

Lada Ratković-Bukovčan, M.A.

Kaleidoskop
nade
09-22.12.2005.
Muzej Mimara
ZAGREB

The Beauty of the Elusive

During its 18-year history, the Mimara Museum hosted exhibits by many outstanding contemporary Croatian and world artists in the Mimara Studio- as well as in the Museum Atrium (The Gymnasium). The permanent exhibit and the Museum collections are shown to the public as an enduring symbol of the generosity of the Museum's founder, Mr. Ante Topic Mimara, and in this way the Museum serves as a place of encounter with works of highest quality in painting, sculpture, and applied art, as well as with cultural artefacts of ancient civilizations. In addition, the Museum is committed to hosting exhibits belonging to our time, so as to emphasize in this manner the constant fermentation and movement of the unstoppable currents of art. Having become an important forum of artistic events, the Mimara Museum now regularly offers opportunities to encounter highest quality achievements in many genres of art.

The exhibition of glass from Rogić Studio of Rijeka is put on in the very same context of selecting work of originality and impeccable artistic quality. Since its first exhibition in Rijeka in 1989, Rogić Studio has been blending together an expressive creativity, highest skills and knowledge, and, probably most importantly in their line of work, a clear experience of glass, the Studio's material of choice! Having recognized the multiplicity of forms and nuances of colour, as well as the inexhaustible applicability of glass as a material, Željka and Boris Rogić have over the years created a truly impressive range of work, each piece possessing a uniqueness in terms of artistic form. Flawless precision is found in their early work already – the lamps made after the designs of Louis Comfort Tiffany, to which they returned throughout the existence of the Studio. The foundation of the work of Željka and Boris Rogić is to be found in their respect for the model in all the elements of its harmonious composition, as well as in the making of a perfectionist objet d'art, which clearly reflects a confidence in the mastery of technical aspects of glassmaking and a sophisticated understanding of the true essence of glass material - its intangibility and susceptibility to the playfulness and imaginativeness of light that penetrates through it, transforming it always into a new visual experience.

The next step in their work was also logical – they emancipate glass from the restrictions of familiar forms, and set out to define their own, personal interaction with glass. Familiar with the basic properties of glass and free from restric-

mr.sc. Lada Ratković-Bukovčan

tions in exploring the new in technique as well as in the elusive reflectivity of glass, the Rogičes have started creating imaginative glass surfaces defined by harmonies of colours and hues, with the whole appearing in new expressivity with every new vantage point. When used as interior decorations, such surfaces easily blend into their environment enriching it and softening its parameters.

Their stained glass, executed in the spirit of Tiffany, soon got thematically differentiated towards a broadening range of form, both in conventional and occasional terms, and in terms of new, imaginative creations in which glass and light interact in intangible vibrating beauty. For instance, the motifs range from characteristic Tiffany patterns, in which shuddering floral patterns intertwine with wavy curls, to symbolical patterns and precise portrait representations. Churches, the privacy of home, office spaces are all places where the works of Rogić Studio blend perfectly with the spatial context and the fluidity of light. The Rogičes have never merely let the flawlessness of execution of their creations speak for itself; their work always bears the clear imprint of their specific relationship with glass and their experience of glass as a material of inexhaustible creative potential whose beauty can incorporate not infrequently even the crude but unavoidable technical metal parts, transforming them into harmoniously designed elements and suggestions of patterns.

After the first exhibition in Rijeka, Rogić Studio held exhibitions at the Pore Regional Museum in 1990, at the Museum-Gallery Centre (Klovicevi dvori gallery) in Zagreb in 1993, at the Maritime and Historical Museum of the Croatian Littoral in Rijeka in 1995, and at the Rijeka City Museum in 2000, displaying all the described characteristics of their work. Continued exploration and exploitation of the essence of glass, discovery of new production possibilities, and application of the experience gathered in the production of ever more diverse pieces (mirrors with wavy frames being just one example) – these characteristics have consistently marked the creativity of Željka and Boris Rogić, and they also clearly indicate the manner of our future encounters with the prolific and ever innovative production of this workshop. The exhibit at the Mimara Museum Studio makes us look forward to their future work with joy, curiosity and anticipation.

