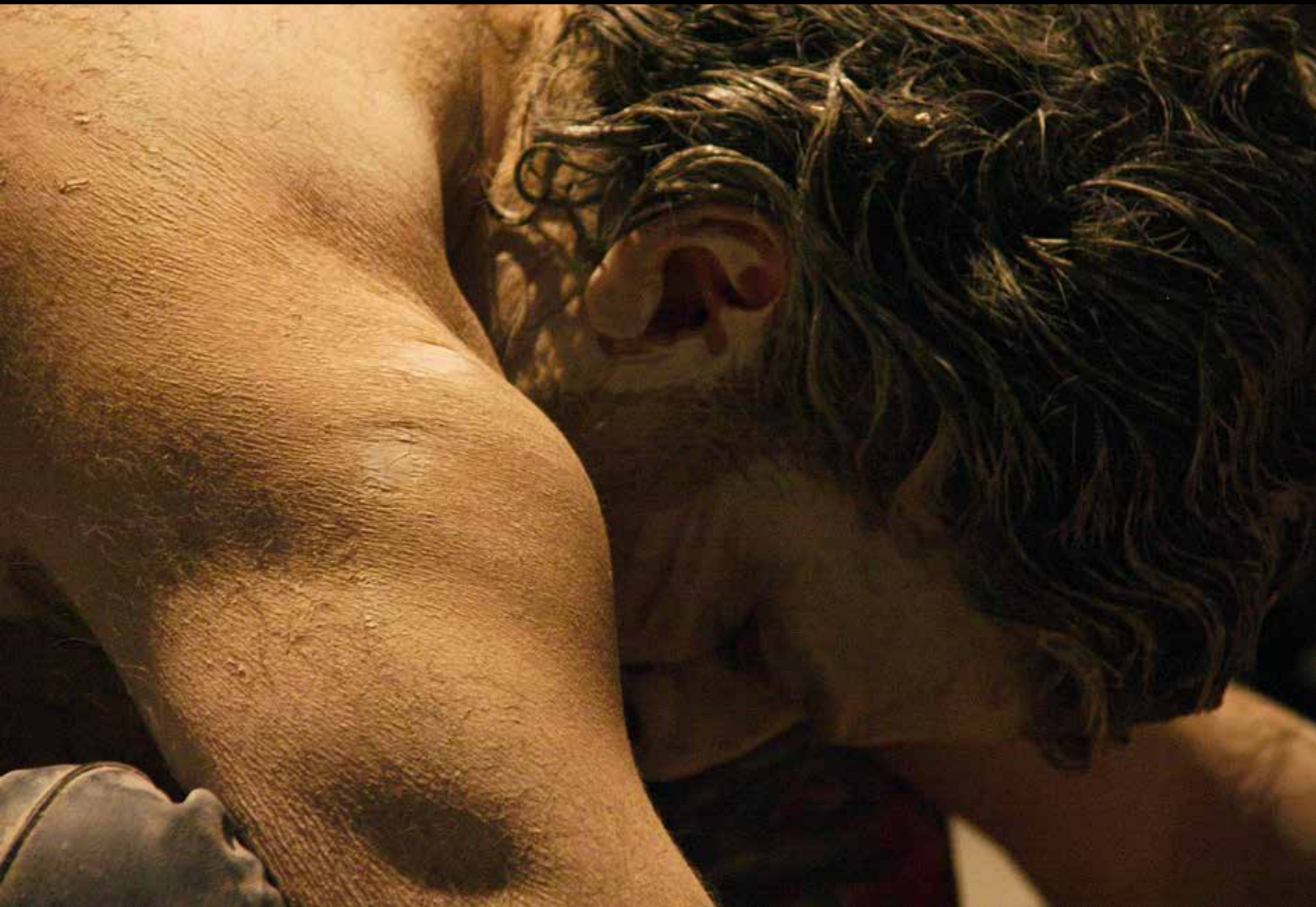


Branko **g**ULIN

**ŠAMAN – ZANATLIJA – UMJETNIK**  
**SHAMAN – ARTISAN – ARTIST**







# Predano povezivanje umjetnosti i rituala

## I

Zasigurno cjelina inspirira. Poduhvat umjetničke svijesti da posloži prividno odvojeni svijet antropologije, arheologije i umjetničkog djelovanja otvara pred nama pitanje isprepletenog zajedništva, međuovisnosti i slutnje ili intuicije Cjeline (s velikim slovom). Teže je pronaći riječi da bi se iskazala ta veličanstvenost spoznaje jedinstva i prožimanja makro i mikrokozmosa. Dakako da je fascinacija Cjelinom rezultat produhovljenosti, to jest igranja karte na spregu duhovno - materijalno - energetsko. Sagledavanje povijesti ljudskog roda moguće je, pritom ne ispuštajući dijelove u tminu nesvjesnog, a da i nemamo ključ „čitanja“. Umjetnički senzibilitet i žar htijenja ključni su činitelji u odgonetanju bitnog života na božanskom licu. Metafora je to, dakako, ona je želja u jeziku i stoga elementarno iskonska u svojoj biti i u svom kretanju.

Upravo pred sobom imamo kipara, performerera, slikara Branka Gulina koji nas na svoj jasan način vodi kroz svijet ritualnih i umjetničkih fenomena. Budući da je on naš suvremenik, moći ćemo uloviti misli i fantazije o toliko udaljenim stvarima kao što su stari rituali, artefakti i adoracije neolitika i prapovijesti. Nemamo boljeg svjedoka, umjetnici su svojoj intuicijom ponajbolji vodiči u stari svijet (a koji nam tako treba, jer je ispunjen nijansama bića i istina).

Snaga je u iskonu, umjetnik je prenositelj snage, dodajući svojoj ulozi nadnaravno značenje. Šamanizam je ultimativno naslijeđe umjetnika. Brojni su primjeri najvećih umjetnika XX. stoljeća koji su imali pozadinu u duhovnoj tradiciji čovječanstva. Navedimo: Kandinski i teozofija; Maljevič i pravoslavna mistika; Duchamp i alkemija; Mondrian i teozofija, Klein i rozenkrojceri; Beuys i antropozofija; Cage i zen. Sve navedeno govori u prilog, prvo, umjetnosti kao energije, i drugo, umjetnika kao vodiča i izvršitelja energetskih svjetova te pripadnika takozvanog nevidljivog svijeta. Nema većeg čimbenika od umjetnika kao advokata nevidljivih, ali itekako postojećih energija.

Formalno, tehnički i tematski svijet umjetnosti je neograničen, *unlimited*. Elementi i dijelovi teže Cjelinu. Sveukupnost je pojam i slutnja koja legitimno, ali i ultimativno pripada području i zoni umjetnosti, odnosno djelovanju i radu s duhovnim i materijalnim aspektima koji od iskona konveriraju. Umjetnost je od iskona, ona je sakupljačka i povezujuća (o tome više u diskursu o boginjama). Sačuvana je memorija o umjetnosti kao višedimenzionalnoj praksi, dapače, stalno se obnavlja u pojedinim periodima povijesti. Današnja publika u umjetnosti očekuje snažno svjedočanstvo o ritualima, ali mislim da očekuje i energiju koja prenosi i donosi ispunjenje nepoznatih matrica u čovjeku. Nameće se zaključak: umjetnost je optimizam. Ali polako, treba to elaborirati i u sljedećim stranicama teksta.

# The Devoted Coupling of Art and Ritual

## I

Certainly, it is the totality that inspires. An undertaking on the part of an artistic consciousness to conjoin what only appear to be the disparate worlds of anthropology, archaeology, and artistic endeavour broaches the question of the interwoven unity, interdependence, and presentiment or intuition of *Totality*. What is more difficult to put into words is the profound grandeur of comprehending the oneness and the interpenetration of the macro and microcosmos. The fascination with *Totality* is, of course, the product of spiritualisation, i.e., playing one's cards along the scheme of spirit-material-energy. Comprehending humanity's history is possible without leaving parts of it in the shadows of the unconscious, even bereft of the key to its "reading". Artistic sensibility and zealous desire are critical factors in deciphering essential life in the face of the Divine. This is, of course, the metaphor; it is desire expressed in language and thus elementally primordial in both its essence and its movement.

Before us stands Branko Gulin: sculptor, performer, and painter; leading us in his own clear manner through the world of ritual and artistic phenomena. Because he is our contemporary, we are able to perceive the thoughts and fantasies of matters as distant as ancient rituals, artefacts, and adoration in the Neolithic period and prehistory. We have no better witness; artists are by their intuition our finest guides into the ancient world (and so very necessary, as it is replete with the essence of being and truth).

Power is in the primal origin, the artist is the medium of this power, adding supernatural meaning to his role. Shamanism is the ultimate legacy of the artist. There are countless examples among the great artists of the twentieth century with backgrounds in humanity's spiritual traditions. These include: Kandinsky (theophysics); Malevich (orthodox mysticism); Duchamp (alchemy); Mondrian (theophysics); Klein (the Rosicrucians); Beuys (anthroposophy); Cage (Zen). All of the above speaks in favour, firstly, of art as energy, and secondly, of the artist as a guide into and an executor of energetic worlds, and as a constituent of the *invisible world*. There is no greater advocate of invisible but very real energies than the artist.

Formally, technically, and thematically, the world of art is boundless; unlimited. The elements and parts aspire to *Totality*. *Totality* is a concept and a presentiment that legitimately, but also ultimately, belongs to the domain of art, i.e., to activity and work with spiritual and material aspects that stem from the primordial. Art comes from the primal origin; it both gathers and binds (more on that in the discussion on female deities). The memory of art as a multidimensional practice has been preserved—moreover; it is constantly renewed in various periods of our history. Contemporary audiences expect of art a robust testimony of ritual, but I also feel that they expect an energy that transmits and fulfils the unknown matrices in humans. A conclusion arises: art is optimism. But let us not get ahead of ourselves; this will be elaborated below.

## II

Da bi se danas ušlo u trag drevnim ritualima dobro je biti spreman dotaknuti praksu. Teoretski, to jest pisanje o toj temi dostatno je, zanimljivo je, dojmljivo je, ali višak koji sačinjava živu umjetničku viziju neusporediv je u više aspekata. Umjetnička vizija sadrži neku vječnost, trajnost postupaka i misli, bolje reći bezvremenost. Ona je praksa ionako svojstvena mnogostrukim aspektima umjetnosti, kada je i ne nazivamo tako. Zna se da je stvaralačka praksa u raznim vremenima bila različito imenovana i tretirana. Branko Gulin, kipar, slikar i performer, usudio se objediniti znanje, odnosno zagrliti teoriju i praksu davnih rituala u svojoj sadašnjici; to je bila odluka. Kreativno djelo nastaje kada subjekt donese odluku. Bez nje sve je otvoreno i svatko pomišlja: i ja to mogu učiniti, ali neće učiniti jer nije donio (sudbonosnu) odluku. Pogotovo kada se radi o širokom polju djelovanja s obzirom na formu i sadržaj (koji ga priziva imanentnošću). Dakle, autor je teoretičar i praktičar, stoga je i didaktičan i sugestivan u prezentaciji. Umjetnost je razmjena i utoliko kompletna djelatnost koja donosi artefakte i prolazak kroz stanja rituala.

Ritualni su uvijek specifični, karakteristični i usmjerljivi. Njihova je karakteristika da su tranzitivni, upućuju na nešto izvan sebe i utoliko su sredstvo, a ne cilj. To je ujedno značaj svake ozbiljne umjetnosti koja se ne zadržava isključivo na nivou estetskog. Ovime smo u dobrom smislu omeđili Gulina. Naime, on lako prelazi iz domene umjetnosti u domenu ritualne prakse te izvedbenih varijacija po pitanju smisla. Nastup, izložba, izlaganje kao nastup, sve je investicija u razmjenu (svijeta). Umjetniku je svojstveno jedinstvo. Ta vrsta imanentnosti čini ga onim što jest (ili nije), ujediniteљem svih mogućih duhovnih praksi. Prije nego krenemo na konkretne stvari i djela, valja nam još nešto naglasiti: to je sam naglasak na nečemu što se onda prikazuje kao važno i ozbiljno. Umjetnici to provode svojim određenim šarmom i rezolutnošću. Dakle, stvari jesu jednoznačne a da nisu izvan umjetnosti. To govori o prirodi svjedočenja. Umjetnost zbog svoje idealističke nespretnosti često izgleda ili postane narativ kakvih je bezbroj. Međutim, pojam svjedoka i svjedočenja daje dodatnu vrijednost umjetničkog čina (ili - ne). Aludiranje na duhovnu dimenziju umjetnosti i nije tako suvišno ni bezazleno. Stoga zajednica antropologije, arheologije i umjetnosti u djelu Branka Gulina dolazi do popratnih riječi ovog teksta (koji ujedno misli sebe).

## III

Ono što umjetnik misli o sebi jedna je od ključnih postavki u približavanju nekoj izuzetnoj ulozi. Ako misli o šamanizmu pa odigra uloge šamana, stvar je zaokružena. Mislim i jesam, tu enigmu ionako treba antropološki gledati. U današnje vrijeme umjetnici se poistovjećuju ne iz slabosti, već iz snažnog poriva, stoga je važno što umjetnik misli o sebi. On izbjegava temporalno i hvata same principe: ulogu, djelovanje uloge, ulazi u simboličko i na koncu predstave ostavlja je (neukinutu).

Prihvatljivo je shvaćanje simulakruma. Ako u današnje doba nema više šamana, onda to mogu kroz predanost i vokaciju u ulozi - postati poneki umjetnici. Branko ima dar ulaska u tu personu i izvodi performanse rituala. Publika ga za vrijeme izvedbe doživljava kao pozvanog da to izvede i učini. Utoliko to

## II

If indeed we are inclined presently to delve into ancient ritual, we also ought to be disposed to grapple with the practice. The theory—that is to say, writing about the topic—would suffice, and is both fascinating and impressive, but the surplus attendant to the living artistic vision is incomparable in multiple aspects. The artistic vision comprises some measure of eternity; permanence of process and thought, or, to put it better, of timelessness. It is a practice already inherent in the manifold aspects of art, even when we do not thus refer to it. We know that creative practice was at different times given divers appellations and variously treated. Branko Gulin—the sculptor, painter, and performer—has ventured to bring together this knowledge, i.e., to embrace the theory and practice of ancient ritual in the present; it was a decision. It is this resolve on the part of the subject that leads to a creative work. Without it nothing is resolved, and each will imagine to themself: *I too can do that*. But they will not; having not taken up that (fateful) resolution. Especially when this concerns the broad spectrum of activity related to form and content (the immanence of which invite the work). The author, then, is both theoretician and practitioner, and is thus both didactic and suggestive in his presentation. Art is an exchange and—insofar as it is—is a complete activity that produces artefacts and a passage through the state of ritual.

Rituals are always specific, characteristic and able to be targeted. What is characteristic of them is that they are transitive; they point to something outside themselves and are, as such, a means rather than a goal. This is also an attribute of all serious art, which does not stop solely at the level of the aesthetic. With this we have adequately set out the contours of Gulin's work. He transitions deftly, namely, from the domain of art into that of ritual practice, and the divers semantic variations of execution. Performance, exhibition, and performative exhibition; it is all an investment into an exchange (of worlds). Unity is characteristic of the artist. This type of immanence makes him what he is (or is not); a uniter of all possible spiritual practices. Before we delve into the concrete matters and works, it is worth underlining one other thing: the actual emphasis on something that is then depicted as important and serious. Artists do this with a certain charm and resoluteness particular to them. Things, then, are unambiguous without being outside the bounds of art. This speaks to the nature of bearing witness. Due to its idealistic awkwardness art often appears to be or becomes one of countless narratives. The concept of the witness and bearing witness to something, however, imparts (or fails to impart) deeper value to the artistic act. Thus, alluding to art's spiritual dimension is, in fact, neither superfluous nor benign. And so, the union of anthropology, archaeology, and art in the work of Branko Gulin finds its way into this, attendant, text (which is also self-reflexive).

## III

An artist's self-perception is one of the key factors in approaching any exceptional role. If the artist contemplates shamanism and then plays the role of the shaman, the matter is complete in all aspects. I think and I am; this enigma must, anyways, be regarded from the aspect of anthropology. In the present

daje istinitu dramatiku tijelima, bojama, ambijentom i njegovim komponentama. Transformacija se zbiva linearno i psihičko-simbolički, odnosno izvedba je realna, nadasve psihički realna; jer umjetnik izvođač naprosto se predao zadatku. To je poznato u literaturi kao rituali inicijacije, rituali plodnosti, rituali magije. U Europi su sačuvani razni oblici inicijacije, često kao obredi u pravom smislu riječi, više nego u formi folklornih običaja, igara i književnih i likovnih motiva. Međutim, umjetničko djelovanje je posebno. Postoji predrasuda da umjetnosti općenito nisu ozbiljne, jer ne stvaraju instrumente znanja. Eto nas u obranu svijeta umjetnosti kao svetog područja, jer su u nju uključena mnoga bitna pitanja, pa i ozbiljni odgovori. Dakako, ovdje treba naglasiti da kompletan doživljaj znatno ovisi o profilu publike, o duhovnom stanju publike, dakle onih koji su došli gledati, slušati, primiti, povjerovati energiji rituala, evoluirati... U igri je velik ulog. Tako je uvijek s umjetnošću ako je dostojna te titule. Unekoliko je pojam umjetnosti ove izložbe drugačiji nego onaj prevladavajući danas, mislimo na proizvodnju estetskih predmeta, izvan Cjeline na kakvu aludira C. G. Jung. No svijet umjetnosti je po sebi širok i raznovrstan, tako da je mudro zaključiti da su neki ozbiljniji od drugih. Riječ je o prenošenju poruke posredstvom umjetnosti, između ostalog. To je moderno doba, za razliku od vremena prahistorije i njezinih rukavaca. Branko Gulin je svoju raznovrsnu i raznorodnu praksu umjetnosti uobličio kao slike, prizore i događanja, prema suvremenom rječniku umjetnosti, prema ambijentu, instalaciji, živoj slici, didaktičkoj vizuri.

#### IV

Energija je izuzetan pojam, odnosno osnova na koju se svodi sve i sva. Sve posjeduje energiju - zvuk, slika, pokret, ljepota (na primjer u simetriji; reklo bi se snažnoj hraniteljici duše na zemlji). Šaman i rituali, erotika i intuicija, sve je energetsko i time prožima svaki pedalj čovjekovog svijeta. Kod umjetnika sve je podignuto na višu energetsku razinu. Takva je ljudska domena, dosuđena od bogova najrazličitijih imena. Od davnina nekome je dano da bude kanal energije, no svi su ljudi zajedno transcendirani u vidljivu stvarnost i gole fizičke principe. Materija je pozornica na kojoj energija izvodi zmijski ples, a trans korigira monopol materijalne stvarnosti. Umjetnik je generator prožimanja. Danas, u eksponirano materijalističko doba, umjetničko djelovanje ima potencijal stvaranja istine, dakako sveobuhvatnije nego što vidljiva fizička realnost može ponuditi ljudskom srcu.

Zato je razumljivo prisustvovanje različitih medija, kiparstva, slikarstva, fotografije, performansa i teatra. Sinkretizam donosi mnogostruki život u energetskim varijantama koje su jasno kompatibilne.

Tema izložbe jest integrirajuća, a za autora je pak jednako važna tema forma. Na području smo umjetnosti pa bi neka skraćivanja intelektualnog tipa bila neprimjerena. (Kao na primjer, forsirana suvremenost spoja forme i sadržaja.) Sinergija zvuka (glas), tijela (ples), jezika (riječ), metafizike (misli) donosi publici izložbu - sliku, izložbu - roman, izložbu - ambijent, izložbu - poruku u čijoj je srži vjera u ogromnu ulogu umjetnika i s time umjetnosti u suvremenom svijetu. Vrijeme kao da je vječito, prostor kao da je relativan, jedino je ono što pokreće - duhovno stvarno.



day artists identify with something not from a position of weakness, but are driven rather by strong desire, thus it matters how the artist sees himself. He avoids the temporal and grasps only at principles: the role; acting out the role; venturing into the symbolic and, at the end of the performance, leaving it (unextinguished).

There is an acceptable comprehension of simulacrum. If there are presently no more shamans, then some artists—by devotion and by vocation—can adopt the role. Branko has the gift of being able to assume this persona and to perform these rituals. During the performance the audience sees him as called to perform this act. And it is this call that imparts true drama to the bodies, colours, the setting, and its components. The transformation is linear and psycho-symbolic, i.e., the performance is real, altogether psychologically real; because the artist performer simply abandons himself to the task at hand. This is known in the literature as the initiation ritual, the fertility ritual, the magic ritual. Various forms of initiation are preserved in Europe, often as rituals in the true sense of the word, more so than in the form of folklore customs, games, and literary and artistic motifs. Artistic activity, however, is special. There is a prejudicial attitude that says that the arts are not at all serious, as they do not create instruments of knowledge. So here we stand in defence of the world of art as holy ground, because it comprises many essential questions, and offers serious answers. We should, of course, point out that a complete experience depends greatly on the profile of the audience; its spiritual condition, i.e., on those that have come to watch, hear, and believe in the energy of ritual; to evolve. In play there is much at stake. This is always the case with art if it deserves that epithet. To some extent the concept of art in this exhibition differs from that which is presently predominant; here I am referring to the production of aesthetic objects, outside the Totality to which C. G. Jung alludes. But the world of art is inherently broad and diverse, such that a prudent conclusion is that some artists are more serious than others. At issue, among other things, is the transmission of a message through the medium of art. This is the modern age, differing from prehistory and the various branches of its flow. Branko Gulin has shaped his diverse and varied art practice as paintings, scenes, and events; drawing on the contemporary art vocabulary, the setting; as installations, tableaux vivants, and didactic vistas.

#### IV

Energy is an exceptional concept; the foundational essence that all things are derived from and return to. Everything is possessed of energy: sound, image, motion, beauty (e.g., in symmetry; one would call it a potent provider to the earthly spirit). The shaman and ritual, the erotic and intuition, everything is grounded in energy and thereby permeates every part of the human world. Among artists everything is raised to a higher energetic level. This is the nature of the human domain, bequeathed to us by deities of the most diverse appellations. For ages some have been vested with the capacity to serve as channels of energy, but all people together are transcendent in visible reality and the naked physical principles. Matter is a stage on which energy performs a serpent

Prelazeći na konkretnije odmah se potkrepljuju gornji navodi. „Ponovno rođenje Venere“ posvećen je „ženi kao obnoviteljici života“ i kao „nositelju emocionalne memorije čovječanstva“.

Nema većeg aduta i elementa za glorifikaciju života i duhovno-fizičke sinteze od prisutnosti žene.

Susrećemo se s arheološkim svjedočanstvima, potom s antropološkim saznanjima unutar filozofije i religije. Umjetnost je oduvijek pratila „izražavanje života“. Veliki dio izložbenih radova referira se na matrijarhat, doba prije svrgnuća i zamjene boginja muškim bogovima. Ta krucijalna mega smjena unekoliko je paralelna jer odavanje počasti i suradnja s boginjama traje i proteže se kroz povijest, iako su bogovi dominantni. Pred duhovnim očima i pogledima šamana nastavlja se energetska razmjena i adoracija nevidljivim silama svemira. Energetski rituali i materijalne izvedbe našli su svoje putove (oslobađanja) u smjeru umjetnosti, koja zapravo figurira od nečega prema nečemu. Rekli bismo: umjetnost je čista razmjena svijeta. Tako treba shvatiti, odnosno primiti Gulinova djela i sav popratni materijal, u obliku teksta, slika, kipova, boje, volumena. Često energija ima oblik spiralnog, što se zapaža u duktusu slike, volumenu skulpture. Čovjekova dualnost u svijetu dualnosti ima svoje apriornosti. Duh i materija ujedinjeni su energijom, prolaznost i postojanost ujedinjeni su ritualima umjetnosti. Ništa se temeljno nije promijenilo od iskona: ništa se nije promijenilo od iskona. Čovjek kreativac spaja, pomiruje, sintetizira, harmonizira, iskazuje glasom, plesom, riječima, zvukom. Napokon, i svojom vjerom u red i suradnju svih u svemiru prebacuje se u vječnost. Partikularne raznovrsnosti sudjeluju u ujedinjenoj ljubavi prema majci Gei. Dapače, čovjek je stvaralački dio Cjeline. Bilo kao zanatlija ili šaman ili, danas, umjetnik, on permanentno tka, ali i doznaje Cjelinu. Uz ostalo, umjetnik je svjedok *par excellence*, jer ono što on instrumentalizira nije iz svijeta materijalnog interesa, nego isključivo iz duhovnog. Branko Gulin svjedoči spojeni svijet duhovnog i materijalnog u smislu umjetnosti kao realizacije u materiji.

## V

Autorovo korištenje medija, odnosno njegovo radno situiranje u više medija, adekvatno je prvo onom iskonskom, a potom je i sukladno današnjem senzibilitetu u načinu realizacije. Dijalektika slike i skulpture, simbola i riječi stvara mrežu značenja. (U jednom smislu umjetnost je potraga za značenjima, a ona je izgleda primarna; značenja više traže nas nego mi njih, što je kvaka umjetnosti.) Umjetnik stvara ambijent, u galerijskom prostoru koji već posjeduje svoju sakralnu simetriju. Useljenje umjetnika s njegovom vizijom rituala, energije prezentirane kroz šifru umjetničkog, donosi posjetiteljima hrama svu patetiku omeđenog posvećenog prostora i energije koja je pritom prepoznaje u vrtlozima, kovitlacima, munjama. Utoliko izložba Povratak anatomiji rituala nije uobičajena, statična i samo okom pregledna izložba. Multimedijalnost je ono što autor želi dati, okviri su arhaički, mnoštvo je elemenata koji pokreću posjetitelja prema istini izvan vremenskih okvira. Drukčije rečeno: tema je veća od izložbe, ulog je veći od jednodimenzionalne uloge. Imajući u mislima područje antropologije pa arheologije i na koncu njenog pandana - umjetnič-

dance, while trance is a corrective to the monopoly of material reality. The artist is a generator of interpenetration. Today, in an eminently materialistic era, artistic activity has the potential to create truths, certainly more comprehensive than what visible physical reality can offer to the human heart.

Thus, the presence of various media—sculpting, painting, photography, performative art, and theatre—is entirely understandable. Syncretism brings life in many facets in energetic variants that are clearly compatible.

The exhibition topic is integrative; for the author the topic of form is equally important. As we are in the domain of art, any abbreviation of the intellectual type would be inappropriate (for example, the forced modernity of the merger of form and content). The synergy of sound (voice), body (dance), language (words), and metaphysics (thoughts), brings to the audience the exhibition-image, exhibition-novel, exhibition-ambient, and the exhibition-message, at the heart of which is a faith in the massive role of the artist and, thereby, of art in the contemporary world. Time seems eternal, space relative; only that which has motive force is spiritually real.

Shifting to the more concrete, we immediately corroborate the above stated. The "rebirth of Venus" is dedicated to "woman the renewer of life" and as "agent of humanity's emotional memory".

There is no greater advantage and element for the glorification of life and spiritual-physical synthesis than the presence of women.

We encounter archaeological testimony and, subsequently, anthropological insights in the realm of philosophy and religion. Art has always accompanied the "expression of life". Many of the exhibited works reference a matriarchy, the period before the supplanting of female with male deities. These crucial and grand displacements ran to some extent as parallel events, as the honouring and cooperation with female deities continues and runs throughout history, even though male deities are dominant. Before the spiritual eyes and gaze of the shaman we see the continuation of energy exchange and adoration through the invisible forces of the cosmos. The energy rituals and material performances have found their route (of discharge) on the path to art, which forms *from something to something else*. One could say: art is purely an exchange of worlds. This is how one ought to understand, i.e., receive Gulin's work and all the attendant material, in the form of text, image, statue, colour, and volume. Energy often takes the form of a spiral, which is evident in the characteristic style of a painting, or the volume of a sculpture. The duality of humans in a world of duality has its apriorism. Spirit and matter are united in energy; transience and persistence are united in the rituals of art. Nothing has changed in essence from the primordial origins; nothing has changed from the beginning. The human creator unites, reconciles, synthesises, harmonises, expresses in voice, dance, words, and sound. Finally, with his faith in order and the collaboration of all in the cosmos, he transitions to eternity. Particular diversities participate in a united adoration of the mother Gaia. Moreover, man is the creative part of Totality. Whether as artisan or shaman, now as artist, he permanently weaves and comprehends Totality. Among his other attributes, the artist is a witness par excellence, because what he instrumentalises is not from the world of material interests, rather solely from the spiritual domain. Branko Gulin bears witness to the cojoined world of the spiritual and material in the sense of art as that which is realised in matter.

kih artefakata, možemo biti sigurni u radost koja se nudi. Naime, spoznaja i njen imanentni optimizam odjeveni solidnim zanatskim i metjerskim umijećem izložbu prezentiraju kao stvarnost misli. Teatarski aspekti nisu izgubljeni, dapače, oni se pronalaze u suodnosima slike, skulpture, riječi, fotografije i videozapisa. Utoliko je izložba duhovno-artistička scena.

Želja da se bude ozbiljan u svojoj poruci adekvatna je temi. Mitološki svijet u svojoj širini nudi iskupljenje, neka nas ne zavara arhaičnost i simplifikiranost, još manje direktnost uvida. Umjetnici se mogu s time nositi, a valjda i publika. Metafizika, bez obzira što velikim dijelom nije kompatibilna s našim vremenom, postoji u svim pravcima. Umjetnici su toliko koncilijarni s duhovnim, koliko su protivni političkoj moći. Ono metafizičko ne da se izbjeći ni tehnologijom niti ideologijama. Dakle, ujedinjeni su šaman, zanatlija i umjetnik u shemi: *work in progress*. Nadnaravno nije daleko, ono je drugačije. Umjetnici su drugačiji, pogotovo onda kada su odlučili svjedočiti Cjelinu, odnosno duhovnu dimenziju ukupnog života.

Jedno krilo umjetničkog djelovanja zahvaćeno je opijenošću tehnologijom, to jest transhumanizmom i umjetnom inteligencijom. Drugo krilo je u potrazi za mega ekranom duha, gdje bi se - i da bi se - moglo vidjeti i buduće i prošlo, odnosno ono Vječito u razmjeni i igri Čovjeka i Duha.

Vlado Martek, 2022.

The author's use of media, i.e., the fact that he works in multiple media, is adequate firstly to the primordial, and is also consistent with the current sensibility in the manner in which it is realised. The dialectics of painting and sculpture, symbols and words, creates a semantic network (in one sense art is a search for meanings, and it appears that meaning is the primary aspect; meanings seek us out more than we do them, which is the pith of art). The artist creates the ambient setting in the space outlined by the gallery, already possessed of its own sacral symmetry. The artist's ingress into this space with his vision of ritual-energy presented through the cypher of art-brings to the temple's visitor all the pathos of a bounded and consecrated area, and the energy that is recognised therein in vortices, eddies and lightning bolts. To this extent the *Return to the Anatomy of Ritual* exhibition is not typical, static, and viewable only by the eye. Multiple media is what the author aims to deliver; the framing is archaic; there is an abundance of elements that move the visitor towards a truth outside the bounds of temporality. In other words: the topic is broader than the exhibition, the role is more than one-dimensional. Bearing in mind the field of anthropology, and archaeology, and, finally, its analogue—the artistic artefact, we can be sure in the joy on offer. Cognition, namely, and its immanent artistry—solid in craft and *métier*, clothed in optimism—present the exhibition as a reality of thought. The theatrical aspects have not been lost, moreover, we find them in the interplay of painting, sculpture, word, photography, and video recording. To this extent the exhibition is a spiritual-artistic scene.

The desire to be serious in one's message is adequate to the topic. The mythological world, in all its breadth, offers redemption; let us not be deceived by the archaism and simplification, even less so by the directness of the insight. Artists can deal with this, as can one assume—the audience. Metaphysics, notwithstanding the fact that it is largely incompatible with the current zeitgeist, is present in all directions. Artists are insofar conciliatory towards the spiritual as they are opposed to political power. The metaphysical cannot be avoided either by technology or ideology. United, then, are shaman, priest, and artist in a *work in progress* scheme. The supernatural is not *distant*—it is *different*. Artists are different, especially when they have decided to bear witness to Totality, i.e., the spiritual dimension of the totality of life.

One caucus of artistic activity has been infected with an obsessive fixation on technology, i.e., the notions of transhumanism and artificial intelligence. The other camp seeks the great screen of the spirit, where—and how—we are to see both the future and the past, i.e., that which reigns eternal in the exchange and play of Human and Spirit.





DETALJ INSTALACIJE S IZLOŽBE U MUZEJSKO-GALERIJSKOM PROSTORU SVETA SRCA, PULA, 2022.



VENERA (2A), BRONCA, 2005.

# Postmodernističke tendencije duhovnosti u umjetnosti Branka Gulina

Kristina Tamara Franić Kučiš, povjesničarka umjetnosti i etnologinja

Svijest razlikuje čovjeka od ostatka životinjskog svijeta, a pitanje života i smrti tu svijest određuju. Onog trenutka kada je pračovjek postao svjestan svog postojanja u njemu se razvio strah od smrti, a ujedno i pitanje porijekla i rađanja. Ono što nije mogao objasniti logikom uma ili spriječiti svojim djelovanjem, pretvorio je u vjeru, koja je iznjedrila magiju, rituale i na kraju religiju. Čovjek je zahvaljujući svojoj imaginaciji te načinu razmišljanja i kreativnosti, kako bi si osigurao egzistenciju i boljitak svog plemena, stvorio niz rituala koji sadrže sve elemente današnje umjetnosti. Putem plesa, geste, pjesme, oslikavanja tijela i površina, izrade figuralne plastike (totema i idola), scenografije (uređivanja ritualnih prostora i posvećenih mjesta) te samog koncepta, odnosno priče - stvorio je ono što danas nazivamo umjetnošću.

Upravo se time konceptualno bavi umjetnik Branko Gulin, koji svojim dugogodišnjim istraživačkim radom tematizira značenje umjetnosti i umjetnika nekada i danas te govori o njenoj polivalentnosti i refleksiji na materijalnu i duhovnu stranu čovjeka. Gulin prenosi znanje iz područja antropoloških istraživanja različitih kultura i arheoloških artefakata u jezik umjetnosti, s ciljem vraćanja izvornim oblicima izražavanja temeljenima na spontanosti, iskustvu i oslobađanju kolektivno podsvjesnog. U centar svog istraživačkog rada uvijek stavlja čovjeka, njegovu egzistenciju, svrhu, porijeklo i kraj. Smatra da umjetnost kao ritualna praksa spaja duhovni i materijalni aspekt čovjeka, a umjetnik je taj koji poput šamana ordinira u međudimenzionalnom prostoru duša i svijesti pojedinca. Njega zanima performans kao forma reinterpretiranog rituala u kojem je tijelo u pokretu osnovni medij izražavanja, dok su ostale umjetničke prakse, poput likovnih formi, samo alat koji služi za iscrpnije pojašnjenje koncepta i njegove trajne vizualne dokumentacije.

Najraniji ljudski religijski impulsi datiraju iz doba paleolitika. Primarna im svrha nije bila estetska, već magijsko-ritualna. Gulin u toj arheološkoj građi skulptura idola pronalazi neiscrpnu inspiraciju za svoj ciklus „Ponovno rođenje Venere“, nastao u periodu od 1984. do 2005. godine, koji čine studijski crteži za skulpture, skulpture žena, ljubavnica, pramajki i roditeljica. Ovaj ciklus je direktno vezan za ritual majke Zemlje i plodnosti.

Diljem svijeta pronađene su mnogobrojne antropomorfne figurice još iz doba paleolitika, koje predstavljaju punašnu ženu istaknutih oblina, pramajku i roditeljicu čija je uloga bila rađanje i održanje vrste. Jedna od najpoznatijih takvih figurica je Willendorfska Venera, pronađena u Austriji, a datira se u vrijeme oko 25 000 godina pr. Kr. Gulinove erotizirane, punašne Venere neodoljivo podsjećaju svojim organskom oblošću i elegantnom, putenom uglađenosti na austrijsku damu te, baš poput nje, bude u promatraču instinktivnu emociju empatije prema ljubavi i životu. Skulpture su izrađene u drvu, bronci i kamenu, a prethodili su im mnogobrojni crteži i skice u olovci i pastelu.

# The Postmodernist Trend of Spirituality in the Art of Branko Gulin

Kristina Tamara Franić Kučić, art historian and ethnologist

Consciousness sets us apart from the rest of the animal world, and the question of life and death defines this consciousness. In the moment that prehistoric people became aware of their existence they developed the fear of death and, concurrently, the question of origin and birth. What people were incapable of explaining through the logic of the mind, or prevent by their action, was transmuted into the realm of creed, from which sprang magic, ritual and, finally, religion. Through our imagination, way of thinking, and creative agency, in order to ensure the survival and prosperity of one's tribe, we created a series of rituals that comprise all the elements of present day art. Through dance, gesture, song, the painting of bodies and surfaces, the fabrication of figural plastic art (totems and idols), scenery (the arrangement of the ritual space and hallowed places), and the concept itself, i.e., the story, we created what we now refer to as art.

This, then, is the conceptual focus of artist Branko Gulin, whose many years of study delves into the role of art and of the artist in the past and in the present, and speaks to art's multivalence and reflexivity in terms of humanity's material and spiritual aspects. Gulin channels knowledge derived from the anthropological investigation of various cultures and archaeological artefacts into the language of art, with the aim of returning to original expressive forms based on spontaneity, experience, and the emancipation of the collective subconscious. He always puts humans, their existence, purpose, origin and end, at the heart of his investigative work. He asserts that art as a ritual practice bridges our spiritual and material aspects, and that it is the artist, like the shaman, who mediates as healer in the inter-dimensional space of the individual's spirit and consciousness. He is interested in performance as a form of the reinterpretation of ritual in which the body in motion is the basic expressive media, while the other artistic practices, such as the visual art forms, serve only as tools for a more exhaustive elucidation of the concept and its permanent visual documentation.

The earliest human religious impulses date from the Palaeolithic period. Their primary purpose was magical and ritual, not aesthetic. In this archaeological material of idol sculptures, Gulin finds an inexhaustible source of inspiration for his *Rebirth of Venus* series, created in 2005, consisting of sculptures that depict women, the woman as lover, proto-mother, and birth-giver. This series is directly correlated to the Mother Earth and Fertility ritual.

Numerous anthropomorphic figurines have been found around the world from the Palaeolithic period depicting a corpulent woman with emphasised curvature, a proto-mother and birth-giver whose role was to give birth and ensure the survival of the species. One of the best known of these figurines is the *Venus of Willendorf*, recovered in present-day Austria and dated to about 25 000 years BCE. The organic roundness and elegant, corporeal refinement of



Velike majke Venere, biomorfne skulpture valovitih, mekih linija i nepravilnih volumena, izrađene u kamenu i drvu, nastale su početkom novog milenija i gotovo su potpuno apstrahirane, zatvorenih formi, s minimalnim kiparskim intervencijama u strukturi same površine. Na nekima su urezani jednostavni interpretirani simboli prirode preuzeti s arheoloških artefakata. Istom ciklusu pripadaju ekspresivne brončane skulpture manjih dimenzija - „Idoli majke“, nastale 2009. - 2011. godine. One su za razliku od prethodnih skulptura u kamenu i drvu znatno manje apstrahirane, izduženije su forme i krajnje stilizirane ženske anatomije, svedene na ženske attribute koji drsko penetriraju u prostor koji ih okružuje. Figurice su nastale od glinenih predložaka izrađenih spontanom tiještenjem gline za potrebe ranije izvođenog rituala „Majke Zemlje“. Glineni predlošci doslovno su bili pozitiv za lijevanje tih brončanih skulptura, koje svojom hrapavom strukturom podsjećaju na giacomettijevski metafizičke idole ljudi.

Crnu antropomorfnu drvenu skulpturu „Velika Majka“ Gulin je oblikovao od drveta trešnje 1986. godine. Na neki je način ona prethodnica ciklusa „Ponovnog rođenja Venere“, nastalog sedam godina kasnije, a krasi je sve likovne atribucije ciklusa koji nagovještava. Stilizirana ženska figura oble forme na sebi ima urezana samo dva simbola - jedan na glavi, a drugi na rukama, o čijem značenju možemo samo nagađati. Zanimljivo je da je ta Venera crna. U kršćanstvu također postoji fenomen crne, srednjovjekovne Madonne Guadalupe, zaštitnice srednjeg dijela zapadne Španjolske, a pojavljuje se i u francuskim crkvama.

Drugi većini poznati, školski primjer koji dokazuje umijeće oslikavanja špiljskih površina s ciljem postizanja uspješnog ishoda lova, jest motiv bizona probodenog kopljem iz špilje Lascaux u Francuskoj, koji se datira u vrijeme oko 15 000 godina pr. Kr. Sve te arheološke nalaze danas tumačimo kao solidna likovna ostvarenja, a u biti su primjeri provedbe simpatetičke magije, koja se temelji na uvjerenju o zbiljnosti dvojnika prikazanoj na slici ili uobličenoj u skulpturi. Ono što se događa na slici ili amuletnoj figurici, dogodit će se i u stvarnosti. Time prikaz dvojnika jest duša izvornika, a pritom umjetnik ima ulogu maga ili šamana koji refleksijom svojih energija i materijalizacijom ideje pozitivnog ishoda jamči boljitak svojoj zajednici i ulijeva joj sigurnost. Pritom se svaki takav objekt, slika, znak, gesta ili zvuk pretvaraju u simbol koji predstavlja samoga sebe i omogućuje intuitivnu korespondenciju promatrača s duhovnim svijetom odnosno Bogom.

Na tragu tih istraživanja, ponajviše običaja i rituala sjevernoameričkih Hopi Indijanaca, Gulin je 2002. godine kreirao ciklus drvenih skulptura koje kombinira s interpoliranim kamenim oblucima. Naziv ciklusa je „Portreti duha prirode“. Animalističke skulpture nastale su za potrebe izvođenja rituala „Jedinstvena struktura svjetskih religija“ u slikarskoj komuni u Johnsonu, država Vermont u SAD-u, gdje je bio pozvan kao gost-umjetnik. Portreti duha zemlje, vatre, vode i vjetra odnose se na univerzalni koncept četiriju nepromjenjivih elemenata prirode čijim kombiniranjem i spajanjem, prema grčkom filozofu Empedoklu, sve nastaje. Broj četiri u različitim kulturama i tradicijama označava arhetip osnovnih aspekata bitka materije i racija. Skulpture su apstraktne, mekih, valovitih linija koje poštuju organsku formu predložka preuzetog iz prirode, koji je dodatno kiparski obrađen i oblikovan. Na pripadajućim kamenim oblucima urezani su stilizirani simboli elemenata koji imaju magijsku funkciju.



Gulin's eroticised, plump Venuses is very much reminiscent of the figurine found in Austria and, like it, arouses in the observer an instinctive empathy towards love and life. The sculptures are done in wood, bronze, and stone, and are preceded by numerous drawings and sketches in pencil and pastel. The great mother Venus biomorphic sculptures of undulating, soft lines and irregular volume, done in stone and wood, were created at the dawn of the new millennium and are almost entirely abstracted, of closed form, with minimal intervention into the structure of the surface on the part of the sculptor. On some we see simple interpreted nature symbols taken from archaeological artefacts. Also from this series are smaller expressive bronze sculptures—*mother idols*, created from 2009 to 2011. Unlike the previous sculptures done in stone and wood, these are much less abstracted, elongated in form, and present highly stylised female anatomy, reduced to female attributes that boldly penetrate the surrounding space. The figurines are created with models formed by the spontaneous working of clay in the course of a performance of the Mother Earth ritual. These clay models were the positives used for the casting of these bronze sculptures, the coarse structure of which is reminiscent of Giacomettian metaphysical human idols.

*Big Mother* is a black anthropomorphic sculpture Gulin created in cherry wood in 1986. It is to some extent a precursor to the *Rebirth of Venus* series, created seven years later, and features all of the visual attributes of the series it augured. The stylised female figure, of rounded form, bears only two incised symbols, the significance of which we can only surmise. Interestingly, this Venus figurine is black. We see in the Christian tradition the phenomenon of the black medieval Madonna of Guadeloupe, protectress of the central part of the west of present-day Spain, and we also find black Madonnas in French churches.

The other broadly known textbook example that testifies to the art of painting on cave walls with the objective of securing the successful outcome of a hunt is the motif of a bison pierced by a spear in the Lascaux cave in France, dated to about 15 000 years BCE. All these archaeological discoveries are presently interpreted as solid works of art; in their essence they are examples of the implementation of sympathetic magic, which is based on the conviction of the reality of the double depicted in an image or formed in sculpture: what happens to the painted or amulet figure will also occur in reality. The depiction of the double is thus the spirit of the original, wherein the artist plays the role of the mage or shaman who, by the reflexivity of his energies and the materialisation of the idea of a positive outcome, ensures the prosperity of his community and imbues it with a sense of security. In the process each such object, image, sign, gesture, or sound is transmuted into a symbol that represents itself and provides for the intuitive correspondence of the observer with the spiritual realm, i.e., with God.

Drawing on these studies, above all of the customs and rituals of the Pueblo Hopi people of North America, in 2002 Gulin created a series of sculptures in wood with interpolated pebbles; the *Portraits of the Spirit of Nature* series. The animalistic sculptures were created for the performance of the ritual of the *Common Structure of the World's Religions* at an artist's commune staged in Johnson (Vermont, USA), where he was invited as a visiting artist. Portraits of the spirits of earth, fire, water, and wind are drawn

Sam čin materijalizacije simbola, iza kojeg stoji ideja ili koncept, danas nazivamo umjetnošću koja je anikonični višak društvene učinkovitosti, kao i transcendentni kod koji upravlja strukturalističkim diskursom polivalentnosti rituala. Gulin postavlja tezu da umjetnost materijalizira ideju, odnosno koncept ili priču, te pritom stvara emociju kojom mijenja svijest promatrača i svijeta. Smatra kako se ritual obilježen empirijskim iskustvima pretvorio u pojedinačni umjetnički čin koji gubi magijski karakter, a poprima estetsku kategoriju kretanja prema izvedbenoj izvrsnosti. On svojim intervencijama želi umjetnosti vratiti njen prvobitni, ezoterični, magijski karakter.

Baveći se važnošću umjetnosti u povijesti društva, Gulin se također bavi i ulogom umjetnika te njegovim utjecajem na razvoj društvene svijesti. U srednjem vijeku nije bila prepoznata kategorija umjetnosti i umjetnika. Postojali su samo prosječni ili vrsni majstori. Michelangelo Buonarroti, umjetnik koji je oslikao Sikstinsku kapelu u Vatikanu, ili Leonardo da Vinci, koji je naslikao najpoznatiji portret žene u povijesti - Mona Lisu, nisu bili tretirani kao umjetnici već kao vrsni zanatlije. Tek se u doba romantizma umjetnost počela poimati kao čin ljudske umješnosti koja transcendentira stvarnost i svojom estetskom ili religijskom komponentom utječe na boljitak intelektualne ili duhovne strane čovjeka, a umjetnici prestaju biti zanatlije. Umjetnici 20. stoljeća pomiču okvire od zadane stilske paradigme i umjesto univerzalnog stilskog pokreta uvjetovanog kolektivnim vrijednostima i zadanim stilskim kanonima akademizma, stvaraju individualnu, originalnu, ponekad ekscentričnu ili angažiranu umjetnost koja više ne podilazi niti esteticima, ni uzvišenim, prikladnim idejama. Umjetnost postaje istraživačka, konceptualna i individualna, bliža čovjeku i stvarnom životu. Izbačena izvan akademskih okvira integrira se u ljudsku egzistenciju i duhovnost.

Modernističke i postmodernističke umjetničke tendencije druge polovice 20. i u 21. st. afirmiraju koncept duhovnosti, arhetipskih i simboličkih tendencija uz pomoć novih oblikovnih postupaka, novih medija te spajanjem različitih umjetničkih formi u novu cjelinu. Zbog intenzivnog protoka informacija i ideja, a zahvaljujući informatizaciji i digitalizaciji društva, stvaraju se novi umjetnički pravci poput antropološke umjetnosti, tehnospiritualnosti i postavangardnog pristupa šamanizmu. Umjetnost prestaje biti forma i postaje događaj koji uvlači promatrača u svoj koncept, u interaktivnoj igri primanja i davanja emocija odnosno energija. Upravo ta transmisija energija između umjetničke forme ili događaja i promatrača provocira Gulina na daljnje akcije i istraživački rad. Svaki njegov koncept odnosno skup polivalentnih umjetničkih ekspresija tumači se i doživljava drugačije, ovisno o mjestu izlaganja, publici, početku i kraju izložbe-rituala. Svjestan je da ništa nije stalno, pa ni reinterpretirana ideja villendorfske figurice izvučene iz svog prvobitnog magijskog konteksta. Upravo taj kontekst prepoznate (doživljene) esencije nestalnosti postaje prilikom primopredaje poruke i izazvane emocije umjetnički čin u ritualnom doživljaju nedokučivog. U fokusu promatranja više nije umjetnički objekt, nego umjetnički proces koji donosi inovativne oblike izražavanja. Svrha umjetničkog procesa više nije u materijalnoj stvarnosti koja se relativizira, već u apstraktnom svijetu ideja koji nadilazi prostorno-vremenske granice.

Gulin se osim izradom skulptura bavi i slikanjem. Boraveći u Americi započeo je slikati raskošan ciklus slika pod nazivom „Energetske strukture

from the universal concept of the four immutable natural elements, which the Greek philosopher Empedocles asserted were combined and merged to create all things. In various cultures and traditions, the number four denotes the archetype of basic aspects of the essence of matter and reason (*ratio*). The sculptures are abstract, with soft, undulating lines that respect the organic form of the model in nature, further worked and shaped by the sculptor. Stylised symbols of the elements are incised into the attendant pebbles and serve a magical function.

We now refer to art that constitutes an aniconic surplus of social effectiveness, and the transcendental code governing the structuralist discourse of the multivalence of ritual, as the act of materialising a symbol—which stands for an idea or concept. Gulin's thesis is that art materialises ideas, i.e., concepts or stories, and in the process creates emotions that alter the consciousness of the observer and of the world. He contends that ritual, characterised by empirical experience, has been transformed into an individual artistic act that has lost its magical quality, and taken on the aesthetic category of trending towards excellence in execution. His interventions aim to restore art to its original, esoteric, and magical nature.

In investigating the importance of art in the history of society, Gulin is also exploring the role of the artist in, and the artist's impact on, the development of social consciousness. The medieval period did not recognise the categories of art and artist. There were only average or excellent master craftsmen. Michelangelo Buonarroti, the artist who painted the Sistine Chapel in the Vatican, or Leonardo da Vinci, who painted the best known portrait of a woman in history, the *Mona Lisa*, were not considered artists; they excelled as artisans. It was only during the Romanticism period that art was first perceived as an act of human skill that transcends reality, the aesthetic or religious components of which have an impact on the improvement of our intellectual or spiritual aspects, and that the artist ceased to be an artisan. Artists of the twentieth century have shifted the frame from this default stylistic paradigm and, in place of a universal stylistic movement contingent on collective values and the orthodox stylistic canons of academicism, create an individual, original, at times eccentric or engaged art that no longer panders to aesthetics, nor to elevated and appropriate ideas. Art becomes investigative, conceptual, and individual, closer to people and real life. Cast out of the academic scheme of things, it integrates itself into human existence and spirituality.

The modernist and postmodernist artistic trends of the second half of the twentieth and the twenty-first century have affirmed the concept of spirituality, of archetypal and symbolic trends supported by new shaping processes, new media, and the merger of various forms of art to create new art. The intense flow of information and ideas engendered by informatisation and the digitalisation of society has seen the emergence of new art movements, including anthropological art, technospirituality, and a post-avant-garde approach to shamanism. Art is no longer a form; it is an event that draws the observer into its concept, into an interactive play of emotional, i.e., energetic give-and-take. It is, in fact, this transmission of energy between artistic form or event and the observer that stimulates Gulin to undertake further action and investigative work. Each one of his concepts, i.e., sets

ideja, prostora i vremena“, koje istražuju ljudsku potrebu i mogućnost transcendiranja osobnih energija u kolektivne, duhovne sfere ljudskog postojanja uz pomoć umjetnosti. Ciklus slika impozantnih dimenzija 2,50 x 1,70 m, naslikanih u tehnici akrila na platnu, krasi osebujan stil i tehnika slikanja jedinstvena samo njemu, koju je umjetnik razvijao godinama. Prvu je takvu sliku naslikao 1972. godine i otad neprestano razvija tu, karakterističnu tehniku filigranskog slikanja postignutu minucioznim, strpljivim, linijskim tkanjem kojim uobličava jedva naslućujuće forme ljudskih likova koji podsjećaju na siluete ljudskih mumija. Zanimljivo je da pritom upotrebljava samo jednu veličinu kista, broj dva. Sliku gotovo ritualno započinje slikati iz gornjeg lijevog ugla i završava u donjem desnom. Prostor osvaja strpljivim nizanjem linija do linije i linijom preko linije te na taj način stvara dinamične, vibrantne strukture. Vrijeme i energija koje ulaže u sliku upravo su proporcionalni esenciji koju predaje promatraču. Volumen ne postiže sjenčanjem ili toniranjem. Slike su mu gotovo monokromne. Ovisno o kutu gledanja i vrsti osvjetljenja prostora i površina slika, likovi na slici se bolje ili slabije razabiru, čime umjetnik želi ukazati na relativnost perspektive gledanja odnosno percipiranja slike i svijeta te vibrantnost prividne stvarnosti. Iza toga stoji čežnja oslobađanja motiva od dvodimenzionalnosti slike te osvajanje nove prostorne i duhovne dimenzije. Svaka slika ima svoj naziv vezan uz vječnu enigmatiku čovjeka i problematiku njegovog postojanja. Najekstremniji naziv jedne od slika jest „Trgovina ljudima i ljudskim organima“, iako ima i ljepših motiva poput „Raja“ ili četiriju godišnjih doba. Svakako bih taj ciklus, s obzirom na tehniku slikanja i ikonografiju, okarakterizirala kao umjetnikov neomodernistički refleks dugogodišnjeg proučavanja i interpretiranja internacionalnih praksi različitih rituala i religija, kojem je on dao svoj osobni pečat i slikarski prepoznatljiv stil iza kojeg izbija tradicija kršćanstva. Slika „Raj“ s motivom leptira, koji u više religija svijeta simbolizira dušu, u svojoj zlatno-bijeloj izvedbi doslovno nas transcendentira u stanje sreće, blagostanja, mira i nade, što opet potvrđuje Gulinovu hipotezu da nas umjetnost liječi, oplemenjuje, spaja s višim sferama postojanja, a umjetnik - šaman je taj koji nam to omogućava.

Današnja nesigurna vremena vraćaju čovjeku potrebu za ritualom, vjerovanjem i potragom za božanskim odgovorima i istinom, što se reflektira i na samu umjetnost te bitnu ulogu umjetnika u društvu. Svojim ciklusima crteža, skulptura, slika i performansima Branko Gulin nas vraća ritualu i aktivnoj vjeri, a umjesto revolucionarnih formi nudi nam revolucionarne sadržaje. Gulin kroz problematiziranje polivalentnosti umjetnosti i rituala koji je vraćaju u njenu prvobitnu funkciju, opisuje život, smrt i sve ono što im prethodi i slijedi. Eros i tanatos, teme koje od pamtivijeka zaokupljaju ljudsku maštu, predstavljene kroz ritual, magiju i umjetnost Branka Gulina nadilaze matrice vremena i prostora i vraćaju čovjeku ono što mu iskonski pripada.

Na kraju bih citirala autora: „Umjetnik svojim kreativnim radom i akcijama uzrokuje stalnu promjenu percepcije čovjeka o samome sebi i o zajednici u kojoj živi. Umjetnost nije mrtva, ona je živa i mijenja Svijet!“

of multivalent artistic expression, is interpreted and experienced differently, depending on the exhibition venue, audience, and the beginning and end of the exhibition/ritual. He is aware that there is no permanence; which obviously also pertains to the reinterpreted idea of the Willendorf figurine taken out of its original magical context. It is this context of the recognized (experienced) essence of impermanence that constitutes the artistic act in the ritually experienced incomprehensible during the transmission of the message and the evoked emotion. It is no longer the artistic object that is in the focus of the observer, rather it is an artistic process that introduces innovative forms of expression. The purpose of the artistic process is no longer a relativised material reality, but rather an abstract realm of ideas that transcends spatial and temporal boundaries.

Besides his work as a sculptor, Gulin is also an active painter. During his time in the United States of America he began painting a series titled *The Energetic Structures of Ideas, Space and Time*, which investigates how art is leveraged to meet the human need and capacity to transcend personal energies in the collective, spiritual domain of human existence. This series of abstract paintings of imposing size (2.5 by 1.7 metres) done in acrylic paint on canvas, features a technique unique to Gulin and developed by him over many years. The first of these was done in 1972; since then, Gulin has constantly refined this characteristic delicate, filigree technique, achieved as a meticulous, serene, linear weave that shapes almost imperceptible human forms, evocative of the silhouettes of mummies. Notably, he employs only a number two size brush. He begins the work, almost ritually, at the top left corner, working his way down to the bottom right. He advances patiently, laying out line by line, and line over line, thus creating dynamic, vibrant structures. The time and energy he invests into a painting are proportional to the essence they transmit to the observer. Volume is not achieved by either shade or tone. The paintings are almost monochromatic. Depending on the viewing angle, and how the space and the painting's surface have been illuminated, the figures are discerned to a greater or lesser degree; the artist aims thus to point out how relative perspective is to what we see, i.e., to our perception of the world and the vibrant nature of what is apparently real. This is motivated by a desire to liberate the motif from the two-dimensionality of the painting, and to advance into new spatial and spiritual dimensions. Each painting bears a title related to the eternal enigma of what it is to be human and to exist as a human. The most provocative title is *Human and Human Organ Trafficking*, but we do also find more pleasant motifs, such as *Paradise* and the four seasons. Mindful of the painting technique and iconography, I would certainly characterize this series as the artist's neo-modernist reflex coming out of many years of his study and interpretation of the practice of various rituals and religions around the world, into which he has injected his own mark and particular style, underpinned by a Christian tradition. The painting *Paradise*, with its butterfly motif, which in multiple religions around the world symbolises the spirit, done in gold and white, literally transports us to a state of bliss, prosperity, peace and hope, which reaffirms Gulin's thesis that art heals, ennobles, connects us with higher states of being, and that it is the artist-shaman that opens this door to us.





VENERA (X), ALUMINIUM, 1987.

Today's uncertain times have restored our need for ritual, faith, and the search for divine answers and truth, which is reflected in art itself and the critical role of the artist in society. With his series of drawings, sculptures, paintings, and performances Branko Gulin has transported us back to ritual and active faith and, in place of revolutionary form, offers us revolutionary content. By problematizing the multivalency of art, and of ritual—which restores art to its original function, Gulin describes life, death, and all that precedes and follows them. Eros and Thanatos, themes that have occupied the human imagination from time immemorial, presented through ritual, magic, and the art of Branko Gulin, transcend the matrix of time and space, and bring us back to our rightful primal origin.

In closing I would quote from Gulin's own words: "Through creative work and action, the artist engenders constant change in the individual's perception of self and of community. Art is not dead; it is alive and changing the world!"

# Povratak anatomiji rituala

Branko Gulin

Od prapovijesti pa do danas male su ljudske zajednice zadržale ritual kao jedan od najvažnijih načina integriranja oko događaja koji su bili važni u prirodnim i životnim ciklusima, a posebno u naglašavanju duhovne dimenzije u odnosu na prirodu. U ritualima su bili sabrani svi estetski interesi zajednice: priča (ideja), muzika, pjevanje, ples, maska, tetovaža, crtež, dekoracija, skulptura, scenografija itd. Rituali su najčešće usmjeravani na komunikaciju s "višim silama" i "bogovima", tako da je zajednica ponavljajući rituale potvrđivala svoju prisutnost i kontinuitet. U ritualima koji su obilježavali životne cikluse, zajednica je osvježavala svoju svijest o materijalnoj i duhovnoj dimenziji života. Običaji vezani za rođenje, inicijaciju, svadbu, smrt itd., ponavljali su se i obnavljali su i određivali položaj zajednice u vlastitom okruženju. Posebnu ulogu u ritualima imali su pojedinci koji su imali moć otvaranja putova u sveto i tajanstveno carstvo duhovnoga i koji su bili most koji je omogućavao zajednici da doživi jedinstvo materijalnog i duhovnog. Ti pojedinci su bili šamani.

Što nam je tehnološki i socijalni napredak donio?

Napredak je bio definiran generalnom specijalizacijom, načinom proizvodnje i podjelom rada. Integralni elementi zajednice su postupno podijeljeni na komponente koje su počele egzistirati odvojeno jedna od druge. Svi dijelovi ljudskih aktivnosti postali su sastavni dio proizvodnje roba za tržište, što se na koncu odrazilo na valorizaciju svega kroz novac. Takva se promjena dogodila u svim sferama života. Ritual se raspao i iz njega su proizašli razni oblici kreativnog i umjetničkog izražavanja. Slikarstvo, kiparstvo, muzika, ples itd., nisu više egzistirali integralno kao u ritualima, ali nisu ni nestali. Neposredni kontakt s prirodom, kao duhovnim i materijalnim prostorom, nestao je, a tako je nestao i ritual kao integrirani događaj u kojemu se iskazivala kreativnost i umjetnost.

U našim se vremenima u suvremenoj umjetnosti stvorio prostor koji propituje umjetnost, njezine korijene i moguću ulogu.

U promišljanjima i pitanjima što je umjetnost, koja je uloga umjetnosti, koja je uloga umjetnika i gdje je njegovo mjesto u zajednici, nametao mi se odgovor koji sam sagledavao u arheološkim i antropološkim spoznajama o prapovijesnim, ali i danas malobrojnim preživjelim prvobitnim zajednicama (najviše u prašumama Amazonije), koje su živjele i žive neposredni kontakt s prirodom. U takvim zajednicama postoje pojedinci koji u ritualima posreduju između sfera duhovnog i materijalnog. To su šamani, članovi zajednice s posebnim statusom.

Kao što su nekada šamani razotkrivali puteve iscjeljenja kroz više dimenzija, tako danas umjetnici (suvremeni šamani) putem individualnih kreativnih i emocionalnih procesa i akcija šire spoznaju svijeta kroz svoje djelo. Šaman i umjetnik sposobni su komunicirati s onostranim, oni to mogu materijalizacijom ideja prenijeti na zajednicu i dati zajednici dimenziju samosvijesti.

Danas se umjetnici bave svim vrstama izražavanja. Ostaci strukture rituala ostali su sačuvani u operi i nekim performansima, a u ostalim oblicima

# Return to the Anatomy of Ritual

Branko Gulin

Since prehistory small human communities have retained ritual as one of the key methods of integration around events that were critical in the natural and life cycles, and especially in emphasising the spiritual dimension as it relates to the natural world. The rituals encapsulated all of the aesthetic interests of the community: stories (ideas), music, singing, dance, masks, tattooing, drawing, decoration, sculpture, stage scenery, and so forth. These rituals commonly aim to communicate with *higher forces* and *gods*, such that the community, in repeating these rituals, reaffirmed their presence and continuity. In the rituals that marked the life cycles, the community refreshed its awareness of the material and spiritual dimensions of life. Customs related to events like birth, initiation, marriage, and death reiterated, renewed and determined the status of the community in its own surroundings. A particular role was played in these rituals by individuals with the power to open paths into the holy and mysterious spiritual realm, who served as a bridge that allowed the community to experience the unity of the material and spiritual worlds. These individuals were the shamans.

What has technological and societal progress delivered?

Progress was defined by general specialisation, methods of production, and divisions of labour. The integral elements of the community have been gradually divided into components that have begun to exist separate one from the other. All facets of human activity have become part and parcel of the production of goods for the market, which has led to the value of everything being viewed through the prism of money. This change has impacted all spheres of life. Ritual has disintegrated and out of it have arisen various forms of creative and artistic expression. Painting, sculpting, music, dance, and so forth no longer exist integrally as they did in ritual, but they did not disappear. Direct contact with nature, as a spiritual and material domain, disappeared, and with it ritual as an integrated event in which creativity and art was expressed.

In our own time contemporary art has created a space in which art, its roots and possible role, is examined.

In reflecting upon and posing the question of what art is, what its role is, what the role of the artist is, and what place the artist occupies in the community, the answer that arose lay in what I had gleaned from archaeological and anthropological insights into prehistoric communities, and the few surviving primitive communities (most in the Amazon jungle) that lived and continue to live in direct communion with the wild. In these communities there are individuals that mediate in rituals between the spiritual and material spheres. These are the shamans, members of the community with special status.

Just as shamans in the past revealed the paths of healing through higher dimensions, so today do artists (modern shamans)—through individual creative and emotional processes and activities—broaden our understanding of the world in their work. The shaman and artist are capable of communicating with the other-worldly; by the materialisation of ideas, they are able to transmit this to the community and to provide the community with the dimension of self-awareness.

samo rudimentarno.

Kao što su drevni šamani bili posrednici između duhovne sfere života i materijalne egzistencije, a uz to imali iscjeliteljsku moć, što im je osiguravalo poseban status u zajednici, tako suvremeni umjetnici svojom kreativnošću i materijalizacijom ideja, na posredan način, iscjeljuju bolesno tkivo pojedinaca i suvremene zajednice.

Proizlazi da su po načinu djelovanja i ciljevima svoje kreativnosti i akcija suvremeni umjetnici izravni sljednici šamana.





Today artists are active in all forms of expression. The residual structure of ritual is preserved in opera and some performative art, and only rudimentarily in the other forms.

Just as the ancient shamans were mediators between the spiritual domain of life and material existence, and had healing powers, which ensured them a special status in the community, so too does the contemporary artist by creativity and the materialisation of ideas, in an indirect way, heal the diseased fabric of both individuals and the contemporary community as a whole.

What we find is that—by the method of their enterprise, and by the objectives of their creativity and actions—the modern artist is the direct successor to the shaman.



IZVEDBA "RITUALA ZMIJE" U MUZEJSKO-GALERIJSKOM PROSTORU SVETA SRCA, PULA, 2022.  
PERFORMANCE OF THE "SNAKE RITUAL" AT THE SACRED HEARTS MUSEUM AND GALLERY IN PULA, 2022.



# RITUAL MAJKE ZEMLJE I PLODNOSTI

Branko Gulin

Još od prapovijesnih vremena ljudi su imali neodvojivu duhovnu i materijalnu vezu s prirodom slaveći Majku Zemlju i plodnost. U sezonskim ritualima i svetkovinama koristili su sva moguća izražajna sredstva: glazbu, ples, izradu idola, maski i niz drugih, sve ne bi li naglasili važnost tog čina.

Napretkom znanosti i tehnologije te stalnim rastom dominacije čovjeka nad prirodnim silama, on je sebe postavio za gospodara prirode negirajući tako bilo kakvu ovisnost o njoj.

Svjedoci smo porasta svijesti čovjeka o činjenici da remećenjem ekološke ravnoteže zbog iscrpljivanja Zemljinih resursa nije ugrozio samo vlastitu egzistenciju, već i život na planetu u cjelini.

Činom reinterpretaacije pradavnog Rituala Majke zemlje i plodnosti želim ukazati na iskonsku svijest o duhovnoj i materijalnoj vezi čovjeka i prirode.

## **PONOVNO ROĐENJE VENERE**

Inspiriran prehistorijskim arheološkim nalazima figurina i idola Majke, izrađujem skulpture (drvo, kamen, bronca) i crteže žene kao volumene u prostoru s naglaskom na atribute koji određuju majku i plodnost.

Ova grupa radova u direktnoj je vezi s reinterpretaacijom prapovijesnog Rituala Majke Zemlje.

# The Mother Earth and Fertility Ritual

Branko Gulin

Even in our prehistory, people have had an unbreakable spiritual and material connection with nature, celebrating Mother Earth and fertility. In the seasonal rituals and festivities, they made use of all the available means of expression: music, dance, idol and mask making, and many others—all intended to highlight the importance of this act.

With the progress of science and technology, and the constant escalation of human dominion over natural forces, humanity has imposed itself as the master of the natural world, thus denying our dependence on nature.

We are witness to a growing awareness among people that disruptions to the ecological balance caused by exploitation to the point of exhaustion of the Earth's resources has not only endangered humanity's existence, but also that of life on the planet as a whole.

Through the act of reinterpreting the ancient Mother Earth and Fertility Ritual I wish to highlight the primal awareness of the spiritual and material connection between humanity and nature.

## **The Rebirth of Venus**

Inspired by prehistoric archaeological finds of mother (female fertility) figurines and idols, I create sculptures (in wood, stone and bronze) and drawings of the female form as a volume occupying space, focusing on the attributes that define motherhood and fertility.

This group of works stands in direct connection with the reinterpretation of the prehistoric *Mother Earth Ritual*.



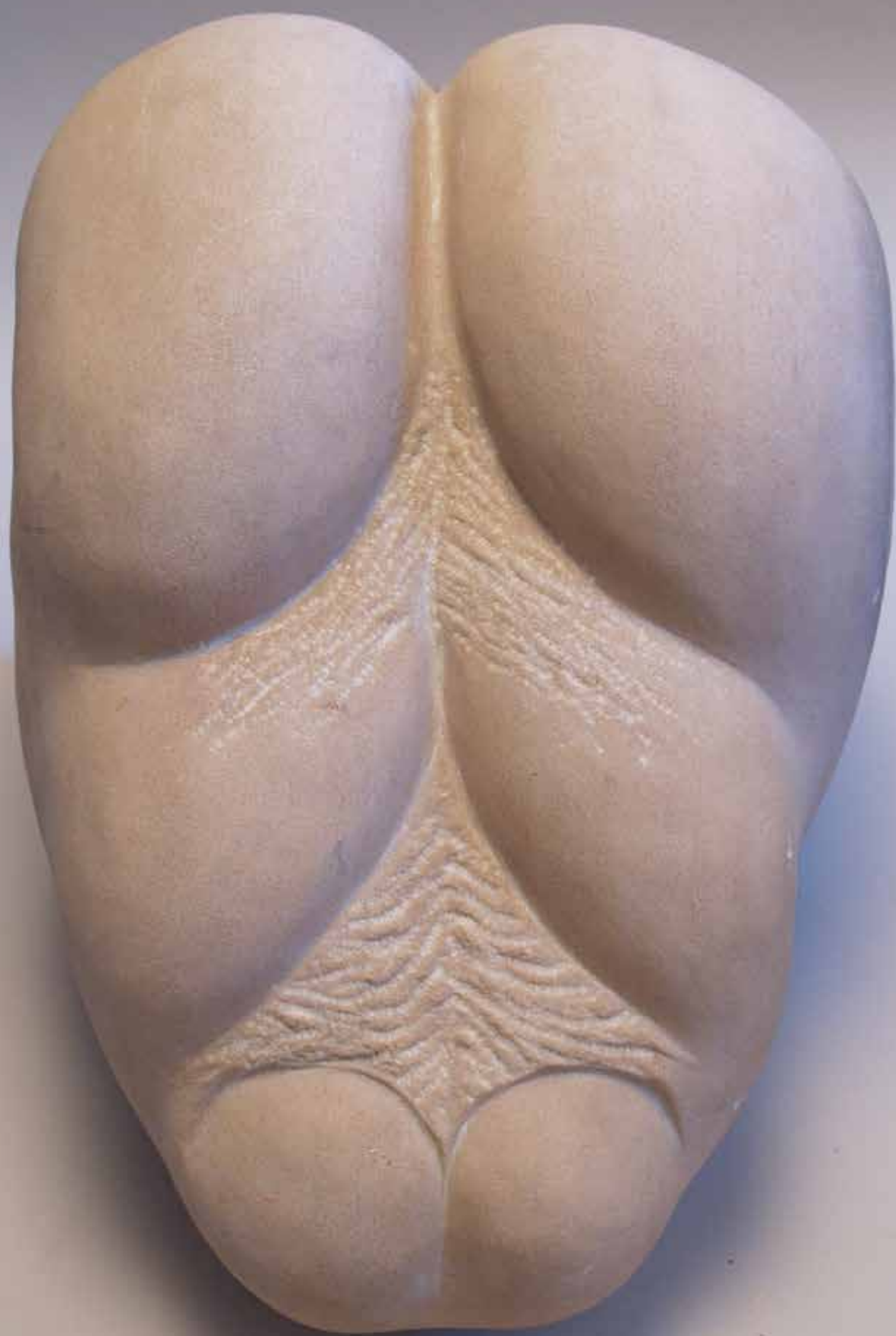












VENERA, SJEVERNOAMERIČKI KAMEN PJEŠČENJAK, 2005.





VENERA (10), SJEVERNOAMERIČKI KAMEN PJEŠČENJAK, 2005.





ZMIJOLIKA MAJKA, DRVO / ORAH, 1989.  
THE SERPENTINE MOTHER, WOOD / WALNUT, 1989.









August  
85







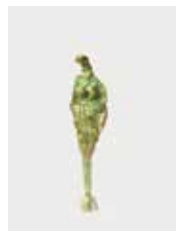
IDOL PLODNOSTI, BRONCA, 2009.



FEMALE IDOL  
bronze, 6x2x1, 2009(2)



FEMALE IDOL  
bronze, 6x1x1, 2008



FEMALE IDOL  
bronze, 6x2x2, 2008



FEMALE IDOL  
bronze, 8x3x3inch, 2008



FEMALE IDOL  
bronze, 4x1x1, 2008



FEMALE IDOL  
bronze, 4x2x1, 2008



FEMALE IDOL  
bronze, 5x1x1, 2008



FEMALE IDOL  
bronze, 6x1x1, 2009



FEMALE IDOL  
bronze, 6x2x1, 2009(2)



FEMALE IDOL  
bronze, 6x2x1, 2009(3)



FEMALE IDOL  
bronze, 6x2x1, 2009



FEMALE IDOL  
bronze, 7x1x1, 2009



FEMALE IDOL  
bronze, 7x2x1, 2008



FEMALE IDOL  
bronze, 7x2x1, 2009(2)



FEMALE IDOL  
bronze, 7x2x1, 2009(3)



FEMALE IDOL  
bronze, 7x2x1, 2009(4)



FEMALE IDOL  
bronze, 7x2x1, 2009



FEMALE IDOL  
bronze, 7x2x1, 2010(2)



FEMALE IDOL  
bronze, 7x2x1, 2010(3)



FEMALE IDOL  
bronze, 7x2x1, 2010



FEMALE IDOL  
bronze, 7x2x2, 2008



FEMALE IDOL  
bronze, 8x2x1, 2008



FEMALE IDOL  
bronze, 8x2x1, 2009



FEMALE IDOL  
bronze, 8x2x2, 2008



FEMALE IDOL  
bronze, 8x2x2, 2008



FEMALE IDOL  
bronze, 9x2x2, 2008



FEMALE IDOL  
bronze, 9x3x2, 2010



FERTILITY IDOL X  
wood, 6x3x3, 1991



FERTILITY IDOL  
bronze, 13x5x5, 2009



FERTILITY IDOL  
wood, 39x16x14inch, 2001





MOTHER,  
wood, 7x4x4, 1984



REBIRTH OF VENUS (2),  
study for glasswork,  
16x11, 5x0, 1985



REBIRTH OF VENUS (3),  
study for glasswork,  
16x11, 5x0, 1985



REBIRTH OF VENUS (4),  
study for glasswork,  
11, 5x16x0, 1985



REBIRTH OF VENUS (5),  
study for glasswork,  
11, 5x16x0, 1985



REBIRTH OF VENUS (6),  
study for glasswork,  
16x11, 5x0, 1985



REBIRTH OF VENUS (7),  
study for glasswork,  
16x11, 5x0, 1985



REBIRTH OF VENUS (8),  
study for glasswork,  
16x11, 5x0, 1985



REBIRTH OF VENUS (9),  
study for glasswork,  
16x11, 5x0, 1985



REBIRTH OF VENUS (10),  
study for glasswork,  
16x11, 5x0, 1985



REBIRTH OF VENUS (11),  
study for glasswork,  
16x11, 5x0, 1985



REBIRTH OF VENUS  
study for glasswork,  
11, 5x16x0, 1985



REBIRTH OF VENUS ,  
pencil on paper,  
14x10, 1984 (10)



REBIRTH OF VENUS ,  
pencil on paper,  
14x10, 1984 (42)



REBIRTH OF VENUS ,  
pencil on paper,  
14x10, 1984 (44)



Rebirth of Venus 1,  
Limestone, 9x18x8, 2004



Rebirth of Venus 2,  
Limestone, 10x17x7,  
2004



REBIRTH OF VENUS 2A,  
bronze, 18x8x8inch,  
2005



Rebirth of Venus 3,  
Limestone, 10x 13x10,  
2004



REBIRTH OF VENUS 3A,  
bronze, 9x12x8, 2005



REBIRTH OF VENUS  
3AB (HUMAN SNAKE), wood,  
14x15x15, 1989



Rebirth of Venus 4,  
Limestone, 18x9x7,  
2003



Rebirth of Venus 5,  
Limestone, 21x8x8,  
2003



Rebirth of Venus 6,  
Limestone, 9x21x9,  
2004



Rebirth of Venus 7,  
Sandstone, 20x8x11,  
2005



Rebirth of Venus 8,  
Sandstone, 19x8x8,  
2005



Rebirth of Venus 9,  
Sandstone, 17x14x14,  
2005



Rebirth of Venus 10,  
Sandstone, 20x13x10,  
2005



REBIRTH OF VENUS,  
7X4X4, 2010



REBIRTH OF VENUS, ink on  
paper, 18x12, 2004 (56A)



REBIRTH OF VENUS,  
pencil and ink on  
paper, 14x10, 1984 (50)



REBIRTH OF VENUS,  
pencil and ink on  
paper, 14x10, 1984 (51)



REBIRTH OF VENUS,  
pencil on paper, 10x8,  
1984 (46)



REBIRTH OF VENUS,  
pencil on paper, 10x8,  
1984 (56)



REBIRTH OF VENUS,  
pencil on paper, 11x8,  
1984 (4)



REBIRTH OF VENUS,  
pencil on paper, 14x10,  
1984 (1)



REBIRTH OF VENUS,  
pencil on paper, 14x10,  
1984 (2)



REBIRTH OF VENUS,  
pencil on paper, 14x10,  
1984 (5)



REBIRTH OF VENUS,  
pencil on paper, 14x10,  
1984 (6)



REBIRTH OF VENUS,  
pencil on paper, 14x10,  
1984 (7)



REBIRTH OF VENUS,  
pencil on paper, 14x10,  
1984 (8)



REBIRTH OF VENUS,  
pencil on paper, 14x10,  
1984 (9)



REBIRTH OF VENUS,  
pencil on paper, 14x10,  
1984 (11)



REBIRTH OF VENUS,  
pencil on paper, 14x10,  
1984 (12)



REBIRTH OF VENUS,  
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1984 (13)



REBIRTH OF VENUS,  
pencil on paper, 14x10,  
1984 (14)



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pencil on paper, 14x10,  
1984 (15)



REBIRTH OF VENUS,  
pencil on paper, 14x10,  
1984 (16)



REBIRTH OF VENUS,  
pencil on paper, 14x10,  
1984 (18)



REBIRTH OF VENUS,  
pencil on paper, 14x10,  
1984 (19)



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1984 (20)



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1984 (21)



REBIRTH OF VENUS,  
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1984 (22)



REBIRTH OF VENUS,  
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1984 (23)



REBIRTH OF VENUS,  
pencil on paper, 14x10,  
1984 (23)



REBIRTH OF VENUS,  
pencil on paper, 14x10,  
1984 (25)



REBIRTH OF VENUS,  
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1984 (26)



REBIRTH OF VENUS,  
pencil on paper, 14x10,  
1984 (27)



REBIRTH OF VENUS,  
pencil on paper, 14x10,  
1984 (28)



REBIRTH OF VENUS,  
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1984 (29)



REBIRTH OF VENUS,  
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1984 (30)



REBIRTH OF VENUS,  
pencil on paper, 14x10,  
1984 (31)



REBIRTH OF VENUS,  
pencil on paper, 14x10,  
1984 (32)



REBIRTH OF VENUS,  
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1984 (33)



REBIRTH OF VENUS,  
pencil on paper, 14x10,  
1984 (34)



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1984 (35)



REBIRTH OF VENUS,  
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1984 (36)



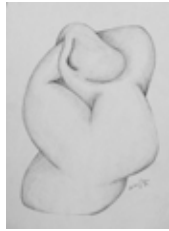
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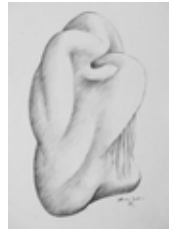
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REBIRTH OF VENUS,  
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REBIRTH OF VENUS,  
pencil on paper, 14x10,  
1984 (40)



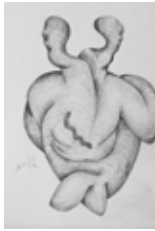
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1984 (43)



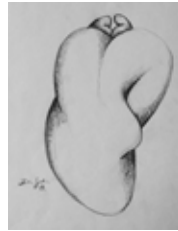
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1984 (45)



REBIRTH OF VENUS,  
pencil on paper, 14x10,  
1984 (47)



REBIRTH OF VENUS,  
pencil on paper, 14x10,  
1984 (48)



REBIRTH OF VENUS,  
pencil on paper, 14x10,  
1984 (49)



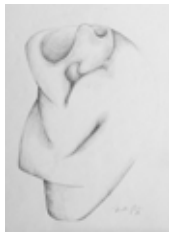
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1984 (52)



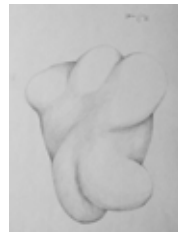
REBIRTH OF VENUS,  
pencil on paper, 14x10,  
1984 (53)



REBIRTH OF VENUS,  
pencil on paper, 14x10,  
1984 (54)



REBIRTH OF VENUS,  
pencil on paper, 14x10,  
1984 (55)



REBIRTH OF VENUS,  
pencil on paper,  
14x10, 1984 (24)



REBIRTH OF VENUS,  
VENERA X, aluminum,  
8x5x4, 1987



STANDING FEMALE FIGURE  
(6), wood, 8x4x3, 1984



STANDING FEMALE FIGURE  
(2), wood, 8x5x4, 1984



STANDING FEMALE FIGURE  
(3), wood, 7x4x4, 1984



STANDING FEMALE FIGURE  
(4), painted wood, 8x5x5,  
1984



STANDING FEMALE FIGURE  
(5), painted wood, 6x4x4,  
1984



STANDING FEMALE FIGURE  
(7), wood, 7x4x4, 1984



STANDING FEMALE FIGURE 4  
wood, 8x4x4, 1987





STANDING FEMALE FIGURE,  
wood, 8x5x5, 1985



TWO FEMALE FIGURES,  
wood, 7x6x6, 1985



TWO MERGED FIGURES,  
wood, 7x6x6, 1985



VENUS (1), clay, 6x4x3,  
1987



VENUS (2), clay, 7x5x4,  
1987



VENUS (3), clay, 6x5x4,  
1987



VENUS (4a), clay, 7x5x4,  
1987



VENUS (5),  
painted clay, 7x5x3,  
1987 a



VENUS (6),  
painted clay, 5x7x5,  
1987 a



VENUS (7a), clay, 9x6x5,  
1987 XBa

# RITUAL ZMIJE

Branko Gulin

„Ritual zmiје“ Pueblo Hopi Indijanaca izvodi se plesom sa živim zmijama u ustima, a namijenjen je zazivanju kiše kako bi bilo dovoljno vode za kukuruz, i dovoljno hrane.

Reinterpretacijom „Rituala zmiје“ naglašavam strukturu tog rituala u svim njegovim komponentama, te upućujem na genezu nastanka svih oblika umjetnosti, kao i ulogu šamana kao posrednika između duhovne i materijalne sfere.

Strukturu rituala čine svi oblici umjetničkog izražavanja koji se nadopunjavaju i tvore konzistentnu cjelinu pa se time ritual može označiti kao izvor cjelokupne umjetnosti, a šaman kao onaj koji posreduje između materijalnog i duhovnog svijeta kao praumjetnik, iscjelitelj i prvi performer.

Zvuk (instrumenti, glas), pokret (ples), slikanje (tetoviranje i oslikavanje tijela), kiparstvo (izrada maski i idola), scenografija (uređeno mjesto izvedbe), priča (sadržaj) itd. u ritualu su simultano prisutni i čine cjelinu u kreiranju duhovnog događaja u zajednici.

U kasnijem razvoju ljudske zajednice svi ti oblici umjetničkog izražavanja postupno su se odvojili i egzistiraju zasebno pa smo izgubili sjećanje da su oni proizašli iz Rituala.

I danas se susrećemo s ostacima strukture rituala u operi, vjerskim obredima i u umjetnosti performansa, a drevni šamani se odražavaju u kreacijama i akcijama suvremenih umjetnika koji posreduju između duhovne i materijalne sfere života.

# The Snake Ritual

Branko Gulin

The Snake Ritual of the Pueblo Hopi people is performed as a dance with live snakes held in the mouth; its purpose is to summon rain in order to ensure enough water for the corn crop and sufficient food.

Through the reinterpretation of the Snake Ritual I wish to highlight the structure of this ritual in all its components, and to draw attention to the genesis of all forms of art, and to the role of the shaman as a mediator between the spiritual and material domains.

The structure of ritual is comprised of all forms of artistic expression, which complement each other and form a consistent whole, such that in ritual we find the source of the totality of art, and in the shaman the individual that mediates between the material and spiritual worlds as proto-artist, healer, and primal performer.

In ritual the sounds (of instruments and voices), movements (dance), painting (tattooing and body painting), sculpture (mask and idol making), stage scenery (an arranged place of performance), story (content), and other elements are present in unison, forming an integral unit in the creation of a communal spiritual event.

In later human communal development these forms of artistic expression gradually separated—existing as discrete units, such that we have become oblivious to their common source in *Ritual*.

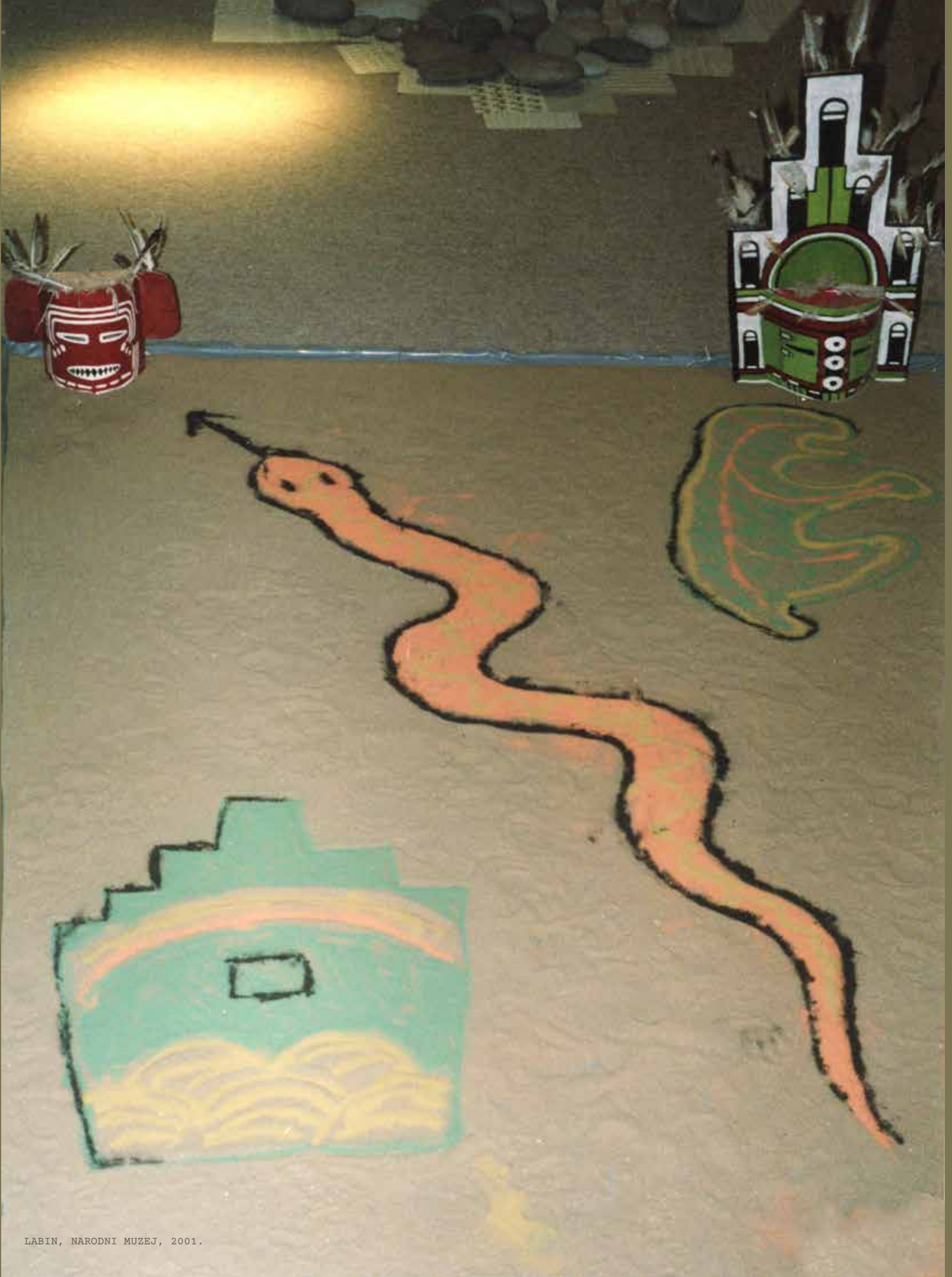
To this day we encounter remnant ritual structures in opera, religious rites, and in performance art, with ancient shamans reflected in the creations and actions of the contemporary artists that mediate between life's spiritual and material domains.



ROVINJ, CRKVA SVETOG TOME, 1999.













PORTRET DUHA VODE, DRVO / ORAH, 2002.  
PORTRAIT OF THE SPIRIT OF WATER, WOOD / WALNUT, 2002.





PORTRET DUHA VJETRA, DRVO / ORAH, 2002.  
PORTRAIT OF THE SPIRIT OF WIND, WOOD/ WALNUT, 2002



PORTRET DUHA ŠUME, DRVO / ORAH, 2002.  
PORTRAIT OF THE SPIRIT OF FOREST, WOOD/ WALNUT, 2002





PORTRET DUHA VATRE, DRVO / TREŠNJA, 2002.  
PORTRAIT OF THE SPIRIT OF FIRE, CHERRY WOOD, 2002





PORTRET DUHA ZEMLJE, DRVO / ORAH, 2002.  
PORTRAIT OF THE SPIRIT OF EARTH, WOOD/ WALNUT, 2002



KRIK, DRVO/HRAST, 2005.  
SCREAM, WOOD/OAK, 2005.





MASKA, DRVO/HRAST, 2005.  
A MASK, WOOD/ OAK, 2005.



ŠAMAN, DRVO/ORAH, 1989.  
SHAMAN, WOOD/WALNUT, 1989



Branko Gulin

Ciklus monokromnih slika nazvan "Energetska struktura ideja, prostora i vremena" upućuje na protok energije koja vibrira i tvori dinamičke strukture koje zbog svog univerzalnog karaktera obilježavaju i naš svijet u kojemu se, kontinuirano sve stalno mijenja.

Umjetnost, u svim razdobljima razvoja ljudskog društva, obuhvaća ideje koja se materijaliziraju u djelima ili akcijama koje kod pojedinaca posredno uzrokuju promjene u spoznajama i emotivnim doživljajima koji se poput vala šire i nezaustavljivo i stalno mijenjaju sliku Svijeta u kojem živimo.

Danas, pozitivna kritika stanja trenutne duhovne i materijalne sfere i kritičko promišljanje sistema općih ljudskih vrijednosti, određuje šamanski karakter suvremenog umjetnika kao iscjelitelja "bolesti" suvremenog društva. On svojim kreativnim radom i akcijama uzrokuje stalnu promjenu percepcije čovjeka o samome sebi i o zajednici u kojoj živi.

Umjetnost nije mrtva, ona je živa i mijenja Svijet!!

Branko Gulin

*The Energetic Structure of Ideas, Space and Time* is a series of monochrome paintings that point to flows of energy that vibrate and form dynamic structures. Due to their universal nature, they are formative in our world, in which all things continually change with the passage of time.

In all periods of societal development art has encompassed concepts that are materialised in works and actions that indirectly lead to changes in cognition and emotional experience in individuals. This change propagates like a wave, inescapably and constantly altering the image of the World in which we live.

Today, a positive critique of the current spiritual and material condition, and a critical reflection on the human value system in general, informs the shamanic nature of the contemporary artist as a healer of the ailments that plague contemporary society. Through creative work and action, the artist engenders constant change in the individual's perception of self and of community.

Art is not dead; it is alive and changing the World!!



POSLEDNJA VEČERA (Radničkog savjeta Brodogradilišta Uljanik), akrilik na platnu, 2021.  
THE LAST SUPPER (Of the Workers concil of Uljanik Shipyard), acrylic on canvas, 2021.





RAJ, akrilik na platnu, 2019  
PARADISE, acrylic on canvas, 2019.













CRVENI REKVIJEM (Rasizam, Oklahoma 1919.), akrilik na platnu, 2020.  
RED REQUIEM (Racism, Oklahoma 1919), acrylic on canvas, 2020.






ROĐENJE DJETETA, akrilik na platnu, 2008.  
CHILD BIRTH, acrylic on canvas, 2008.






PROSVJETLJENJE, akrilik na platnu, 2008.  
ENLIGHTENMENT, acrylic on canvas, 2008.





PROLJEĆE (susret), akrilik na platnu, 2009.  
SPRING (meeting), acrylic on canvas, 2009.



LJETO (zaljublivanje), akrilik na platnu, 2011.  
SUMMER (falling in love), acrylic on canvas, 2011.





JESEN (razilaženje), akrilik na platnu, 2011.  
AUTUMN (disassembly), acrylic on canvas, 2011.



ZIMA (odlazak), akrilik na platnu, 2011.  
WINTER (departure), acrylic on canvas, 2011.



**PREGLJED RADOVA IZ CIKLUSA "ENERGETSKA STRUKTURA IDEJA, PROSTORA I VREMENA"  
 OVERVIEW OF WORKS FROM THE CYCLE "THE ENERGETIC STRUCTURE OF IDEAS, SPACE AND TIME"**



THE BIRTH OF JESUS CHRIST, 12-25-5, 31 42 11 N, 35 11 44 E, acrylic on canvas, 57x86, 2008



4-4-1968, MEMPHIS, acrylic on canvas, 31x53, 2004



4-14-1865, WASHINGTON, acrylic on canvas, 31x53, 2004



6-9-1845, WAH-BAS-SHA, acrylic on canvas, 33x49, 2004



6-21-2005, NEW BRIGHTON, acrylic on canvas, 24x21, 2005



7-8-1027, JASPER, acrylic on canvas, 33x50, 2004



8-15-1856, MINNEHAHA FALLS, acrylic on canvas, 32x58, 2004



WINTER, 6-9-2053, 45 13 12.71 N, 13 36 31.00 E, acrylic on canvas, 55x92, 2011, detail



7-4-1776, PHILADELPHIA, acrylic on canvas, 65x50, 2005



9-11-1973, SANIAGO DE CHILE, acrylic on canvas, 53x90, 2007



9-11-2001, NEW YORK -DETAIL, acrylic on canvas, 90x53, 2004



9-11-2001, NEW YORK, acrylic on canvas, 90x53, 2004



11-22-1963, DALLAS, oil on canvas, 30x50, 2004



WINTER, 6-9-2053, 45 13 12.71 N, 13 36 31.00 E, acrylic on canvas, 55x92, 2011



THE BIRTH OF JESUS CHRIST, 12-25-5, 31 42 11 N, 35 11 44 E, acrylic on canvas, 57x86, 2008, detail



BETHLEHEM, 12-25-5, acrylic on canvas, 57x86, 2008



CRUCIFIX, 4-3-33, 31 47 N, 35 13 E, detail, acrylic on canvas, 90x58, 2008,



CRUCIFIX, 4-3-33, 31 47 N, 35 13 E, acrylic on canvas, 90x58, 2008



CRVENI REQUIEM 2020



ENERGETIC STRUCTURE OF PARTICULAR SPACETIME - MPLS, 8-25-2003, 30x53, ink on paper, 2004



ENERGETIC STRUCTURE OF PARTICULAR SPACETIME - New Brighton, Selfportrait, 6-9-2004, 10,5x9,5x0, ink on paper, 2004



ENERGETIC STRUCTURE OF PARTICULAR SPACETIME (15)



ENERGETIC STRUCTURE OF PARTICULAR SPACETIME -DALLAS, 11-22-1963, 30x53, 2004



ENERGETIC STRUCTURE OF PARTICULAR SPACETIME -JERUSALEM, 4-3-33, 30x53, 2003



ENERGETIC STRUCTURE OF PARTICULAR SPACETIME -MEMPHIS, 4-4-1968, 30x53, 2004



ENERGETIC STRUCTURE OF PARTICULAR SPACETIME-NEW BRIGHTON, 25-7-2003, SELFPORTRAIT, 30x53, 2003



ENERGETIC STRUCTURE OF PARTICULAR SPACETIME-NEW BRIGHTON, 26-6-2003, SELFPORTRAIT, 30x53, 2003



ENERGETIC STRUCTURE OF PARTICULAR SPACETIME -OMAHA, 9-28-1919, 30x53, 2003

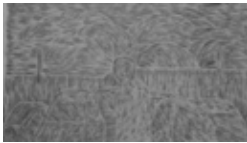


ENERGETIC STRUCTURE OF PARTICULAR SPACETIME -SAIGON, 10-5-1963, 30x53, 2003



ENERGETIC STRUCTURE OF PARTICULAR SPACETIME -New Brighton 7-6-2003, 22x28x0, ink on paper, 2004





ENERGETIC STRUCTURE OF PARTICULAR SPACETIME-NEW BRIGHTON, 3-8-2003, SELF PORTRAIT, 30x53, 2003



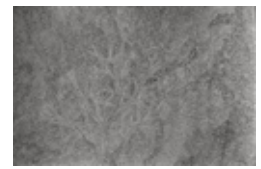
ENERGETIC STRUCTURE OF PARTICULAR SPACETIME-NEW BRIGHTON, 6-12-2003, 22x28x0, ink on paper, 2004



ENERGETIC STRUCTURE OF PARTICULAR SPACETIME-NEW BRIGHTON, 6-16-2003, 22x28x0, ink on paper, 2004



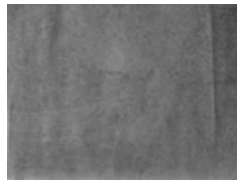
ENERGETIC STRUCTURE OF PARTICULAR SPACETIME-NEW BRIGHTON, 12-27-2004, 12x18x0, ink on paper, 2004



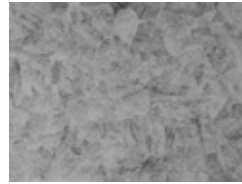
ENERGETIC STRUCTURE OF PARTICULAR SPACETIME-NEW BRIGHTON, 12-28-2004, 12x18x0, ink on paper, 2004



ENERGETIC STRUCTURE OF PARTICULAR SPACETIME-NEW BRIGHTON, 6-11-2003, 22x28x0, ink on paper, 2004



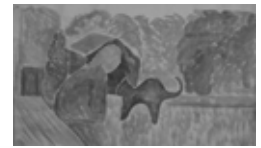
ENERGETIC STRUCTURE OF PARTICULAR SPACETIME-POREC, 11-12-2003, 9x12x0, ink on paper, 2004



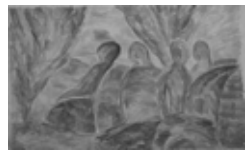
ENERGETIC STRUCTURE OF PARTICULAR SPACETIME-ST. PAUL, 6-28-2003, 22x28x0, ink on paper, 2004



ENERGETIC STRUCTURE OF PARTICULAR SPACETIME-ST. PAUL, 9-8-2003, 22x28x0, ink on paper, 2004



ENERGETIC STRUCTURE OF PARTICULAR SPACETIME-ST. PAUL, 8-13-2003, 30x53, 2003



ENERGETIC STRUCTURE OF PARTICULAR SPACETIME-WASHINGTON, 4-14-1865, 30x53, 2004



FALL, 9-25-2011, 44 59 58.47 N, 93 16 16.96 W, detail, acrylic on canvas, 55x92, 2011



FALL, 9-25-2011, 44 59 58.47 N, 93 16 16.96 W, acrylic on canvas, 55x92, 2011



HELL, acrylic on canvas, 57x86, 2014



LIFE IN THE POPPY VALLEY, acrylic on canvas 28x42, 2014



PARADISE, acrylic on canvas, 57x86, 2019



posljednja večera, 2021



PURGATORY, acrylic on canvas, 57x86, 2014



SAIGON, 10-5-1963, acrylic on canvas, 55x93 inch 140x237cm, 2017



SPRING, 5-22-2002, 44 52 57 N, 93 12 29.44 W, acrylic on canvas, 55x93, 2009, detail



SPRING, 5-22-2002, 44 52 57 N, 93 12 29.44 W, acrylic on canvas, 55x93, 2009



SUMMER, 8-21-2007, 44 52 34 N, 13 50 56.08 E, acrylic on canvas, 55x92, 2011, detail



SUMMER, 8-21-2007, 44 52 34 N, 13 50 56.08 E, acrylic on canvas, 55x92, 2011



IZLOŽBA: "ŠAMAN - ZANATLIJA - UMJETNIK" U MUZEJSKO-GALERIJSKOM PROSTORU SVETA SRCA U PULI 2022.  
EXHIBITION: "SHAMAN - ARTISAN - ARTIST" AT THE SACRED HEARTS MUSEUM AND GALLERY IN PULA, 2022.

Teško da bi se pronašla bolja definicija djela Branka Gulina od naslova „Šaman - zanatlija - umjetnik“. Gulin uistinu posjeduje sva tri navedena identiteta i upravo je zbog toga izrazito autentična pojava na likovnoj sceni. Njegova osnovna teza - da u umjetnosti valja tražiti i pronalaziti cjelinu kakvu je svojedobno imala u šamanskim ritualima - provedena je kroz svaki segment njegova djela, bez obzira u kojem je mediju nastalo. Kod Gulina su sam čin i proces stvaranja jednako vrijedni, gotovo i vrjedniji od rezultata, dovršenog djela. Njegove „nevidljive slike“ velikih formata nastaju tako što autor boju nanosi na podlogu vrlo tankim kistom i u različitim smjerovima, dok ne dobije „figure“ i „teme“ koje su jasno vidljive samo kada svjetlo na njih pada pod određenim kutom. Rad na jednoj slici traje i do dva mjeseca. Zapravo je riječ o ritualu, tako da Gulinovo šamanstvo nije samo teza, nego i vrlo konkretno iskustvo. Stoga ne čudi da se nikad nije uklopio u koncept u kojem je umjetnost roba, a umjetnik prodavač talenta i ideja. Gulin nikad nije živio od umjetnosti, već je radio druge poslove kako bi mogao biti umjetnik. Posao koji je najdulje radio, onaj u ljevaonici umjetnina poznatog američkog kipara Nicholasa Legerosa, pretvorio je Gulina u vrhunskog zanatliju u mediju kiparstva. Njegovi kiparski radovi gotovo su totemski, izrazito simbolični, inspirirani drevnim figurama plodnosti i formama iz primordijalne umjetnosti. Bez obzira u kojem su materijalu izvedene, skulpture su mu dotjerane do tehničkog savršenstva. „Zanatlija“ i „šaman“ jedna su te ista osoba, koja ravnopravno tretira materijalno i duhovno, kao što su istovjetni i „umjetnik“ i „šaman“ te „umjetnik“ i „zanatlija“.

Izložba Branka Gulina je u Muzejsko-galerijski prostor Sveta srca, izložbeni prostor Arheološkog muzeja Istre, osim spoja drevne i suvremene umjetnosti, prošlosti i sadašnjosti, unijela i element zemlje, u kojem se najizravnije spajaju Gulinova umjetnost i arheologija. Centralni prostor Svetih srca prekriven je zemljanom podlogom na kojoj se odvijaju autorovi performansi inspirirani ritualnim obredima za prizivanje kiše i osiguravanje plodnosti. Gulinove svezvremenske i univerzalne teme, koje se protežu kroz cijelu povijest civilizacije, centralne su točke interesa i umjetnosti i arheologije.

Darko Komšo, muzejski savjetnik  
ravnatelj Arheološkog muzeja Istre



One would be hard pressed to better define Branko Gulin's work than by its title *Shaman-Artisan-Artist*. Gulin is genuinely possessed of all three of these identities, and that is precisely what makes him such a truly authentic artist. Every aspect of his work, irrespective of the media in which it is expressed, is pervaded with his core thesis; that we ought to seek in art—and find—the totality it once possessed in shamanic ritual. With Gulin, the creative act and process carry equal weight—almost more so—than the result, the completed work. He creates his large format “invisible” paintings by applying paint to the support surface with a very thin brush, working in various directions, until a *figure* or *theme* is produced, clearly discernible only when light falls on it from a certain angle. Work on a single painting lasts for up to two months. It is, in fact, very much a ritual, such that Gulin's shamanic aspect is more than just a thesis—it is a very concrete event. Little surprise, then, that he never embraced the notion that art is a commodity, and the artist a hawker of mere talents and ideas. Gulin has never lived *off* his art, earning a living in other occupations in order to live *for* his art. The job he held longest—at the art foundry of well-known US sculptor Nicholas Legeros—developed Gulin as a master artisan in the medium of sculpture. His sculptures are almost totemic, highly symbolic, inspired by ancient figures of fertility and forms drawn from primordial art. Irrespective of the material, his sculptures are refined to technical perfection. The *artisan* and the *shaman* are one and the same person, giving equal attention to the material and the spiritual, just as the *artist* and *shaman*, and the *artist* and *artisan*, are counterparts. Branko Gulin's exhibition has brought to the Archaeological Museum of Istria's Sacred Hearts Museum and Gallery both a melding of ancient and contemporary art—the past and present, and an earthly element in which we see the direct connection of art and archaeology. Earth forms a stage at the centre of the Sacred Hearts gallery on which the artist enacts a performance inspired by rain and fertility rituals. Gulin's timeless and universal themes, spanning the entire history of civilisation, are core points of interest to both art and archaeology.

Darko Komšo  
Director  
Archaeological Museum of Istria



IZLOŽBA I REINTERPETACIJE PRAPOVIJESNOG "RITUALA MAJKE ZEMLJE I PLODNOSTI" I  
"RITUALA ZMIJE" HOPI INDIJANACA.

EXHIBITION AND REINTERPRETATION OF THE PREHISTORIC "RITUAL OF MOTHER EARTH AND  
FERTILITY" AND THE HOPI INDIANS "SNAKE RITUAL".

IZVOĐAČI RITUALA / PERFORMERS OF THE RITUALS: SABINA ALIČIĆ BUTKOVIĆ, VLADIMIR  
BUTKOVIĆ, (Kazalište Dr. Inat, Pula), DAVID BELAS, LEJLA HASANAGIĆ (Poreč)









# Branko Gulin

Rođen 1953. godine.

## OBRAZOVANJE

1974.

Studirao filozofiju i indologiju na Filozofskom fakultetu u Zagrebu.

1979.

Diplomirao političke znanosti na Sveučilištu u Zagrebu. Stekao vrlo široku naobrazbu iz područja društvenih znanosti i diplomirao na temu: "Umjetničko djelovanje kao individualno objedinjeni proces rada" s posebnim osvrtom na rad koji obuhvaća individualnu umjetničku praksu (od ideje do realizacije), nasuprot općoj podijeli rada u proizvodnoj sferi tehnološkog društva.

1990.

Položio državni stručni ispit za kustosa u muzejskoj djelatnosti, u Muzejskom dokumentacijskom centru u Zagrebu.

Od 2002. do 2014.

Radio kao asistent u ljevaonici umjetnina u bronci i likovnoj radionici u klasi akademskog kipara i majstora lijevanja Nicolasa Legerosa u Minneapolisu, SAD, te stekao obrazovanje u rangu majstora lijevanja umjetnina i modeliranja ljudske figure, kao osnove klasične likovne naobrazbe u sferi skulptura.

## PROFESIONALNO ISKUSTVO

Od 1979. do 1982.

Radio različite poslove u struci, uglavnom kao profesor u srednjim školama. Predavao je društvene predmete, između ostalog Povijest umjetnosti i Povijest.

Od 1982. do 1987.

Kustos u ondašnjem Muzeju narodne revolucije Istre (sadašnjem Povijesnom i pomorskom muzeju) u Puli.

Od 1987. do 1995.

Ravnatelj u Zavičajnom muzeju grada Rovinja.

Od 1995. do 2002.

Kustos Grafičke zbirke u Sveučilišnoj knjižnici u Puli.

Od 2002. do 2014.

Asistent u ljevaonici umjetnina i likovnoj radionici akademskog kipara i majstora lijevanja bronce Nicolasa Legerosa u Minneapolisu, Minnesota, SAD.

Od 2015. do 2019.

Djelatnik škole i suradnik odjela za likovno obrazovanje u Columbia Heights Public School, Minneapolis, Minnesota, SAD.

## IZLOŽBE

Sudjelovao je u više od 100 samostalnih i grupnih izložbi u bivšoj Jugoslaviji, Italiji, Švicarskoj, Francuskoj, Hrvatskoj i SAD-u.

# Branko Gulin

Born: 1953

## Education

- 1974 Studied philosophy and Indology at the University of Zagreb's Faculty of Humanities and Social Sciences.
- 1979 Graduated with a degree in political science from the University of Zagreb. Acquired a very broad education in the liberal arts, graduating with a thesis on *Artistic Activity as an Individually Unified Work Process*, with particular focus on work that encompasses individual artistic practices (from concept to realisation) in contrast with the general division of labour in the manufacturing domain of a technological society.
- 1990 Passed the state exam for museum curators at the Museum Documentation Centre in Zagreb.
- 2002 to 2014  
Held an apprenticeship in a bronze art foundry and art workshop under academy educated sculptor and master founder Nicholas Legeros in Minneapolis (USA), going on to earn the rank of master founder of works of art and in the modelling of human figures, as the fundamentals of classical art education in the domain of sculpture.

## Professional Experience

- 1979 to 1982  
Held various jobs in the profession, for the most part as a secondary school teacher, teaching liberal arts subjects, including art history and history.
- 1982 to 1987  
Held a curatorship at the Museum of the People's Revolution of Istria (now the Maritime and History Museum) in Pula.
- 1987 to 1995  
Director of the Rovinj Heritage Museum.
- 1995 to 2002  
Curator of the collection of prints at the University Library in Pula.
- 2002 to 2014  
Apprentice in the bronze art foundry and art workshop of academy educated sculptor and master bronze founder Nicholas Legeros in Minneapolis (Minnesota, USA).
- 2015 to 2019  
School employee and associate of the art department at Columbia Heights Public School, Minneapolis (Minnesota, USA).

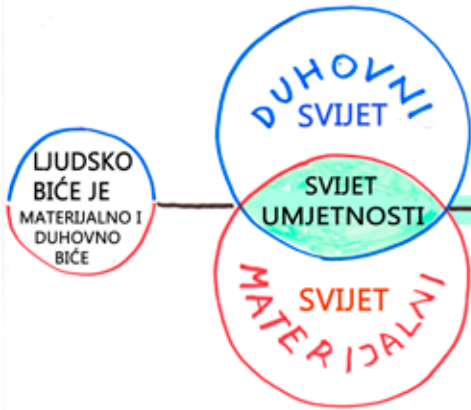
## Exhibitions

Participated in over one hundred solo and group exhibitions in the former Yugoslavia, Italy, Switzerland, France, Croatia and the United States of America.





# OD ŠAMANA



# DO UMJETNIKA

## PERIODI UMJETNIČKOG STVARALAŠTVA

OD 120000 p.n.e. DO 3000 p.n.e. <b>PRYOBITNA ZAJEDNICA</b> - PLEMENSKE ZAJEDNICE - PRAPOVIJESNE ZAJEDNICE
OD 3000 p.n.e. DO 1800 n.e VELIKE <b>CIVILIZACIJE I RELIGIJE</b> - MEZOPOTAMIJA - EGIPAT - KINA - INDIJA - MEKSIKO - GRČKA - RIM. H.
OD 1800 n.e. DO DANAS <b>SUVREMENO DRUŠTVO</b> - ZNANJTVENO - TEHNOL. - DIGITALNO - INFORMAT.

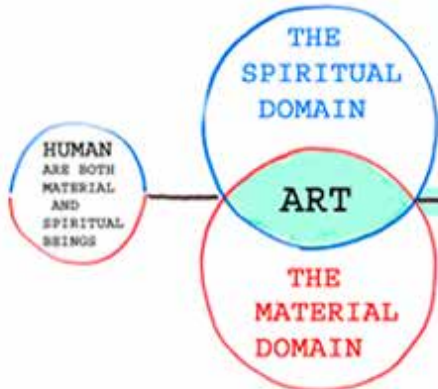
## OBLICI UMJETNIČKOG STVARALAŠTVA

DOMINIRA <b>RITUAL</b> PRIMJENJUJU SE SVI OBLICI UMJETNIČKOG STVARALAŠTVA U ČINU PRIPREME RITUALA - MUZIKA, PLES, SLIKANJE, KIPARENJE... SIMULTANO
DOMINIRA <b>ARHITEKTURA</b> I OSTALI OBLICI UMJETNIČKOG STVARANJA SVI OBLICI UMJETNIČKOG RADA SU U SLUŽBI REALIZACIJE KULTURNO-RELIGIJSKOG KONCEPTA
DOMINIRA <b>INDIVIDUALNO STVARALAŠTVO</b> - OBUHVAĆA SVE OBLIKE UMJETNIČKOG STVARALAŠTVA

## PROTAGONISTI UMJETNIČKOG STVARALAŠTVA

PRA UMJETNIK PERFORMER <b>ŠAMAN</b> - POJEDINAC - POSREDNIK IZMEĐU MATERIJALNOG I DUHOVNOG - ISCJELITELJ
UMJETNIK <b>ZANATLIJA</b> - POJEDINAC KOJI SVOJIM RADOM STOJI U SLUŽBI REALIZACIJE ODREĐENOG KULTURNO-RELIGIJSKOG KONCEPTA
SLJEDNIK ŠAMANA <b>UMJETNIK</b> - SVOJOM INDIVIDUALNOM AKCIJOM, KREATIVNIM I ANGAŽIRANIM RADOM (ISCJELITELJSKI) UTJEČE NA POJEDINCA I ZAJEDNICU

# from THE SHAMAN



# to THE ARTIST

## THE PERIOD OF ARTISTIC CEATIVITY

FROM 120000 BCE TO 3000 BCE <b>PRIMORDIAL COMMUNITIES</b> - TRIBAL COMMUNITIES - PREHISTORIC COMMUNITIES
FROM 3000 BCE TO 1800 CE <b>THE GREAT CIVILISATIONS AND RELIGIONS</b> Mesopotamia, China, India, Egypt, Greece, Rome...
FROM 1800 CE TO THE PRESENT <b>CONTEMPORARY SOCIETY</b> - scientific, - technological, - digital...

## THE FORMS OF ARTISTIC CREATIVITY

Dominated by <b>RITUAL</b> All forms of artistic creativity were applied in the act of preparing the ritual
Dominated by <b>ARCHITECTURE</b> accompanied by all other forms of artistic creativity - CRAFTSMEN BUILD global cultural/religious concepts
Dominated by <b>INDIVIDUAL CREATIVITI</b> Encompasses all forms of art

## THE PROTAGONISTS OF ARTISTIC CREATIVITY

the primal artist and performer <b>THE SHAMAN</b> the individual, a healer
an artist <b>THE ARTISAN</b> in the service of a given cultural-religious concept
successor to the shaman <b>THE ARTIST</b> through individual action, engagement, and creative work becomes a healer and guardian of the integrity of contemporary humanity and the community.

ARHEOLOŠKI MUZEJ ISTRE PULA  
ARCHAEOLOGICAL MUSEUM OF ISTRIA  
Organizator / Organization  
Arheološki muzej Istre  
Archaeological Museum of Istria

Izdavač / Publisher  
Arheološki muzej Istre  
Archaeological Museum of Istria

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