mean cultural isolation, especially not in today's age of mobility and globalization. Works displayed, along with other works found in Rama, show the continuation of live communication, immediate contact, continued efforts

and the hiring of acknowledged Croatian artists who, like sacred spaces in Rama, are not interested in imitating what already exists, but try to find new and authentic artistic solutions. Sculptures by Petar Dolić and paintings by Blaženka Salavarda, Martina Grlić, Mohamed David Shreim, Matko Vekić, Pavle Pavlović, Stjepan Šandrk and Zlatan Pintek which depict Rama's nature and the life of the people from Rama along the Rama Lake show that, even though the area around Rama lives differently today than it did in the past, before the lake flooded its valley, motifs of its landscape and people can still find an appropriate correspondence in the paintings and sculptures of an individual and current artistic expression, which can be very much connected with religious content (paintings *Flight into Egypt* and *Jesus on Rama Lake* by Zlatan Pintek, *Miraculous Catch of Fish* by Mohamad David Shreim and an aluminum relief *Mother of Mercy* by Petar Dolić). Rama is alive and inspiring; because its native memory, religious and ethnic, Catholic and Croatian attract those who are not from Rama to give artistic form to that nature and memory. The exhibition *PanoRama* confirms it.

Nevenka Šarčević

Bogovi, krajevi i ljudi

Umjetničko djelo može imati iznimnu mističnu moć u koheziji zajednice. To dokazuje slika kršćanske Bogorodice mletačkoga baroknoga majstora čije se ime izgubilo, koja se štuje kao Gospa Sinjska i koja se u 17. stoljeću, pod imenom Majka od Milosti, nalazila kod franjevaca u Rami, tada pod turskom vlasti. Kada Mletačka republika godine 1686. ponovno zauzima gradić Sinj u Cetinskoj krajini, zbog manjka ljudi u tom ratom opustošenom području zove katolike iz obližnjih osmanskih krajeva pod svoje okrilje. Već sljedeće godine velik broj stanovnika s područja Rame predvođen lokalnim fratrima i uz vojnu pomoć mletačkoga vojskovođe Stojana Jankovića, poduzima seobu u Sinj. Kao simbol vjerske i povijesne povezanosti s novim gospodarom, Presvjetlom Republikom i njezinim duždom, oni sa sobom nose spomenutu venecijansku sliku Gospe.

Već godine 1715. Turci neuspješno pokušavaju ponovno zauzeti Sinj. Taj je događaj duboko upisan u identitet grada, a njegovi ga se stanovnici prisjećaju svake godine na tradicionalnoj viteškoj igri, Sinjskoj alci. Gospa iz Rame bila je ikona kojoj su se Sinjani pod opsadom molili za pobjedu, a nakon trijumfa nad nadmoćnim protivnikom, i to još na katolički blagdan Velike Gospe, slika se počela štovati kao čudotvorna *Gospa Sinjska*, zaštitnica njihove zajednice. To je štovanje vjerojatno bilo potaknuto i od mletačkih vlasti jer je slika zbog svojega podrijetla u kistu mletačkoga umjetnika i svoje povijesti boravka u dubini neprijateljskoga Otomanskog imperija, označavala povezanost slavenskih podanika i vladajućih Venecijanaca.

U to doba papa Inocent XI. i francuski Kralj Sunce, Luj XIV., vodili su sukobe oko visoke europske politike, a njihovi su dvorovi njegovali profinjeni barok, zapamćen u povijesti umjetnosti. Nasuprot njemu skromna slika Gospe iz Rame djeluje gotovo beznačajno, no važnost koju je sačuvala do danas svjedoči o moći umjetnosti u formiranju svijesti neke zajednice o samoj sebi. U tu klasičnu kultnu sliku, nakon spomenute pobjede, okićenu nakitom i okrunjenu zlatnom reljefnom krunom, iskovanom također u Veneciji, upisana je nada u buduću prosperitet zajednice, u nove trijumfe njezinih pripadnika, poput onoga koji je u tom trenutku značila pobjeda nad Turcima. Ona je svojim obožavateljima ostala simbol transformacije pojedinačnoga u komunalno, opravdavajući individualne rizike vizijom općega dobra. Samim svojim postojanjem kao da štovatelju otkriva put do kolektivnog nesvjesnoga, gdje mu trenutačno postaje jasan smisao njegova života unutar velikoga tkanja društva i čovječanstva. Zato nije bilo teško da ta slika nadiđe svoj lokalni značaj i postane jedan od kulturnih znakova katolika iz nešto šire zajednice, odnosno države koje je Sinj dio.

Spomenuti smisao koji simbolizira *Gospa Sinjska* također je i mističan, bez obzira prihvaćamo li vjersku pozadinu slike, odnosno činjenicu njezine izrazite utemeljenosti u katolicizmu. Naime, religija predstavlja vezu s hipotetskim onostranim, s onim svakako višim od čovjeka. Religiozna uvjerenja lako mogu pronaći svoj koncentrirani izraz u umjetničkom stvaralaštvu jer umjetnost po svojoj naravi prikazuje stvarnost koja nije svakodnevna, odnosno nije dostupna uobičajenoj percepciji. Religiozno iskustvo stoga je gotovo uvijek podržano umjetničkim ostvarenjima (prozom, artefaktima, plesom ili glazbom), jer ona nude otkrivenje većega smisla u drugačijoj, transformiranoj stvarnosti, koja je jednako bliska našoj, kao što je i udaljena od nje.

U ovom odabiru radova suvremenih umjetnika s temom ramskoga kraja i povijesti, poznatu je ikonu Gospe prikazala Blaženka Salavarda u mozaiku, kao i Petar Dolić u reljefu, čija namreškana površina daje dojam kao da je ta sveta slika gledana u vodi. S vodom na scenu ulazi još jedan važan akter – Ramsko akumulacijsko jezero, nastalo 1968. za potrebe hidroelektrane Rama (danas najrentabilnije hidroelektrane u Europi). Ono je također odigralo veliku ulogu u svijesti tamošnjih stanovnika. Ta je nedavna intervencija u krajoliku danas prihvaćena kao dio prirode, kao da je tamo tisućama godina. Odnos okolnih žitelja prema jezeru na svojim slikama pokazuju Stjepan Šandrk i David Shreim. Šandrk prikazuje scenu evakuacije domova u trenutku kada se ono stvaralo. Iako su bili na vrijeme upozoreni i zbrinuti, stanovnici toga područja nisu mogli vjerovati da će jezero gotovo iznenada osvanuti u njihovu susjedstvu. Voda ih je tako dočekala nespremne i prodrla u njihove kuće iznenada, pa je iseljenje bilo užurbano i traumatično. Tu seobu snimio je fotoaparatom slikar Josip Biffel dok je radio na osliku franjevačkoga samostana i crkve u Šćitu (u kojemu, inače, također prikazuje Gospu Ramsku, odnosno Sinjsku, kao zaštitnicu tamošnjih vjernika). Šandrk u svojem recentnom radu, tematizirajući umjetničke slike raznih autora i montirajući pred njih ljude s različitih fotografija (često s komičnim, a ponekad i nelagodno nadrealnim učinkom), postavlja pitanja o autorstvu danas, o diseminaciji znakova i o sve većem slabljenju tradicionalne instance autora. Sliku koju ovdje izlaže naslikao je prema Biffelovoj fotografiji, te i ona (na neki način) ulazi u taj korpus radova. Visokorealističan prikaz rađen po fotografiji drugoga umjetnika, koja k tome dokumentira traumatičan događaj, govori (kao i ikona Gospe iz Rame) o velikoj moći slike. Biffel je preuzeo trenutak tuđega stradanja u maniri vještoga fotoreportera, a Šandrk je preuzeo Biffelov snimak. Velik emocionalni potres protagonista Šandrk prenosi tek iz treće ruke, no zbog fotografski precizne artikulacije toga egzistencijalnog trenutka u slici, dramatski ton ovoga djela još je naglašeniji. Realizam dodatno svjedoči o stvarnosti događaja, ali i o poziciji koju nužno imamo naspram takvih situacija. Jedno

iseljenje koje se dogodilo prije pedeset godina fiksirano je na platnu i sugerira sva iseljenja stanovništva u prošlosti, sadašnjosti i budućnosti, svu patnju koju su ona prouzrokovala i koju načelno ne možemo spriječiti. Pasivni smo promatrači stvarnosti pred nama. Na slici, kao i u životu.

Unatoč dramatičnom početku, Ramsko jezero danas je dio identiteta tamošnjih žitelja. David Shreim smješta na njega prizor čudesnoga ribolova iz Novoga zavjeta, čime jezero povezuje s drevnom pričom usađenom u religiozno vjerovanje pučanstva, dakle (ponovno) u kolektivno nesvjesno. Činjenica da se biblijska priča odvijala u sasvim drugom prostoru i vremenu nevažna je, budući da se ona transformacijom u slikarsko djelo pretvorila u izvanvremenski događaj, važan prije svega zbog svojega psihološkog značaja, o čemu svjedoči i slikarov ekspresivan tretman motiva. Poput Šandrkove kolone poplavljenih seljaka, ribolov na Shreimovoj slici traje u vječnoj sadašnjosti, govoreći o potrebi čovjekova svakodnevnoga osmišljavanja svoje životne svrhe: kroz rad i kroz priče.

Jednu ponovno biblijsku priču, koja je također seoba, prikazuje Zlatan Pintek u slici bijega u Egipat Kristove obitelji, a specifičnosti folklora ramskoga kraja prikazuju Matko Vekić, Pavle Pavlović i Martina Grlić. Vekić ističe karakteristične linije i ornamente nošnje, a Martina Grlić i Pavlović poput pažljivih etnografa realistično bilježe životni ciklus stanovnika toga područja, dajući svoj stilski biljeg fotografijama koje interpretiraju. Martina Grlić prikazuje arhetip majčinstva, a Pavlović stare žene koje dočekuju svatove da bi posule mladu slatkišima prema narodnom običaju. Motiv glave žene iz Rame na zanimljiv način prikazuje Petar Dolić u staklu: gotovo apstraktna forma stilizirana kubusa nepogrešivo asocira na glavu Ramkinje u nošnji. Govorio sam o moći slika, ali ne treba zaboraviti ni iznimnu snagu skulpture, toga objekta ili fetiša s potencijalno velikom ekspresijom koja je, zbog trodimenzionalne naravi medija, naglašeno prisutna.

Sličnu snažnu prisutnost imaju i planine: i u krajoliku oko Rame i na još jednoj slici Matka Vekića. U njegovu pejzažu sa spomenutim jezerom i branom, okolna brda djeluju živa poput komada mesa. Cijela ta zemlja je, kao u skandinavskom mitu, načinjena od jednoga tijela. Ono živi, raste, mijenja se, doživljava traume i nasilja, ali se svejedno obnavlja i traje. Na tom golemom tijelu ljudi nisu nametnici: iako ih slikar ne prikazuje eksplicitno, oni su harmonično usklađeni s njime i prisutni već u samoj činjenici postojanja brane, kao i u suptilno naznačenim krovovima kućica. Ako je išta zajedničko svim djelima ove izložbe, to je osjećaj elementarnosti, te osjećaj uporne i nezadržive snage prirode, ljudi koji su opstali u njoj i njihovih tradicija.

Feđa Gavrilović

Gods, landscapes and people

A work of art can have an exceptionally mystical power in the cohesion of a community. This is proven by the painting of the Christian Madonna by a Venetian Baroque master whose name has been lost which is worshiped as Our Lady of Sinj and which was, in the 17th century, under the name Mother of Mercy, in the possession of the Franciscans in Rama, then under the Turkish rule. When the Republic of Venice retook the town of Sinj in the Cetina area in 1686, due to the lack of people in that war-torn area, it invited Catholics from nearby areas under the Ottoman rule under its wing. As early as next year a large number of inhabitants from the Rama area moved to Sinj, led by local monks and with the military aid of the Venetian commander Stojan Janković. As a symbol of religious and historical connection with their new master, the Most Serene Republic and its doge, they carried the mentioned painting of Our Lady with them.

It was already in 1715 that the Ottomans unsuccessfully tried to retake Sinj. This event is etched deeply into the town's identity, and its inhabitants remember it every year with the traditional equestrian competition, the Sinjska alka. Our Lady of Rama was the icon that the besieged inhabitants of Sinj prayed to for victory, and after the triumph over a superior enemy, on the Catholic holiday of the Assumption of Mary, the painting began to be worshiped as the miraculous *Our Lady of Sinj*, patron of their community. This worship was probably encouraged by the Venetian authorities since the painting marked the connection of the Slavic subjects and the ruling Venetians because of its painter who was a Venetian and its history of being kept deep within the hostile Ottoman Empire.

It was at that time that Pope Innocent XI and the French Sun King, Louis XIV, argued over high European politics, while their courts nurtured a refined Baroque, remembered in art history. Opposite that, the modest painting of Our Lady of Rama seems almost insignificant, but its importance kept until the present day testifies to the power of art in forming a community's self-consciousness. In that classical cult painting, adorned with jewelry and crowned with a gold relief crown, also made in Venice, after the mentioned victory, was written the hope in the future prosperity of the community, new triumphs of its members, like the one that the victory over the Turks meant in that moment. It has remained a symbol of the transformation of the individual into the common for its worshipers, justifying individual risks with the vision of the common good. It seems to reveal to its worshiper by its very existence the way to the collective unconscious, where he instantly understands the meaning of his life within the great fabric of society and humanity. So it was not hard for that painting to rise above its local significance and become one of the cult signs of Catholics from a somewhat wider community, or country Sinj is a part of.

The mentioned meaning symbolized by *Our Lady of Sinj* is also mystical, no matter whether we accept the religious background of the painting, or the fact that it is deeply rooted in Catholicism. Namely, religion represents the connection with the hypothetical otherworldly, with that which is undoubtedly higher than man. Religious beliefs can easily find their concentrated expression in the artistic creation since art, by its very nature, depicts reality which is not mundane, not accessible with usual perception. Religious experience is thus

almost always supported by artistic creations (prose, artifacts, dancing or music), because they offer to reveal greater sense in a different, transformed reality, equally close to our own reality as it is distant from it.

In this selection of works by contemporary artists with the theme of the area and history of Rama, Blaženka Salavarda showed the famous icon of Our Lady in a mosaic, while Petar Dolić depicted it in a relief, whose ripply surface gives the impression as if the holy painting is submerged in water. With water another important protagonist enters the scene – the artificial Rama Lake, created in 1968 for the needs of the Rama hydropower plant (today the most profitable hydropower plant in Europe). It also played a major role in the consciousness of the residents of the area. This recent intervention in the landscape is accepted today as a part of nature, like it has been there for thousands of years. Stjepan Šandrk and David Shreim show the relationship of the local population with the lake on their paintings. Šandrk depicts the scene of the evacuation of homes at the time the lake was created. Although they had been warned on time and taken care of, the residents of the area could not believe that the lake is going to suddenly appear in their neighborhood. Thus the water caught them unprepared and burst into their homes suddenly, so the evacuation was hurried and traumatic. It was captured with a camera by the painter Josip Biffel while he was working on paintings in the Franciscan monastery and the Šćit church (where he also depicts Our Lady of Rama, or of Sinj, as the patron of the faithful of the area). In his more recent work, thematizing artistic paintings by different authors and placing people from different photographs in front of them (often with a comedic, and sometimes with an uncomfortably surreal effect), Šandrk asks the questions about authorship today, about the dissemination of signs and

about the increasing weakening of the traditional instance of the author. The painting displayed here was painted after Biffel's photograph, and it also (in a way) enters that body of work. Highly realistic depiction made after another artist's photograph, documenting a traumatic event, testifies (like the icon of Our Lady of Rama) about the great power of a painting. Biffel took over a moment of someone's suffering in the manner of a skilled photojournalist, and Šandrk took over Biffel's photograph. Šandrk presents to us thirdhand the great emotional distress of the protagonists, but due to the photographically precise articulation of that existential moment captured in the painting, the dramatic tone is more pronounced. The realism adds testimony about the realness of the event, but also about the position we tend to take when it comes to those kinds of situations. One evacuation which happened fifty years ago is fixated on the canvass and connotes all evacuations of population in the past, the present and the future, all the suffering they have caused and that we can not, in general, prevent. We are passive observers of the reality in front of us. In the painting, as well as in life.

Despite its dramatic beginning, the Rama Lake is now a part of the identity of the local population. David Shreim places the scene of the miraculous catch of fish from the New Testament on the lake, connecting it with the ancient story instilled into the religious beliefs of the population, so (again) into the collective unconscious. The fact that the biblical story occurred in a completely different time and place is irrelevant, since by the transformation into a work of art it transformed into a timeless event, important above all for its psychological meaning, and the painter's expressive treatment of the motif is a testament to that fact. Like Šandrk's column of flooded villagers, the catch of fish on Shreim's

painting lasts in the eternal present, speaking about the need for man's everyday envisioning of his purpose in life: through work and through stories.

Another biblical story, also a move from one place to another, is depicted by Zlatan Pintek in the painting of Christ's family's flight into Egypt, while the specificities of the folklore of the area around Rama are depicted by Matko Vekić, Pavle Pavlović and Martina Grlić. Vekić points out characteristic lines and ornaments of the folk costumes, while Martina Grlić and Pavlović like careful ethnologists realistically record the life cycle of the local population, giving their stylistic mark to the photographs they interpret. Martina Grlić shows the archetype of motherhood, while Pavlović shows old women greeting a wedding party in order to shower the bride with treats, according to a folk tradition. The motif of the head of a woman from Rama is shown in glass by Petar Dolić in an interesting way: an almost abstract form of a stylized cube unmistakably evokes the head of a woman from Rama in folk costume. I have been talking

about the power of paintings, but one should not forget the exceptional power of a sculpture, an object or a fetish with potentially great expression which is, due to the three-dimensional nature of the medium, pronouncedly present.

Mountains have a similar strong presence: in the landscape around Rama, as well as in another painting by Matko Vekić. In his landscape with the mentioned lake and dam, the surrounding hills look alive like a piece of meat. That whole land is, like in the Scandinavian myth, made from a single body. It lives, grows, changes, experiences traumas and violence, but is nevertheless renewed and lasting. People are not parasites on that giant body: although the painter does not show them explicitly, they are in harmony with it and present by the sheer fact that the dam exists, as well as in subtly shown roofs of houses. If there is a common element to all the works exhibited here, it is the feeling of elementarity, and the sense of the persistent and unstoppable force of nature, the people who have survived there and their traditions.

Feđa Gavrilović

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