Marina Stoponja

sculptor

Marina Stoponja was born Nov 10th 1959 in Zagreb, Croatia. Graduated in 1999 from The Academy of Fine Arts in the sculpting department. Member of HDLU / IAA since 1999, a member of HZSU since 2001. Attending the postgraduate study at the Academy of Fine Arts in Zagreb. Participated in numerous group exhibitions and organized numerous individual exhibitions in Croatia and abroad. An author of dozen public works in Croatia and abroad. Participated in numerous sculpting symposiums in Croatia and international, like Slovenia, Italy, France, Germany, Austria, Norway, UAE, Korea. Winner of numerous prizes along with the Special Head of University award in 1997 or Ras Al Khaimah Fine Art Festival award in 2017. In her sculptural and painting projects she works on themes that describe life, in its physical, artistic and sociological aspects. Besides the interpretation, trough three-dimensional shape that she thinks came out of nature that made all forms a long time ago. She also explains the theme of human relationships. Material that she uses is mostly marble or marble in combination with bronze or some other material. Her sculptures and paintings are often self-portraits in philosophical and biographical descriptions. Her bright character comes out trough precise technical production in the material. Her work takes part of many private collections and museums. Lives and works in Zagreb and Dubai.



Organic





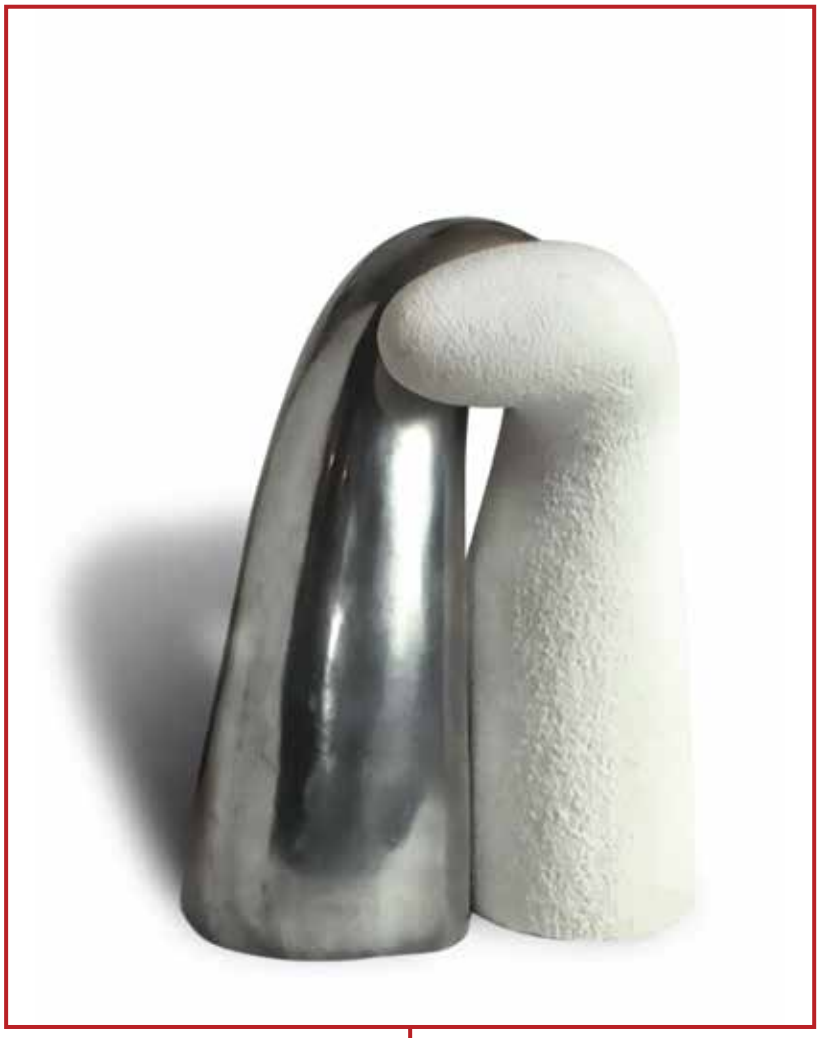
MEDITERA BRAKE
red marble
160x120x87 cm
2004
(public work - France)



BLOOP!
marble
60x23x25 cm
1999
(private collection)



CAMEO MORTO
marble
39x10x7 cm, 26,5x11x6 cm
2002



HUG
limestone, aluminum
50x40x27 cm
2001
(private collection)



SILKY
bronze
43,5x11x9 cm
2003



BRAKE
bronze
25,5x19x9 cm
2003



BRAKE
bronze
25,5x19x9 cm
2003



SWIRL
stone
160x90x65 cm
2000
(public work - Croatia)





BENDING
aluminum, carrara
44x30x23 cm
2002



PINK SWIRL
170x95x55 cm
rosso norvegia
1999
(private collection)

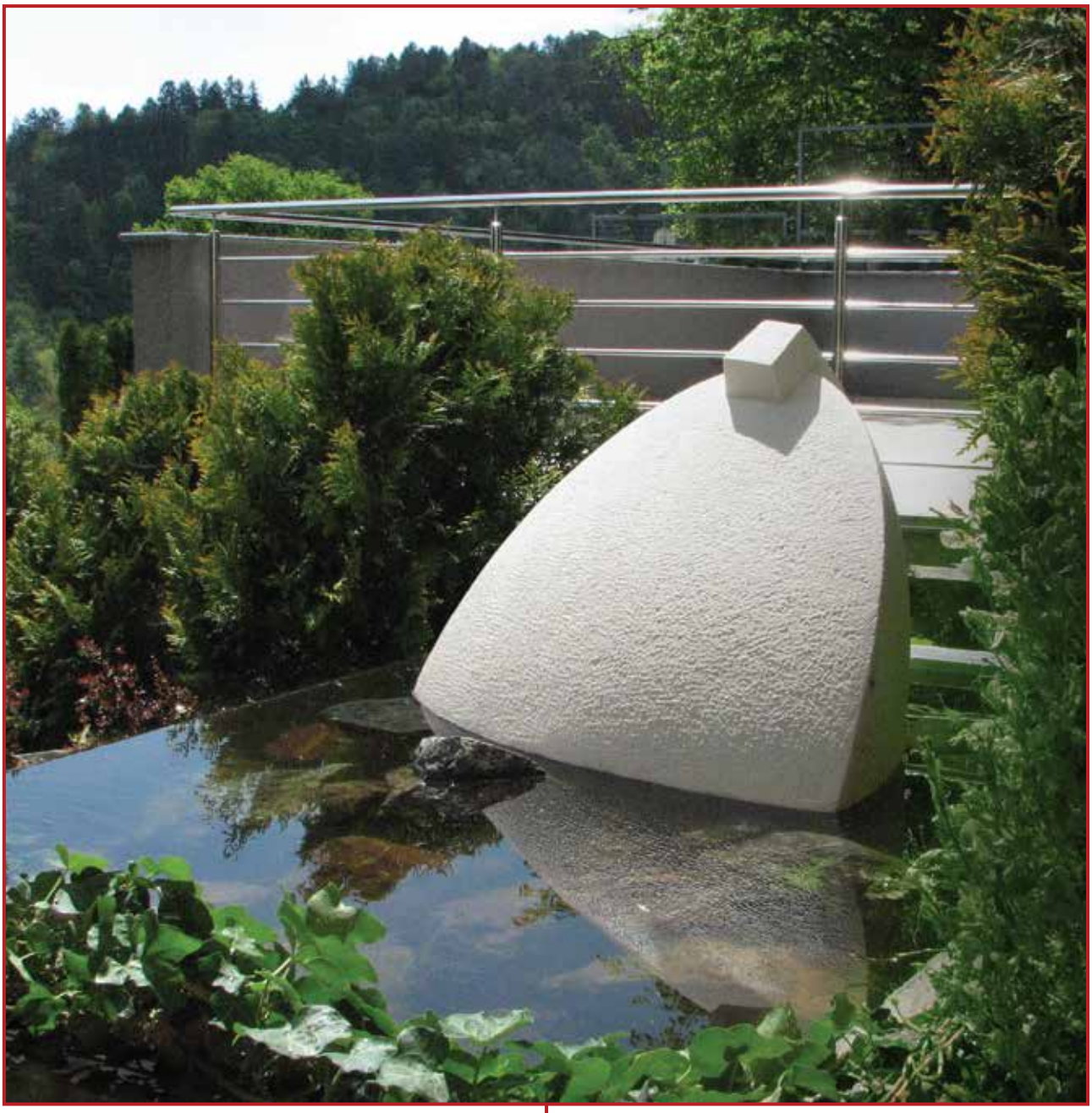




BABE
marble
51x45x21 cm
2000



MYMOON
marble
35x35x20 cm
2000



SINKING
limestone
80x80x86 cm
1998

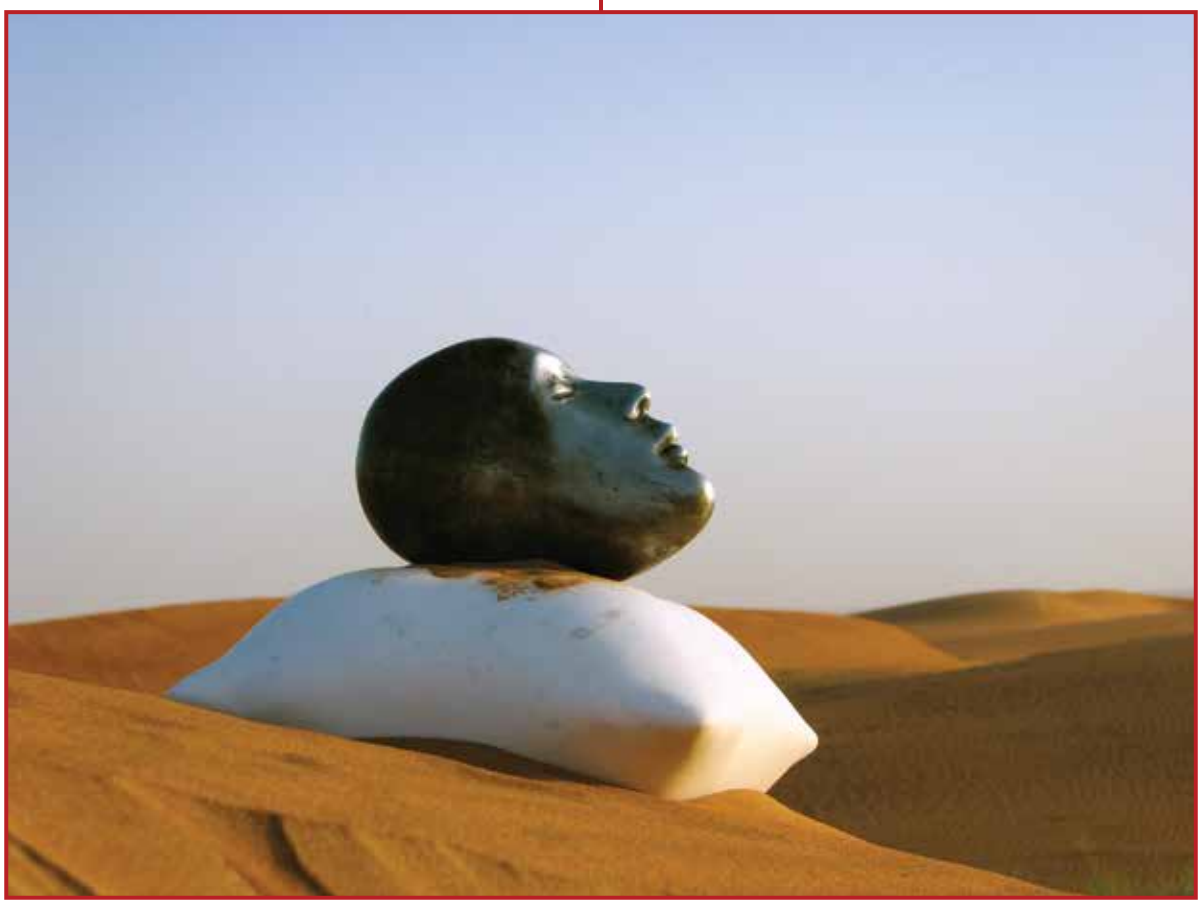
Pillows





ANIMAR
47x38x38 cm
marble, aluminum
2012







FALLEN ANGEL
marble, feathers
instalation
200x45x45 cm
2013



LADY B
marble, aluminum
3 pieces
40x40x25
2011



PASSION
42x42x17 cm
marble
2013
(private collection)






passion



FORGOTTEN EMOTIONS
marble, aluminum
47x40x25 cm
2012



TINY PILLOW FOR MY PINKY WIDOW
marble
55x15x32 cm
2006



MY DIRTY BOY
marble, paint
42x43x20 cm
2011



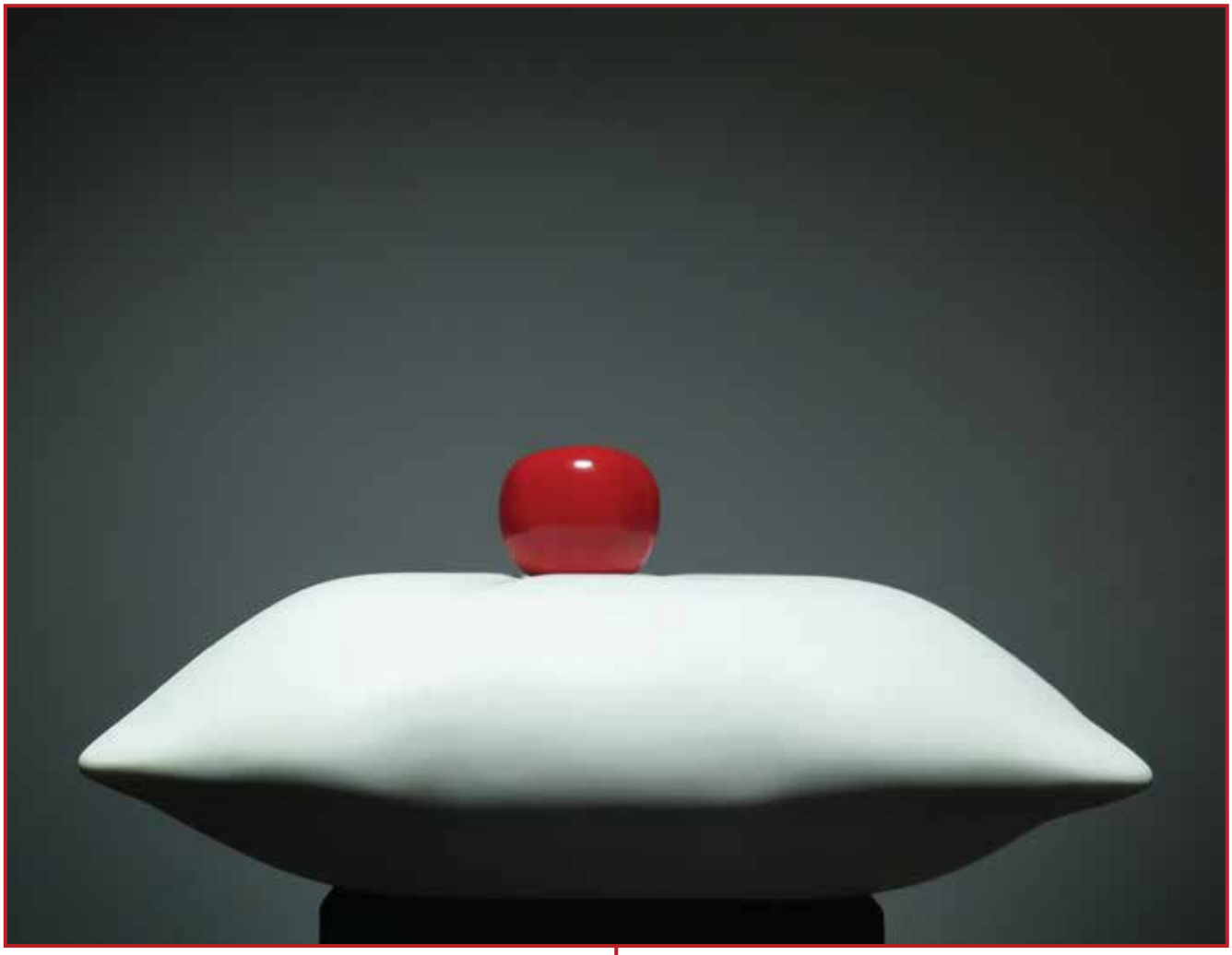
MAGIC BEAN
40x40x23 cm
marble, bronze
2012





BLOODY XXX
59x52x11 cm
marble
2013





EVA
marble, china
45x45x27 cm
2013





OH!
45x45x28 cm
marble
2014





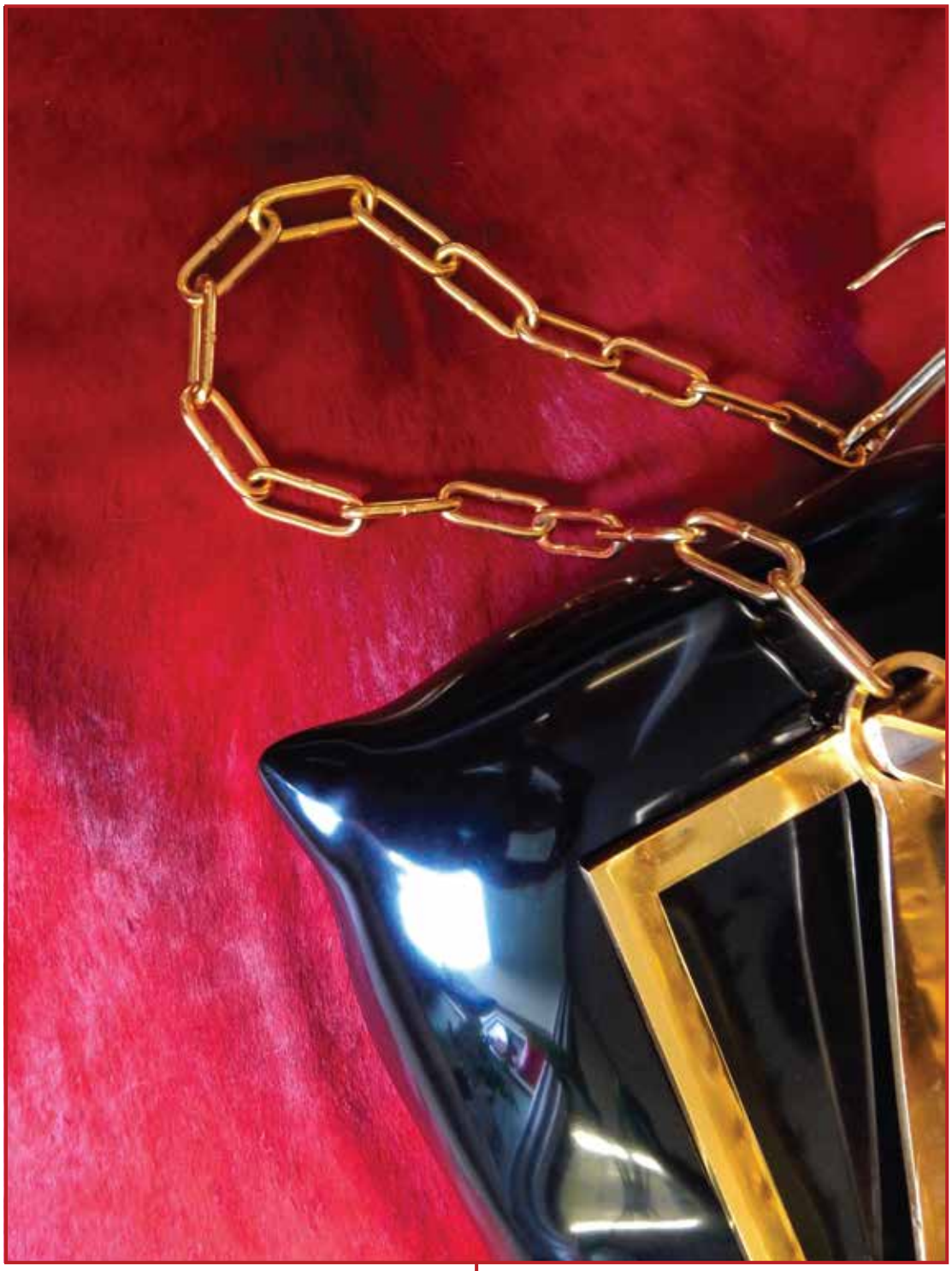
ANIMAR
proposal project
gold-plated bronze, marble
200x150x150cm



OHH
proposal project
marble
250x250x170



SUGAR DADDY
55x45x50 cm
Corrian, gilded bronze
2015

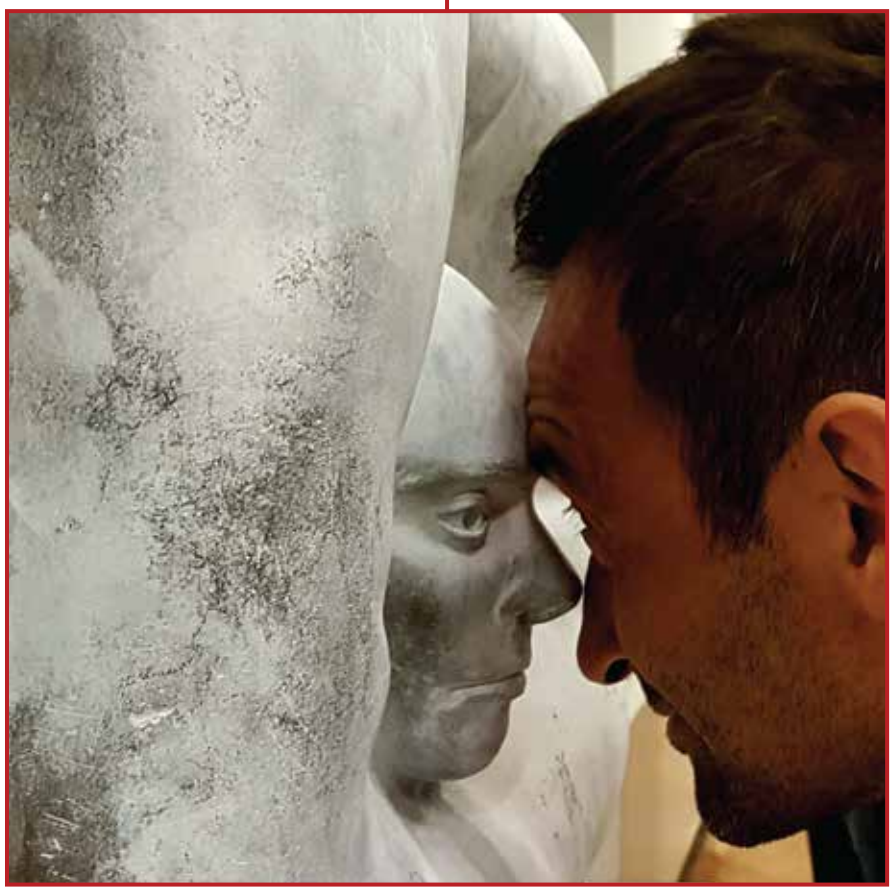


SUGAR DADDY
55x45x50 cm
Corrian, gilded bronze
2015



IN MY HEAD
45x45x25 cm
Bronze, kaleidoscope, video installation
2017





Animals





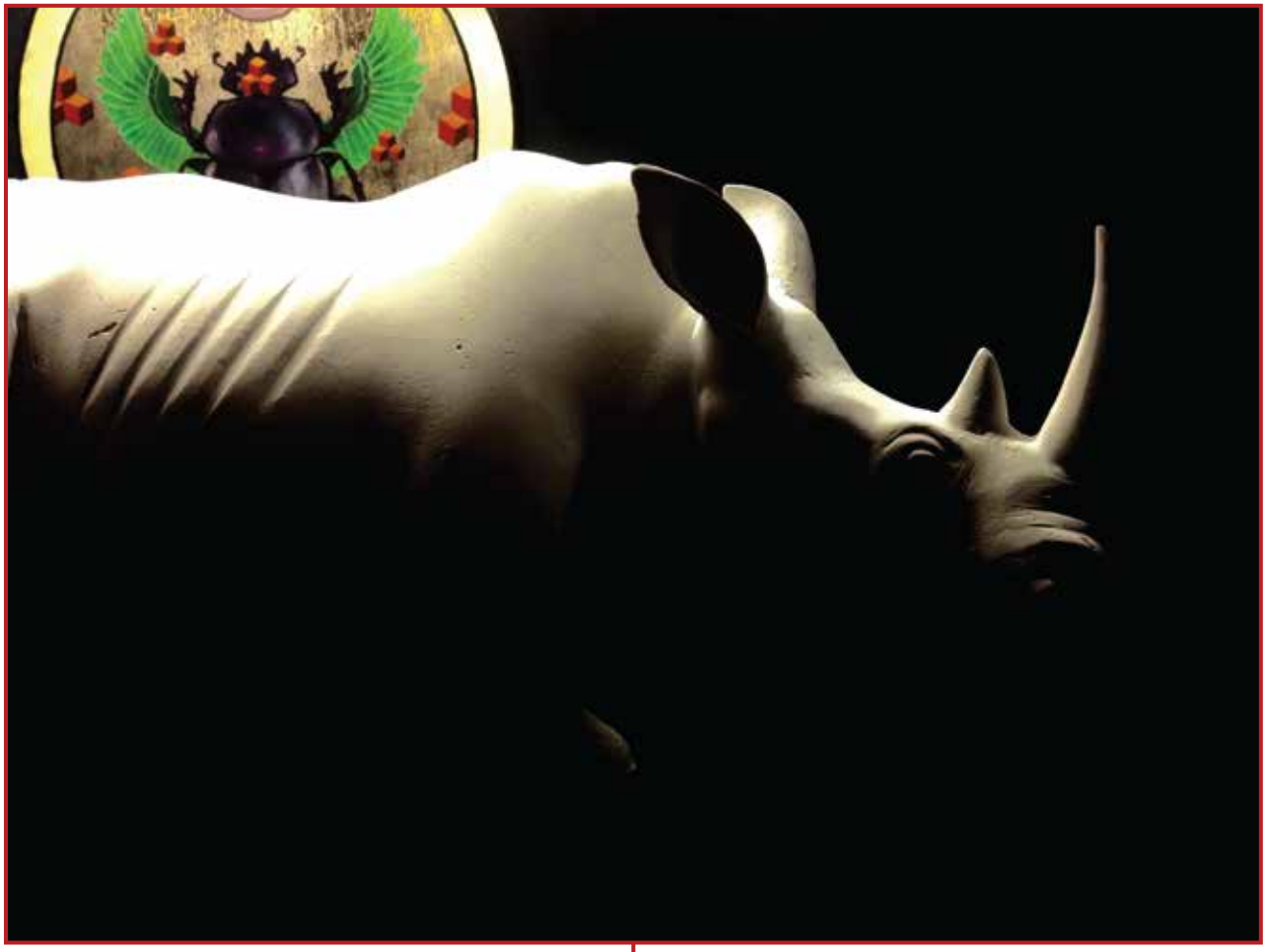
HIPPO
27x20x24 cm
bronze
2008



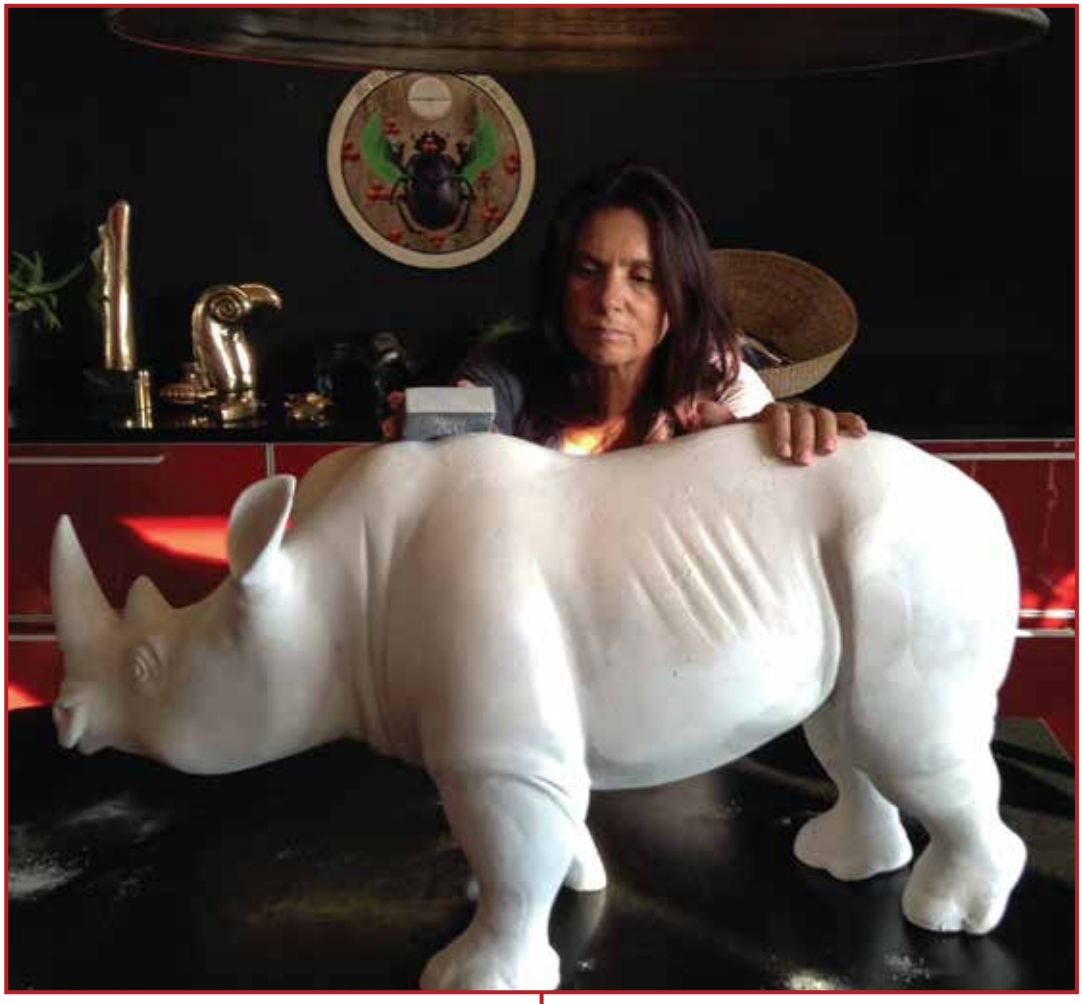


HIPPOS
20x24x24 cm
bronze
2008





NORTHERN WHITE RHINO
44x32x80 cm
bronze
2016















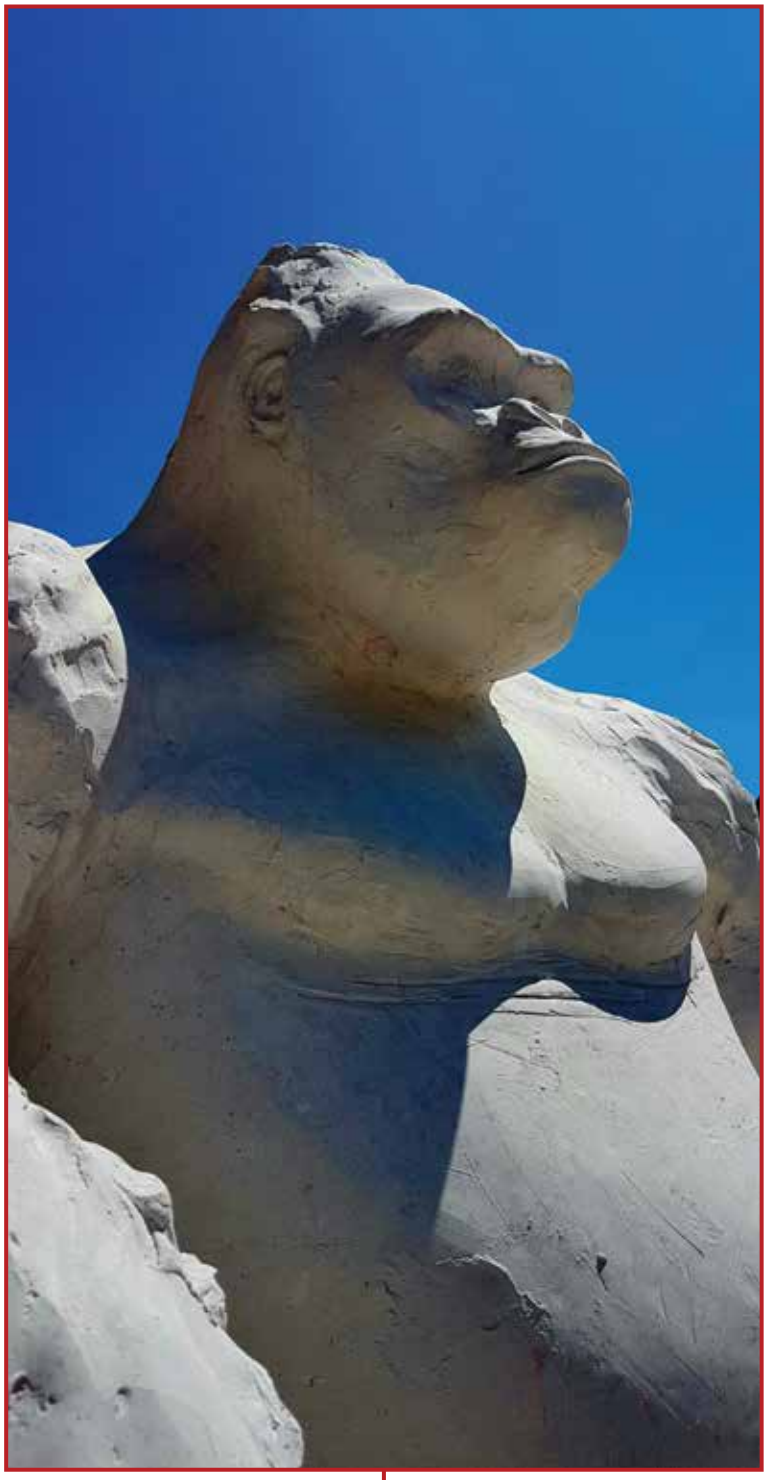
HORSES IN LOVE
67x65x30 cm
2 pieces
teracota
2011
(private collection)



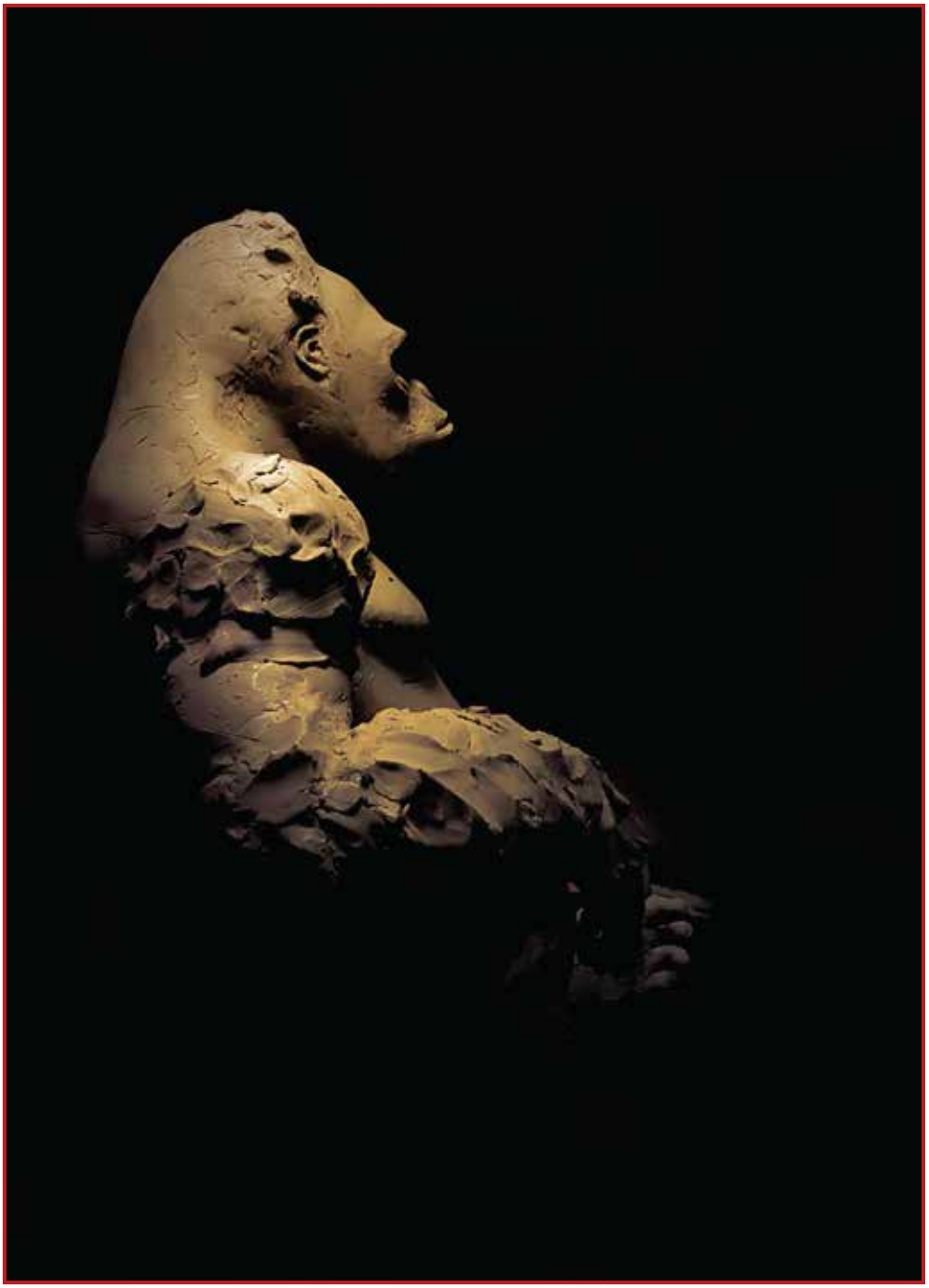
HORSE
67x65x30 cm
teracota
2011

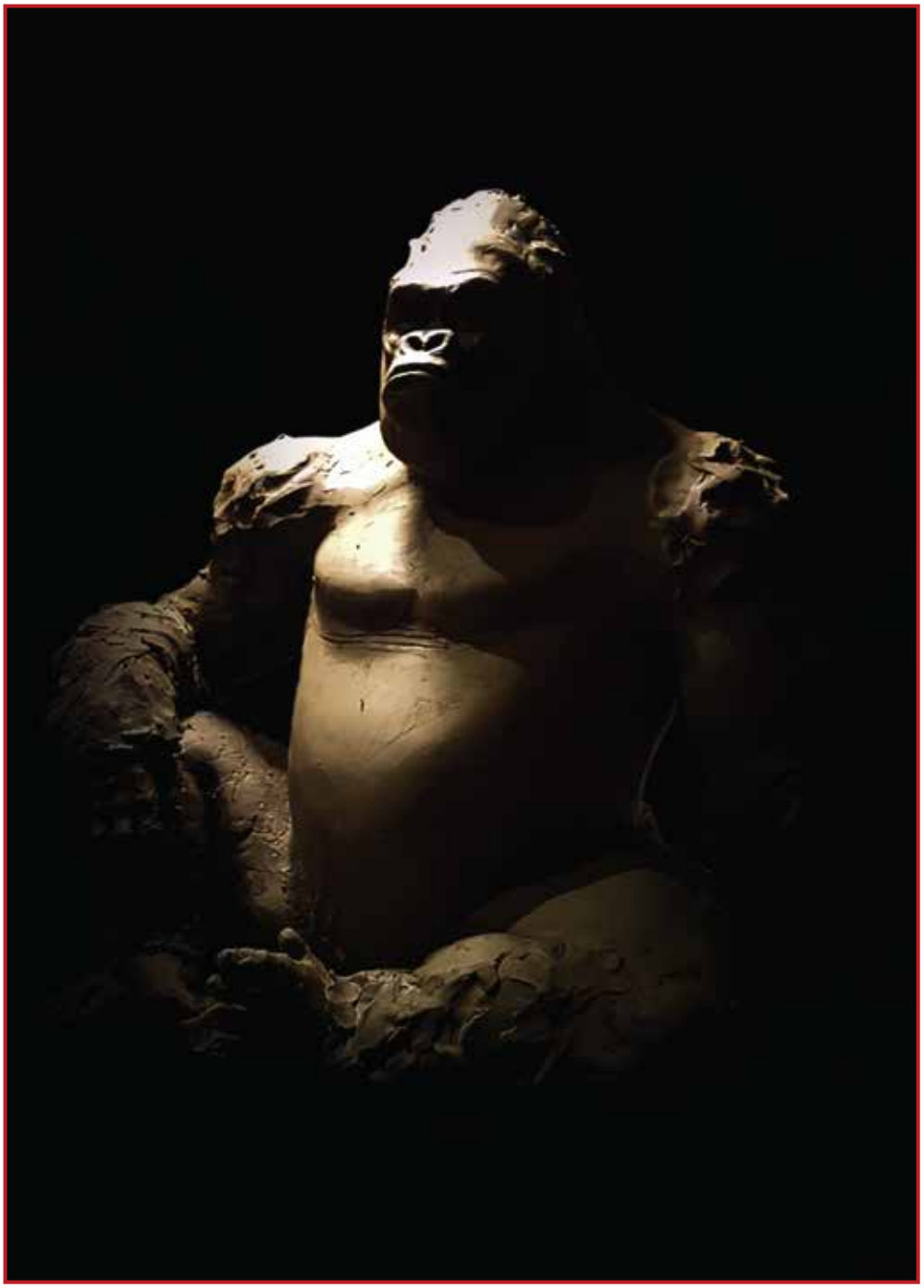


DUGONG
bronze
13x15x 50 cm
2016



GORILLA
work in progress
natural size







TAURUS
26,5x14x11 cm
bronze
2011



EXHIBITIONS:
1992 - Croatian Cultural Center - Rijeka - Croatia
1997 - SC Gallery - Zagreb - Croatia - individual
1997 - VN Gallery - Zagreb - Croatia
1997 - Oktogon - Zagreb - Croatia
1997 - 6th Triennial of Croatian Sculpture - Zagreb - Croatia
1998 - 6th Triennial of Small Plastics - Osijek -Croatia
1998 - Victims of Bleiburg - Zagreb - Croatia
1999 - Challenge - Nova Gallery - Zagreb - Croatia - individual
2000 - 4th Mostra Mercato d'Arte Moderna - Forli - Italy
2000 - Dinner with Vlad - Nova Gallery - Zagreb - Croatia - individual
2001 - From Hedonism to Survival - SC Gallery - Zagreb - Croatia
2001 - EPUS - Zagreb - Croatia
2001 - Friends - Zlatar Gallery - Zlatar - Croatia
2001 - 5th Mostra Contemporanea - Forli - Italy
2002 - Dinner with Vlad - Nova Gallery - Zagreb - Croatia - individual
2002 - The International Festival of Postmodern Ceramics - Varaždin - Croatia
2002 - 1001 Reason to Love the Earth - Millennium Art Collection - Amsterdam- Netherlands
2003 - Festival of Contemporary Art - FONA - Rijeka - Croatia
2003 - Sisak Museum - Sisak - Croatia
2004 - Art Museum - Saint-Pons de Thomieres - France
2005 - Earth - Ultreht - Netherlands
2005 - 40th Lika Art Annual - Gospić - Croatia
2006 - Exhibition of Recent Works by Members of the HDLU - Zagreb - Croatia
2006 - Homage to Ivan Goran Kovačić - Karlovac - Croatia - individual
2006 - 9th Triennial of Croatian Sculpture - Zagreb - Croatia
2006 - KS - Renault Showroom - Zagreb - Croatia - individual
2007 - International Art Meeting - Da Vinci Gallery - Maribor - Slovenia
2008 - Powered by Nature - Gallery Modulor - Zagreb - Croatia - individual
2008 - 4th Castrum Vallis - Gallery Ulika - Valle - Croatia
2009 - 10th Triennial of Croatian Sculpture - Zagreb - Croatia
2010 - Out of Format - The Faculty of Economics and Business - Zagreb - Croatia
2010 - Exhibition of Recent Works by Members of the HDLU - Zagreb - Croatia
2011 - 12th Fulfinum - City Gallery - Omišalj - Croatia
2011 - C.U.G.A. - Alilovci - Croatia
2011 - Pop Art's Not Dead - Gallery Klovićevi dvori - Zagreb - Croatia
2011 - Parallel of Opposed Union - Zvonimir Gallery - Zagreb - Croatia - individual
2011 - 4th Artexchange - Old tobacco factory - Rovinj - Croatia
2011 - Artum 2&12 - Museo Civico di Umago - Umag - Croatia
2011 - 2nd Triennial of Croatian self - portraits - Coexistence - Gallery Prica - Samobor - Croatia
2011 - Internationale Skulpturen - Biennale 2011 - Graz - Austria
2012 - 11th Požega Cultural Summer - POŽART - Gallery Ciraki - Požega - Croatia
2012 - 13th Art Paradiso - Rab - Croatia
2012 - Erde - eARTh - Voitsberg - Austria
2012 - Dubai east & west - OTB Dubai - Dubai - UAE - individual
2012 - Touch of Angels - villa Meneghello - Hvar - Croatia
2013 - Pillow talk 2 - Gallery Zilik - Karlovac - Croatia - individual
2013 - Sculptures - Gallery Remek djela - Zagreb - Croatia - individual
2013 - Anima! - Zeuelenroda - Germany - individual
2013 - Art meeting - Vugrovec - Croatia
2014 - Two - ETK Ericsson Gallery - Zagreb - Croatia - individual
2014 - 17th International Exibition of Miniatures - Novi Dvori - Zaprešić - Croatia
2014 - Sculpture - Museum of City Slavonski Brod - Slavonski Brod - Croatia - individual
2014 - Best Croatian contemporary artworks selection - Hangar Art Gallery - Zadar - Croatia
2014 - All for Art - International Art Center - Dubai - UAE
2014 - Croatian contemporary sculptors - Gallery Remek Djela - Zagreb - Croatia
2015 - Artist in Lovinac - Cultural Center Gallery - Lovinac - Croatia
2015 - Contemporary art - Center Cvjetni - Zagreb - Croatia
2016- International Exibition - City Hall - Split - Croatia

2017 - Ras Al Khaimah Fine Arts Festival - UAE
2017 - World Art Dubai - UAE
2017 - Zbirka Danijel Režek - Mimara Museum - Zagreb - Croatia
2017 - 4th Triennale of Croatian self-portrait - Perception of self - Prica Gallery - Samobor - Croatia
2017 - Art Night - DIFC - Dubai - UAE - individual
2017 - Two Homes - Studio Gallery - Ras Al Khaimah - UAE - individual
2017 - Same same but different - Kranjčar gallery - Zagreb - Croatia - individual

PUBLIC WORKS:
1997 - Statue of St.Antun - St.Antun Chapel - Ložnice - Croatia
1998 - Monument to Fallen Solider - Mraclin - Croatia
1999 - Column - Večernji newspapers - bronze sculpture - Zagreb - Croatia
1999 - Whirl Meander II - stone sculpture - Jakovje Castle Sculpture Park - Jakovje - Croatia
2001 - Statue of A. Stepinac - Carmelite Monastery - Marija Bistrica - Croatia
2001 - Statue of Nikola Tavelic - Lišane - Croatia
2002 - Statue of V.Lisak - Turopolje - Croatia
2004 - Meditera brake - marble sculpture - Saint-Pons de Thomieres - France
2007 - Dream - Maribor - Slovenia
2008 - Jelly Divine - glass - Maribor - Slovenia
2010 - Satin - oak - majolica - Rugvica - Trstenik - Croatia
2012 - St.Marko Križevčanin - bronze - Križevci - Croatia
2013 - Portrait of H. B. Bauerfeind - bronze - Zuelenroda - Germany
2000/2010 - Author of numerous gilded bronze sculptures that are used as prizes awarded by Večernji list - Hypo Bank - HR top 20

PRIZES:
1997 - Special Head of Univesity prize
2001 - 2nd prize at 5th Mostra Contemporanea
2010 - Večernji list award
2017 - Ras Al Khaimah Fine Arts Festival award

COLONIES – SYMPOSIUMS:
1996 - Summer stone sculpting school - Brac - Croatia
1999 - 6th Sculpting colony - Jakovje castle - Croatia
2004 - 3rd Biennale of marble sculpting - Saint-Pons de Thomieres - France
2007 - 2nd International Art Symposium Da Vinci - Maribor - Slovenia
2008 - 3rd International Art Symposium Da Vinci - Maribor - Slovenia
2010 - International Art Workshop - Trstenik - Croatia
2010 - International Art Colony Ston – Ston - Croatia
2010 - International Art Colony Tucepi – Tučepi - Croatia
2011 - International Art Colony Ston – Ston - Croatia
2011 - Art Colony Alilovci - Croatia
2012 - Art Colony Alilovci - Croatia
2012 - 1st Kunstlersymposium Voitsberg 2012 - Austria
2012 - 13th Art Paradiso Colony - Rab - Croatia
2013 - 40th ZILIK - Karlovac - Croatia
2015 - National Symposium Lovinac - Lovinac - Croatia

Interviews



JET SET
MAGAZIN

Kiparstvo

Davno je Drago Britvić napisao o Zvonko Špišić otrjevao: "Ja sam bogat i prepun zvijezda i nada.I živim ko milioner...".
Ti stihovi u potpunosti odgovaraju Marini Stoponji, akademskoj kiparici s osmijehom Petra Pana. Marina je jednostavna i pitka, klizi kroz život i ono što je najvažnije - uživa u njemu. Ona nema posao, barem ne unutar ustaljenih okvira našeg društva koje nam nalaže da (ugljenom?) za posao odlazimo s grčem u želucu, a odlazimo široko nasmijana lica.
Marina se uvijek smije, jer uživa u obradi višetonskih kamenih blokova i stvaranju originalnih komada namještaja ili prelijepih skulptura. Kate da poput Michelangela osjeti kada je kamena gromada dostiva i spolna da je iskliesa, ispolira i od nje stvori novi oblik. Marina je imala sreće, odvijek je znala čime će se baviti, od ranog je djetinjstva sigurno koračala putem kreativnosti i stvaralaštva ne obazirući se na stvarnost i čestu okrutnost života koja se odigravao pored nje.





Kameni blokovi
U NJEŽNOJ RUCI

Tekst: MONARA UDATNY
Snimio: ROMEO IRKŠEVIĆ

Marina Stoponja, akademska kiparica iz Zagreba, od ranog je djetinjstva sigurno koračala putem kreativnosti i stvaralaštva. Njene su prekrasne kamene skulpture teške i po nekoliko tona, a podjednako uživa i u izradi originalnih komada namještaja...







'Kao što volim jasne situacije, tako volim i jasne linije. Moja su djela odraz mog karaktera.'

o Kažite duge su bertin umjetničkih?

- Cijeli život. I prije Akademije likovnih umjetnosti životni mi je put bio čvrsto vezan uz umjetnost, odnosno sam težela od umjetnosti. Primjerice, za vrijeme srednje škole ilustrirala sam školske udžbenike, izrađivala neobične svijeće, skulpture-ed keramike, crtala. U kamenu sam počela raditi tek na Akademiji, na koju sam se uspjela upisati tek iz petog pokušaja, kada sam imala 35 godina. Znala sam da je moj život naminovno odredan umjetnošću, samo mi je trebalo malo više vremena da sazdadam svr zagreke i u koračnici se školujem za ono što me uistinu ispunjava.

o Smatrate se da je umjetnik osjetljiva osoba?

- Odgotila me baka koja je poručivala: Bila Bečanka te je tjelesno. Drugog svjetskog rata osjetila sam lišet života i imala duboko usađen strah od budućnosti. Ona je silno željela da se školujem za jedno od "sigurnih" zanimanja. No, ja sam od samog početka znala da tim putem neću krenuti, samo sam plašila svoju budućnost bez sigurne ruke koja bi me pridržavala.
Odlučila sam se za fizičku školu prilagođenje umjetnosti i odabrala smjer fotografije, tjerala me znatiželja i želja za novim znanjem. Odkrivšek sam rade istraživala nova područja umjetnosti, ne shvaćam ljude koji cijeli život stvaraju leto, kako možete znati u čemu ste ave dobri ako ne pokušate?

o Kakvi ste bas osobe?

- Ne volim kada su stvari prenoštjene. Naravno, ne volim budalaštinu, ali smatram ako stvarima pristupate s dosezo humora tada se ruke granice, svi postaju slobodniji i strah nestaje. Po meni, strah je najgore ograničenje, zbog njega se ljudi ne usuđuju otkriti sebe, a time ni svoje skrivene talente. Također, imam stav da se sve u životu može savladati ako stvari projednostavnimo, sve se može prevladati ako se pojednostavi.

o Je li Vas škola tile strah, pogotovo u početku; jesto li bili zadovoljni sa ogotovnja, je li Vam kasnije nedostajalo?

- Uvijek sam imala vjeru u sebe i svoj rad, kada nešto napravim je znam da je to dobro, poemda uvijek vidim neki nedostatak. Egzistencijalnog straha riješila sam se tijekom godina - bila sam u situaciji da imam 35 godina, dva broka na sebe, da sam studentica, podstanarka i nezaposlena majka dvoje djece. Strah si tada jednostavno nisam mogla priuštiti. Uvijek sam bila svjesna da imam dvije ruke i da ću se snaći. Odkrivšek sam težela od svojih ideja, nikada mi nije palo na pamet biti, primjerice, tajnica.

o Je li Vaša baka duboko ulazuvanju Vas kao umjetnice?

- Da, ali bila je tip koji nikada nije u potpunosti zadovoljan, ništa nije dovoljno dobro. U tome smo slične, i ja imam primjedbu na svaki svoj rad, uvijek mislim da sam mogla nešto bolje, drukčije te da će svi to moja "greška" očiti.

o Čime se sve bavite?

- Bile bi lakše nabrojiti čime se ne bavim. Iznašto sam nemirnog duha, sve me zanima i fascinira. Prvenstveno sam kiparica, ali imam izlete u područje uređenja interijera, crtanje, ilustriranje...

o Zagubate li u kreativne krize, je li nagnale da potjek imate ideja i energije?

- Možda zvuči neprijatno, ali ne zapadam u kreativne krize, taj mi je pojam stran. Moja je inspiracija kao i stvaralačka energija stalna, nalazim je svuda oko mene, prvenstveno u prirodi, upravo me nato-lako "navuci" na crnokojke, za mene nepovoljne poslove.

o U kojoj tehnici najviše volite raditi?

- Ukoliko sam se u gotovo svemu, ali najviše uživam u obradi kamena. Postoji neka posebna veza između mene i kamena. Privlači me na neki neobičan način, odnabrijava me njegova strukturna, zanimljiv razpored boja te energija koju on izljeva. Mramor je natvrđi hladan, ali ima određenu toplocu koja se može posebno naglasiti poliranjem. Njegova fizička dimenzija je nevjerojatna, kao i odlične mekog i hladnog koji nosi u sebi.
Moj materijal mora biti konkurentan, a fotine raspeta i čista. Primjerice, ne vidim sa čistom ili papirom, svidaju mi se takva djela, all nisu u skladu s mojim karakterom. Kao što volim jasne situacije, tako volim i jasne linije. Moja su djela odraz mog karaktera.

o Na čemu trenutno radite?

- Spremam samostalnu i originalnu kolaboraciju drugačijeg koncepta u kojoj nastojim povezati kuhinju i kiparstvo. Izradit ću kuharice prištopam kao umjetnica, hrana u njoj, osim što mora biti ukusna, mora i odlično izgledati, biti svojevrsno umjetničko djelo, primjer su poslastice jaja na gnijezdu od vlasca.

o Kolt su Vaši kolteriji za odabir svakog projekta?

- Moram biti vodena znatiželjom, uživam u neobičnim zadacima. Ponekad prihvatim posao, premda u startu znam da neću novčano profitirati, ali me jednostavno zanimi. Bad sam nedavno izradila plakat za jedan party i užitala u tome. Prihvaćam i ponudu korporativne poslove izrade određenih priznanja ili nagrada, upravo zato jer se ti poslovi smatraju dosadnima, a mami predstavljanje izazov - kako u ograničenjima stvoriti nešto novo i zanimljivo.

o Dodatkujete li svoje znanje kao posao?

- Ne, jer u njemu uživam do te mjere da to ponekad nije pametno, odnosno nije poslovno isplativo. Dogodila mi se jedna neugodna situacija: naručitelj nije želio platiti za moj rad, za objašnjenje da to i nije bio rad jer sam ja u tome uživala!
Vrlo je teško odrediti cijenu vlastitog rada, često se dogodi da ljudi nisu u stanju financijski pratiti moje ideje, za napravim stvari gratis ili želje da stvorim potpuno slike. Dodijelila sam svakakve reakcije - često obeshrabrenje, ali i teško podcjenjivanje. Ljudi umjetnost ponekad ne smatraju pravim zanimanjem, a vrijednost radova procjenjuju prema vlastitoj i tuđoj.

o Imate li najdražu skulpturu?

- Ne, ne volim se na svoja djela, ne obuhvatam ih u toj mjeri da bih rekla da su toliko savršena da ih želim pored sebe zauvijek. Nakon što izlijevam skulpturu ona je za mene savršeno poglavlje, idem dalje, stvaram nešto novo. Drago mi je da u mojim radovima ljudi uživaju, nadam da svi s odredenim darom imaju obvezu podijeliti ga s drugima.
Kao što volim jasne situacije, tako volim i jasne linije. Moja su djela odraz mog karaktera.











Translation:

Blocks of stone in the gentle hands
Text: MORANA UDATNY

Photo: ROMEO IBRIŠEVIĆ

Marina Stoponja, academic sculptor from Zagreb, walked through creativity and creating with firm steps since early childhood. Her beautiful stone sculptures weigh up to several tonnes. Along with sculptures, she is equally enjoying creating original pieces of furniture
“Just as much as I love clear situations, I also like clear features. My work represents my character.”
Long ago, Drago Britvić composed and Zvonko Špišić sang: “I am rich, full of stars and hopes. And I live as a millionaire…”.

These lyrics fully fit Marina Stoponja, academic sculptor with a Peter Pan smile. Marina is easy and simple, gliding through life and, what is most important - enjoying the ride. She does not have a job, at least not one of the grim kind that (usually) makes you leave home in the morning with a cramp in the stomach, but you have to smile, nevertheless.

Marina is constantly smiling, she is enjoying processing heavy stone blocks and creating original pieces of furniture or a beautiful sculpture. She says that, just like Michelangelo, she senses when the boulder calls and invites to be hewed, polished, and given a new form. Marina was lucky, she always knew what she wants to do in life, from early childhood she has been walking through creativity with firm steps, ignoring reality and the frequent brutality of life that was taking place beside her.

JS: How long have you been active in art?

- My whole life. Even before I entered the Academy of Fine Arts. my life was closely related to art, I've always lived from my art. For example, during high school I illustrated textbooks, made unusual candles, ceramic sculptures, I drew... I started processing stone at the Academy, which I managed to enter at the age of 35, following my 5th attempt, when I was 35 years old. I knew that my life is being inevitably defined by art, I just needed time to overcome all obstacles and eventually get education to do what was really fulfilling me.

JS: Being an artist is seen as an insecure profession. Does your family support you in what you do?

I was raised by my grandmother who was originally from Vienna and who felt what real life is and whose fear of the future was deeply rooted in her. She very much wanted me to get education in one of the “safe”occupations. But I knew from the start that this was the way I will not take - I planned my future without a safety net.

I attended the School of Applied Arts and Crafts where I learned about photography, because I was driven by curiosity and a desire for new knowledge. I always enjoyed exploring new fields of art; I do not understand people who spend their lives creating same things - how can you know what you're good at if you do not try?

JS: What type of a person are you?

I do not like when things become too serious. Of course, I do not like foolishness, but I am of opinion that, if you take situations with a pinch of humour, it’ll bring down the walls, everyone becomes more open and fear disappears. If you ask me, fear is the worst of limits, due to which people do not dare to reveal their true self, and consequently, their hidden talents. My attitude is: “everything in life can be overcome if you can make it simple.”

JS: Were you ever afraid, especially at your beginning; were you worried about your survival or lacked confidence?

- I have always believed in myself and my work; when I do something I know that it's good, although I still see some imperfections. I got rid of existential fear over the years - I was in a situation that I was 35, had two marriages under my belt, was a student, a tenant, and an unemployed mother of two. Fear was not something I could afford. I have always been aware that I have two hands at my disposal and that I'll manage. I've always lived from my ideas and it never occurred to me to be to be, for example, a secretary.

JS: Had your grandma lived to see you as an affirmed artist?

- Yes, but she was the type of person that is never fully satisfied and nothing was ever good enough. We share that feature, I always have objections about my work and think that I could've done better thinking everyone will notice an imperfection.

JS: What else do you do?

- It would be easier to list what I do not do. I am a restless spirit, everything raises interest and fascinates me. I am primarily a sculptor, but I occasionally wander into interior design, drawing, cooking…

JS: Do you have creativity crises, do you always have ideas and energy at hand?

- It may seem incredible, but do not have creativity crisis. My inspiration and creative energy are constant, I find it all around me, especially in the countryside. This is why I am easily drawn into all sorts of jobs that are unfavourable for me.

JS: Which is your favourite technique?

- I tried myself at almost everything, but I enjoy stone processing the most. There is a special bond between me and stone. It attracts me in a special way - its structure, interesting arrangement of colours and energy that radiates thrill me. Marble is really cold, but it has a certain softness that can be emphasised by polishing. His fineness is amazing, just as the ratio of soft and cold in it.

My material must be specific, and forms taut and clean. For example, I do not work with wire or paper, I like them, but they are not in line with my character.

Just as I enjoy clear-cut situations, I like clear-cut features as well. My works represent my character.

JS: Do you work exclusively with natural materials?

- Exclusively. They have special beauty that cannot be replaced by any artificial material. Wood is fascinating, for example; it can take on beauty of stone. When you polish it to get a smooth surface, wood shines with a wide array of colours, especially fruit trees like plum or pear; they're simply stunning.
I enjoy working in bronze as well, which is expensive and complicated because it requires experienced smelters to make a cast from a model.

JS: Is your work recognised?

- Fortunately, yes, I am lucky because I have a more or less constant circle of people who faithfully follow me and have sufficient funds. My works are relatively expensive, mainly because of the production process in which I use only the highest quality materials.

JS: Do you paint?

- Yes, although I must admit that this is not my favourite form of expression. Painting seldom provokes the idea of creation. I know I will paint well whatever I create in my mind, but I do not feel the same attraction or fulfilment as I do when processing stone. I'm more attracted to 3D creations than 2D ones; I love volume and space as I can express myself more intensely through them.

JS: What are you currently working on?

- I'm writing an interesting and original cookbook of a different concept in which I try to connect the kitchen and sculpture. I'm approaching this project as an artist: the food in it, along with being tasty, must look good as well, a masterpiece. An example is a chive nest with golden eggs.

JS: What are your criteria for choosing a project?

- I need to be driven by curiosity, I enjoy unusual tasks. Sometimes I take a job, even though I'm aware from the start that I will not benefit financially, but I do it for my enjoyment. I have just recently produced a poster for a party and enjoy it. Sometimes I do some industrial works of creating awards and alike. These works are commonly seen as boring but I see them as a challenge - to find out how to push the limits and create something new and interesting.

JS: Do you perceive your profession as a job?

- No, because I enjoy it so much that sometimes it is not wise i.e. it is not profitable. There's been an unpleasant situation: the client did not want to pay for my work, without giving explanation. In the end, it wasn't even work, I enjoyed it too much!

It is very difficult to put a price on your work, Often people are not able financially equipped to follow my ideas and I do things for free out of desire to create a complete picture. I've had all sorts of reactions - pure worship, but also brutal understatement. People sometimes do not see art as a profession and they value works according to their height and weight.

JS: Do you have a favourite piece of sculpture?

- No, I don't get attached to my works, I don't admire them so much that I could say that they are so perfect that I want them next to me forever. After I carve a sculpture, it becomes a closed chapter for me, I go further, I create something new. I am pleased that people enjoy my work, I think everyone who has any talent, should share it with others.

Just as I like clear-cut situations, I also like clear-cut features. My works represent my character.

Jet Set, Zagreb, October/November 2009

ELLE



Svi su joj govorili da je prestara da se počne baviti umjetnošću - no ona, srećom, nikog nije slušala i već do danas joj se to odlučnost itekako isplatila: na slici s kćerkom

A NITKO U NJU NIJE VJEROVAO!

NEKE LJUDE ZBILJA NIŠTA NE MOŽE ZAUSTAVITI: MARINA STOPONJA SVE RADI SAMA - SAZIDALA JE KUĆU, UREDILA FITNESS-CENTAR... ODGOJILA JE SAMA I DJECU. KIPARSTVO JE DIPLOMIRALA U 40-OJ, A DANAS JE MEĐU 1500 NAJBOLJIH KIPARA NA SVIJETU

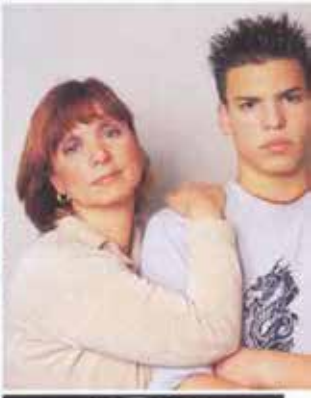
Prvo čega se Marina sjeća je - izložba! "Mogla sam imati oko 3-4 godine", prisjeća se sa smiješkom, "kada sam iz papira izrezala mnoštvo jajolikih i eliptičnih oblika i poredala ih po terasi u dvorištu. 'Pa ti imaš izložbu', uzviknula je moja baka." Bilo je to oko 1963. Otada je Marina Stoponja imala još desetak izložbi, nekoliko javnih radova i dobila jednu nagradu. Uz dva braka i dvoje djece, *by the way*. A ponaša se kao da je sve to normalno. Pije kavu kao i svaka druga žena u kafiću. Nokti su joj nešto kraći i možda, prema kriterijima modnih časopisa, neuređeni. Međutim, prosječna čitateljica modnih časopisa ne kleše mramorne blokove teške po nekoliko tona (ukoliko ima takvih, sličnih ili na drugi način neobičnih, molim da mi pišu na rujanax@hotmail.com) u vlastitom dvorištu.

Marina zapravo kleše u dvorištu atelijea na Plješevici koji je stekla "robnom razmjenom" - mramorna skulptura od tone i pol u vrijednosti od 15.000 eura u zamjenu za kućicu. "Ali možda bismo ipak trebale početi od početka, meni je ovo sve teško pratiti", rekla sam gledajući u nasmijano i vedro lice svoje - kako bih je nazvala - "horoskopnjakinje": rođene smo na isti dan. "Reci mi prvo što je bilo nakon tvoje 'prve izložbe'", rekla sam u trenutku kada je stolu pristupila jedna djevojka i rekla: "Bok, mama!" Malo sam se ipak zabezeknula. Mislim, znala sam da Marina ima dvoje djece, ali kad kažem djece, onda NE mislim na odrasle ljude - ljude od 23, brojkom: dvadeset tri godine.

"Lanu sam rodila nakon srednje Primijenjene, smjer umjetničke fotografije. U braku sam ostala godinu dana, pa sam upisala Školu za tekstilni dizajn, međutim, nisam je nikada završila", priča Marina mirnim glasom. Oči su joj velike i smeđe i gledaju ravno u sugovornika. "Ponovno sam se udala", nastavlja, "i s tadašnjim mužem preselila u Umag. Tamo smo uzeli kuću i lokal u tzv. rohbau stanju pa sam imala što raditi. Uredila sam kuću, čak sam na kraju i namještaj sama napravila", rekla je cool Marina prije nego što je prasnula u smijeh na moju glupu facu. "Nastavi samo", rekla sam, jedva stižući hvatati bilješke - od *mental notes* već sam odavno odustala, pogotovo u društvu osoba čiji bi se životi mogli rasporediti na par ljudi a da ne izgube na zanimljivosti. "Trebala si je vidjeti", dodala je Lana, "jedva bi čekala da majstori odu, pa bi onda poskidala keramičke pločice i postavila ih sama." "A jednom sam ih nagovorila da mi ostave stroj za brušenje kamenih ploča, pa sam se malo 'igrala' po terasi..." "I onda?" upitala sam kao da je riječ o napetom filmu. Akcijskom. "Pa ništa, onda sam uredila i lokal, pa ga vodila par godina, zatim i fitness-centar, i kada sam nakon pet godina uzastopnih pokušaja konačno primljena na Likovnu akademiju, zaključila

sam kako u Umagu i u našem braku nemam više što učiniti; odselila sam se u Zagreb. Ah, da, moj sin je onda već imao 5 godina." "O, Bože", rekla sam, "ja još uvijek imam samo psa..." "Ah, imam ja i psa", dodala je Marina kroz smijeh. Neke ljude očito ništa ne može zaustaviti, zaključila sam. "Prvu godinu sam završila na nastavničkom smjeru", nastavila je, "da bih se kasnije prebacila na kiparstvo. 1999. godine sam diplomirala, u klasi prof. Šime Vulasa. Imala sam točno 40 godina. A deset godina ranije, kada sam prvi puta pala prijamni, rekli su mi da sam prestara..."







U smjeru kazaljke na satu: Marina Škopo rija radi na kamenim blokovima teškim po nekoliko tona ("Kamena prašina najčišća je prašina', kaže); sa sinom. I kćeri i sin ostali su s njom rođeni, razvodio; radovi koje Marina modelira i za kojima vlada ozbiljan interes.



TONE ARTIČOKA

Marina izrađuje uglavnom velike skulpture od kamena i aluminija koje izgledaju vrlo organski; namještaj od kože, aluminija, drva i kamena koji bih ja odmah strpala u svoj stančić od 39 m² (kad bi samo stao); minijature, svijeće i - lažnu hranu. Na izložbi "Od hedonizma do preživljavanja", u Galeriji SC u svibnju 2001., izložila je pravi egzemplar *nouvelle cuisine*: artičoku s kremom od badema i cijelih pistacija te polovicu tamarilla na velikom, bijelom tanjuru od keramike. Mislim, SVE je bilo od keramike! "Oprosti, možda to tebi zvuči normalno", okrenula sam se prema Lani, "To da ti mama radi namještaj, kleše par tona kamenja u dvorištu, radi lažnu klopu i slično - zar ne?" "Da", rekla je Lana, "Mi smo se na to sve već totalno navikli. Kod nas ni prašina nije normalna već kamena, ali mama uvijek kaže da je to najčišća prašina..."

"Radim ja i kolače i sir", prekinula nas je Marina. "Na jednom sam otvorenju imala pun stol klope, ali nije sva bila prava..." "A trebala si vidjeti mog dečka kada sam ga prvi put dovela doma", dodala je Lana. "Što, zagrizao je porculanski kolačić i nije te više htio vidjeti? Ili mu je vrata otvorila buduća punica s pneumatskom bušilicom...?" nagađala sam, pokušavajući pogoditi u srž muških strahova. "Sjećaš se, mama, kad je onaj Pavletov školski frend pitao da zakaj držimo roladu na televizoru, kad si radila one svijeće u obliku kolača?" Onda sam se prisjetila kako je i meni samoj bilo normalno kada me mama zamolila da odem mesaru i pitam ga kakvom bi malom motornom pilom jedna žena mogla rukovati kako bi prerezala ljudsku bedrenu kost. Tada je moja majka pisala roman "Božanska glad", u kojem glavna junakinja na kraju ubije i djelomično pojede svog ljubavnika. U mesnicu je na kraju otišao moj dragi - jer ja sam vegetarijanac -, ali svejedno se oženio mnome. "Ima ih koji su hrabri", nasmijale smo se Lana i ja. "Da, ali ovi stariji baš i ne vole uspješne žene, vjerujte mi", dodala je Marina. "Da, vjerujem ti", rekla sam razmišljajući od koliko sam već pametnih, zgodnih i uspješnih žena čula ovu rečenicu...

IMA TU I LOVE - SVI JE KUPUJU

"Nego, palo mi je na pamet klasično pitanje za umjetnike u Hrvata, pitanje preživljavanja!" "A, nemam ja problema s time, izrađujem komercijalne skulpture, zatim namještaj, koji uspijevam dobro prodati, a također ga izrađujem po narudžbi. Skulpture idu malo teže", nasmijala se, "a imam ponekad i teškoća s dostavom." "Pa da", zaključila sam, "par tona nije baš sitnica." "Ne radim ja uvijek tako velike stvari", dodala je, "neke su samo pedesetak centimetara visoke." "A koliko bi to bilo u kilama?" zapitala sam se naglas... "Šezdesetak", spremno je rekla Marina, "Ja to sama dignem. Trebaš vidjeti te face, ljevače bronce ili ljude koji rade u klesarstvu gdje kupujem materijal. Uvijek se trude ispasti džentlmeni, ali kada im pripomognem štogod utovariti, ne mogu vjerovati koliko snage imam..." "Ne mogu se načuditi ni ja, umorna sam već pri pomisli da dignem kamenčinu od 60 kg, a kamoli da njome vitlam po dvorištu i to onda nazovem 'malom' skulpturom", rekla sam kroz smijeh... Na rastanku mi je Marina poklonila teglicu marmelade od marelica. "Sama sam je napravila", dodala je. Sumnjičavo sam mjerkala strukturu. "Ne boj se, prava je", uvjeravale su me majka i kći. U tramvaju sam pročeprkala prstićem, nisam izdržala: bila je izvrsna.

— Rujana Jeger

Translation:

Elle
SOME PEOPLE JUST CAN'T BE STOPPED: MARINA STOPONJA DOES IT ALL BY HERSELF - SHE BUILT A HOUSE, FURNISHED A FITNESS CENTRE... BROUGHT UP CHILDREN ON HER OWN, GRADUATED SCULPTING IN HER 40s: AND TODAY SHE IS ONE OF THE 1500 BEST SCULPTORS IN THE WORLD

The first thing Marina remembers is - exhibition! "I could have been 3 or 4 years old", she recalls, smiling, "when I cut out a number of egg-shaped and oval forms and arranged them on the back yard patio. "Well, you're hosting an exhibition', grandma exclaimed." It was around 1963. Since then, Marina Stoponja hosted dozens of exhibitions, created several public works and won an award. All this accompanied by two marriages and two children, by the way. And she acts as if all this is perfectly normal. She drinks her coffee just as any other woman in a café. Her fingernails might be shorter though and, according to modern women magazines' criteria, neglected. However, the average reader of fashion magazines does not cut marble blocks that weigh up to several tonnes in her back yard. Marina is currently hewing in the back yard of her Plesivica studio, which she acquired through "commodity exchange" - she exchanged a marble sculpture weighing 6.5 tonnes and worth €15 000 for the house. "Maybe we should start from beginning, I find all this difficult to follow", I said, watching the bright and smiling face of my - let me call her - horoscopian": we were born on the same day. "Tell me what happened after your first exhibition", I said and at that moment, a girl came to our table: "Hi Mum!" I was shocked. I mean, I knew Marina had two children, but I thought they were CHILDREN and not 23-year-old ones. Twenty-three, to make no mistake about it. "I had Lana after I graduated from the School of Applied Arts and Crafts, section of art photography. I was married for a year, then enrolled in the School for Textile Design. However, I have never graduated", Marina explains calmly. Her big brown eyes are staring directly at me. "I remarried and moved with him to Umag. There we bought a house and a store in the so-called roh-bau state so I had work to do. I turned the house into a home and even made the furniture", said this cool artist before bursting into laughter on seeing my dumb facial expression. "Continue, please", I said, barely managing to take notes - I had given up on taking mental notes long ago, especially when conversing with people who have enough stories to fill several lives, without losing attractiveness. "You should have seen her", Lana added.
"I would barely wait for the workers to leave and then I would take off all the tiles and re-glued them my way." "Once I managed to persuade them to leave the stone grinding machine and then got a bit childish on the terrace..." "And then what happened?" I asked as if I was watching a suspense film. Action one. "Well, nothing, I did the store as well, managed it for a few years, then I managed a fitness centre and then, after five years of being turned down, I finally got admitted to the Academy of Fine Arts. Then I concluded that there is nothing more for me to do in both, Umag and my marriage; I moved back to Zagreb.

Ah, yes, my son was already 5 years old then. "
"Oh, God," I said," I only have a dog ... "
" Ah, I have a dog as well, " added Marina, laughing. Apparently some people cannot be stopped, I concluded. "First year I studied to become an art teacher but then switched to sculpture classes. In 1999 I graduated in the class of professor. Šime Vulas. I was 40. A decade ago, when I was turned down for the first time , they told me I was too old... "

TONNES OF ARTICHOKES

Marina mainly creates big sculptures of stone and aluminium that look very organic; furniture made of leather, aluminium, wood and stone, which I would immediately shove in my little 39 m2 apartment (if only it would fit); but she also makes miniatures, candles and - fake food. In the exhibition "From hedonism to survival," in the SC Gallery in May 2001, she exhibited a true example of the nouvelle cuisine: artichoke in almond cream with whole pistachios and half a tamarillo on a big, white ceramic plate. I mean, it was all ceramic! "Well, maybe it sounds normal to you..." I turned to Lana, " ...that your mom makes furniture, hews heavy stone slabs in the back yard, makes fake food, and alike, right?" " Yes", said Lana, "We are quite used to it. In our house, not even dust is normal, we have stone dust, but my mom always says that it is the cleanest dust…" "I make cakes and cheese, "interrupted Marina," Once, at an opening, I served a table filled with food - but fake one..." "And you should have seen my boyfriend when I first brought him home," said Lana." What, did he bite a porcelain cookie and did not want to see you anymore? Or his future mother-in-law opened the door holding a pneumatic drill?" I asked, trying to guess the deepest male fears. "Mum, do you remember, when Pavle's classmate asked why we keep a sweet roll on the television set, at the time you were making cake-shaped candles?" But then I remembered how it felt normal to me when my mum sent me to ask a butcher with which small-size chainsaw a woman could cut a human femur: at the time she was reading "The Divine Hunger" about a woman who kills and partly eats her lover. In the end, my significant other went to the butcher's since I'm a vegetarian - and still he married me. "There are men who are brave," Lana and me laughed. "Yes, but older ones don't really like successful women, believe me," Marina added. "Yes, I believe you," I said, wondering from how many smart, beautiful and successful women I have heard this before…

THERE'S MONEY AS WELL - EVERYONE IS BUYING IT

"I have a classic question for Croatian artists - a question of survival!" "Oh, I have no problem with that, I create commercial sculptures and furniture and both sell well, and on top of that, I also create custom-made pieces. Sculptures are more difficult to sell," she laughs "and problems with delivery are common. Well, yes, several tonnes is not a children's game." I do not always create pieces of that size, some are just fifty centimeters high." "And how much would that be in kilos?" I wondered out loud… "About 60,"said Marina readily, "I can pick it up by myself. You should see faces of people at the stone mason's from whom I buy material. They always do their best to be gentleman, but when I help them load, they are in awe of how easily I can lift a 60-kg stone, let alone swing it around the back yard, and then call it a sculpture.
Before I left, Marina gave me a jar of apricot jam. "I made it myself", she said. I looked at it suspiciously. "Do not be afraid, it's the real thing," both, the mother and the daughter assured me. On the tram, I poked the lid with my fingers, it was delicious.

RUJANA JEGER

Elle, Zagreb, February 2003

PerceiveArt

ART HAS THE POWER TO TRANSFORM







On Feb 19th, 2017, Dubai resident, Croatian sculptor Marina Stoponja won the prestigious award for her marble sculpture "AnimaR" on fifth Ras Al Khaimah Fine Arts Festival under the patronage of Sheikh Saud bin Saqr Al Qasimi. The Sheikh Saud bin Saqr Al Qasimi Foundation for Policy Research is the founder and organizer of Ras Al Khaimah Fine Arts Festival which is being held for the fifth year in a row. Marina was nominated and won the award for her marble sculpture in the category of Visual Arts - Lifestyle & Design Award among 40 artists from a total of 30 countries. The festival also awarded the prize for a short film.

Marina Stoponja graduated in 1999 from The Academy of Fine Arts in Zagreb, Croatia in the sculpting department. Member of IAA since 1999. Attending the postgraduate study at the Academy of Fine Arts in Zagreb. Participated in numerous group exhibitions and organized numerous individual exhibitions in Croatia and abroad. An author of dozen public works in Croatia and abroad. Participated in numerous sculpting symposiums in Croatia and international, like Slovenia, Italy, France, Germany, Austria, Norway, UAE, Korea. Winner of numerous prizes along with the Special Head of University award in 1997.

Marina is the only female sculptor in Dubai and one of the few in the world that constantly produces large scale sculptures in marble. In her sculptural and painting projects she works on themes that describe life, in its physical, artistic and sociological aspects. Besides the interpretation, trough three-dimensional shape that she thinks came out of nature that made all forms a long time ago. She also explains the theme of human relationships. Material that she uses is mostly marble or marble in combination with bronze or some other material. Her sculptures and paintings are often self-portraits in philosophical and biographical descriptions. Her bright character comes out trough precise technical production in the material. Her work takes part of many private collections and museums.

Sculpture "AnimaR" is a self-portrait of a kind. "AnimaR" is an anagram of the sculptor's name Marina. Anima (Soul) lies peacefully on the white marble pillow with eyes closed. On the bright, polished surface of the face, every spectator can see their reflection and thus become part of the sculpture.

She is currently residing in Dubai with often trips to Zagreb. She is working on several new projects like preparing a big exhibition in New York or "Northern White Rhino project" along with the charity aspect of spreading the message about importance of preserving wildlife and raising awareness about endangered species it will have educational component for young Emirati artists and general public. The artist will make a monumental sculpture of northern white rhino and the process will be completely open to the public, each step from making a "skeleton" trough modeling in clay, making a mold in plaster and pouring it in bronze.

Sonja Švec Španjol







Marina Stoponja excels again in UAE

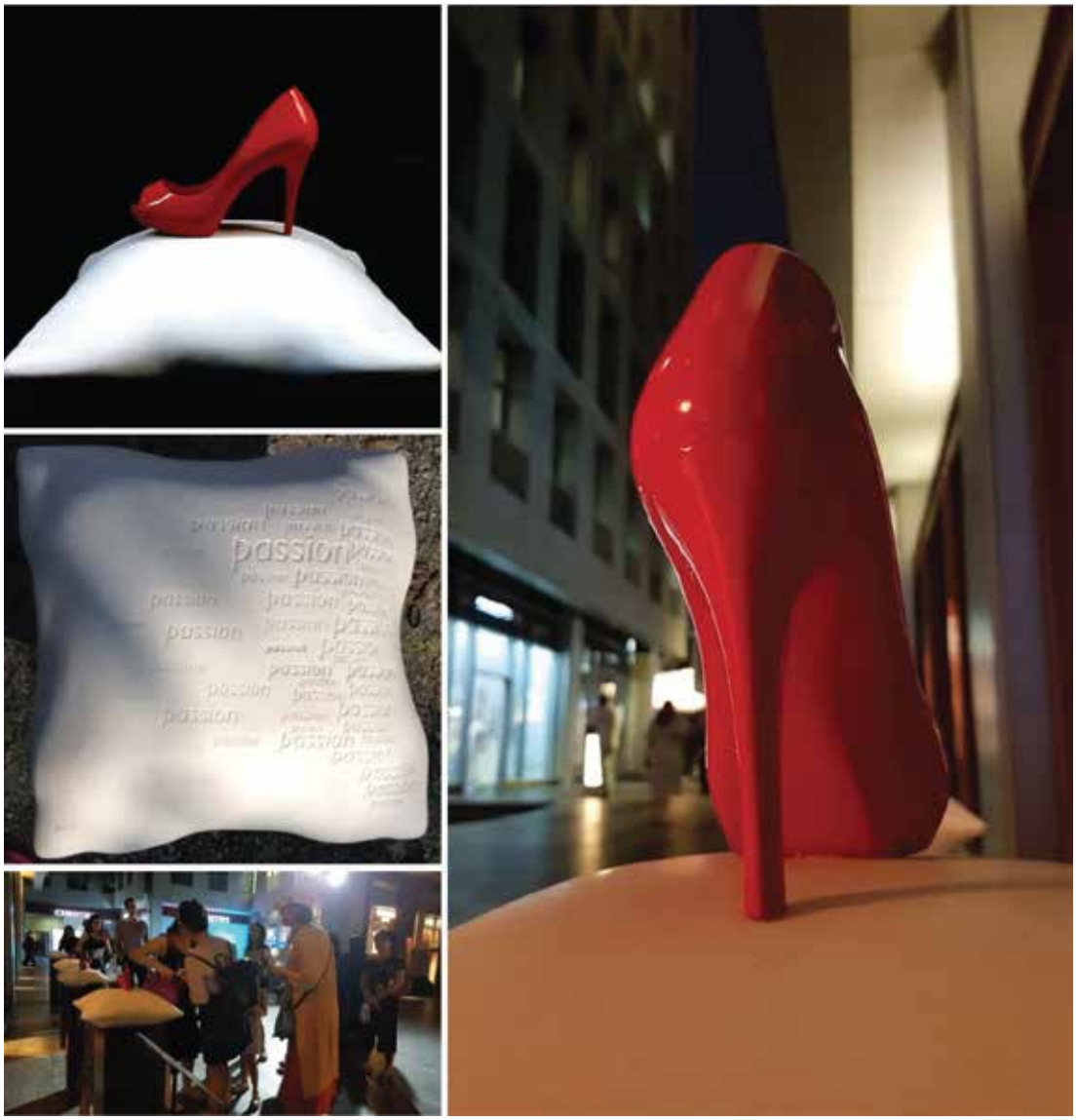


At the beginning of this year, we have written about the award that the academic sculptor Marina Stoponja won for her sculpture "AnimaR" on the prestigious Ras Al Khaimah Fine Art Festival in the category of visual arts amongst forty artists from thirty countries. Croatian artist continues the series of international successes by exhibiting on two manifestations this week.



The director of International Emerging Artist Award (EIAA) chose three 2017 EIAA nominees for the exhibition in the art event "Art Nights - Step into Art Fresco" that is held at Dubai International Financial center from Tuesday 7th Nov till Saturday 11th Nov 2017.

By the curator's choice, accompanied by two artists from Dubai - Farah Al Amin and Lauris represented by one piece each while Marina exhibits four marble sculptures from cycle "Pillow talk," the triptych "Lady B" and the sculpture "Passion."





The foundation of the cycle "Pillow talk" is the motif of a pillow, chiseled out of Macedonian Sivac marble with an addition of an element that defines the theme. The whole cycle presents artist's personal and subjective perception of the world around her permeated by powerful symbolism. As the theme gets more personal, intimate, and emotional, the symbolism grows stronger. Works by Marina Stoponja are the reflection of her character. Clear and simple lines of the clean and tense forms are made of natural materials by traditional techniques creating contemporary stories



Tonight is the opening of another show where the visitors can view artworks by Marina Stoponja. It is the solo exhibition named "Two Homes" in the Sheik Al Quasimi Foundation gallery where Marina won the previously mentioned award for her sculpture "AnimaR." In this show, marble, bronze, and aluminum sculptures will be presented. The focus of the exhibition will be the artist's parallel life between Croatia and UAE.

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Marina Stoponja interprets the world that surrounds her expressing through her work her deep connection with nature: "The reason for my existence is to create shapes. To love shapes for me means to love the Earth, nature - the origin of everything." By building forms out of natural materials she shapes her vision of the environment, weaving in intense questioning the relationships between humans and nature, and humans and humans. Amazed by endless shapes, colors, constructions, and functions of mysterious plant and animal world that Marina Stoponja draws the maximum out of the material shaping ultimately discreet and fluid forms that interpret the harmony and coexistence of animal and plant life. The exhibition "Two Homes" is open until Nov 23 rd 2017.

Sonja Švec Španjol

Artist statement

The basic medium in which I create is marble. The material I sculpt is hard, cold and stiff, shapes and forms created from this media come out soft, feminine, natural and emotional. Playing with stereotypes, in my work I deal with topics that describe life from the psychological, sociological, and autobiographical aspects with means of powerful symbols and characters. Traditional materials and processing transforms into, contemporary stories, often related to the personal experience, as in the last cycle called "PILLOW TALKS". The shape of the pillow here has a very intimate and symbolic meaning. In addition to psychological and social contemporary topics that I cover, great importance I attach to the processing of materials that ultimately has to be perfect. In my work, it is often presented a fine humorous note and expression of disagreement between illusion and truth.



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