

*venija VUČINÍĆ turinski*





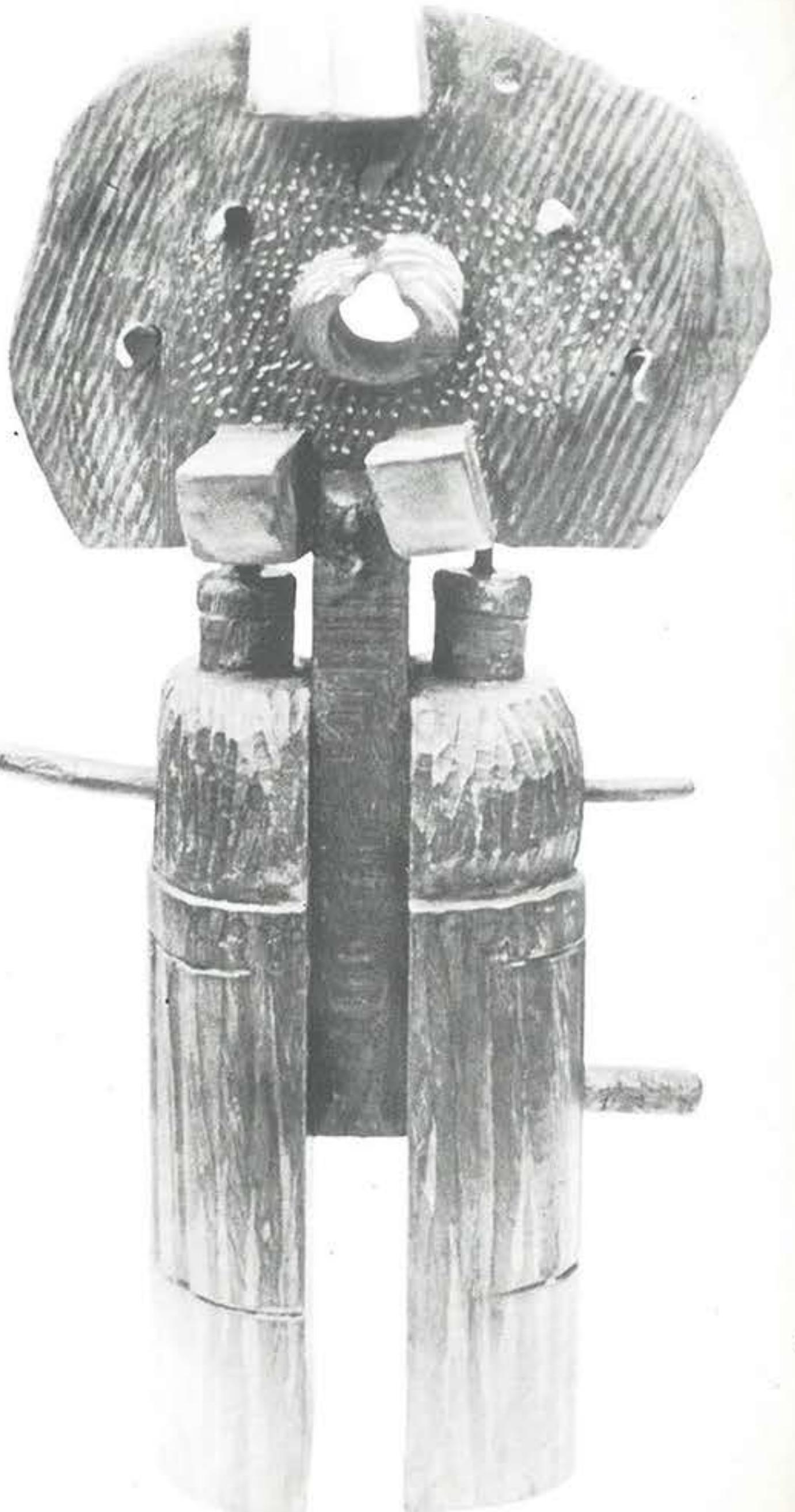
Likovna galerija  
Kulturni centar  
Beograd

29. IV — 12. V 1985.

**VENIJA VUČINIĆ TURU NSKI  
SKULPTURE**

Savremena kretanja  
Sveska br. 204.





Skulpture — predmete Venije Vučinić Turinski prevashodno odlikuje nedvosmislenost osnovne inspiracije potekle iz fascinacije isluženim i defunktionalizovanim alatkama i napravama kojima smo zaboravili namenu. Ovi supstrati duhovnih značenja, čak psiholoških doživljaja, ti unikatni predmeti ručne izrade stvorenii su iz želje da se sačuva imaginarna baština tradicijskih zanata. U vremenu izrazite tehničke nametljivosti tim putem umetnost se vratila pitanju svog identiteta i korena.

Uvid u Venijina graditeljska pravila ukazuje na racionalno i svrsishodno dovođenje u spregu određenih delova nekih izmaštanih starih predmeta u novu celinu preobraženog sadržaja. Ipak, do konačnog rezultata umetnik dolazi i delimičnim učinkom slučajnosti, čak putem namernih statičkih i konstrukcionih nelogičnosti. Ove mitsko-simboličke forme tim redosledom su promenile svoju prvo bitnu funkciju. U okviru nove plastičke definicije dobine su i drugo jačije značenje. Svojim oblikom, veličinom, položajem i obradom povod su za jedno promjenjeno doživljavanje i tumačenje. U krugu ovih namera nalazi se i ideja da se u delo integriše određena pomicnost pojedinih sklopova kako bi se još više istakla predstava sprave koja služi nekoj nepredvidljivoj svrsi. Pokatkad se ovi radovi mogu shvatiti i kao ironični komentar savremenog mašinizovanog sveta. Venijina skulptura predmeta po razlozima sugestije praiskonskog ide ispred težnje za strogom funkcionalizacijom oblika, a iz nedostatka mogućnosti za poređenjem, odmah iskršava pomisao na njihovu izuzetnu samosvojnosc izniklu iz ovog podneblja.

(odlomak dužeg teksta)

Jovan Despotović

**Venija Vučinić Turinski** je rođena u Kolašinu 1934. godine. Akademiju za likovne umetnosti i postdiplomske studije završila je 1964. godine u Beogradu.

**Samostalne izložbe:** 1965. Beograd, Galerija Kolarčevog narodnog univerziteta. 1969. Beograd, Galerija Doma omladine. 1984. Niš, Galerija savremene umetnosti (sa Ž. Turinskim). 1985. Beograd, Galerija Kulturnog centra.

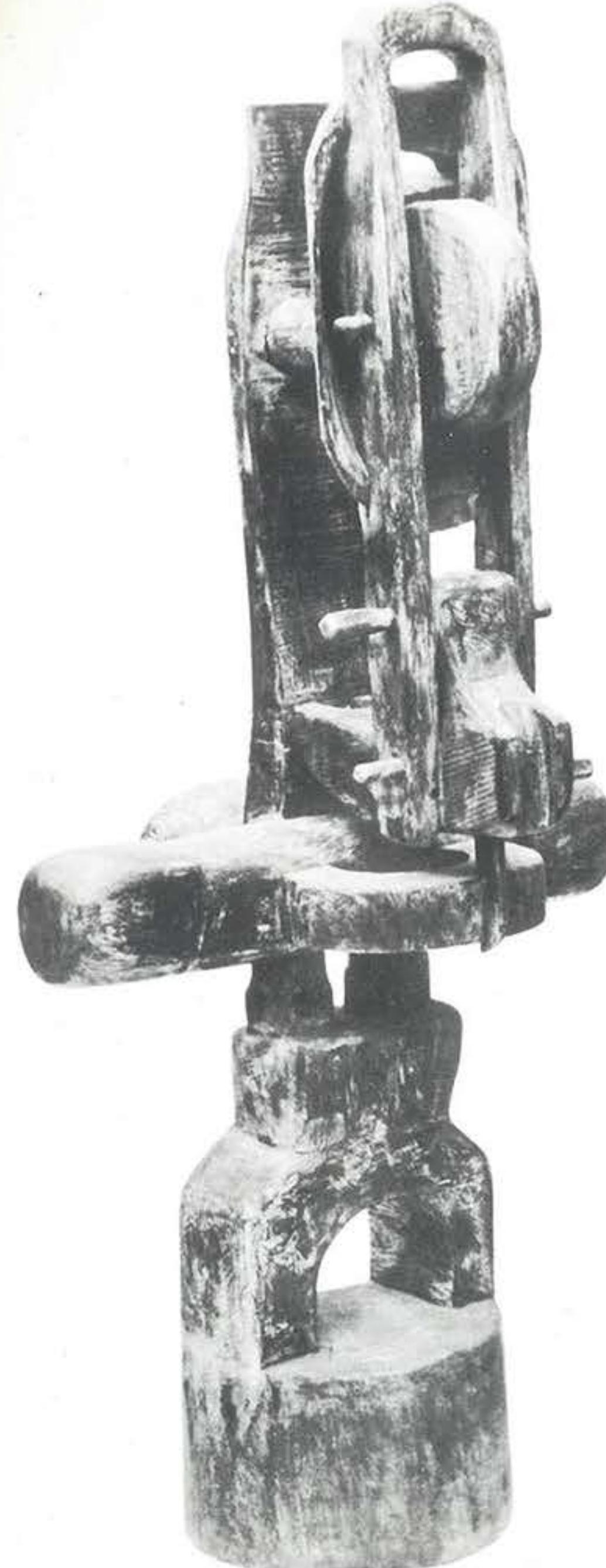
**Javni radovi:** Korabla, mermerni Savski kej u Beogradu. Dva reljefa, bronza, restoran Dušanov grad u Beogradu.

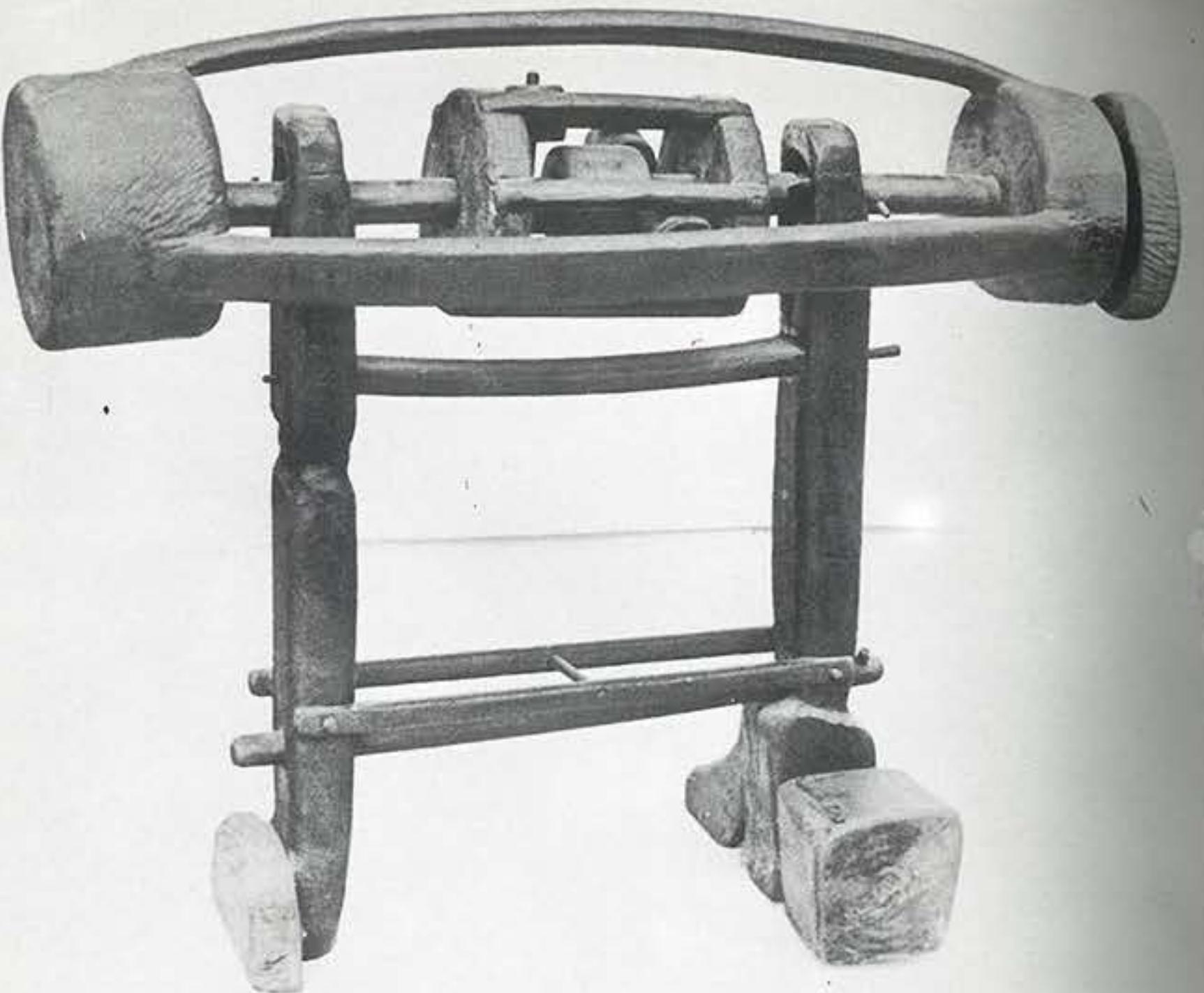
**Kolektivne izložbe:** Od 1963. izlaže na mnogim kolektivnim izložbama u Jugoslaviji. Izložbe jugoslovenske umetnosti u inostranstvu: Hlandija, Urugvaj, Čile, Čehoslovačka, Austrija, Mađarska, Bugarska, Rumunija, SR Nemačka.

**Radovi u vlasništvu muzeja i galerija:** Muzej savremene umetnosti u Beogradu. Narodni muzej u Beogradu. Umetnička galerija u Ečki. Dom kulture u Prilepu. Narodni muzej u Kragujevcu. Galerija u Murskoj Soboti. Narodni muzej u Kruševcu.

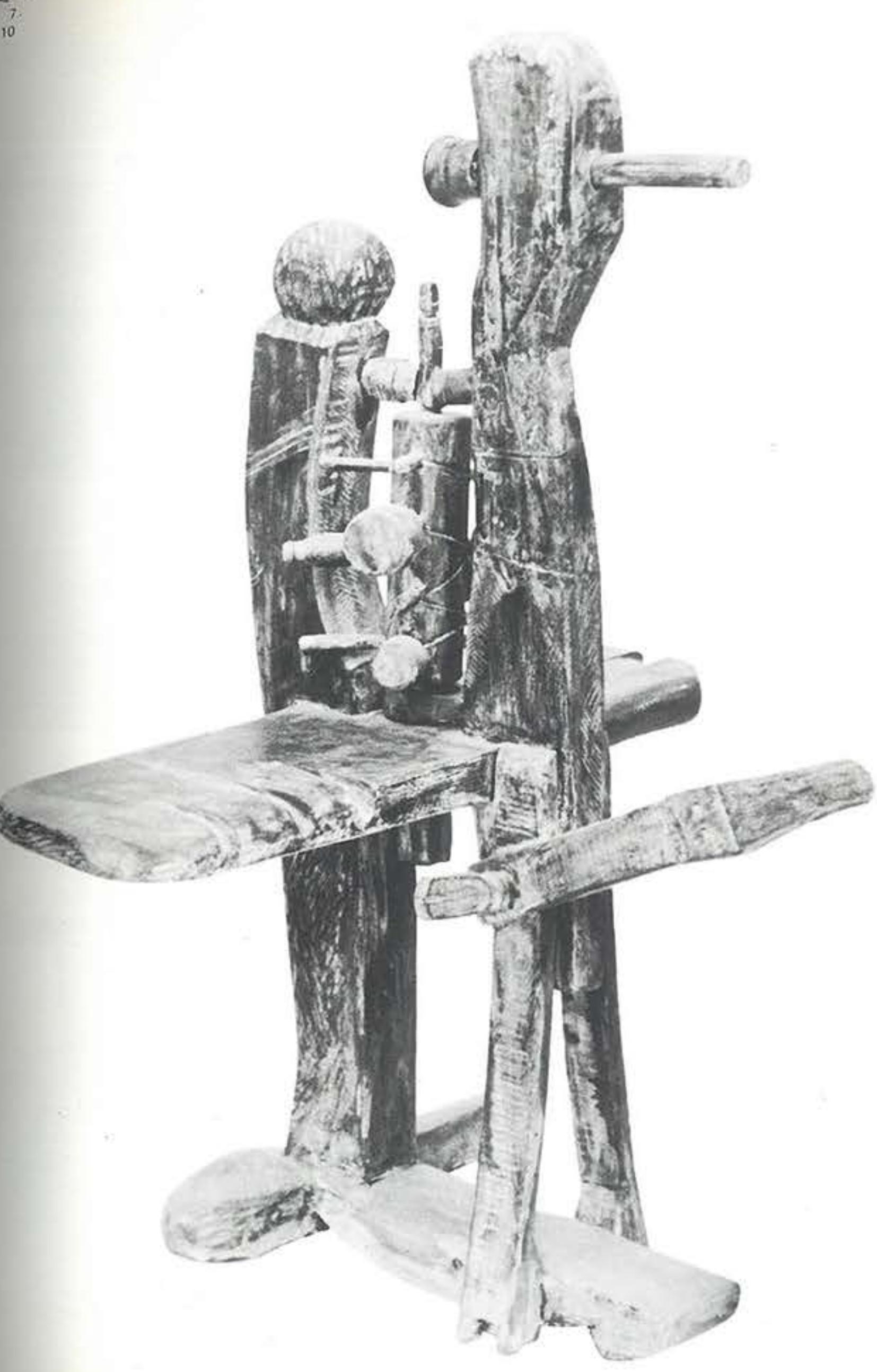
**Privatne zbirke:** Jakov Smislak, Ljuba Poleksić, Vojin Šulović, Đura Bogićević, Ivan Gađanski, Nathan Silberberg (New York), Sergio Vacchi (Roma) Nat Buchwold (Los Angeles).

**Nagrade:** 1965. nagrada za skulpturu Umetničke kolonije u Ečki. 1966. otkupna nagrada galerije Fontana na Oktobarskom salonu u Beogradu. 1975. nagrada Umetničke kolonije u Rovinju. 1977. otkupna nagrada na Bijenalu male plastike u Murskoj Soboti. 1978. nagradno izvođenje skulpture u slobodnom prostoru, Prostor '78 u Beogradu, 1980. zlatno dleto ULUS-a. 1982. Nagrada Oktobarskog salona u Beogradu.

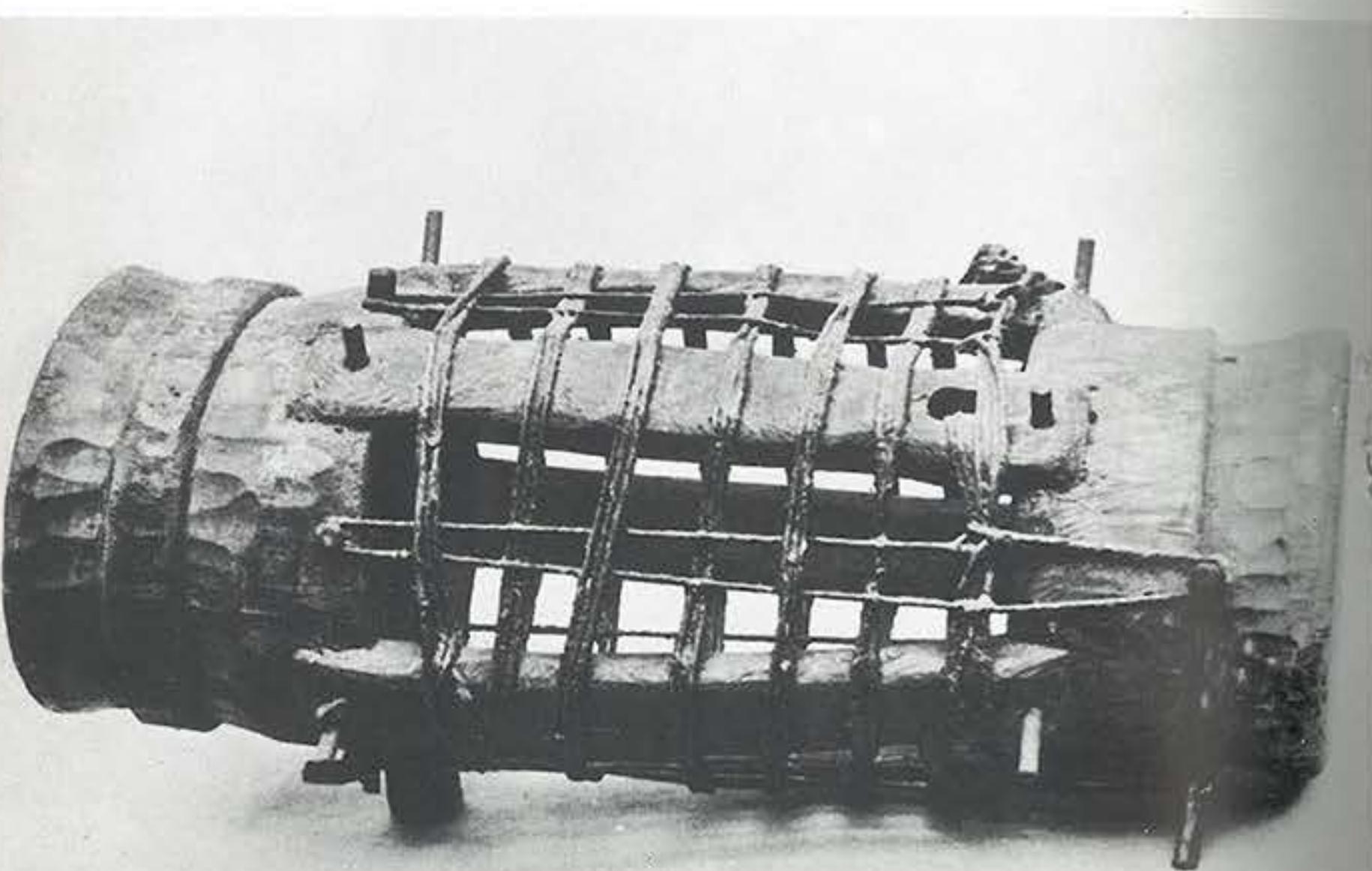


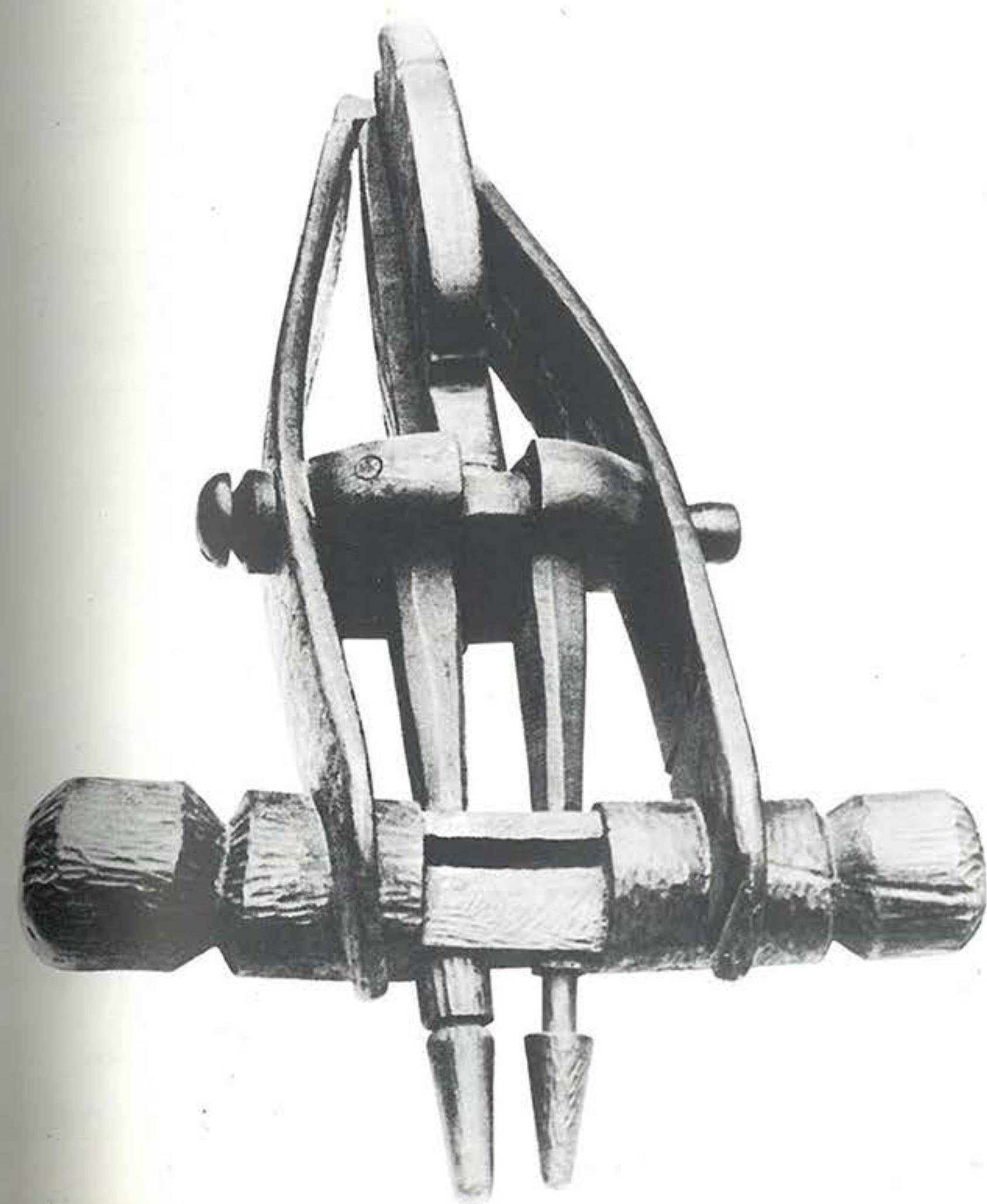
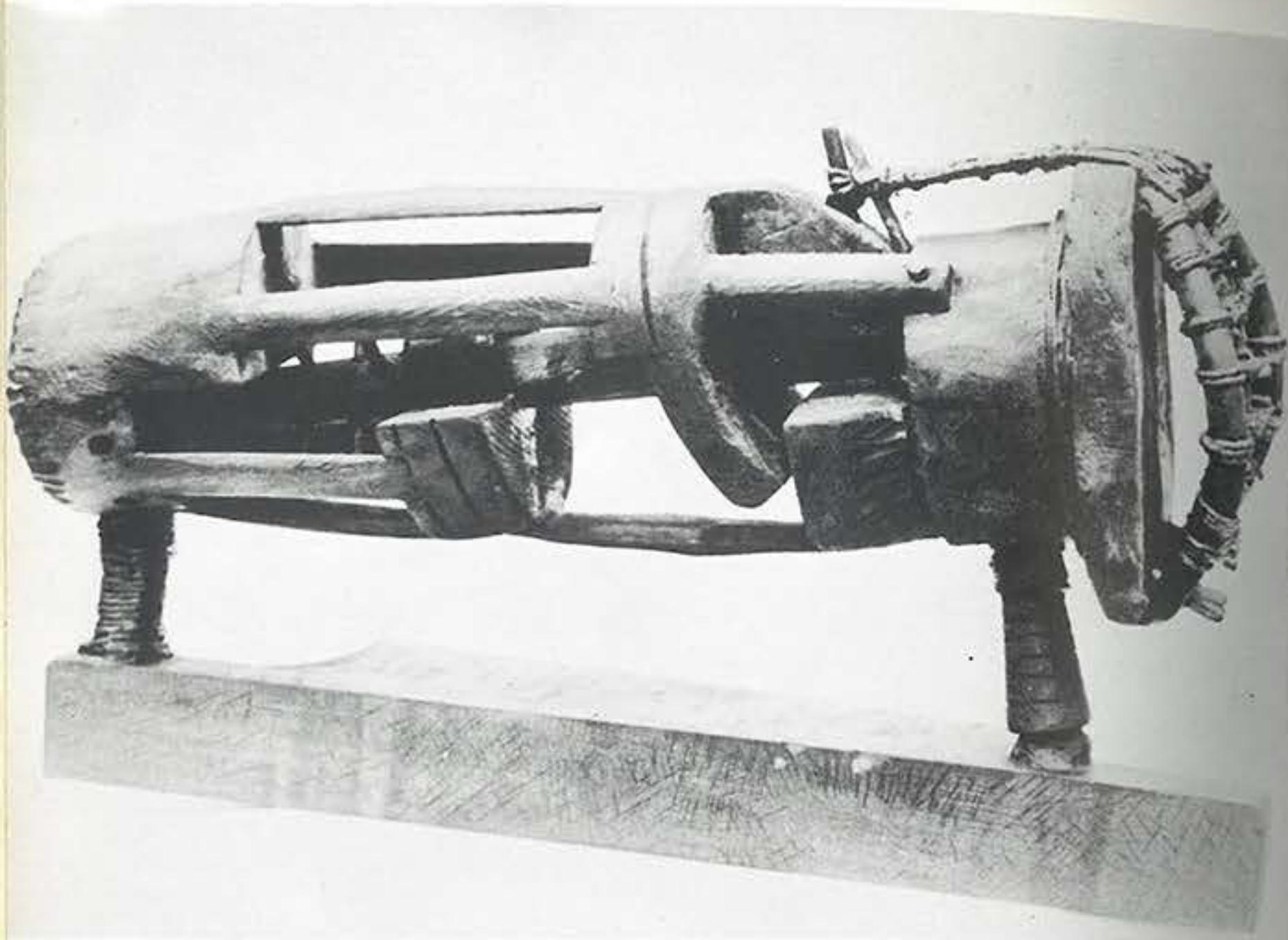


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Sculpture-objects of Venija Vučinić Turinski are primarily characterized by unambiguous basic inspiration stemming from fascination with used and defunctionalized tools and machines of forgotten purpose. These substrata of intellectual meanings, even of psychological experiences, these unique handmade objects have been created with a desire to keep the imaginary heritage of traditional crafts. In a time of remarkable technological aggressiveness it is this way that art has come back to the problem of its own identity and roots.

An insight into Venija's construction principles points to a rational and purposeful connecting of certain parts of some imagined old objects into a new entity of transformed substance. However, the artist achieves her final result through partial coincidence, sometimes even by way of intentional static and constructional illogicalities. These mythic-symbolical forms have in this order altered their primary function. Within a new sculptural definition these forms also got a different meaning. Their form, size, position and cut create transformed experiences and interpretation. Within these intentions there is the notion to integrate a certain mobility of individual constructive elements into the object of art in order to further emphasize the concept of a device which serves an unpredictable purpose. Sometimes these objects may also be perceived as an ironical commentary on the contemporary mechanized world. Venija's sculpturing of objects by principles of primordial suggestiveness precedes a tendency toward strict functionalizing of shapes, while the lack of comparability immediately creates the idea of their exceptional uniqueness which grows out of this soil.

Jovan Despotović

**Venija Vučinić Turinski:** was born in 1934 in Kolašin. In 1964 she graduated at the Fine Arts Academy and went on to complete her graduate studies.

**One-Person Shows:** 1965, Belgrade, Gallery of „Kolarčev narodni univerzitet“; 1969, Belgrade, Gallery of „Dom omladine“; 1984, Niš, Gallery of Modern Art (with Ž. Turinski); 1985, Belgrade, Gallery of „Kulturni centar“.

**Works in Public Places:** „Korablja“, marble, the Sava quay in Belgrade; two reliefs in „Dušanov grad“ restaurant in Belgrade.

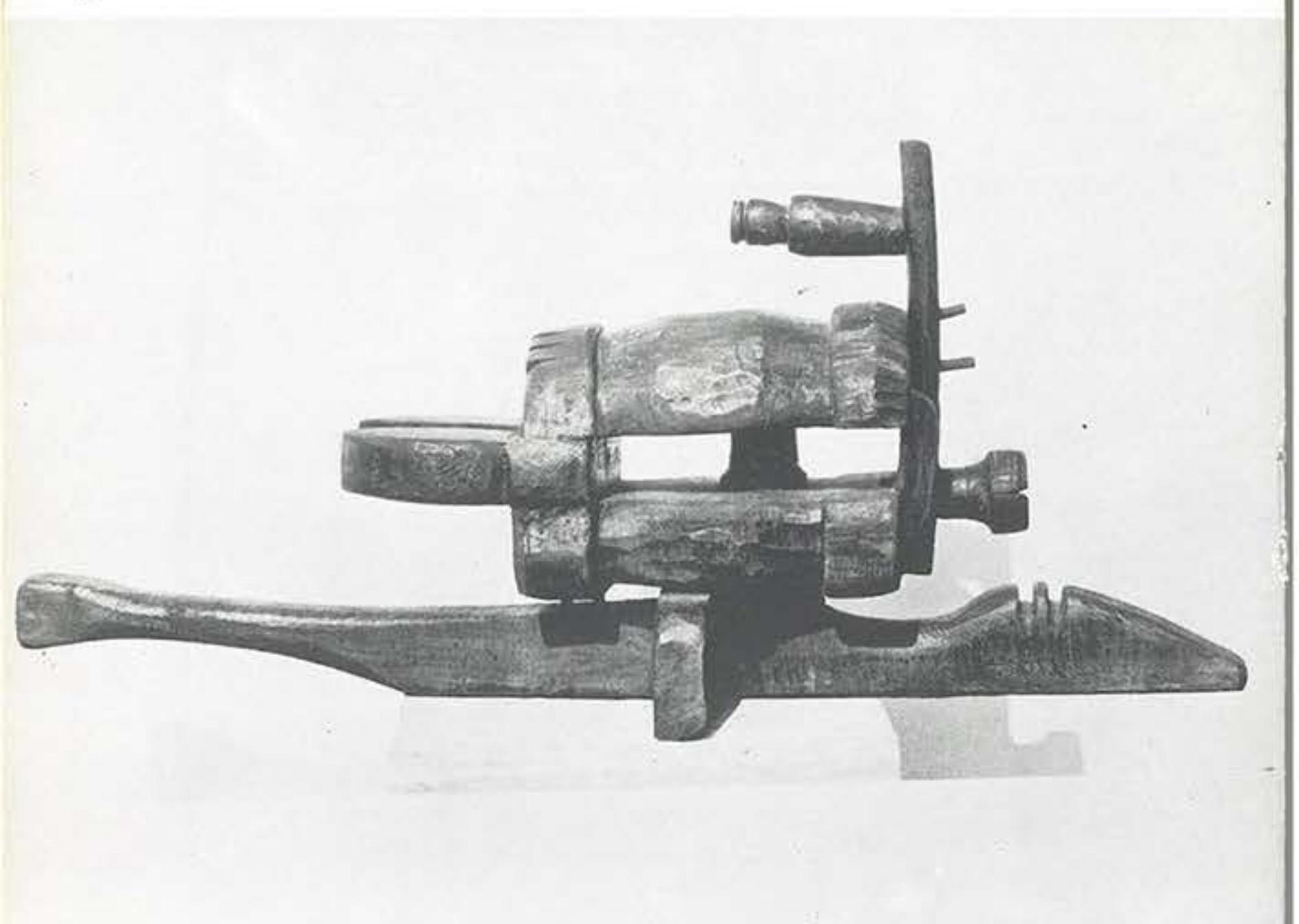
**Group Shows:** Since 1963 she has been exhibiting at many collective exhibitions throughout Yugoslavia. Exhibitions of Yugoslav Art Abroad: Holland, Uruguay, Chile, Czechoslovakia, Austria, Hungary, Bulgaria, Romania and FRG.

**Works Owned by Museums and Galleries:** Museum of Modern Art in Belgrade, National Museum of Belgrade, Art Gallery at Ečka, Culture Center at Prilep, National Museum at Kragujevac, Gallery at Murska Sobota, National Museum at Kruševac.

**Private Collections:** Jakov Smoljaka, Ljuba Poleksić, Đura Bojićević, Ivan Gadanški, Nathan Silberberg (New York), Sergio Vacchi (Roma), Nat Buchwald (Los Angeles).

**Awards:** 1965, Award for sculpture of the Art Colony of Ečka; 1966, Purchase Award of Fontana Gallery at the October Salon in Belgrade; 1975, Art Colony Rovinj Award; 1977, Purchase Award at „Bijenale male plastike“ in Murska Sobota; 1978, Award: casting sculpture in open space, Space '78 in Belgrade, 1980, The Golden Chisel of ULUS; 1982 The October Salon Award, in Belgrade.





**Izloženi radovi:** 1. Veliko ralo, 1974,  $100 \times 90 \times 55$ , drvo. 2. Veliki oglav, 1976,  $100 \times 65 \times 40$ , drvo. 3. Zamajac, 1976,  $55 \times 30 \times 26$ , drvo. 4. Jaram, 1979,  $105 \times 37 \times 13$ , drvo. 5. Predmet, 1980,  $112 \times 50 \times 37$ , drvo. 6. Kampanila, 1981,  $113 \times 47 \times 33$ , drvo. 7. Veliko vreteno, 1982,  $98 \times 73 \times 32$ , drvo. 8. Zavrtanj, 1983,  $105 \times 71 \times 52$ , drvo. 9. Egla, 1983,  $93 \times 42 \times 25$ , drvo. 10. Burilo, 1983,  $56 \times 25 \times 24$ , drvo. 11. Obrtanj, 1984,  $54 \times 51 \times 28$ , drvo. 12. Zasun, 1984,  $69 \times 40 \times 24$ , drvo. 13. Sprava, 1984,  $68 \times 41 \times 24$ , drvo. 14. Totem, 1985,  $83 \times 40 \times 37$ , drvo. 15. Ritualni predmet, 1985,  $83 \times 41 \times 31$ , drvo.

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